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EDITORIAL

Is it really five years since we honoured our President Dr Eric Fenby's 85th birthday with a special issue of *The Delius Society Journal*? Can it be ten years ago that we similarly marked his 80th birthday? However quickly time may seem to pass, there can be no disputing the fact that on 22 April Eric will be celebrating his 90th birthday. Each and every member of the Delius Society will surely be rejoicing in this and wanting to send him the warmest greetings on achieving such a milestone.

Why is it, then, that for so auspicious an occasion this is not a special birthday issue of the *Journal* as were those five and ten years ago? Well, in a sense this is a special issue as its size demonstrates. Yet the Delius Society wanted to mark his birthday with something more substantial, to celebrate not just a birthday but to honour a life-time's devotion to the name and music of Delius.

For Eric's 70th birthday, Christopher Redwood, then Editor of the *Journal*, assembled a collection of essays on Delius to form *A Delius Companion* (Calder 1976). For his 90th birthday I have drawn together, in *Fenby on Delius*, all Dr Fenby's significant writings on Delius. These include several scripts for radio talks, including his first in 1935 on *Koanga* during the interval of the broadcast of Sir Thomas Beecham's Covent Garden production. There are a number of articles written for such journals and newspapers as *Radio Times, Music and Musicians* and *The Daily Telegraph*. These form the first half of the book. The second half consists of his record sleeve-notes, programme notes and articles on specific works, arranged by category, and covering nearly every important Delius work. This, it is hoped, will make the volume an indispensable handbook on Delius.

Tasmin Little, Felix Aprahamian and Lyndon Jenkins in their introductions offer birthday greetings, while the Editor's introduction provides a biographical sketch of our President. There are appendices listing all Dr Fenby's recordings (including voice recordings on disc, tape and film), his published works, and a summary of his dealings with the various works of Delius, whether they be editings, arrangements, recordings or written notes. There are detailed footnotes, a thorough index, and a section of illustrations.

The publication of this book would not have been possible without the support of The Delius Trust and The Delius Society to whom full acknowledgement is made. Published by Thames Publishing at £14.95, members will already have been sent a special pre-publication offer.

Most importantly, we offer this book both in recognition of a life-time's work for Delius and as a way of sending Eric very special greetings on the occasion of his 90th birthday.
In the Philip Heseltine/Frederick Delius correspondence, recently made available by the British Library, the following passage from Heseltine's then soon-to-be published biography of Delius appears in a letter dated 28 August 1922:

I sent the whole manuscript of my book to a typist over a fortnight ago, but it has not yet been returned. So I am sending Dr Simon the book of autobiographical notes you lent me and an article from the *Boston Evening Transcript* of 1909 which contains quite a lot of biographical details.

The article in question, by the American composer Edward Burlingame Hill (1872-1960), was discovered in the newspaper of 24 November 1909 and concerns itself with the American première of *Paris*, conducted by Max Fiedler and the Boston Symphony Orchestra on 26 November. This was the first major orchestral performance of Delius's music in America.

Hill was a strong musical personality of his day and was much performed in the Boston area. A student of John Knowles Paine and George W Chadwick at Harvard University and a colleague of Frederick Converse and Daniel Gregory Mason, Hill later numbered among his pupils at Harvard Leonard Bernstein, Elliott Carter, Ross Lee Finney, Walter Piston, Virgil Thomson, and many other American composers. Although his own music is conservative, Hill was strongly influenced by French impressionism. He was also a highly respected critic and a prolific writer, whose compositions and writings are enumerated in Linda Tyler's recently published *Bio-Bibliography* of the composer. Strangely the lengthy article on Delius is not listed among the 180 entries of Hill's writings.

One can deduce from the following essay that Hill had corresponded directly with Delius himself. But no correspondence has been discovered between the two men. Hill later visited Delius at Grez in October 1910.

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1 Dr Heinrich Simon (1880-1941) was an editor of the *Frankfurter Zeitung* who became a close friend of the Delius family.


3 See Lionel Carley, *Delius: A Life in Letters*, II p.61. 'I had a visit from Mr Burlingham Hill of Boston...' (letter to Granville Bantock, 26 October 1910).
Hill, a cultivated scholar, was obviously familiar with Max Chop's German monograph on Delius which had appeared in 1907, for his dates of composition - often erroneous - are identical to Chop's. He also drew to some extent on John F Runciman's *Fritz Delius, Composer*, which was published in the *Musical Courier*, 18 March 1903. It is apparent, however, that Hill drew largely upon his own study of Delius's scores for his discerning assessment of the music. His essay is the first serious contribution to the Delius literature to appear in the American press and merits our attention today.

Robert Beckhard and Don Gillespie

From the *Boston Evening Transcript*, Wednesday, 24 November 1909.

**FREDERICK DELIUS**
An Isolated Figure Among New Composers

The rare Independence and Individuality of His Music - His Life Apart from Current Musical Activities - The External Circumstances of His Life - The Sum and the Variety of His Work; Operatic, Orchestral and Choral - The Night-Piece 'Paris', That Is to Be Played at the Symphony Concerts This Week for a First Hearing in America - 'Appalachia', 'Sea Drift', and 'The Mass of Life' - Other Significant Compositions - Delius's Two Operas - The Development and the Traits of His Style and Imagination - His Singular Isolation

BY EDWARD BURLINGAME HILL

A comprehensive survey of modern music reveals a marked disparity in general artistic methods and specific style that is due partly to individual conviction and partly to innate nationalistic traits. It is, therefore, not surprising to find that men like Richard Strauss and Max Reger, in spite of essential differences in detail, tend to carry on the polyphonic heritage which has long been the distinguishing feature of German art. It follows almost as a matter of course that Vincent d'Indy should follow the lead of his master César Franck in equally distinctive cultivation of French tradition as laid down by the Belgian composer, while Debussy and Ravel, despite their dissimilarity in their artistic point of view, embody traits even more characteristically French than the school of Franck. Russia, again, remote geographically and linguistically, maintains an even cultivation of its peculiar traditions singularly apart from the trend of modern music.

Runciman's article is included in *The Delius Companion*, John Calder 1976, pp.13-18.
Seventh Rehearsal and Concert

FRIDAY AFTERNOON, NOVEMBER 26, at 2.30 o'clock
SATURDAY EVENING, NOVEMBER 27, at 8 o'clock

PROGRAMME

Mozart . . . . . Symphony, E-flat major (K. 543)
   I. Adagio; Allegro.
   II. Andante.
   III. Menuetto: Trio.
   IV. Finale: Allegro.

Rubinstein . . . Concerto, D minor, No. 4, for Pianoforte and Orchestra, Op. 70
   I. Moderato.
   II. Moderato assai.
   III. Allegro assai

Delius . . . "Paris: a Night Piece (the Song of a Great City)"
for full orchestra. First time in America

Wagner . . . . . Overture to the Opera "Rienzi"

SOLOIST
Mme. OLGA SAMAROFF

Steinway Piano Used

There will be an intermission of ten minutes after the concerto

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.
Amidst these striking manifestations of national and personal idiosyncrasy, it is therefore the more surprising to come across a figure, at once cosmopolitan and remote, whose artistic personality defies the easy classification according to inherited racial instincts and the formulae of the schools, and to follow it through a series of compositions in the larger musical forms characterized by breadth, seriousness and a pervasive largeness of poetic insight, but otherwise, save in their modernity of idiom, aloof from prevailing musical currents. Such a man is Frederick Delius, who has lived his life apart from the strenuous competition attendant upon securing performances of his music, who has not courted conductors with a view to self advancement, or striven to secure any recognition of his merits except such as has come spontaneously. In consideration of the prevailing conditions attaching to public performances in France and Germany, the gradual growth of interest in the music of Delius has been due to its intrinsic merits, although aided by the honest convictions of several conductors. It was doubtless for those reasons that we owe our chance in Boston to become acquainted with some of Delius's orchestral pieces to the enterprise of Mr. Fiedler, who has been distinguished for his receptivity to the best of modern work.

The Man and His Career

In the few available facts relating to the outward circumstances of Delius's life we can trace some of the elements which have contributed to form and maintain his independence of attitude, as well as to develop some of the more notable of his artistic qualities. Frederick Delius was born of German parents at Bradford, in Yorkshire, England, in 1863. At an early age he showed definite musical inclinations, and received capable instruction, although he pursued the violin in secret. His parents, however, were steadily opposed to his adoption of music as a profession. Accordingly at the age of twenty-one he went to Florida to take charge of an orange plantation. Living a life of comparative isolation in a semi-tropical climate he was bound to absorb at an impressionable age the poetic message of nature, the folklore of the Negroes, and above all, to formulate those personal convictions which have resulted in his markedly independent standpoint. He pursued his musical studies alone, but his abundant opportunity for reflection and observation of the masters of the past only helped to nourish and to strengthen his tend from tradition. In 1886, feeling the need of further discipline in the technique of his art, he betook himself to Leipsic, the stronghold of pedantic practice, where he studied for two years and a half with Salomon Jadassohn and Carl Reinecke. While at Leipsich he formed an intimate friendship for Edvard Grieg, and from the companionship resulted a certain, although inconspicuous assimilation of Norwegian traits. In 1890 [1888] he went to live at Paris, and

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5 Until 1929 Delius mistakenly considered his year of birth to have been 1863 rather than 1862. Corrected dates in this article appear in brackets.
since 1897 he has lived in the country at Grez-sur-Loing in the Department of Seine-et-Oise. He married the painter Jelka Rosen, who also possesses no little talent as a poet, and who has prepared many texts for musical treatment. His life runs in ways which might be assumed from his music - a life of simplicity and complete absorption in his creative ideals. A plunge in the river early in the morning, hard work until lunch time, followed by long walks or bicycle rides, a generous allowance for reflection, the cultivation of receptivity to nature and a broad and expansive humanity constitute at once the daily routine and the chief molding influences which have shaped his personality. Ignoring ambitions toward fertile productivity, he is content to work in accordance with his inner instincts, to shape and complete his music slowly, striving only to satisfy his artistic conscience. Growing up in [an] English environment, formulating his artistic views in the solitude of Florida, gaining control of his technical tools in ultra-conservative Leipsic, with the stimulating companionship of the essentially poetic Grieg, profiting by the immense cultivation of art in all forms at Paris, he has emerged a cosmopolitan. That the main current of his music is singularly distinct from these various tributary streams is a proof of the underlying personal force in the man himself. Delius has matured slowly, but continuously, and his obligations to contemporary music can only be elucidated in just proportion through sane consideration of his successive work.

It is difficult to establish the invariable chronological order of Delius's music, because some pieces of indisputably early style bear only the date of publication. Thus, from internal evidence, the Norwegian songs to words by Djomsten, Welhaven, Paul Kjeralf and Mauck⁶ would seem in their musical style to antedate the Legend for violin and orchestra (1892) [1895] which is mentioned as his earliest work. With the hint of his companionship with Grieg, these songs might date from Leipsic days. Yet in the course of his dramatic music, Irmelin is said to date from 1891 [1890-92]. Next in order would seem to be the Fantasy Overture, Over the Hills and Far Away, dating from 1893 [1897], the first composition by Delius to be heard in Germany in 1897 under the leadership of Dr Haym at Elberfeld. In the following year came another opera, The Magic Fountain. The next large piece by Delius is the piano concerto in C minor, dating from 1897, played by Professor Julius Buths at Elberfeld, under Dr Haym's direction in 1904, now published in a revision dating from 1906-07. To 1897 also belongs the incidental music, under the title Norwegian Suite, for Heiberg's satiric drama, Folkeraaetet, given in the same year at Christiania. On this occasion the audience stoutly protested

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⁶ Hill is undoubtedly referring to Bjørnstjerne Bjørnson, Johan Welhaven, John Paulsen, Theodor Kjerful and Andreas Munch, the poets set in Five Songs from the Norwegian, 1888.
because Delius, with the consent of the poet, used the Norwegian national hymn in a satiric form in accordance with the exigencies of the drama. To 1897 also belongs the music-drama Koanga, for which the plot was taken from a novel by G. W. Cable. This opera was given at Elberfeld under the direction of Fritz Cassirer, the foremost champion of Delius in Germany. In the orchestral field Delius composed the symphonic poems, Life's Dance (1898) [1901, rev. 1912] 7, The Midnight Song from Nietzsche's Also sprach Zarathustra, and Auf dem Hochgebirge, after Ibsen, 8 following these in 1899-1900 by his nocturne for orchestra, Paris, performed for the first time again by Dr Haym at Elberfeld, and repeated in Berlin, Brussels, Düsseldorf and Frankfurt. 9 In 1900, Delius composed another opera, The Garden of Paradise, afterwards revised and renamed, in 1902, Romeo and Juliet in the Village, 10 after Gottfried Keller's novel of the same name. This work was tried under Cassirer at the Berlin Komische Oper in 1907, and bids fair to become Delius's highest achievement in the dramatic form.

Other music of significance includes the tragedy in one act, Margot la Rouge (1902); a tone-poem, Appalachia (1903), for orchestra, with chorus, a series of variations on a Negro theme; Sea-Drift, for mixed chorus, baritone solo and orchestra (1904), the text by Walt Whitman, both of which had performances at important musical festivals in Germany and England; significant both from its musical worth and as an indication of the composer's philosophical predilection, is The Mass of Life, for eight-part chorus, soli and orchestra (1905). In addition are a setting of a poem by Ernest Dowson for soli, chorus and orchestra [i.e. Songs of Sunset], a set of Danish songs with orchestral accompaniment, other sets, especially the English songs (text by Shelley), with piano accompaniment. Delius's latest pieces are the orchestral rhapsody, In a Summer Garden, and the English rhapsody Brigg Fair, which, together with the nocturne Paris, are promised by Mr. Fiedler for performance during the current season of the Boston Symphony Orchestra. 11

7 Hill probably has in mind La Ronde se Dérôle (1899), the first version of Lebenstanz.

8 Paa Vidderne (Auf dem Hochgebirge) (1892).


10 Hill's literal translation of Romeo und Julia auf dem Dorfe.

11 Paris was reviewed by the newspaper's critic H[enry] T[aylor] Parker (1867-1934):

No such closely woven and baffling music, in so unusual and individual an idiom, has been heard in Boston in many a day. It was
First Impressions

That Delius's music has been long in making headway is not remarkable considering his abhorrence of publicity, and his evident distaste for seeking performances of it. In spite of sporadic hearings, the first time that it came under serious critical attention was a concert at St. James's Hall, in London, under the direction of Alfred Hertz, May 30, 1899. The programme included The Midnight Song, after Nietzsche; two movements from the Norwegian Suite, a group of songs, the tone-poem Life's Dance, the fantasy overture Over the Hills, and a long selection from Koanga. The English critics were totally baffled by Delius's music. His idiom was wholly foreign to them, there was no possible point of mutual understanding - everything was repellent. Thus 'T. G. H. B.' wrote in the Musical Standard: 'The music of Delius does not possess the vitality associated with inspiration. Consider Mozart, Beethoven, Schumann, Chopin, Wagner, Grieg, among the masters of music, and consider the magic of their music and its total absence in Delius.' Elsewhere a critic with similar breadth of outlook noted 'the harmonically blurred effects that one noticed in the labored, architecturally poor and unscientific music of Delius.' While much may be attributed to the proverbial provinciality of the British critic, yet it was undeniable that the unheralded hard, almost impossible, to grasp in matter and in manner at a single hearing, and while the audience listened intently, it could naturally return only meagre and puzzled applause. (Boston Evening Transcript, 27 November 1909).

Parker signed his articles 'H.T.P.' which earned him the nick-names 'Hard to Please' and 'Hell to Pay'.

In addition to a programme note by the eminent Boston music critic Philip Hale (1854-1934), the programme also contained a reprint of a review entitled 'Delius: A New Musical Dramatist' by August Spanuth (1857-1920), concerning the Berlin première of A Village Romeo and Juliet. (The article had originally appeared in the New Music Review, New York May 1907). The German-born Spanuth lived in New York City from 1893 to 1906 and later returned to the Stern Conservatory in Berlin, where he edited the Signale für die musikalische Welt.

Fiedler and the Boston Symphony Orchestra eventually performed Brigg Fair (2 December 1911) and In a Summer Garden (19 April 1912).

Hill refers to the critic 'J.H.G.B.', who regularly wrote for the Standard. However, the above comment does not appear in the Standard's review of the concert of 30 May 1899. The balanced and supportive comments of the editor Edward A Baughan (Standard, 3 June and 17 June 1899) are extensively quoted by Heseltine in Frederick Delius, pp.48-9.
apparition of Delius did present its difficulties. Some years later that frank critic [John F.] Runciman virtually apologized for the perplexity of his brethren as follows: 'Some years ago he [Delius] gave a concert in London at St. James's Hall with a fair-sized orchestra, conducted by Hertz, late of Breslau... The criticisms - mine not less than the rest - were amusing to read. The truth was that we didn't know what the devil to make of this music; and most of us were frank enough to say so. That there was intention, real mastery of notes; that every sound proceeding from the orchestra was meant by the composer; that there was no bungling, not from beginning to end an anticipated effect - all this every competent critic knew. But the strains seemed unpleasant in our ears; the harmonies were harsh, raucous; the orchestral colors seemed purposely raw, often repulsive. We were baffled.' From this honest confession, Mr. Runciman came ultimately to understand Delius's idiom and is now an enthusiastic partisan of his music. The explanation is, after all, easy: in his avoidance of the worn paths in music, Delius cultivated his own voice, and his message was strange and fell at first on 'unheeding ears.' It is more than ten years since that London concert, and his purposes are better understood now. Furthermore, his music is gaining ground perceptibly in the more enlightened music centres.

Delius's Operas

At present Delius's operas are inaccessible in this country, but reviews and analyses of them suggest an individual type of dramatic music. No record is obtainable of the performance of Irmelin or The Magic Fountain, but Koanga had two performances at Elberfeld, besides the concert presentation of it at St. James's Hall in 1899. As the material for this music-drama was obtained by the writer of the text, C. F. Keary, from a novel of Cable's, Delius possessed the experience to paint dramatically the tropical Southern background, the life of the Negroes as he knew it. He still clings to the memories of evenings when the warm breeze brought the mingled perfume of flowers and the far-off sounds of the Negro folk-song in a double impression to the senses and they appealed alike to the poet and dramatist in him. The plot deals with the conflict of black and white races at the end of the eighteenth and the beginning of the nineteenth centuries. The daughters of the plantation - in Louisiana - the Negroes, quadroons, octoroons and mulattos furnish the background before which the drama unfolds the love of Koanga the Negro and Voodoo priest for the mulatto Palmyra. The Voodoo rites and their fantastic dances furnish an additional opportunity for picturesque stage settings and for equally unusual dramatic music. Delius's music for this drama combines vivid pictures of word with the picturesque style which its

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13 There were actually three performances. See Threlfall, *A Catalogue of the Compositions of Frederick Delius*, p.30.
They are forbidden to have anything to do with each other, and in consequence there is no trace of performance, but poignancy and tragic denouement. Delius wrote the text himself, taking Gottfried Keller's novel as a basis. Romeo and Juliet in the Village consists of a prelude and five scenes. It treats the love of a village boy and girl. Their fathers, rich peasants, were formerly the best of friends, but have quarrelled over the ownership of a plot of land. While the children have now grown up, they are forbidden to have anything to do with each other, and in consequence meet clandestinely. Their respective fathers have squandered their fortunes in litigation over the disputed land. At last when both families are ruined the lovers run away, and put an end to their misery by drowning themselves in a river nearby. Such is the outline of an intensely human little tragedy. The first performance took place in Berlin, Feb. 21, 1907. The singers bear but a small portion of the musical substances of the drama. The orchestra interprets the lovers' moods, paints their waning hopes and their final despair. It is in the orchestra that Delius gives evidence of his technical and expressive mastery, his inventiveness, his poetry and his imagination. Furthermore, it is in the realms of humanized poetry, rather than in abstract fancy, that his individual strength is shown throughout all his best work.

The Orchestral Pieces

If Delius has attained definite and striking achievement in music-drama, he has displayed his power still more definitely in his purely orchestral music. The orchestra has maintained the central interest in nearly all his best work, and with it he displays his fullest technical equipment, his most dramatic power of expression, in spite of the vivid effects for voices in his choral pieces. Runciman has written felicitously, if briefly, of his earlier orchestra work: 'Over the Hills attains to the atmosphere wanted, but is a trifle crabbed at times; Auf dem Hochgebirge is full of noble things; while the Zarathustra song, so harsh at first, grows amazingly on one after a while. But all show superb mastery of part-writing and the orchestra; the themes are strong, pregnant, and many of the passages, uninviting at the first hearing in outline and color, are afterward found to be full of the spirit of beauty.'

Delius's piano concerto has been published only in the revised version of 1906-7. With the advance of the ultra modern style, music for the piano in combination with the orchestra tends more and more to become assimilated with purely orchestral pieces. Delius adopted a standpoint midway between the real piano concerto and the symphonic poem with piano obbligato. In his concerto the orchestra does its full share in the thematic development without, however, monopolizing the musical interest. The piano part, without showing the instinctive idiom of the virtuoso, is ably written, combining passages of
technical display with frequent melodic phrases. The piece, practically in one movement, is original in form; a stormy first movement leads to a quiet slow section that in turn gives way to a finale constructed on the theme of the first part. This concerto shows strength, solidity and contrast of mood, but the problem is an ungrateful one at best, and one feels the lack of that humanized poetry of mood which is characteristic of Delius at his best.

In his symphonic poem, *Life's Dance*, Delius has chosen the idea of the varied activities of life, conceived as a prismatically varied dance, held firm and developed through eternal-rhythm. It shows his vividly imaginative view of human life, as well as his dramatic breadth. Then in the nocturne, *Paris: the Song of a Great City*, he reached his musical maturity. It has been suggested that in this choice of subject he has encroached upon ground that Charpentier had made peculiarly his own in his cantata *The Crowning of the Muse*, in *The Poet's Life*, and in the prelude to the second act of *Louise*, entitled 'Paris Awakens'. But it is also asserted that he finished this piece before *Louise* was performed and that he was ignorant of Charpentier's earlier music and that he knew nothing of the French composer's predilections. If the similarity be but casual there is nevertheless an unconscious resemblance in their points of view, and in the choice of street cries of Paris, although both were anticipated by some three centuries and more in the songs of Clément Jannequin. But we find in both Delius and Charpentier the same poetic conception of humanity as affording a basis for musical representation, although their actual material and technical treatment are widely dissimilar. In this nocturne Delius sought to paint impressions of the vast contours of a large city at night, the ebb and flow of its emotions, the thoughts, struggles and aspirations of its dwellers. Here is a large theme, requiring an expansive imagination, a deep grasp upon the workings of the human heart, a subject truly Whitmanesque in its all-embracing scope. The result shows Delius's power at its best. His treatment of the orchestra is in the modern contrapuntal style, but it is not the polyphony of Strauss or Reger, but the individual idiom of Delius. A 'street cry' of Paris is deftly interwoven with the music; mood succeeds mood, each fitting into the picture as a whole without disturbing its essential unity. By his striking development of themes, his command of a complex orchestra and his picturesque dramatic impressions Delius has attained a consummately modern expression of a subject thoroughly in sympathy with his ideals. Moreover, it is *Paris* that Mr. Fiedler has chosen for the concerts of Nov. 26 and 27 as the introduction of the Boston public to the music of Delius. Delius's latest orchestral pieces, the English rhapsody, *Brigg Fair*, and the poem, *In a Summer Garden*, which are also to be played here during the season by Mr. Fiedler, are still in manuscript. It requires slight exercise of the imagination to suggest that Delius has done for a typical scene of English life what he has already carried through successfully in connection with Paris at night. The rhapsody in particular seems to have at last impressed even the
sluggish British critics that Delius has something to say. In *Appalachia* Delius again returns to 'ethnographic music.' He strives to depict the conditions of life in the South, to reproduce as in *Koanga* the impressions of semi-tropical regions and its inhabitants. *Appalachia* is in reality a series of variations on a large scale, based on an old slave song; later a chorus takes up the song by way of finale, with another Negro song for baritone solo and chorus in alternation. The orchestral treatment is particularly individual in its skill in part-writing and its adaptation of tone-color to the mood of the music as a whole.

The Choral Music

In 1904, Delius wrote his *Sea-Drift* for mixed chorus, baritone solo and orchestra, and it had its first performance in 1906, at the German composers' festival in Essen. The text is taken from the first of the collection of Walt Whitman's poems, *Sea-Drift, Out of the Cradle Endlessly Rocking*, beginning with the stanza, 'Once Paumanok, when the lilac-scent was in the air and fifth-month grass was growing,' up to that continuing 'The aria sinking.' This excision has been skillfully made, furnishing a consistent tale of the bird whose mate was shot, waiting for her return, singing of past happiness, ending in the despair of loneliness. Delius has translated this text into music of ineffable tenderness, in which poetry and broad impressions of nature combine in a singularly expressive atmosphere. His treatment of the orchestra is remarkably attuned to the requisite mood of the piece, while the chorus reinforces this effect instead of attempting contrast with the orchestra. In *Sea-Drift* there are touches of the harmonic idioms generally associated with the ultra modern. Delius's treatment of this idiom is, however, markedly dissimilar from that of his French contemporaries. He does not tend towards the 'whole-tone French scale' at all, but has assimilated what he has absorbed from it into his own personal style.

Another choral piece which establishes a certain unity with his other music derived from the same source is his *Mass of Life* after Nietzsche's *Also sprach Zarathustra* for two choruses of four parts, soli and orchestra. In this mass he returns to the broader aspect of humanity, of which we have had instances in his tone-poem, *Life's Dance* and in the nocturne *Paris*. The general trend of the mass is the exaltation of human emotion on a broad and expansive scale, in which the poetized (sic) conception of life remains supreme. It must be acknowledged that in spots there is some resemblance to the mood of Charpentier's *The Poet's Life*, but the technical treatment and the spirit of the music is in detail quite dissimilar.

The Sum of Delius's Work

To take a broad survey of Delius's achievement, we must reaffirm that his style is cosmopolitan in its harmonic basis, in his contrapuntal mastery, in his manipulation of the large modern orchestra with freedom and variety. In his
personal idiom he stands aloof from allegiance to [any] school in spite of slight obligations in detail to the modern Frenchman (sic), to the atmosphere of Norwegian and German literature, and to the early impressions of Florida. Working in complete detachment from the traditions of musical centres, he is remarkable in the proud independence of his artistic message. First in importance is the personal quality of his harmony. It is always unexpected, often dramatic, poetic, poignant, sometimes harsh with deliberate and aesthetic conviction, but invariably calculated to reinforce his expressive purpose. If he is also independent in the particular vein of polyphony he has cultivated so successfully, it is solely also for increasing the richness and significance of his musical fibre. Ultra modern as he is, we find no trace in his work of that realism which in the case of Strauss has divided the musical world. He does not seek to make his effects through the multiplication of ingenious detail, and he is far from the analysis of minute phrases which the writers of programme music affect. He strives to present a broad picture, whether in reproducing the atmosphere of the South, the busy hum of Paris, the delicate poetry of Sea-Drift, or the exuberant vitality of The Mass of Life. This breadth is obtained by large outlines boldly conceived, and firmly manipulated. Through this method he aims at atmosphere on a large scale, and not by working upwards from the short melodic phrase and the exotic harmony as a basis. In his treatment of the orchestra as a whole he works in the same way, through broad contrasts of color, rather than through the microscopic piling up of instrumental resource. There is nothing filed down, no cunning use of slight bits of color to 'compose' at a distance like an impressionist picture. His is rather the style of the fresco, but a fresco in which each sweep of the brush is used with conscious predetermination of its effect, and full recognition of its exact force in his color scheme. His independence in the varied technical resources he employs, his power as a dramatist and as a poet of humanity, the singularly moving personal appeal of his musical speech, combine to make him so significant a figure in the musical world today. As to the position of Delius, I can do no better than to quote again from Mr. Runciman's article of nearly seven years ago, but which applies now with even greater emphasis: 'Delius commenced late, and he has developed slowly; but already he has done enough to justify me in calling him the biggest composer we have produced for many a long day. Seeing that he is cosmopolitan, he can scarcely be claimed for England; but at least he was born here. . . I do not expect, do not want anyone to accept him as a heaven-sent genius merely on my recommendation; but with a full sense of the responsibility of the situation, I say that those who will take the trouble to hear his music and try to understand it will find themselves well paid for their pains.'
A RELUCTANT APPRENTICE: DELIUS AND CHEMNITZ
by Philip Jones

Introduction

In the early 1980s Delius's links with Germany began to exert a strong fascination for me. In April 1981 I visited Bielefeld for the first time to research the origins of the Bradford Deliuses; it proved to be a productive journey. Firstly, it prompted me to mount the Fourth Delius Festival at Keele University in 1982. Secondly, I met several influential members of the Delius family who immediately set about planning their own Delius Festival in Bielefeld; it eventually took place in May 1984, coinciding with the annual meeting of the Delius Verbindung, at which I had been invited to lecture. Thirdly, I was introduced to Bielefeld's musical authorities who felt Delius's music was such a bankable asset that they proceeded to involve themselves with the Delius family celebrations and subsequently organised performances of several of the composer's works in their city throughout the rest of the decade, including a well-received production of Fennimore and Gerda.

The final product of that fact-finding mission was to spur me on to visit Leipzig in 1983 as a guest of the East German Ministry of Culture. My visit was made during the era of the German Democratic Republic when Leipzig exuded an aura of exoticism and an air of mystery as a city which could have been as equally at home in a novel by John Le Carré, as in a music-history textbook. It was an eye-opener to see at first hand the contradictions of life behind the Iron Curtain, the inhabitants' drab daily existence contrasted with a city which was, and is now again, a living musical monument and a gateway to the rich cultural area of Saxony with towns and cities such as Halle, Dresden, Zwickau and Weimar only a short journey away.

Leipzig and Saxony impressed me greatly and whetted my appetite for a return journey. I had hoped to take my Choral Society and Orchestra at Keele University on a concert tour of the region but sadly it proved too complicated a venture to organise at the time. Chemnitz, or Karl-Marx-Stadt as it was until relatively recently, also beckoned because of its Delian connections. Before the fall of the Berlin Wall, it was fairly easy to obtain permission to visit Leipzig, as a flagship city of German Democratic culture and enterprise, but Karl-Marx-Stadt proved to be not quite such a straightforward proposition.

1 The Delius Verbindung is an association for members of the Delius family. Its annual meeting is held in a different location every year.

In late 1988 the British Council agreed to sponsor my research proposal to visit the city. By early 1989 I had drawn up an itinerary and submitted a visa application to the East German authorities; they took six months to refuse! Already times were changing; the image of Mikhail Gorbachev's 'kiss of death', planted so tellingly on Erich Honecker's cheeks at East Berlin's Schönefeld airport when the Soviet leader visited him in the Spring of 1989, remains vivid, but its shattering implications were not immediately so apparent. With hindsight, it is now easy to understand why the East Germans took so long to process my application and then turn me down; the Berlin Wall, which eventually fell in November 1989 along with Honecker's Humpty Dumpty régime, was already crumbling. For the time being, all thoughts of a return visit had to be put aside as the political shape of Europe changed.

Some time later, in January 1991 a business visit to Berlin rekindled my thoughts of Karl-Marx-Stadt; by that time it was using its pre-Marxist name of Chemnitz and was freely accessible. The British Academy offered to underwrite a visit and in September 1992 I was off once again on my pilgrimage in search of Delius.

I. Chemnitz: a hard-earned legacy

Fritz Delius would have found much to remind him of his Bradford home when he arrived in Chemnitz as an apprentice manager in the textile industry in April 1880, a little over 18 years old. In the latter part of the 19th century Chemnitz was known as Das Sachsische Manchester (the Saxon Manchester), for good reason: it was the most important industrial city in the region and was second only to Leipzig as a leading German business centre. Dresden, as a glittering Residenzstaat, put up no commercial competition, but its unique position as a royal seat, with its glorious Baroque architecture and rich cultural heritage set it apart, and all three cities of the Saxon Golden Triangle vied with each other, as is borne out by the local saying: 'In Chemnitz wird das Gelt erarbeitet, in Leipzig wird es verhandelt und in Dresden verpraßt.'

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3 Gert Richter, 'Chemnitz - so wie es war' in Droste Verlag, Düsseldorf 1991.
4 Warlock, and subsequent biographers (Clare Delius and Beecham), described him as a volontaire, an anglicised form of the German Volontär (a trainee), despite its French looks! See Warlock, Delius, The Bodley Head, London 1923, rev. 1952, p.33.
5 Residenzstadt: a royal seat or capital.
6 In Chemnitz money was hard earned, in Leipzig they bartered with it, and in Dresden they wasted it. [The Saxon Kings, that is!]

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It might well have occurred to Fritz to compare the three cities with those of his native North of England: Manchester, Leeds and Bradford. None of them could match Dresden's architectural and artistic splendours nor the celebrated cultural accomplishments of Leipzig and its surrounding region, but Chemnitz captured much of the gritty and grimy northern character of all three. He would have instantly recognised its smokestack-dominated skyline and the solid commercial style of its buildings as the equal of his surroundings in Bradford and no doubt appreciated the thrift-conscious attitudes of its inhabitants, the result of centuries of hard work.

Chemnitz lies about 45 miles equidistant from Leipzig and Dresden and is the principal city of the Erzgebirge, the hilly, wooded region to the south marking the border with the Czech Republic. Its origins can be traced back to the establishment of a Benedictine monastery in the early 12th century by Kaiser Lothar who also required it to foster trade with the Bohemians. In the middle of the century the monastery was granted the privilege of setting up a trade fair and some years later Kaiser Friedrich Barbarossa decreed that Chemnitz, as the location became known following its subsequent colonisation, would act as the administrative centre of the region.

From the 14th century onwards, Chemnitz developed as a centre for textile production. Its important economic position and geographical location at the centre of the region and at the cross-roads of many commercial routes, was greatly enhanced in the middle of the century by the grant of a monopoly for cloth bleaching and for the flax and thread trade by the Margraves Friedrich and Balthasar who, in return, collected taxes; it marked the beginning of the town's expansion in the later Middle Ages. Around 1400 some 130,000 square metres of cloth were processed and at the end of the century the Town Council bought out all the competing bleachers in the surrounding area who had not been made redundant by the imposition of a ten-mile radius in the monopoly. Chemnitz's economic status in west Saxony and its future prospects were thus firmly established.

Cloth production developed as an offshoot of the bleaching industry and in the 15th and 16th centuries many of the town's most influential families were clothmakers and also members of the Town Council; the town's population increased at that time from 3,455 to 5,616. During the last quarter of the 15th century Chemnitz became an important centre for finance and metal casting.

In the 16th century Chemnitz was well-known as an educational centre owing much to the celebrated humanist Dr Georgius Agricola who lived and worked there between 1531 and 1555; he was appointed leader of the Council in 1546. As well as being a distinguished writer, he was also a diplomat and inspector of schools and instituted many educational reforms which had significant consequences throughout Saxony. Chemnitz's status as a centre of
scholarship at the time was largely due to his friendship and work with his contemporaries and fellow humanists Philipp Melanchthon and Erasmus.

Towards the end of the 18th century English industrial production methods were introduced to Saxony and the first textile mills were built in Chemnitz. Several English engineers visited the town to assist commission the new factories and to equip them with the most up-to-date machinery. By 1812 Chemnitz had 28 spinning mills with 73,700 spindles, a third of Saxony's total production capacity. In 1820, out of a total population of 14,455, 1,210 were engaged in 54 different trades connected with the spinning industry; the saying 'Chemnitz - wie es webt, wie es lebt' was coined around this time. Machine repair and manufacture grew as a service sector of the textile industry and by 1830 were fully independent. Steam locomotive and carriage works were quickly developed to meet the rapidly expanding needs of the German railway network. By 1831 the population had grown to 18,000.

The 19th century saw the development of the town's infrastructure and many public-service buildings were erected in the contemporary grand Neo-Renaissance style: hospitals, schools, technical colleges serving local industry, hotels, churches, banks, public utility buildings, the main railway station, the Opera House and theatre; an impressive testimony to the solid wealth built up in the city over the centuries.

II. An Englishman abroad

Chemnitz was the city to which Julius Delius sent his 18-year-old son Fritz for 12 months' unpaid work experience in the textile mills of the distinguished industrialist Wilhelm Vogel. After completing his last term at the International College, Isleworth at Christmas 1879, Fritz joined the family firm of Delius & Co in Bradford to begin a career pre-planned by his father in which he would work his way up from the bottom to become a wool merchant. Clare Delius's account of her industrious brother's enthusiasm for his work makes surprising reading when the scathing remarks he made about it later in his life are taken into account. Fritz arrived in Chemnitz on 24 April 1880 and took up lodgings at the home of Herr W Martin, a Vogel director, in the first-floor apartment of 4

/NOTE 7/ Chemnitz - it lives as it weaves.

/NOTE 8/ The centre of Chemnitz was almost totally destroyed in Allied bombing in March 1945. None of the pre-War buildings in the Brückenstrasse survived; the Johannisstrasse no longer exists having been subsumed in the Post Hof in the reconstruction after World War II.

/NOTE 9/ Clare Delius, *Frederick Delius: Memories of my brother*, Ivor Nicholson and Watson Ltd., London 1935, Ch. III.
Johannisstrasse, about five minutes' walk from the Vogel factory in the Ziegelsteig. Six months later, on 15 October, he moved around the corner to the second floor of No 6 Lower Brückenstrasse, even nearer the factory.\(^{10}\)

### III. Commercial links

The precise reasons for Julius Delius arranging Fritz's work placement at the firm of Vogel are not known. His home town of Bielefeld would, perhaps, have been a more obvious choice but there can be no doubt that in the late 1870s/early 1880s Chemnitz was one of Germany's most important industrial centres offering excellent prospects for a young person starting out as an apprentice manager in the textile business. By 1880 the city had expanded to just over 95,000 inhabitants, its heavy industry included a number of the foremost German manufacturers of the day and its cultural and public life was the equal of any German regional city.

At that time the firm Wilhelm Vogel was one of the leading companies in Chemnitz and would certainly have been among the elite of Europe's textile manufacturers. It was established by Friedrich Wilhelm Vogel in 1837\(^{11}\) and by the late 1850s had developed a large mill in Lunzenau, about 8 miles north of the town centre; the administration offices remained in the Ziegelsteig in Chemnitz. In the early to mid 1870s he extended the Lunzenau estate, landscaped the park and built a country house which he used as his summer residence until the end of his life. During the late 1880s the commercial centre in Chemnitz was substantially expanded and in the latter part of the 19th century the company specialised in the production of a wide range of textiles: cotton, cotton and wool mixtures, linen, linen and silk mixtures, furnishing fabrics, braid, rep, damask and table and bed covers.

In 1869 control of the firm passed to the founder's second son, Hermann Wilhelm Vogel (1841-1917) who, by 1880, was widely known and respected, not only because of his highly regarded leadership of the company but also for his outstanding contributions to the commercial and economic life of Saxony and to German industry in general. He was Chairman of the Chemnitz Chamber of Commerce for many years and was also a non-executive director of a number of regional and national commercial advisory bodies. Such services brought him several honours and distinctions including the title of Geheimer Kommerzienrat (Commercial Privy Counsellor) bestowed by the King of Saxony in 1894. In 1897 he helped draw up a code of conduct for German business organisations and subsequently joined the governing body of the national Association of German Industry.

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\(^{10}\) Bestand Polizeimeldewesen (Police registration records) Vol II, De, folio 76, Stadtarchiv Chemnitz.

\(^{11}\) Dr Wilhelm Vogel, *Vogel Familienchronik*, Chemnitz February 1931.
He was well respected by all his employees and as early as 1876 built a model village for his factory workers complete with gardens, a nursery and a hostel for unmarried female workers. Whenever opportunities arose he would throw parties for his staff, one of the best being given in 1912 to celebrate his company's 75th anniversary.

Like many of his fellow German industrialists he was deeply involved in the social and cultural life of his local community. He was an active benefactor of Chemnitz's art collection and in one year alone gave a quarter of a million Marks to renovate the town theatre and to purchase works of art and rare books. As a noted numismatist his personal coin collection became well-known throughout Germany.

In recognition of his services he was made a Freeman of the City of Chemnitz in 1911. He died in December 1917, one obituary noting that he had been 'one of the most outstanding figures of the Fatherland, a distinguished businessman and an ardent patriot.'

Julius Delius may have seen Hermann Vogel as something of a guru in the international textile industry of the time and had probably established commercial contacts with his firm by the late 1870s. There can be little doubt of Julius's good intentions in wanting Fritz to gain some experience of German business methods by sending him to Vogel's but, of course, they came to nothing. If Fritz's brief period of work with Mr Baxter in Stroud during the first few months of 1880 were modestly successful, if not all that effective, his year in Chemnitz appears to have drawn a complete blank as far as Delius & Co was concerned. There are no extant contemporary accounts of any of his activities in the town, the only sources of information being the scanty descriptions in the early biographical studies of his concert attendances, visits to neighbouring cities and the terse remarks about his lack of commercial application.

IV. The musical life of Chemnitz at the turn of the 1880s

The early biographies make much of Chemnitz's rich cultural life at the turn of the 1880s, including its orchestral concerts, opera and theatre, which Fritz lapped up, and of his violin lessons with Kapellmeister Hans Sitt. The level of musical activity in Chemnitz at this time was nothing out of the ordinary for a flourishing German city of its size but nevertheless, it would have made a great impact on the musically impressionable Fritz.

Particularly those by Peter Warlock (1923), Clare Delius (1935), Arthur Hutchings (1948) and Sir Thomas Beecham (1959).

W Kaden, Musikgeschichte Chemnitz, unpubl. diss., Stadtarchiv, Chemnitz, 1984
Music in Chemnitz had its origins in its medieval and Renaissance monastic foundations. By the late 16th century it was a stronghold of the Lutheran movement and of German hymnody associated with the Reformation. In 1587, the Council established a band of musicians, known as the Stadtpfeifer, to serve the musical needs of civic life. A century later the Stadtpfeifer was expanded to include strings but seems to have gone into something of a decline in the 18th century. In 1833, the Council disbanded the Stadtpfeifer and appointed its first Director of Music to set up an orchestra and to provide music for every conceivable event including balls, baptisms, weddings, feasts, incidental music for theatre productions, regular orchestral concerts, on its own and with the municipal choir, and operatic performances. Not surprisingly, as far as early orchestral and choral concerts were concerned, programmes included works by the Leipzig inner circle of Mendelssohn, Schumann and Niels Gade along with the music of the Classical Trinity of Haydn, Mozart and Beethoven. Many amateur music societies also flourished in the town at this time.

Between 1850 and 1900 there was a significant expansion in the number of musical activities in Chemnitz, matching the size of its rapidly growing population, which had increased from about 18,000 in 1830 to over 78,000 by 1875 and to 200,000 by the turn of the century; in 1880 it stood at a little over 95,000. The City's Music Directors during this time championed the composers of the New German School; Karl Müller-Berghaus (1870-73) performed many works by Liszt and Wagner. Hans Sitt (1873-80) featured the music of Raff, Reinicke, Liszt, Rubinstein and Smetana but also invited Brahms to conduct his C minor Symphony in Chemnitz in 1877, one year after its first performance; Brahms also conducted his second symphony there in November 1880. Fritz Scheel (1880-1889) continued in Sitt's mould while Max Pohle (1889-1910) championed the music of his New German contemporaries Richard Strauss, Mahler and Reger and also invited many celebrated conductors and soloists to appear with the orchestra including Strauss, Reger, Kreisler, Eugen d'Albert and Julius Klengel.

The orchestral musicians were very versatile and were required to double up frequently both instrumentally and stylistically; they were accustomed to performing for church services, in military bands, in the theatre, light music at local taverns, for balls and dances, for the many local music clubs, for outdoor entertainments and for the regular concert and operatic performances. There was always great concern about their job security and in 1862 a pension fund for their widows and orphans was established. In 1869 the Konzertgesellschaft (concert society) was set up as an independent organisation and formed a separate management for the orchestra in 1875.

During the 1877/88 concert season the Konzertgesellschaft promoted a total of 156 concerts at outdoor entertainments or in various local taverns, 28 symphony concerts, played at 98 dances, gave 45 full-scale concerts for
independent promoters and 23 for small, local societies, played at 174 performances in the municipal theatre including 89 opera performances and 18 operetta performances in the Thalia Theatre during the Summer months.

V. Hans Sitt

Throughout this period the orchestra was often in conflict with the Council over the level of its financial support; problems came to a head during Hans Sitt's reign as Musical Director between 1873 and 1880. He first came to the town on 26 March 1872 and lived in the suburban Schloss Chemnitz area. Born in Prague, about 100 miles from Chemnitz, in 1850, the son of a violin maker, Sitt studied at its Conservatoire during the early 1860s; in 1867 he was appointed leader of the Breslau Opera House orchestra (Wrocław in contemporary Poland) where he stayed until 1870, leaving to freelance as orchestral leader with orchestras in Berlin, Königsberg (present-day Kaliningrad in Lithuania), Iglau (now Jihlava in the Czech Republic, 80 miles south-east of Prague) and subsequently at the Deutsches Landestheater in his native city Prague from which he was appointed to Chemnitz.

It is clear that as a young man Sitt was no ordinary orchestra leader but a fiery and headstrong virtuoso violinist of top quality. The post of Musical Director at Chemnitz was his first major appointment and called for substantial management skills as well as musical ability of a high order in having to organise a large number of musicians, co-ordinate the activities and programming for many different ensembles, conduct an expanding number of concerts in which he often appeared as violin soloist in concertos and other solo or concerted items and deal with day-to-day administrative matters, often including sensitive negotiations with the Town Council. It was a demanding post, even for such a distinguished artist as Sitt, and proved to be the only such post he held during his career; at the time of his appointment he is reported to have said:

I will say no more than that I have tried to find a wholesome place, where I can quietly establish myself. First of all I must ensure I do well in Chemnitz as it would be the first time in my career if things did not go according to plan.

Sitt joined the Chemnitz Kapelle at a fairly low ebb in its fortunes. His immediate predecessor was Alexander Ritter, the young Richard Strauss's mentor in Munich a decade later, who, earlier in 1873, lasted just two months in the job, giving up, it seems, in frustration at the indifference of the Chemnitz citizens to his efforts to create a worthwhile artistic programme.

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14 W Rau, History of the Chemnitz Municipal Orchestra, F Zimmermann, Chemnitz 1933.
Sitt attracted attention in Prague and was invited to guest conduct in Chemnitz before taking up the post; once in harness, his outstanding musicianship and efficient and effective rehearsal technique quickly earned him the respect of the musicians and public at large. A local newspaper report of one of his early concerts in the 1873/74 season praised him as being a far finer violinist than any of his predecessors and a capable orchestral trainer judging by the tight ensemble and excellent dynamic balance he secured from the orchestra.

His early work augured well, with the prospect of hitherto undreamt-of musical pleasures ahead. He was able to attract to Chemnitz many of Germany's leading soloists of the time and even surprised his audiences with several compositions of his own. He performed concertos by Becker, Spohr, Vieuxtemps, Beriot, Molique, Beethoven and Mozart and also gave solo performances on the viola as well as acting as piano accompanist when necessary. Chamber music was often included in the orchestral concerts in addition to regular chamber music evenings; Sitt formed a string quartet with himself as leader, his brother Anton as second violin with the other parts being taken by members of the orchestra. Orchestral concerts were given in a variety of venues, usually in large restaurants in the town such as Baum's, the Bellevue, the Stadt London, the Elysium and subsequently the Mosellasaal, the usual venue for performances of light music and operetta. In 1879 Sitt founded a municipal choir, which took his name in its title, and gave the first performance in Chemnitz of Haydn's Creation. The following thumbnail sketch in the Chemnitzer Tageblatt sums up Sitt's achievements at this time; it praised

the speed with which he memorises a new violin piece, and that of his musicians in mastering a new orchestral work, his presence of mind in determining the critical sections of music to rehearse when time is short, . . . the sheen and refinement of sound, particularly in the strings, less so in the winds which under him now and then have performed with more fire than refinement. . .

and the fact that practically all his performances as a conductor were given from memory.

The Town Council had suspended its funding for the orchestra when Ritter resigned in March 1873. Sitt's appointment and early successes ensured its reinstatement as the Council saw it was in their interests to hang on to him but only on condition that the orchestra negotiated a new contract in 1875. The following year Sitt's own contract was renewed for a further three years and he also received a personal honorarium of 300 Marks. In 1875 there was some reluctance on the Council's part to fund both the Municipal Orchestra and the Opera House, and for a while it seemed as if the Opera would be closed but Sitt managed to negotiate a satisfactory solution whereby it would
remained open and even had a clause included in the Orchestra's contract to re-equip its wind section with new instruments from Paris. It was at this time that he managed to negotiate a substantial reduction in his own contractual obligations for providing music for the services in the churches of St Jakobi and St Johanni.

At the same time an independent Board of Directors for the Orchestra was established and their first action was to negotiate a new contract with Sitt which, with the agreement of the Council, released him from his duties in the Opera House. It did not take long, however, for working relationships between Sitt and the Board to deteriorate as by 1877 he felt it was making decisions over his head. The situation went from bad to worse during the winter months of 1877/78 when a number of planned concerts did not take place and several external promoters decided not to engage the orchestra. The members of the orchestra also took Sitt to task for not intervening on their behalf in a salary dispute.

By 1879 matters were even worse. The Council set up a committee to review the position and eventually concluded a new agreement in June 1880 whereby the orchestra Board was reconstituted with Sitt as Chair.

Not surprisingly, the new relationship between him and the Board did not last long. After a short while he was invited by the Russian Baron von Derwies to become Kapellmeister of his private orchestra and opera company which alternated between his homes in Lugano and Nice, in which capacity his predecessor at Chemnitz, Karl Müller-Berghaus had also been engaged. This offer came as a relief for Sitt as he was anxious to put his difficulties at Chemnitz behind him. He resigned on 4 September 1880 and conducted the orchestra in a farewell concert at the Elysium on 8 September in a programme which included Liszt's Les Préludes, Wagner's Tannhäuser Overture, a movement from his own C Minor Symphony, a Schubert string quartet, Mendelssohn's Meeresstille und Glückliche Fahrt and Violin Concerto, in which he was soloist, and several solo violin pieces. The Chemnitzer Tageblatt reported that it had been a fine programme with a hugely enthusiastic audience full of excitement as Sitt approached the platform; there were favourable comments about the slow movement of his Symphony, likening it to the Romanze in Schumann's D Minor Symphony, and about the excellent orchestral playing. The reporter was suitably impressed by Sitt's dazzling virtuosity in his performances of the solo pieces and finished his article by thanking him for being such a genial musician and for giving a concert which would be remembered for years to come.

That concert was not the last Chemnitz had heard of Sitt. In 1881 his patron, von Derwies, died and he returned to promote concerts by a rival organisation, the Geidel Kapelle, which were of such a high standard, that he gave his successor, Fritz Scheel, and the municipal orchestra, a good run for their money. In April 1882 he moved to Leipzig and in 1884 took up an offer...
from Carl Reinecke to join the staff of the Leipzig Conservatorium which marked the beginning of another chapter in his association with Delius\textsuperscript{15}.

Walter Rau made the following assessment of Sitt's work in Chemnitz\textsuperscript{16}.

Sitt's time at Chemnitz was certainly one of storm and stress but it gave character to the development of its musical life. His versatility was demonstrated on one hand by his overall musical control and on the other by his ability to get to the heart of the music in all his performances. He laid secure foundations for the future and by the example of his leadership began a process of changing the complacent attitudes prevalent in the community at that time and of setting new standards on which his successors could build.

VI. Delius and Sitt

Fritz's contacts with Sitt in Chemnitz were probably distant, few and infrequent. All previous sources have repeated the statement in Peter Warlock's biography that Delius continued his violin studies with Sitt, having begun with Mr Bauerkeller of the Hallé Orchestra at home in Bradford in about 1868 and continued with Herr Teichmann at Isleworth in the late 1870s. Given that Fritz reached Chemnitz on 24 April 1880 and Sitt left on or around 9 September, a period of just over four months exists in which lessons could have taken place, at a time when Sitt was extremely busy with his official musical duties and when dealings with the orchestra Board and Town Council were coming to a head.

His successor, the violinist Fritz Scheel, founded a music school in Chemnitz in the middle of October 1880 with members of the municipal orchestra. It is unlikely that Sitt had previously set up anything similar\textsuperscript{17} and not known if Fritz attended Scheel's new school; he may not have done so out of loyalty to Sitt. Fritz must have contacted Sitt himself or, as is more likely, was introduced to him.

Sitt maintained a very high profile at the time and it is significant that Fritz should have approached him for lessons, a man who, after all, was probably perceived as being the most outstanding violinist and artist in Chemnitz. Despite his professional difficulties, Sitt was generally held in high regard and remained musically active in Chemnitz during the Spring and early summer of 1880. The main orchestral series of the 1879/80 season officially


\textsuperscript{16} W Rau, \textit{op. cit.}, p.117.

\textsuperscript{17} Unlike Scheel, it appears Sitt did not advertise for pupils in the \textit{Chemnitzer Tageblatt}. 
finished a week after Fritz's arrival with Sitt conducting a concert at the Gasthaus zur Linde featuring music by Spohr, Schumann (2nd Symphony), Schubert, Rossini and with himself as soloist in Wieniawski's Variations on Gounod's *Faust*; several extra concerts were fitted in at local restaurants during the first half of May at some of which Sitt also played a concerto. During the second half of the month the orchestra took its annual leave and reassembled in June for a summer season of light music concerts which lasted until mid-September. Sitt conducted until the middle of August when he handed over the reins to Fritz Hartung, the orchestra leader; his last appearance with the orchestra was at his Farewell Concert on 8 September.

VII. After Sitt

After Sitt left Chemnitz, it is difficult to speculate much further about Fritz's musical activities. His visits to Dresden and Berlin would almost certainly have taken place sometime between September 1880 and April 1881, the busiest period in the concert season. Musical activities in Chemnitz during these months were rich and varied and for a provincial, industrial city would no doubt have impressed Fritz on his arrival from Bradford where there was nothing like it. The new concert season began at the end of September 1880 without a Musical Director; Hartung, the orchestra leader filled in until Scheel had been engaged. For the next month or so several guest conductors appeared with the orchestra on a trial basis and a decision was quickly reached to appoint Fritz Scheel as Sitt's successor; he gave his first concert with the orchestra on 12 November. First impressions of him were as a very commanding musician and dynamic conductor who showed great insight and who was well received by the audience but he was regarded as being not quite in the same league as Sitt as a virtuoso violinist. By December Scheel's talents had become more widely appreciated, the critic of the Chemnitzer Tageblatt noted that the city was fortunate to have such a talented artist, comparing him favourably with Hans von Bülow as an orchestral trainer and rejoiced in the rapport between conductor and orchestra.

The concert season continued with symphony concerts of serious music alternating with light music programmes. There were eight concerts given in the subscription series up to Christmas 1880 and 17 between the New Year and early April; Fritz left Chemnitz on 8 April 1881. The programmes featured music from what would be regarded today as the standard German repertoire of the earlier part of the century (Haydn, Mozart, Beethoven, Cherubini, Gluck, Weber, Mendelssohn) with regular doses of works from the progressive school of Liszt and Wagner as well as pieces by less well-known composers such as Ferdinand Ries, Gade, Thomas, Goldschmidt, Nicolai, Raff, Svendsen and Goldmark.

The opera season began on 2 October at the Städtisches Schauspielhas in the Theaterstrasse, another of Fritz's locales according to Warlock, with a
performance of Il Trovatore, works performed during the rest of the season included Faust, Martha, Der Freischütz and Der Postillon von Longjumeau in October; November's repertoire consisted of Die Zauberflöte and Don Giovanni, and in December Don Giovanni alternated with Fra Diavolo. The New Year of 1881 brought Lohengrin and Die Lustige Weibe von Windsor in January, Undine, Der Freischütz and Der Fliegende Holländer in February and The Barber of Seville, Zampa and Les Huguenots in March and April. All in all, a solid, respectable programme for a provincial house, typical of the German repertory system of the time.

Fritz's work placement eventually came to an end and he left Chemnitz for Bradford. Clare's recollections of his homecoming, summoned back to head office by the usual telegram, vividly describe him arriving at Claremont laden with all sorts of delightful souvenirs. If the whole Chemnitz episode was uneventful, his experiences there marked an important stage in the decision-making process that ultimately determined the path his future life would take.

DELIUS'S PIANO CONCERTO

The Early Three-Movement Version

Mike Ibbott describes the background to a recent performance of the early, three-movement version of Delius' Piano Concerto, the first in modern times, and the first in the country of the composer's birth. A 2-piano score of this version was published by The Delius Trust in 1990.

The origins of many musical works are well-documented, but the pedigree of Delius' Piano Concerto is far from clear. While a composer not usually regarded as a perfectionist (though this is far from the truth), several of his works were recast between first performance and their eventual publication; and none more extensively than the Piano Concerto.

Delius' friend Max Chop wrote to him in November 1907 about the Concerto shortly after hearing a performance in Berlin:

Of course it is not a piano concerto in the usual sense, in spite of the over-elaborated virtuoso style of parts of the work. It is a dialogue of symphonic proportions between piano and orchestra, sometime suggestive of an improvisation, and then again like a sweet landscape veiled beneath a blue haze.

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18 Clare Delius, op. cit.
But this evocative description refers to the final published version of the Concerto, a work cast in a single movement and divided into three sections - *allegro non troppo* - *largo* - *tempo primo*. Peter Warlock, in his early biography, refers to an original, three-movement form performed in Germany, which, according to that great champion of Delius' work, Thomas Beecham, was later recast for publication into a single movement. The three-movement version had never been performed in the country of Delius' birth, but, with the support of The Delius Trust, this was remedied on 20 January 1996 by the Bromley Symphony Orchestra under Adrian Brown, with Karl Pendlebury as soloist.

The Piano Concerto dates from 1897, started in Florida in the spring, and completed towards the end of the year in Paris. This Concerto, however, was not the three-movement version to which Warlock refers. Delius scholar Robert Threlfall, adviser to the Delius Trust, has shown it to have a more complex history which underpins the understanding of the form and content of the published version.

At a centenary exhibition of 'Deliana' in Bradford and London in 1962, a manuscript score of a *Fantasy for Orchestra and piano forte*, signed and dated Fritz Delius 1897, was displayed. This was remarkable because it contained material absent from the known published work. Threlfall has shown that this was probably the original version of the work. It contains the basic thematic material of the published work, but differs in layout and in some of the key-relations. Part of the final cadenza was subsequently used in the Violin Concerto. A separate piano manuscript of this work survives (in the hand of the so-called Paris copyist), with substantial alterations in Delius's hand.

The first performance of the Concerto, however, on 24 October 1904 at the Stadthalle in Elberfeld, with Julius Buths and the Elberfelder Konzertgesellschaft under Hans Haym, was of a piece in three movements. This is proved by references in the review two days later in the *Elberfelder Tägliche Anzeiger*, and by a letter from Haym dated 6 August in which he states 'the 5/4 time [in the third movement] will not be exactly easy for the orchestra'.

It appears, perhaps under some German influence, or perhaps Busoni, with whom he spent some time in early 1898, that Delius recast the *Fantasy* into three movements. Indeed, Busoni had been due to give the first performance in Berlin in April 1901, though it appears Delius did not trust him:

I hope he [Busoni] will . . . turn up in time for the concert on the 3rd.

It is strange that in spite of all his protests of sincerity etc I dont believe in him - He has such false eyes and such an amiable way of speaking to everyone in order to try and make himself popular. I dont believe he is what he wishes to appear - I think he is a true Italian and
superficial at heart - Well I'll hope for the best, but if I am not mistaken in my instinct - Paris [a large-scale orchestral work composed in 1899] will be the only work in the programme on April 3rd. [Delius to Jelka, 8 February 1901]

In the end, the performance was cancelled when Busoni, who was in London, fell ill.

Pencil markings on the manuscript full score of the *Fantasy* show how Delius worked the sections into self-contained movements - *allegro ma non troppo* (C minor), *largo* (D flat major), and *maestoso con moto* (5/4) (C minor). The first two movements use much of the material from the *Fantasy*, the first culminating in a short coda in C major, the second also fully closed. The third movement bears no resemblance to any part of the *Fantasy* nor to the published version. The original performing score of this three-movement version has not survived complete, perhaps, as Threlfall suggests, because it was literally cannibalised in preparation of the published version. Some of the confusion here is caused by a two-piano/four-hand manuscript of the three-movement version by Julius Buths, who gave the first performance, which is unhelpfully (and erroneously) dated Spring 1897.

Several more performances of the three-movement version were apparently given in the next two years - according to Beecham there were 'frequent' performances. It is about this time that correspondence takes place between Delius and the Hungarian pianist and composer Theodor Szántó regarding alterations to the piano part before publication. Sending him the score, Delius points out that the final bars are incomplete and asks Szántó to supply an ending with more of a flourish. It appears Delius had been working on recasting the piece back into one movement like the original *Fantasy*, but using some of the three-movement developments in the process.

In May, the score was sent to the publishers Harmonie-Verlag, and, despite continued suggestions from Szántó for further minor changes, the work was first performed by him at the Proms with the Queen's Hall Orchestra under Henry Wood on 22 October 1907 - with great success. Robin Legge, music critic of the *Daily Telegraph*, wrote to Delius that night: 'for the genuine emotion, for the sheer loveliness of that Largo, I thank you sincerely and from the bottom of a heart that I thought was growing stoney and cynical and hard as nails.' Indeed, the strong impression created by the Concerto helped establish Delius's reputation in the country of his birth.

Both the full score and two-piano publications of 1907 date the work 1897, though it is clear from Robert Threlfall's careful analysis that the *Fantasy* of that date underwent considerable metamorphosis - in a three-movement, performing version - as well as Szántó's alterations, before publication.
In 1908 Szántó worked on further changes to enhance the pianistic and virtuosic aspects of the work; his friend Glenck also 'examined and revised' the score. While Szántó gave two performances of this latest version, Delius eventually rejected most of the changes: he felt that the balance between soloist and orchestra in the published version was what he wanted; Szántó seemed to want to make the piano part more dominant. The alterations were the subject of some brusque correspondence between composer, pianist and publisher: 'There are already enough superficial piano concertos around without my enriching the world with yet another - and as you know, I would not take one step out of my way in order to attain a mere popular success.' [Delius to Szántó, October 1908]

The final 'applause raiser' - which Delius himself had requested of Szántó - remains in the new impression of the piano part printed in 1909. But not all subsequent Universal Edition prints gave Szántó credit for his contribution.

This background helps to understand the form and content of the three-movement version of the Concerto. Much of the score of the 1904 work is now lost, and John White of the Delius Society has assembled a performing score using the piano part of Julius Buths' two-piano arrangement and the copyists' orchestral parts.

The work is scored for: 3 flutes, 2 oboes, 2 B Flat clarinets, 3 bassoons, 4 horns in F, 2 C trumpets, 3 trombones and tuba, timpani, strings and piano solo. This is virtually identical to the published work, but rather different from the original Fantasy which included a bass clarinet.

The score and parts are sprinkled with discrepancies and unexplained musical directions. Apparent missing accidentals, however, reflect pre-Schönberg musical annotation rather than any carelessness on Delius' part. Adrian Brown and Karl Pendlebury, in preparing for the performance, sought to amend these anomalies by cross-reference between the piano and individual orchestral parts. These problems arise, in part, from Delius' own adaptation of his earlier work, the Fantasy. For example, the bassoon part added to the 'cello tune at the beginning of the third movement is written in Delius' own hand rather than the copyist's, implying an alteration from what was originally conceived.

Being essentially an early work, the Piano Concerto predates most of Delius' mature compositions. Grieg and Liszt are strong influences, the former harmonically and for some aspects of the piano writing, the latter for the way in which the themes are developed.

The first movement, allegro ma non troppo, is essentially in sonata form, the opening string melody taken up and embellished immediately by the solo piano. This theme is developed to a dotted figure accompaniment, before breaking down with a slower cantabile section for the piano alone; this was marked molto tranquillo in the published edition. The orchestra responds with
a derivative of the first theme. A reprise follows, including the cantabile theme again, before a short coda ending in C major.

The largo central movement, the material of which Robin Legge admired so much in the published version performed in London in 1907, is in D flat major. The piano opens alone, peacefully, then joined by woodwind and brass with a variation on the main theme of the allegro. A muted passage from the violins leads to a short con anima section. The opening theme returns, this time accompanied by lower strings, and the movement comes to a pianissimo end.

The finale maestoso con moto [moderato?] in C minor is largely in 5/4 time - the difficulties of which Hans Haym refers to in his letter to Delius before the first performance in 1904. Bassoon and 'cellos accompany the chord progression of the piano's opening. A second section, marked molto tranquillo, in 4/4 time, slows the pace, but is increasingly improvisatory in style, with markings of fliessend and ad libitum in the solo piano part. A rallentando brings up a recapitulation of both the 5/4 and 4/4 passages, leading to the cadenza. In April 1906, Delius received a letter from pianist Marie Geselschap, asking 'whether you want the Third Movement ... very slow, and whether you want to leave the Cadenza at the end as it is and have it played quasi impromptu?'

The cadenza is marked ad libitum, quasi una improvisazione and lento. A stringendo (accelerating) passage brings back the orchestra passionato più mosso, before slowing for the majestic simplicity of the final coda.

The first British performance of the Piano Concerto in its early, three-movement, and previously unpublished form was made possible with the support of The Delius Trust.

References

Robert Threlfall, The Early Versions of Delius's Piano Concerto, in A Delius Companion ed. Christopher Redwood (John Calder 1976), reprinted from Musical Opinion August 1970 and October 1971; see also his introductory essay to the publication of the 2-piano score of the three-movement version (Delius Trust 1990)


The author is grateful to Robert Threlfall of the Delius Trust, Stephen Lloyd of the Delius Society, Adrian Brown and Karl Pendlebury for assistance in writing this article.
A NOTE ON WATAWA - LAST OF HER RACE?

by Robert Threlfall

It seems that Delius's anachronistic description of the heroine of his second opera (The Magic Fountain) as a Seminole Indian may have been due to a misunderstanding. He was probably aware that, at the time of his own Florida experiences, Seminole Indians were to be found in the Everglades, and the oversimplified equation: 'Florida Indians = Seminoles' may be an explanation of the confusion in his mind.

The Indian inhabitants at the time of Juan Ponce de León's arrival in 'The Flowery land' (La Florida) in 1513 were Timucuan descendants of the original natives. Foundation of San Agustin (St. Augustine) by Pedro Menéndez de Avilés followed in 1565. A period of about 200 years of gradual development under Spanish rule ensued, assisted by their Franciscan missionaries: all this infrastructure was apparently wrecked after the raids of one James Moore, English governor of South Carolina (who failed, however, to capture the Castillo de San Marcos at San Agustín, where it still stands) and twenty years of subsequent British rule. Another 30-odd years under nominal resumed Spanish control followed, with Florida's ultimate establishment as a Territory of America in 1822 and as the 27th State of the Union in 1845.

The Seminoles (= 'separated', 'broken off', Spanish Cimmarrones = wild, untamed) were first known as such around 1750. Probably descendants of Creek Indians from Georgia and Alabama, they had entered Florida from the North in the early part of the 18th century and took over the areas left unoccupied after the elimination of the missions and the settlements of those earlier Indians, with whom therefore they bore no connection. Only a fairly generous poetic licence, then, could accommodate Watawa as a Seminole, cast as the 'last of her race' and consumed with passion for the death of the 16th century Spanish adventurer who personifies the slaughterers of her own forebears, and located by Delius in the camp of the native Indian tribes.

Recent detective work by Lionel Carley has thrown light on the friendship in Paris between Delius and the Canadian painter William Blair Bruce. It was at the latter's home, incidentally, that Delius and Jelka Rosen first met in 1896; and at that very time Bruce was designing costumes (and a cover title-page) for The Magic Fountain. These original designs still survive in the Delius Trust Archive; some were reproduced in the appropriate volume (2) of the Collected Edition. Although it is known that the Seminoles' dress was a colourful patchwork style unique amongst American Indians, Bruce's designs appear rather to reflect the Canadian Indians' costumes of his own native land. On the other hand, the native Timucuan costumes had been pictured in all their simplicity by Jacques le Moyne in 1564: deerskin
cloths for the men, short skirts of Spanish moss for the women - et
praeterea nihil. So far, Delius's colourful opera has been spared the attention of that current breed of trivialisers who masquerade as 'producers'; when staged performance is ultimately considered, the question of genuinely authentic costumes is another problem that will need to be addressed.

I well recall my kindly and scholarly first host in Jacksonville, the late Judge Harold R Clark, explaining to me why Watawa could not have been a Seminole, in the context of the telling of Delius's moving story. Writing these few random notes on the subject - one little researched by British readers - I once again remember those wonderful days spent in their lovely lakeside home with him and his dear wife Vivian, some of the happiest of all the many happy hours owed indirectly to the genius of that earlier visitor to Florida - Frederick Delius.

THE DELIUS ASSOCIATION OF FLORIDA
THE 36th ANNUAL DELIUS FESTIVAL

The 36th Annual Delius festival was anticipated with enthusiasm. It was held on 7, 8 and 9 March in Jax - and, of course, at Solano Grove.

It was felt that an extra pleasure was offered appropriately, as there was to be an emphasis on the composer and friend of Delius, Henry Balfour Gardiner. Gardiner's *Evening Hymn* was performed at the Choral Evensong and Service of Music on 25 February at the Sunday five o'clock service in the St John's Episcopal Cathedral. The large well-trained choir, led by its director John Barry, gave a very beautiful and impressive rendition of Gardiner's work. The printed service bulletin included an announcement of the forthcoming Delius Festival.

This year's Festival was dedicated to Jacksonville University in recognition of its many diverse contributions through the years since 1961. The Festival began as usual on Thursday, but since the destruction by fire of the Auditorium last March, Friday Musicale presented its programme at Jacksonville University on Thursday because of the symphony's scheduled 'Coffee Concert' on Friday morning. The Festival began with a showing of the video *The St Johns - River of Time and Beauty* (from WFTW Channel 9, Orlando, Fl.). Throughout, the music of Delius's *Florida* Suite was heard. At the video's conclusion, we were offered a short break which allowed us to greet one another, many of whom had travelled great distances to attend the Festival.

This year we were very pleased to have as guests from England, Stephen Lloyd, Editor for many years of *The Delius Society Journal*, and his charming
wife, Pauline, and Helen Faulkner, newest member of the Delius Trust. Also present were Dr Don Gillespie, author of a new book, *The Search for Thomas F Ward, Teacher of Frederick Delius*; Stewart Manville, archivist of the Percy Grainger Library in White Plains, New York; David Duke of the Philadelphia Branch; Richard Plunkett from Maine; Jeff Gower from Massachusetts; and Jack Strouss from Atlanta, Georgia. We had hoped to see concert pianist Frances Burnett of Bowling Green, Ohio, who came last year to the 1995 Festival with her charming daughter Eve Street. Frances made a generous gift to our association in memory of our founder, Mrs Henry L Richmond. In her youth, Frances had known Mrs Richmond in Jacksonville, and Mrs Richmond had visited Frances at her home and had heard her perform. Mrs Richmond was called 'Auntie Mattie Bell' by the young Frances. At a chance meeting in Ohio, Frances met Doris Shriver, and we thank Doris, our president at that time, for inviting Frances to our Festival.

At our Membership Brunch last November, Aaron and Mary Lou Wesley Krosnick opened their beautiful home for us Delians. On this Festival first day in the University's Gooding Auditorium, this talented couple performed the Delius Sonata No 2 for Violin and Piano, followed by the third movement of Grieg's Sonata No 3.

Prior to lunch served at the Bartlett-Kinne University Center, many had the opportunity to peruse the eight books of the Association's Delius memorabilia prepared by historians, beginning in 1961.

After a delightful lunch and much good conversation, the groups visited the library (containing the autograph full-score of *Koanga*) and the Delius House. But threatening clouds caused leisurely visiting to be cut short, and in a few minutes the rain came.

At three o'clock an interesting and varied programme of the Delius Composition Award Concert was performed in the Terry Concert Hall. At the conclusion of the composition part of the concert, a performance of Balfour Gardiner's *Michaelchurch* was beautifully given by Rogdin Arpon, a piano student of Mrs Krosnik. During the playing of *Michaelchurch*, the three judges were to retire to make their decision. Mr Stephen Lloyd had agreed to be a judge, but some sympathetic Delius members thought it would be unfortunate that he would not hear the Gardiner piece performed in Florida, especially since he was to give the Fenby Lecture on the subject of Balfour Gardiner. Ms Helen Faulkner was asked if she would judge in his stead so that he could hear the performance, and she generously and graciously agreed, and Mr Lloyd enjoyed the performance. At the end of the concert, Delians scattered to different neighbourhood places for the evening meal.

'Edvard Munch, Norwegian Artist, Friend of Delius' was the subject of the talk and slide presentation by Mr Jack Turnock, associate professor of art at the University. Mr Turnock mentioned that correspondence between Delius and Munch still exists, New Year's greetings as late as the year of the death of
Delius. This interesting Thursday evening talk was presented in the beautiful Alexander Brest Museum of the University.

For many years in the past, the Jacksonville Symphony had been a part of the Delius Festivals. From 1980, the performance of *Sea Drift* is especially memorable, when Willis Page conducted the orchestra and chorus, and John Shirley-Quirk was the baritone soloist. During the past few months, our Association has been talking with the Symphony's Associate Conductor, Ethan James Dulsky concerning the inclusion of a Delius work in a programme. This Friday morning 'Coffee Concert' seemed a very appropriate time, as this occurred during the planned Festival. Mr Dulsky chose *The Walk to the Paradise Garden*, and performed it beautifully in the concert. The programme was:

- Dukas: Fanfare from *La Péri*
- Delius: *The Walk to the Paradise Garden*
- Fauré: *Pelléas et Mélisande* Suite
- Bizet: Symphony in C

We are grateful to Mr Dulsky for including the Delius work, and for playing it so beautifully. This concert was part of the regular symphony series, so it was necessary that individuals obtained symphony tickets.

On Friday evening there was a special concert by the Jacksonville University Wind Ensemble under the direction of Artie Clifton, Jacksonville University faculty member, and an excellent clarinettist. This fifty-member group featured wind music of Percy Grainger, fellow composer and friend of Frederick Delius. The programme consisted of original works, folk-song arrangements and transcriptions. It concluded with Delius's *Marche Caprice* arranged by John Boyd.

Saturday, the final day of the Festival, came with beautiful weather. On the second floor of the Florida Yacht Club we enjoyed the view of Jacksonville's skyline across the St Johns River. The Delius Association of Florida considered itself very fortunate to have as our Fenby Lecture speaker Stephen Lloyd, Editor of *The Delius Society Journal*. His subject was Henry Balfour Gardiner, a good friend and financial benefactor of many British composers. We learned of his self-criticism of his own compositions, and that in his later years he turned from music to afforestation. His many holidays abroad usually included a close friend, often a musician. Mr Lloyd's biography of Balfour Gardiner, on which he based his lecture, shows a voluminous amount of interesting research.

The names of many members in attendance at the luncheon will probably be known to many Society members. These include Jeanne Donahoo (founder member), Jeff Driggers, Bill Early, Joel and Margaret Fleet, Frank Lieber, Peggy and Henry Cornely, Bill and Brenda McNeiland, Backstrom and Adrienne Neeley, Dean Thomas G Owen, Russell and Alice Pardee, Sara
Powell, Walter and Janet Rogers, Bob Sandlin, Marian Williams and Vivian Clark.

After a very enjoyable luncheon, many drove the forty miles across the St Johns and south to Solano Grove. Our members sense the emotion of those visiting the Grove for the first time. We were pleased to meet Jason Pattee, a music student at Vanderbilt University in Nashville, Tennessee, who is gathering information for a paper about Delius.

It was a very pleasant surprise to meet Sister Mary Albert of Saint Joseph Convent in St Augustine, whom Don Gillespie acknowledged in his book about Thomas Francis Ward: 'to Sister Mary Albert Sussier of St Augustine, archivist of the Sisters of St Joseph in Florida, I owe the largest debt of all'. With Sister Mary Albert was her friend, Sister Carol.

The trip to Solano Grove where Frederick Delius once lived always makes a fitting conclusion to another Delius Festival.

Henry Comely
Historian, Delius Association of Florida

DELIUS SOCIETY MEETINGS
JOHN AMIS ON PERCY GRAINGER AND NORMAN DEL MAR

We opened our 1995/6 season of meetings on 12 October 1995 with a talk by John Amis, raconteur, performer and musicologist, on Percy Grainger and Norman Del Mar.

The first part of the evening was devoted to Percy Grainger, and our speaker traced his life and subsequent musical career as both a composer and concert pianist. Our speaker referred to Percy’s many unusual personal traits, such as his habit of keeping every scrap of correspondence, and his rather unusual action in writing to various contemporary composers of his age group, asking for a complete outfit of clothes, including such items as socks, so that life-sized dummies could be appropriately dressed and put on display in his museum in Melbourne. This was built to Grainger’s own designs during his lifetime, but subsequently, owing to its unusual appearance, was on occasions mistaken for a public convenience! Also on display inside was much of Percy’s own clothing, including his towelling robe, together with letters, scores, newspaper clippings and a whole host of other memorabilia.

By way of musical illustration of the composer’s art, our speaker had chosen the more unusual recorded examples, interspersed with excerpts from his own interview with the composer. The musical extracts included Country Gardens, in which Percy appears as an instrumentalist in a recording made by
Leopold Stokowski and his orchestra on 31 May 1950, and part of a recording of *The Power of Love*, with A Atwater (soprano), Grainger at the harmonium, Ralph Leopold at the piano, and eleven other instrumentalists, made on 20 December 1927.

We heard *Over the Hills and Far Away* played by Grainger on a Duo-Art piano roll cut in 1920, followed by Percy talking in interview about his career.

Our next musical excerpt was of Percy playing the Grieg Piano Concerto in a recording of a live performance made in Denmark on 25 February 1957, with the Aarhus Municipal Orchestra conducted by Per Dreier. This LP was withdrawn shortly before the intended day of issue in the USA, only a few copies getting out. Our speaker suggested that Ella Grainger may well have had a hand in this decision by commenting to her husband that the recording had rather too many wrong notes in the piano part which might affect Percy's reputation!

We next heard Grainger talking about collecting the folk-song *Brigg Fair* and others, mentioning that on one occasion, seeing the postmaster of one village, Percy asked whom he might go to see to take down local folk-songs, receiving the reply, 'Oh, you'll get nothing here', when, in fact, by the end of the day Grainger had collected fifty or so. We heard the recording of Percy's *Brigg Fair*, sung by Joseph Taylor and recorded for the Gramophone Company in July 1908, followed by a recording of the Grainger choral arrangement of the work sung by Peter Pears. Next we heard the folk-song *Rufford Park Poachers*, followed by a most interesting example of Grainger's Free Music - a series of gliding tones - and the final extract was the last section of *The Warriors*.

The second half of the meeting was devoted to Mr Amis's reminiscences of Norman Del Mar, a personal friend and a former Vice President of the Delius Society, who died on 6 February 1994.

Our speaker covered the history of the unusual family name, Norman's start as an accomplished horn player, his work as assistant conductor of Beecham's Royal Philharmonic Orchestra, and his subsequent post-war conducting career with a large variety of orchestras, recounting many humorous incidents which had occurred down the years.

Our speaker suggested that one of the reasons why Del Mar never had his own orchestra was his habit of going into the fine detail of the parts of every piece with long discourses, which resulted in some of the professional members of the orchestra under his baton at the time becoming distracted, his pet phrase being 'I think you'll find that . . .' After one such discourse on the horn part - for Norman was a horn player of no mean stature - the horn player addressed asked, 'But do you want it loud or soft?'

We were left with a clear picture of a great and sensitive conductor and a personal friend of our speaker, whom he still very much missed. 'I still find it hard to believe that he has gone,' said John.
Reference was made during the talk to the various recordings made by Norman, particularly those first ones of the Delius operas *Irmelin*, *The Magic Fountain* and *Margot La Rouge*, and it was fitting that the evening closed with the last part of the 'Invocation' from Norman Del Mar's interpretation of *A Mass of Life*, fortunately preserved on CD in the Intaglio issue, the same excerpt which was, coincidentally, also played at his funeral and thanksgiving service at Limpsfield on 16 February 1994, before interment close to the graves of both Delius and Sir Thomas Beecham.

It was altogether a most interesting evening for all present, particularly for the personal insights that Mr Amis was able to pass on to us, and we thank Vice President Rodney Meadows for sponsoring it.

Brian Radford

**DELIUS, GREZ AND THE SCANDINAVIAN CONNECTION**

On Thursday 9 November 1995, at the British Music Information Centre in London, Lionel Carley gave a most interesting and informative talk on the above subject, illustrated by a large number of slides, mainly of paintings done at Grez by the various Scandinavian and other artists who had been attracted to that lovely place in the period immediately prior to Delius's arrival there in 1896.

We were honoured to have as guests at the meeting Barbro Edwards from the Swedish Embassy and Birthe Fraser from the Danish Embassy.

The opening music was a recording of an eighteenth-century popular song (by Carl Michael Bellman) which was a favourite of the Swedish artists at Grez - until the arrival, that is, of Strindberg, who quickly made it clear that he much preferred to hear Spanish or Italian songs.

By way of introduction Lionel remarked that it had only been in recent years that the special qualities of Nordic art had at last been acknowledged outside Scandinavia by pioneering exhibitions in New York and London in the 1980s. His own article, 'Carl Larsson and Grez-sur-Loing in the 1880s', which appeared in the *Delius Society Journal* Number 45 in October 1974, was probably the first English essay to address in some detail the specific subject of the Scandinavian artists who flourished in Grez in that period.

Our lecturer began by going to the Grez of the 1870s, mentioning the early connections with artists and the visit in August 1875 of Robert Louis Stevenson, where the following year he was to meet his future wife, Mrs Fanny Vandegrift Osbourne, allegedly on a later visit, proposing to her on the bridge at Grez. He also mentioned Stevenson's cousin, R A M 'Bob' Stevenson, the painter, musician and scholar, then staying in the village.

Soon afterwards, the American painter Francis Brook Chadwick and his Swedish wife, Emma Löwstädt Chadwick, took up permanent residence in the
village. She was to remain there for the rest of her life, but she and her husband were at that time renting the house, then owned by the Marquis de Cezaux, which was in 1897 purchased by Jelka and her mother and which was to become the Deliuses' permanent home. The families became friends, and one of the Chadwicks' daughters later married the American author Alden Brooks, who was to become Delius's closest friend in the village.

However, the mainstream of painters to arrive in the village in the early years of the 1880s were the Scandinavians led by Carl Larsson, who was introduced to Grez by Karl Nordström in the spring of 1882, from which time the former's poor health began to improve. He and his wife-to-be, the painter Karen Bergöö, chose to stay the longest. Others included Julia Beck, Bruno Liljefors, Richard Bergh, Georg Pauli who came to paint there for varying periods, and many more, including the Norwegian painter (and teacher of Edvard Munch) Christian Krohg (a slide of whose sketch of Delius done in Christiania in 1897 to accompany an interview in Verdens Gang was shown), the Danish artist Peder Severin Krøyer, the Finn Ville Vallgren, and other of their compatriots.

The assembled company at Madame Laurent's pension, the Hôtel Beau Séjour, were thus of mixed nationality, as was also the case at the nearby posting house, the Hôtel de la Marne, better known as the Hôtel Chevillon after its owners. August Strindberg wrote in 1884: 'a long dining-table with places for some thirty people runs along the middle of the room and above it hang three lamps decorated with Chinese shades'. And around this table gathered people of many different nationalities, with Carl Larsson at one point recording: 'In between each course Krøyer rushes off into a corner where he's working on a pastel intended to immortalise in fitting style the "Swedish end" of the table; as it is, it's my wife's back and my own profile that feature most prominently.'

We saw a slide of Kroyer's painting of this scene in the Chevillon in 1884 featuring many of the Scandinavian artists; another by the Danish artist Sofie Holten showing August Strindberg; and another of an interior by Julia Beck. Also featured were slides of portraits of many of the artists done by their friends.

The Strindbergs stayed in Grez for almost a year and, through the writings of Strindberg, George Pauli and J C Janzon, the letters of Carl Larsson and his friends, and the medium of slides of the numerous paintings and drawings that Lionel had uncovered during his researches, we were given an insight into the world of this colony of artists who for a while led an idyllic and carefree existence in this quiet corner of the French countryside. One fine painting by Christian Krohg, done in 1882, showed Karl Nordström looking out from an upper room in the Chevillon at the garden and river beyond. Then there was a painting by the latter entitled 'The old bridge at Grez', looking across the river towards the Hôtel Chevillon. There were other evocative
The soon-to-be-great names in Swedish painting were enchanted by the 'grey' light of Grez, as opposed to the strong and vibrant colours of Scandinavia, and delighted in working in the open air in this delightful village, set amid the rural countryside on the banks of the River Loing only a few kilometres south of the Forest of Fontainebleau. August Strindberg wrote in 1886: 'No strong shadows, no hard lines; the air is nearly always hazy with violet tints, objects merge, even if not in the same way as in Corot's misty landscapes.' To illustrate the point, appropriate slides were shown.

In his listing of exhibits for Cheltenham's 1994 exhibition, 'The Open-Air Painters at Grez-sur-Loing', Lionel records that, as early as 1882, Carl Larsson had written:

Grez is a little idyll! . . . A little village lying quietly alongside the clear and cool currents of the Loing. Surrounded by woods and fields, it embraces a tumbledown old ruin with sighing ghosts - pedigree cows and edible poultry - a 'coiffeur' - weddings and engagements - and two pensions de famille. That's where we're staying. A foreign legion of American and Swedish painters has established itself there. Since the Swedish artists element seems more and more to have elbowed out the American, I feel that Grez ought now to take its place in the history of Swedish art.

However, Grez was not the exclusive preserve of the Scandinavians, and Lionel showed a slide of a view by Sir John Lavery, prints of whose evocative 'The bridge at Grez', as he observed, grace the walls of many a commercial hotel throughout Britain.

Living nearby in Marlotte was another painter, Arthur 'Joe' Heseltine, uncle of the young Englishman Philip Heseltine, and we saw slides of etchings by him as well as an oil of the village which our speaker had discovered a year earlier.

Lionel recalled that Delius was a familiar figure in Scandinavian circles in Paris well before he moved to Grez, his closest friends perhaps being William Molard and his wife Ida Ericson. William had been born in Norway of a French father and a Norwegian mother, and was an amateur musician and composer, whilst his wife was a sculptress from Sweden. They could number many of the Grez circle among their artist friends, and had their guest book survived it would have contained names such as Strindberg, Grieg, Munch, Gauguin and Ravel. Less well-known to us was Christian Eriksson, the Swedish sculptor, for whose housewarming on New Year's Eve 1891 Delius composed the part-song Her Ute Skal Gildet Staa (Here we shall feast), using words from Act 2 of the play The Feast of Solhaug by Henrik Ibsen, and we were able to hear a recent recording of it.
After the interval, Lionel prefaced a second selection of slides by recounting his researches into Delius's connections with the Swedish artist Caroline Benedicks and her husband the Canadian artist William Blair Bruce, revealing that the entry in Caroline's diary for 16 January 1896 at last gave a firm date for the first meeting of Delius and his future wife Jelka Rosen at the Bruce's home in Paris. Jelka had recalled:

I first met Delius in January 1896 in Paris at the house of a Swedish sculptress, Mme Benedicks-Bruce; her husband was a Canadian painter. Knowing how much I loved the songs of Grieg which I sang so often, she always said: 'You must know a young Englishman, a friend of ours. He also loves Grieg and composes music himself, and he lives in a funny old house up in Montrouge.'

The actual diary entry (in Swedish in the original) reads: 'January 16: Mrs and Miss Rosen, Mr Delius to dinner.'

Both William Blair Bruce and his wife painted a great deal in Grez and the surrounding area whilst living there, and it was in fact the former who executed in Paris a number of coloured drawings for the cover design and costumes of The Magic Fountain, copies of which were on display at the meeting among other fascinating material.

Also on display was a copy of the Delius song Schwarze Rosen (Black Roses), composed in 1901 to words by the Swedish poet Ernst Josephson, of whom we saw a painting. We were to listen to a private recording of that song, but time, unfortunately, did not allow this.

The Bruces later moved to Visby on the Swedish island of Gotland in the Baltic Sea, and it was there, during his recent visit, that Lionel had not only uncovered much information in the official archives, including the diaries of Caroline Bruce, but also a number of interesting paintings made by the Bruces both in store and at their former home where they still hang haphazardly on the walls. He showed slides of many of these. Lionel expressed his thanks to the Swedish Embassy for the travelling grant awarded by the Anglo-Swedish Literary Foundation that he enabled him to pursue his researches in Sweden in May 1994.

This second group of slides was of great interest, a large proportion being seen by Society members for the first time, and included at the end was one that Lionel had only received that same day from Evelin Gerhardi of a painting by Jelka Delius, almost certainly done at Grez.

Lionel brought us up to date with the information that the historic - but by then badly dilapidated - Hôtel Chevillon had been purchased in the spring of 1989 with the help of a far-sighted Swedish industrialist, had been refurbished and then ceremonially re-opened by the Queen of Sweden on 16 March 1994, in the presence of an array of VIPs from the world of art, architecture, etc., and was now, with the support of trust funds and grants in
aid, providing a retreat in its specially designed studios and apartments for Swedish artists, authors, composers and researchers.

The vote of thanks was given by Dr Roger Buckley, who commented on the thoroughness of Lionel's research and the most interesting and fascinating content of the talk, a result of untold hours of diligent detective work. He was sure that it had been thoroughly enjoyed by all, and those present showed their appreciation by long applause.

Brian Radford

SONGS OF FAREWELL
A Talk by Michael Green

On Tuesday 5 December 1995, those present at the Society meeting heard a most interesting talk from Michael Green on Delius's Songs of Farewell.

Our speaker began by playing the first section of the work, 'How sweet the silent backward tracings', from the recording made in February 1981 by Eric Fenby with the Royal Philharmonic Orchestra and the Ambrosian Singers (and included in the Chandos two-CD set The Fenby Legacy DKPCD9008-9 and re-issued this year on the single CD UKCD2077). He reminded us of how the work came to be written and spoke about the three persons involved in its creation.

Firstly, there was the young Eric Fenby, who had bravely written to the blind and almost paralysed Delius, offering his services, and receiving in reply a letter dated 29 August 1928 which said: 'I am greatly touched by your kind and sympathetic letter and I should love to accept your offer. Come here by all means as soon as you can and see if you like it before deciding anything . . .' Subsequent events are so well documented in Fenby's book Delius as I knew him, and out of the first well-known and difficult efforts to assist Delius in writing down his dictation, their working arrangement grew into the understanding which resulted in a number of works of which Songs of Farewell, originally set aside in 1921, was one.

Our speaker reminded us of the fact that Jelka was latterly the one who selected suitable poems and prose passages for Delius to consider setting to music. Surprisingly, the words of Walt Whitman had featured quite

In addition, an eight-page pencil full-draft score of the first movement has been found among the now fully-catalogued material from the Beecham Library deposited with the Delius Trust under the terms of an agreement with the Sir Thomas Beecham Trust in 1982, as recorded in Frederick Delius - A Supplementary Catalogue by Robert Threlfall, Delius Trust, 1986 - J.B.R.
extensively in works by a number of composers. Quite apart from the Delius works *Songs of Farewell* (for which Jelka provided a German translation), *Sea Drift* (1903) and the *Idyll* (1932), Whitman's verses had also been used in amongst others - Vaughan Williams' *Sea Symphony* (1903-9), of which we heard a short excerpt, and also in Holst's *The Mystic Trumpeter* (1904) and in the excerpt our speaker played from his *Ode to Death* (1919). Other composers in America had also set words from Whitman's *Leaves of Grass*, considered to be the poet's magnum opus, and these included Charles Ives. (Howard Hanson also set *The Mystic Trumpeter*.)

Whitman's was therefore the second major input, but of course the third and most important was Delius himself, who had begun sketching out the work in 1920 and had completed various sketches and short score drafts of the work. In 1921 it had been laid aside in order that Delius could work on the score for *Hassan*. But, with Fenby's help, the material already written was taken up again and new material added, as so well described by Fenby in Part Two of his book, entitled 'How we worked' (pages 147-155). It was to be Delius's last choral work.

Interestingly, Jelka referred to *Songs of Farewell* in a letter to Percy Grainger, dated 4 November 1930: 'But the crown of all they [Delius and Fenby] have done is the Whitman work; you must have seen its sketches. He calls it "The Last Voyage". It consists of 5 poems, or fragments, all about the Sea and embarking on the last great voyage . . . and really it seems quite up to the finest of his works. It was a great strain for him to work all this with Eric and he would sometimes dictate over twenty bars orchestra all of a go. Eric, fever-red, would write it down as fast as he could. Fred kept it up, but when at last it was all done I felt he had to have an entire rest, he was really overwrought.'

This is quoted in *Delius: A Life in Letters 1909-1934* by Lionel Carley, as is a later letter to Grainger, dated 17 March 1932, in which Jelka expressed her concerns about the first performance under Sargent. 'We are all the time thinking of the 1st performance of his "Songs of Farewell" . . . This work is by far the crown of all he [Delius] has achieved with Fenby. If only the dashy and tempestuous Malcolm Sargent can conduct it right! But happily Eric is in London; this work is the apple of his eye and he will do all he can to help Sargent.'

That first performance, in the Courtauld-Sargent series, was duly given by the Philharmonic Choir and the London Symphony Orchestra conducted by (then) Dr Malcolm Sargent on 21 March 1932 at the Queen's Hall in the presence of Eric Fenby, with a repeat performance the following evening.

Our speaker reminded us that in 1962 the work was given as part of the Delius Centenary Festival in Bradford in a concert in St George's Hall on 31 March, with the Royal Philharmonic Orchestra and the Bradford Festival Choral Society conducted by Rudolf Kempe. Beecham had already given his
blessing to the Festival and the works to be included whilst it was still in its formative stages, and Kempe had earlier agreed to a request by Sir Thomas to become Associate Conductor of the RPO. Kempe therefore took the latter's place after Beecham's sad and untimely death in March 1961, and conducted the concert in question.

Before hearing each of four of the five sections of the work, our speaker described the treatment of the particular section and the specific moods engendered by Delius's setting of Whitman's words, and Michael reminded us that the composer treated the voice parts of each work as almost like another instrument adding to the overall effect of the music. It was most unfortunate that the speakers at the BMIC could apparently not cope with high outputs from the tape recording, which is why our speaker decided against playing the third section, 'Passage to you'.

We heard the first two and the last sections of the work in the recording made in February 1993 with Richard Hickox conducting the Bournemouth Symphony Chorus and Orchestra (Chandos CHAN9214), whilst, appropriately, the recording of the section 'Joy, shipmate, joy!' was one made by Sir Malcolm Sargent with the Royal Choral Society and the Royal Philharmonic Orchestra in April 1964 (re-issued in 1988 on CD by EMI in La Calinda: A Delius Festival, CDM7-69534-2).

The assembled company were then invited for their comments, and Felix Aprahamian thanked our speaker for reminding us of the background to this fine work and for giving us the opportunity of hearing it again. He gave us his own reminiscences of the work, recalling that he was present at both the first performance and also that in 1962. He added that he understood Sir Thomas Beecham declined to include the last song when he gave the work, only referring to the 'four settings of words also from Whitman entitled "Songs of Farewell" ' in his book, for the simple reason that he felt, unreasonably, that the ostinato at the end of the last section, bars 242 to the end, was untypical of Delius.

Richard Kitching, chairman for the evening, gave a warm vote of thanks on behalf of all present for an excellent presentation, and those present showed their appreciation in the usual way.

Brian Radford

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Eric Fenby has said: 'For me, An Arabesque exemplifies the best of Delius.' Yet this magnificent but strange work never seems to have received its due. It is difficult to enter into, and for this reason a detailed discussion of the piece is overdue, even for those with a detailed knowledge of Delius.

John White commenced his talk by taking us through the piece stanza by stanza. I have always felt that An Arabesque was Delius's Tapiola, and John compared the first five lines of Jacobsen's poem with the words which Sibelius placed at the head of his tone-poem. The reference to 'the Pan of love' introduces flute arabesques similar to those found in Debussy's L'Après-midi d'un Faun and Ravel's Pan and Syrinx in Daphnis and Cloe, an interesting illustration of great minds thinking alike.

John drew attention to the contrasts in the work between the heat referred to in the next section, 'In a sunbathed meadow . . . ', and the cold which occurs at the end - 'In the cold white snow . . .'. The intoxication of love induces the heat but ends in the bleak and barren world of death. The 'Siren' lover also has a duel nature - 'Red blood of poppies circled in her veins' - but 'Her death-cold hands and white as marble in her lap reposed'. It was clear from John's remarks that Delius was - as in so many other cases - inspired by a poem dealing with the passion of love 'all to end at last in the inevitable death' (as he said in relation to Lebenstanz).

The second part of the talk drew attention to the significant differences between the original Danish poem, Jelka Delius's German translation (which Delius used as the basis for his composition) and Heseltine's version. The significance of the various versions can be shown by one of the many illustrations given in the talk: the line in Heseltine's version 'only the Pan of love have I endured' is in Jelka's translation 'but love's pain have I felt'. Heseltine has been criticised for his version, but it has to be borne in mind that he had to match his translation to the score and he does succeed in avoiding lines which, in a literal translation, would have been un-poetic, for example 'like a corpse's red cheeks'.

A detailed comparison of Jacobsen's poem and Keats's La Belle Dame sans merci revealed considerable similarities between the poems. Keats's lady enthralled 'pale kings and princes too, pale warriors, death-pale were they all . . . ', and Keats's lover finds himself 'alone and palely loitering' where 'the sedge has withered from the lake and no birds sing'. Jacobsen's lady drinks from the poisonous lilies' dazzling chalice to the narrator, 'to him too that hath perished
and to him who now at her feet is kneeling', and all ends with the wintry landscape portrayed at the conclusion of the work.

Unlike others of Delius's works (*Sea Drift*, *Songs of Sunset*, or the *Requiem* for example), *An Arabesque* does not end on an optimistic or hopeful note - there is no consolation as the black winds scatter the leaves of the lonely thorn-bush and its blood-reddened berries are shed in the white, cold snow. Both Keats and Jacobsen died young of tuberculosis and it seems likely that the melancholy and pessimism of their respective poems were influenced by the knowledge of their illnesses. John suggested that Delius's affinity with the poem may have arisen from his own realisation that, having himself drunk from 'the poisoned chalice', there was no hope of a happy outcome: he was about to embark upon what John described as 'a wintry death-in-life' which was only ultimately mitigated by the arrival of Eric Fenby, who helped him enjoy a second spring.

No review of this length can do justice to John White's thoroughly researched talk which opened the eyes and ears of the audience to many facets of one of Delius's most profound works. In particular, the discussion of Jacobsen's poem elucidated what had hitherto seemed obscure, albeit beautiful.

R.B.K.

The report was held back so as not to pre-empt the repeat by John White of his talk in London at the British Music Information Centre last year on 6 April. The text of his talk will be printed in full in the *Journal*.

**E J MOERAN - A CENTENARY TALK**

Given by Stephen Lloyd, Nottingham, 6 May 1995

The centenary of Moeran's birth was in 1994, and it has to be admitted that the Midlands Branch were rather slow to organise a talk to celebrate the event. I was surprised (and rather shaken) to see (from referring to the indispensable *Index* that Stephen has provided for *Journals 1-100*) that it was slightly over 20 years ago (15 March 1975) that he talked to us previously about Moeran.

His talk was divided into two parts: the first was an illustration of the influence of folk-song on his music. This was extensive, although Moeran did not usually base his works on particular folk-songs, preferring to use the idiom of folk-song in his own themes.

Moeran was a collector of folk-songs, spending much time during and after the Great War collecting songs in Norfolk. His interest was kindled after attending a Balfour Gardiner concert in 1912, at which Vaughan Williams' Second and Third *Norfolk Rhapsodies* were performed. In 1921, during his folk-song collecting period, he wrote his first orchestral work, *In the
Mountain Country, which clearly illustrated the immediate influence of folk-song. Other works which may have influenced Moeran in his use of folk-music were the Irish Symphonies of Stanford (his teacher at the Royal College of Music) and Harty.

An interview with Moeran by Maurice Brown in a BBC programme in 1947 gave us an opportunity of hearing Moeran's voice, and also a performance of a folk-singer in a Norfolk pub with a drunken chorus in the background which Stephen likened to a Midlands Branch Musical Evening (a writ for slander is being considered!).

The second part of the talk dealt with the influence of Sibelius on Moeran. In the 1930s Sibelius was an influence on almost every English symphonist (examples are Bax and Walton), and Moeran was no exception. Stephen produced examples in Moeran's Symphony, showing how the influence of Sibelius's Third Symphony appears in the slow movement of the Moeran. Sibelius's Fourth scherzo influenced Moeran's, and Sibelius's First Symphony and Tapiola both affected Moeran's last movement. An illustration of the storm from Tapiola followed by a similar passage in the Moeran showed the influence very clearly. This should not allow us to dismiss the Moeran, as the use he makes of his influences is often very striking, as in this case where the crashing brass figure breaking into the strings' rushing chromatics makes a most dramatic effect.

Stephen then discussed Geoffrey Self's theory, in his book The Music of E J Moeran (Toccata Press 1986), that the folk-song The Shooting of his Dear is the basis of the Symphony's slow movement, and that the Symphony is in effect a 'requiem' for the 1914-18 war. As this idea seems in one or two instances to have been quoted as if it were a truth, Stephen went to some trouble to attempt to prove its fallibility. For example, one of the cornerstones of Self's proposition is that the slow movement 'irrefutably dates from 1924'. However, by pinpointing the Sibelian influences - from the Third Symphony in particular - in that movement, Stephen was able to demonstrate, with the help of a table showing the rise of Sibelius's influence in England in the '20s and '30s, that the movement in question could almost certainly not have been written before 1932 at the very earliest, since before that year that particular Sibelius symphony was unlikely to have been known to Moeran.

To end the illustrations, Stephen produced a real 'rabbit out of the hat' - the scherzo of the Symphony, part of a recording of the first performance of the Symphony by Leslie Heward, at Queen's Hall, London.

The meeting took place at Christopher and Dawn Redwood's house in Nottingham, and the warm evening enabled us to have pre-meeting drinks in the garden beforehand. The more hardy members ate the delicious buffet outside after the meeting. To make it quite clear, there was no raucous singing on the part of members to mar the event.

R.B.K.
SUNSHINE AND SHADOWS AT HIGHAM

Last year's summer recital at Higham Ferrers was once again blessed with seasonal sunshine, the decorative spire of St Mary the Virgin ringed by wispy clouds in a warm afternoon glow. Inside, all was mellow, cool and popishly fragrant.

David Wilson-Johnson and David Owen Norris both have past connections with this church. The former, a distinctively Schubertian figure, has a large bass-baritone voice and parts of \textit{Schwanengesang} as opener seemed appropriate, as also the Swann-like crouch of his dynamic partner at the piano.

Slightly less felicitous was the choice of five of the Heine songs from the collection, of which only \textit{Das Fischermädchen} was other than unrelentingly dark. Mr Wilson-Johnson's voice is the biggest and lowest we have yet heard at Higham concerts, and the heavy beginning of \textit{Der Atlas} was regrettably rather muddied by the normally good acoustic. At higher pitch, however, the resonances were true and sure; after a few bars of \textit{Ihr Bild} there was a brief lightening of the gloom. Dark forces were sensed again in the last two lines of this song, and stronger yet in the fearsome second climax of \textit{Der Doppelgänger}, followed by those magical soft chords of final despair.

To be fair, our soloists admitted having put together a programme of some pessimism, but considerably enlivened this by cheerful introductions and asides to the chosen works.

Delius's Nietzsche songs are rarely heard indeed, but seemed well worth the airing, being as original as any in his output. \textit{Der Wanderer} (no. 2) generates an impressive tension within a very short span, a mere nineteen bars, while in \textit{Der Wanderer und sein Schatten} (no. 4) delicate high piano chords beautifully convey the traveller's consciousness of wider horizons beyond his narrow way.

Three Debussy songs followed, underlining the composer's admirable technique with the fine balance between words and continuo. But for me the most effective performance was of Poulenc's \textit{Banalités} - the singer with scope to demonstrate the wide range of his expression and the pianist revelling in the composer's spiky runs and urbane punctuation. Together they easily recreated the quirky humour of \textit{Chanson d'Orkenise}, languid ennui in \textit{Hôtel}, and the striding wind-blown philosophising of \textit{Fagnes de Wallonie}. Poulenc's sentiments might sound politically incorrect, but his sardonic tongue-in-cheek style belies uncomfortable truths.

The second half of the recital was given over to Somervell's song-cycle \textit{Maud}. Here, too, was an opportunity to hear a work not exactly in fashion, but of undoubted merit. The turgid sentimentality of Tennyson's words was leavened by Somervell's flowing and elegant continuo, in which I found a
great deal to admire, and the performance emphasised the excellent liaison between the soloists.

We were very pleased to hear from Roy Price that 'Music at Higham' is likely to be awarded full charitable status. On this occasion the proceeds were largely earmarked for the Cancer Relief Macmillan Fund, but modest sums have been made over to the Delius Society in previous years and may be again. I can heartily endorse the format of quality performances in a most attractive venue, not to mention the splendid tea on offer afterwards. All credit to Roy, Meg Allen and their helpers for their sterling efforts, and of course to the two Davids for so kindly donating their talented services.

E.E.R.

Roy has since written: 'Members will be pleased to know that the two recitals promoted last year - Thea King and the one under review above - have realised, after expenses, a profit in excess of £2,000, meaning we have been able to forward a four-figure cheque to the main beneficiary, Cancer Relief, Macmillan Nurses Fund. Two other cheques were given to the Parish Church and Bede House, at Higham Ferrers, who make no charge for the use of premises. The Trustees are delighted at this most gratifying result, and would wish to extend their thanks to everyone who attended or made a donation.'

We, in return, congratulate Roy on this considerable achievement.

**DELIUS SOCIETY - NORTHERN BRANCH**

*As the report on the Society's AGM in June 1995 stated, there are no plans for further meetings of the recently formed Northern Branch. However, Henry Giles provides a report on the Branch's activities during the past season, 1994-5.*

We had two meetings in the spring of 1995. For the first, Layton Ring spoke of his early musical awakening in his birthplace, New Zealand. Fortunately, he attended a school with a lively music department, rare indeed in that part of the world in those times. Among other things, he is a harpsichordist who spent some years living with the Dolmetsch family. He is a specialist on William Lawes, Charles I's favourite musician. He has made a number of arrangements of Delius's music for early music instruments, such as recorders and consort of viols. In this connection he has had the benefit of detailed comments from Eric Fenby. So far, only one is published (by Schott): *Two songs to be sung at night on the water.* We listened to some of the arrangements recorded on tape, which included the Intermezzo from *Fennimore and Gerda*. For myself, transcriptions are often very interesting and enlightening, familiar pieces appearing in a new light and to a non-musician structures become clearer. Piano transcriptions of such works as Delius's *In a Summer Garden* or
transcriptions of Berlioz' orchestral pieces are evidence of this. It is more usual for older music to appear in modern dress, Handel with later 19th century resources or Stokowski's Bach transcriptions. With Layton's, however, the process is reversed - Delius in archaic dress. An eloquent translucence became apparent. The poignant and elegiac qualities, the sense of 'aqueous flow' which is so characteristic of much of Delius's music, appeared to be emphasised. I was grateful for these insights.

For the second meeting we were joined by a number of guests which included a former President of the Leeds Music Club, Dr Gordon Bevans, who had taken part in a performance of Delius's Violin Sonata in B (op. posth.) at a club meeting in 1992. Our speaker was George Little whose presentation 'My Life with Fred' has been reported before (Journal 114, pp.14-15) so there is no need for further comment but to acknowledge that it was informative, moving and most entertaining.

This was our third season and it has been a delight to meet members and enjoy excellent presentations, discussion and socialising, but sadly I have to report that members' support has just not been sufficient for the enterprise to be viable at the present time. Many thanks to those members who have been able to support us and especially to Derek Bell for handling the 'mail outs'. George's appearance enabled us to go out with a bang, rather than a whimper.

Henry Giles

SUR LES ROUTES DE FRANCE...
On the Road to Grez
by Derek Cox

Je tire mes réverences et m'en vais au hasard
Sur les routes de France...

So sang Charles Trenet many years ago - or was it Jean Sablon? Anyway, it was in pre-Rock days when popular music was still interesting and tuneful.

This short article is a fleeting travel diary of a journey made on the roads of France - back roads mainly - in July 1995, over 5 days. Amazing how much can be crammed in to so short a time! Its primary purpose, at least initially, was to visit our member Ned Burgess and his French wife Christiane in their temporary home near the charming fishing port of Pornic, in Loire-Atlantique. Ned recommended to us the Carlton Hotel in Cheltenham - hence our highly successful AGM week-end there in June - as well as giving much help to Lionel Carley in planning his fascinating Sunday morning Cotswold coach tour, which members so much enjoyed.

But the trip grew, like Topsy, and took in much more as it went along. From Pornic I drove eastwards, south of the Loire, to Villandry, near Tours,
with its magnificent formal gardens, one of the show-places of French horticulture. Then on to Grez-sur-Loing, to see our member Michel le Harivel and his friend and colleague Gilles Grenet, in their splendid barn-conversion home in rue Wilson, not far from the Delius house. They had just organised the previous Friday a well-attended recital de chants (Delius, Warlock, Vaughan Williams, etc.) in the Salle des Fêtes at Bourron-Marlotte. Already, they were turning their minds towards a recital de violin, titled 'Delius & His Contemporaries', to be given by Tasmin Little and Piers Lane, Sunday 8 October, in the Salle Fernande Sadler in Grez itself, to be followed next day by a similar recital in the prestigious British Embassy in Faubourg S. Honoré in Paris. As I caught their evident enthusiasm, I came to realise the impressive effort and energy which have gone into the formation of Les Amis de Delius at Grez over the last two years - committee work, fund raising, publicity, booking of artists, writing and printing of programmes, and much more. Michel is Vice-President of Les Amis, Gilles its Secretary, M. Jean Merle d'Aubigné its President, M. Maurice Gendron its Honorary President. Its formation and development is surely a most significant event in the history of the Delius Trust and Society, one to watch with eager anticipation.

Next morning, I managed a short interesting visit to the newly refurbished Hôtel Chevillon, where in 1876 Robert Louis Stevenson met his American wife, Fanny Osbourne, and later home to the Open-Air Painters of Grez in the 1880s (see Journal 115). Extensively and expensively restored, it is one of the grandest buildings in Grez. Re-opened by the Queen of Sweden in 1994, it is now home to visiting Scandinavian artists and painters on Swedish Academy bursaries. Mme la Directrice Bernadette Duperat explained its special reclusive role as a nursery for Scandinavian artistic talent. Her sense of its potential in the life of Grez is infectious. If the new-look Hôtel Chevillon is less open and sociable than its predecessor, that is because it is no longer a commercial enterprise but an artistic haven.

A kaleidoscope of fascinating and colourful visits filled the last two days of the trip. From Grez a few kilometres NW took me to Milly-la-Forêt and the little mediaeval Chapel of St Blaise, patron saint of herbalists, with its stunning murals by Jean Cocteau. On to the Ravel house at Montfort L'Amaury, fascinating as ever, though more faded than when Felix Aprahamian first escorted us there in 1969. The focus is Ravel's shining grand piano, with metronome on top, evoking his wonderful piano oeuvre. Abortive dash to La Maison Claude Debussy at S. Germain-en-Laye, but driven back by heavy suburban traffic and too many roundabouts! Too late for Monet gardens at Giverny; local hotels full, so pressed on to the charming riverside Hôtel L'Etape at Pacy-sur-Eure. Next morning an awe-inspiring visit to Evreux Cathedral; fascinating juxtaposition of massive Romanesque with soaring high Gothic. Then Chateau de Beaumesnil, rising like a lustrous jewel from the setting of its shimmering moat. Finally, just in time to catch the end of Mass at
Abbay Bec-Hellouin, near Brionne, a hallowed place, first visited in 1948, when its Benedictine monks had just returned after a long exile since the French revolution. You could then faintly smell the hay and horses in the old refectory they were using as a church, from its long occupation as a cavalry depot; massive stone mangers still set in the walls.

I don't want to end on a travelogue note. Muslims have one Mecca. Delians have two, Grez and Jacksonville/Solano Grove. For over 35 years, the Delius Association of Florida has been bringing Delius's music to the place where he 'eventually found himself' as a composer. Now Les Amis de Delius à Grez are beginning a similar task in the place he loved, the cradle and powerhouse of his greatest and most enduring work. We cannot over-emphasise its importance. May they prosper; may the pilgrimages increase!

**REVIEW SECTION**

**FREDERICK DELIUS** Scenes from the Operas. *Margot La Rouge* Prelude and Duet, arranged for the piano by Maurice Ravel. *Irmelin* Prelude to Act 2 and extracts from Acts 2 and 3, arranged for the piano by Florent Schmitt. Selected and introduced by Robert Threlfall. 10211. The Delius Trust 1995. Obtainable from Boosey & Hawkes Ltd. £9.50.

A quiz question: which two French composers were respectively engaged on making piano reductions of Delius operas, *Irmelin* in 1894, and *Margot La Rouge* in 1902? Answer: Florent Schmitt and Maurice Ravel. Those members who attended the Society meeting at the BMIC on 2 March last year (see *Journal* 117, page 6) will have heard Robert Threlfall perform selections of these arrangements on that occasion. These he has now prepared for publication. They are, of course, only selections. The complete *Irmelin*, for example, in Schmitt's transcription would be a very costly project. But the choice of extracts has been a happy one. The Prelude to *Margot La Rouge* as arranged by Ravel should be approachable by the average home pianist. This is followed by the Love Duet. *Irmelin* is rather more taxing! As well as the lovely Prelude to Act 2, we have part of Act 3 Scene 1 containing the main theme of the *Irmelin* Prelude (vocal score pp.106-7 bars 39-58), an Interlude from Act 2 (pp.67-70 bars 264-314), and the Duet and Finale from Act 3 (p.166 bar 1015 to the end).

There is a vocal score of *Irmelin*, with the piano arrangement made by Dennis Arundell, but as Robert states in his *Catalogue of the Compositions of Frederick Delius*, 'this score differs in its piano arrangement from Florent Schmitt's earlier one: through the inclusion of more orchestral detail, it is consequently less pianistic at times'. This new volume is therefore especially welcome. Either the *Margot* or the *Irmelin* items, or both, would make an
excellent sequence for the enterprising recitalist. Once again Robert Threlfall puts us in his debt.

S.F.S.L.

**FREDERICK DELIUS** A **Hassan Sequence**, arranged for cello and piano by Christopher Palmer and Eric Fenby. Thames 1995.

**FREDERICK DELIUS** Creole Dance from Koanga, arranged for cello and piano by Christopher Palmer. Thames 1995. £4.95 each (from William Elkin)

These arrangements by the late Christopher Palmer were recorded by Andrew Shulman (cello) and Ian Brown (piano) on Continuum CCD1025. As the publisher's note explains, both are published here as a memorial to Palmer who was a perceptive writer on Delius and the producer of many important Delius recordings, among them The Fenby Legacy. The Hassan Sequence consists of three pieces: the familiar Introduction and Serenade (the latter as arranged by Eric Fenby), and the Dance of the Daughters of Delight. The Creole Dance is based on La Calinda, but the opening and closing sections use the theme of the Negro song 'He will meet her when the sun goes down' from Koanga. Useful additions to the small Delius 'cello repertoire.

S.F.S.L.

**The Two Mr Smiths: The Life and Work of Matthew Smith** by Alice Keene. Lund Humphries, in association with The Corporation of London. 1995. £20 from the Guildhall Bookshop.

A highlight of the summer exhibitions in London has been the exhibition of paintings by Matthew Smith, an acquaintance - if not a close friend - of Delius when they both lived in Grez. This book has been published to accompany the exhibition. The author is the daughter of Mary Keene, Matthew Smith's close friend and model. The paintings shown are a collection presented to the Corporation of London by Mary Keene.

The book tells us nothing new about Delius, though we view him from the perspective of Smith's broken contact with Grez and the group of artists connected with that village. Alice Keene presents Smith as being rather in awe of Delius, and perhaps rather shy in his presence. She suggests the two men could find nothing more interesting to speak about than the weather when they met.

Smith first moved to Grez in 1912 and stayed there for one year. It was at this time that after much hesitation on Smith's part he was finally persuaded by Lloyd Osbourne and Alden Brooks to attend one of the Sunday tea parties held by the Deliuses. We are not told if Delius saw any of Smith's pictures, or what Delius's opinion of Smith as an artist may have been.

Perhaps the most interesting aspect of this book is the fact that Keene makes extensive use of Alden Brooks' diaries. She does not seem to
understand the relationship between Philip Heseltine and Arthur 'Joe' Heseltine. The author has a clear understanding of Brooks. She emphasises the fact that Smith's portrait of Brooks was not a success. This failure must surely have pained Smith as they were close.

The account of Alden Brooks and Matthew Smith in this book can be interestingly supplemented by the recollections of Eric Fenby in his talk to the Delius Society entitled 'Visitors to Grez'. Both Smith and Delius, in their separate ways, were fascinated by colour and light, the one in music, the other in the visual arts. The introverted retiring Smith contrasts with the strong-willed Delius whose great presence Eric Fenby recalls so vividly, in his writings and in his talks to this Society.

This book is of interest because, though the two men were not close, nevertheless Miss Keene indicates Matthew Smith's place in the artistic community in and around Grez at the beginning of this century. If Alden Brooks' diaries are available for scholars, and these have not been examined, we may have a new interesting source of information concerning the Delius circle. I am unaware of these being used before. For those who enjoy early 20th century English art and the music of Delius, this is a fascinating read, concerning an artist greatly admired by his peers.

Paul Chennell.

CRESCENDO! 75 years of the City of Birmingham Symphony Orchestra by Beresford King-Smith, with an introduction by Sir Simon Rattle CBE. ISBN 0 413 69740 1 Metheun 1995. xiii, 290pp illustrated. £20.

Since this book was published last year, Simon Rattle has indicated that he wishes to step down as Principal Conductor of the CBSO at the end of the 1997-8 season, although he will continue to have close associations with the orchestra. Be that as it may, this history chronicles the orchestra's first 75 years from its inaugural symphony concert in 1920, when the conductor was no less a figure than Elgar, up to its position today as one of the best-known orchestras in Europe, especially through recordings: a success story that owes much to Rattle's remarkable achievements since his appointment from 1980 at the age of 25.

1 Mary Ward House, 22 September 1983. See Delius Society Journal Number 106, pp.21-30. This is reprinted in the collection of Dr Fenby's writings on Delius, edited by Stephen Lloyd (see page 3).

2 In that talk already mentioned, Dr Fenby observed: 'What a book about Delius Brooks could have written from that window across the wall where he observed Delius for about thirty years. And he knew more about Delius than all the rest of us put together!'
This eminently readable and well-annotated book perhaps rightly deals more with management policy than with orchestral repertoire. There are a couple of chapters covering the pre-CBO period of Birmingham musical life with such important figures as Bantock, Beecham and George Halford (an enterprising conductor whose concerts were even more adventurous than King-Smith’s brief summary suggests, though, despite his advocacy for Havergal Brian, he does not seem to have performed any of his works, certainly not ‘from time to time’). From the orchestra’s inauguration onwards, the succession of conductors, from Appleby Matthews, through Adrian Boult, Leslie Heward, George Weldon, Rudolf Schwarz, Andrzej Panufnik, Hugo Rignold and Louis Frémaux to Rattle makes fascinating if occasionally sad reading, with Heward’s deteriorating health terminating such promise at the age of 45 and with the very shabby treatment that was meted out to Weldon.

The works of Delius make rare appearances in the text, a Beecham Paris, a North Country Sketches under Heward, for example. But the assistant conductor Harold Gray was a staunch Delian with an all-Delius programme in 1935 that included Songs of Farewell, and more recently one should add Christopher Robinson for his three performances since 1984 with the City of Birmingham Choir of A Mass of Life (not mentioned). Unfortunately, today Rattle by and large avoids any major work of Delius (as he does Tchaikovsky), a pity when his rare performances of the Fennimore and Gerda Intermezzo and The Walk to the Paradise Garden show great sensitivity.

It can be a little rash to make too definite claims for first or second performances. Neither Mahler’s Fourth Symphony (p.44) nor Moeran’s Symphony (p.66) had its second (English) performance at Birmingham, and Dame Ethel Smyth’s Entente Cordiale had its première at the RCM before Bristol (p.44).

This is a history that much needed to be documented, and Beresford King-Smith has done this well. (Incidentally, I should disclaim any connection with my namesake, the book’s dedicatee and former CBSO Chairman!)

S.F.S.L.

EDVARD GRIEG. 4 Lieder, op. 2, 6 Lieder, op. 4. FREDERICK DELIUS. 14 songs. PERCY GRAINGER. 5 songs. Marit Osnes Aambo (mezzo-soprano), Graham Johnson (piano). SIMAX PSC 1120. TT: 73’22”.

This very attractive song recital brings together, as the singer Marit Osnes Aambo writes in her excellent note, three composers who were ‘restless souls in pursuit of a happiness they were unable, perhaps, to define’, three wanderers who ‘were drawn to nature, the sea, the mountains and wide open spaces. They loved freedom, fresh air and wild beauty, especially the mystical solitude found in nature’. The 14 Delius songs include the complete Seven Songs from the Norwegian set (Cradle Song, The Homeward Journey, Twilight Fancies, Sweet Venevil, Minstrel, Love Concealed, The Bird’s
Not perhaps one of YW's best works, but yet it has a certain appeal. Although
Power of Love. Nightingale, Summer Eve, Longing and Sunset), and two of the Four
Posthumous Songs (Softly the forest and I once had a newly cut willow pipe). All are sung in Norwegian, with the order of the songs rearranged and not as in the published sets.

Altogether there are 29 songs. The two Grieg sets, to texts by Chamisso, Heine and Uhland, were written while he was studying at Leipzig. The Grainger items are The Sprig of Thyme, Six Dukes went a-fishin', Willow, Willow, Died for Love, and to conclude a Danish folk-music setting, The Power of Love. Marit Osnes Aambø has a warm, expressive voice and she gives splendid renderings of all the songs in which she is impeccably accompanied by Graham Johnson. This is a recital that should not be missed.

Full marks to Simax for supplying the texts of the songs and translations. One should, however, correct one error in the notes where it states that Delius and Grieg first met in 1907 (this is contradicted later on with the correct date). Anyone who reads Lionel Carley's Grieg and Delius: A Chronicle of their Friendship in Letters (Marion Boyars 1993) will know that by that year the two had enjoyed a long and fruitful friendship of some twenty years.

S.F.S.L.


The Delius Piano Concerto is a work that has divided opinions: some dismiss it as unworthy of the later Delius while others unashamedly accept it for what it is, a piece in the grand romantic style. Delius himself became embarrassed by it. In its favour it has an immediate lyrical charm. I remember my father telling me how, during the interval of one concert of the 1929 Delius Festival when the work was played, people were whistling its principal tune in the gents' toilets! If any recording is likely to win it converts, then it is surely this one. Piers Lane is more than equal to its very considerable technical demands, and Vernon Handley and the RLPO provide most poetic support, with some fine shadings and gradations in phrasing and volume. It would be hard to imagine a more convincing performance than this one.

It is good occasionally to have issues that are not all Delius in content. The pairing here with Vaughan Williams' Piano Concerto is a thoughtful one. Not perhaps one of VW's best works, but yet it has a certain appeal. Although surprisingly not mentioned in the notes, the lovely Romanza is a meditation on the epilogue to Bax's Third Symphony. It was not mere coincidence that the work's first exponent was Harriet Cohen. Finzi's simple but affecting Eclogue rounds off this most satisfying disc.

S.F.S.L.


Mackerras's recordings of Appalachia and The Song of the High Hills have been keenly awaited. (He was seen conducting sections of these works in the 1993 Discovering Delius video that still awaits its commercial release.) The pairing of these two works is a new one, and here, as it used to be said of London buses, along come two versions at the same time!

The other version comes from BBC Radio Classics. The performance of Vaughan Williams' Sixth Symphony in this latest batch of releases, with what can only be described as shambles at the start of the Scherzo, makes one wonder if the tapes are actually listened to before they are issued. Fortunately, nothing is amiss in this latest Delius disc.

During his term as Principal Conductor of the BBCSO, Gennadi Rozhdestvensky was a staunch advocate of British music. Even before taking up that position he had planned to conduct a studio performance of A Mass of Life. Because of his indisposition his place was taken by Normal Del Mar in that memorable performance preserved on Intaglio. Rozhdestvensky gave two performances of The Song of the High Hills, one a studio affair and the other, here on CD, at one of the BBC's 50th anniversary concerts (at which Ida Haendel performed the Delius Violin Concerto). This 1980 Royal Festival Hall broadcast was a rather rare event. There had been a memorable one under Meredith Davies in the Centenary year and a less successful one relayed from the 1973 York Festival under Groves. Hearing this performance again I was impressed with the way Rozhdestvensky holds the work's sections together - those repeated descending chromatic scalar passages can easily sound monotonous. If memory serves me correctly, and the aural evidence seems to support this, one divergence from the score is that in the wonderful central unaccompanied choral section he has more than one voice singing the soprano and tenor solo lines.

The Appalachia performance on the same disc comes from the 1967 Proms, an all-English programme that was to have been Sargent's, but his only appearance that season was his dramatic last night farewell. It is particularly
good to have Groves' *Appalachia* on CD because it is one of the choral and orchestral works he did not record commercially. (The recording gives clarinets a rather odd acoustic at letter P.)

*Summer Night on the River* is an affectionate tribute to another fine Delian, Sir John Pritchard. Some will remember how, at his last Prom, too ill to stand, he hushed a Last Night audience with a fine performance of this work. This is not that performance but an equally fine one from 1984.

On balance, however, this bargain-priced disc has to give way to the full-priced Decca. Mackerras gives a beautiful account of *The Song of the High Hills* (both releases, by the way, insist on calling it *A Song of the High Hills*), more refined than Rozhdestvensky, a little cautious in places, but with the central choral climax wonderfully realised. A sense of distance and space are essential to a thorough reading of this work, and this both Mackerras and the recording amply evidence. Timpani and bass drum are both well captured.

*Appalachia* also receives an excellent performance. Alongside Groves, Mackerras's opening is more expansive, and it is interesting to observe that he adds 5½ minutes to Groves's overall timing. In both works Mackerras brings out details, making one listen to them afresh. For those who claim that Delius has a oneness of mood, it is quite remarkable that he never repeated himself. Each of his major scores stands unique, and these two contrasting underrated works have passages of power, imagination and beauty that once heard, haunt the listener unmercifully. Let us hope this new recording will encourage more performances. A vigorous *Over the Hills and Far Away* concludes this important disc.

S.F.S.L.


A bargain not to be missed, especially when it is available in certain stores for as little as £4.99. The name of Myer Fredman, for some years resident in Australia, will be familiar to some readers as the conductor of those impressive pioneering recordings for Lyrita of Bax's first two symphonies, versions rated as superior to the more recent Chandos releases. Fredman's Delius credentials have hitherto been less in evidence (although he recorded *The Walk to the Paradise Garden*, also for Lyrita). However, on the evidence of these Naxos recordings he would appear to be a through-and-through Delian, especially from the first work on this disc, *Paris*. This receives a reading of great power and sensitivity. The recording doesn't catch everything ideally in this marvellous score; the fortissimo oboe and clarinet solo entries at [5] are hardly audible, but that unforgettable theme on violas at [13] is beautifully unfolded, as is its return later. But what is so impressive about this
reading is the way in which Fredman manages so effectively the changes of tempo from one section to another. Always a test section for any performance, the ensemble around [18] never slackens as can only too easily happen. Listeners will not be disappointed by the remainder of this disc which also includes a dynamic Eventyr with the men's shouts well forward.

The writer of the notes seems determined to credit Hermann Suter with the first performance of Brigg Fair (at Basle in 1907) before the true premiere under Bantock in 1908. This is one of those canards that will not die a dead duck! On 1 January 1909, Suter was writing to Delius: 'I cannot get Brigg Fair.' On 22 February there came a reminder: 'Do not forget to send me Brigg Fair.' Then on 3 May, after receiving both Brigg Fair and Lebenstanz: 'I hope to perform one of them next year.' And finally, if further evidence were needed, on 11 August 1909: 'How long does Brigg Fair last?'

This disc, then, is worth having for the Paris alone. Don't hesitate; you won't be disappointed, I promise!

S.F.S.L.

The Delius Collection (Unicorn-Kanchana)


The last three discs in Unicorn-Kanchana's Delius Collection, listed in advance in the previous Journal, have since been released, and need little further recommendation here. Each disc contains recordings that should be in any serious Delian's collection. The orchestral songs are not duplicated elsewhere, Del Mar's Paris (somewhat slower than he was generally accustomed to taking it) is a strong contender, and no-one would want to be without Dr Fenby's readings of An Arabesque, Cynara and - especially - Songs of Farewell.
DELIUS Piano Concerto in C minor (original version). Karl Pendlebury (soloist), Bromley Symphony Orchestra, conducted by Adrian Brown. Ravensbourne School, Haynes Lane, Bromley 20 January 1996.

Curiosity drew a number of Delians to this rather out-of-the-way venue for the first British performance of the original version of Delius's Piano Concerto in its three-movement version. Some members may have made earlier acquaintance with it through the recently-published 2-piano score issued by the Delius Trust.

The concert opened with a quite impressive performance of Rachmaninov's *Symphonic Dances* that should have alerted the audience to the conductor's preference for *fff* instead of *ff* or even *f*. After the interval, dynamic balance was one of the problems the listener had to contend with in order to obtain a clear impression of the Concerto. In too many places Adrian Brown could have reduced the orchestral accompaniment to advantage. Over-the-top dynamics acoustically wrecked the last work in the programme, Strauss's early tone-poem *Death and Transfiguration*.

Just as when comparing the original and revised versions of *In a Summer Garden*, one can only admire the way in which Delius tightened a very rambling score through excision and rewriting to produce the familiar Concerto. He was surely right to jettison the last movement, unusually in 5/4. In one or two places at this performance one was surprised at certain details in the original, only later to discover that what one had heard was the result of either incorrect parts or a mis-reading on the part of the players. That lovely woodwind phrase at [16] in the familiar version sounded positively discordant as it was played. Again, in the first chord of the piano's entry in the second movement, the soloist failed to sound the top *f*, completely changing the outline of that important tune each time it appeared.

Although this was by no means an ideal hearing of the work, one was nevertheless grateful for the opportunity, and for this we thank the conductor Adrian Brown and the soloist Karl Pendlebury. Much of the credit for this performance taking place is due to our member John White whose interest in the work led him (in the absence of any complete full score) to prepare one, in pencil, from the existing orchestral parts and the published 2-piano score. So good is the finished job that it is now on hire from Boosey & Hawkes.

It would be interesting to hear a professional performance of this early version, but a rare performance purely out of musicological interest is all it really deserves. We should otherwise stick to the revised version - whatever Delians feel about that!

S.F.S.L.

Mike Ibbott writes about this early version of the Piano Concerto on page 29.
• The name of Delius rarely figures amongst the massive outpouring of popular novels today. But one such instance occurs in *Body & Soul* by Marcelle Bernstein, published in 1991. The following extract, in which a nun has left the convent owing to the suicide of her brother, is made with acknowledgement to the publishers, Mandarin Books.

Lynn declared, 'You need looking after,' and proceeded to do just that. She ran a bath while in Jamie's room. Anna ripped off the horrible clothes. Beside the bath were soap and dusting powder. Both Lancôme, the ones Lynn hoarded, knowing she couldn't afford to replace them. She gave Anna a tray: a mug of tea, two chocolate biscuits and a tape recorder. 'Delius. I am spoiling you today.' Doubtful, Anna switched the machine on before she got into the water. As always, she left the room in darkness, and the yellow glow of street lights filtered through the blind. The warmth and dim light worked on her tired body. But the music reached deeper. She'd never heard *The Mass of Life* before and it came to her wonderful as a promise.

Apart from music in chapel, there'd been scant leisure for it in the convent. If they listened at recreation it was to the same few records, a curious collection the order had been given over the years. Some Chopin, Georgian chant, Rawicz and Landauer. And *The Sound of Music* was a particular favourite with the nuns: the recollection made her smile for the first time all day.

So she was not accustomed to turning to music for pleasure or inspiration. But lying in the bath after a day she would remember until she died, the music and voices wound their way into her heart and told her that perhaps she did not have to live upon the mountain to hear God's voice. He would speak to her in other ways.

• With a strong accent in the last issue on Delius's chamber works, the Vanbrugh Quartet's Wigmore Hall series of four concerts in June 1994, which escaped an earlier mention in the *Journal*, should not be overlooked. Given with the assistance of the Delius Trust, as Geoffrey Norris reported in *The Daily Telegraph*, 18 June 1994, it 'set Delius in contrast with some of Schubert's late masterworks, and include[d] certain English and continental pieces with which Delius had a spiritual connection.' The first concert included Eric Fenby's *Fennimore and Gerda* transcription for oboe, *Morning Star*, and the *Hassan Serenade*, as well as the Violin Sonata in B. 'With some aspiring gestures reminiscent of Strauss,' the review continued, 'the Sonata, played by Madeleine Mitchell and Julius Drake, nevertheless asserts a distinctively Delian voice.'

• In June and July last year an impressive presentation of *Koanga* was given in Port of Spain, Trinidad, to an accompaniment that included a steel band. Eight
performances were staged, and a full report on this most enterprising and praiseworthy venture will appear in the next *Journal*, together with a summary of press reviews.

- Naxos Audiobooks include one release entitled *Composers' Letters* with letters from a wide range of composers, from Delius, Elgar and Britten to Mozart, Bach and Handel (NA203012 CD and NA203014 cassette).
- We congratulate David Lloyd-Jones on his recent appointment as a music adviser to the Delius Trust. He conducted a concert performance of *Koanga* with the Chelsea Opera Group at the Queen Elizabeth Hall last May (*Journal* 117, p.41) and he is the conductor of an important forthcoming all-Delius disc announced by Naxos: the *Florida Suite*, *Over the Hills and Far Away*, and the closing scene from *Koanga*, together with world première performances of the early *Idylle de Printemps* (1889), and *La Quadronne* and *Scherzo* from the *Suite d'Orchestre* (1889-90). The English Northern Philharmonia is joined by singers from Opera North.
- Following its recording for Naxos, Delius's *Idylle de Printemps* received its first public performance at St John's Smith Square, London, on 2 November last year, with Ronald Corp conducting the New London Orchestra. The concert was recorded by Classic FM and broadcast on 4 February.
- The Delius Trust has donated its Primary Music Manuscript Archive (which consists principally of those original music MSS which are in Delius's own hand) to the British Library. The actual transfer of the material in question took place at the end of November 1995, and it is now situated in the Music Library there as suitable arrangements are being made to include it in their collections.
- The Delius books, papers and scores from the library of the late Christopher Palmer have been acquired by the Delius Trust. In the same way, on the death of our Vice-President Norman Del Mar in 1994, his marked scores of Delius's music were also purchased by the Trust for its Archive.
- A correction to the previous issue: Albert Magnard (page 4) should have read as Alberic Magnard.

**OBITUARY**

**MARGARET HARRISON**

It is with sadness that we report the death in December of Margaret Harrison, the last of the four famous Harrison sisters who enjoyed a close friendship with Delius near whom they are buried in St Peter's, Limpsfield.

Margaret, whose passion for music was matched only by her love of dogs (she bred Irish Wolfhounds), was overshadowed as a musician by the greater fame of her sisters May and Beatrice to whom she gave full support. Yet she
was a fine violinist and accompanist in her own right. It was for her and Beatrice that Stanford wrote his Irish Concertino. Margaret performed all the Delius violin sonatas and once played the Delius Violin Concerto, with Boult conducting, at Birmingham.

The posthumous publication of her sister Beatrice's autobiography revived her interest in music and brought her out of relative obscurity. She and her sisters were the subject of a special issue of the Delius Society Journal, number 87, in 1985. Margaret had a wealth of wonderful memories that embraced many of the important musicians of a bygone era, and in September that same year she delighted in giving the Society a fascinating evening of reminiscences at a meeting in Mary Ward House, London. We subsequently enjoyed her company on one or two other occasions.

In recent years she was active in the setting up of the Harrison Sisters' Trust (that owes much to the efforts of our member David Candlin), but with poor health she moved from her home in Surrey into the care of friends in Scotland where she died, aged 96. (In the previous issue of the Journal, Malcolm Miller wrote about his meeting with Margaret in Scotland in November 1993.) Much of her music and an important legacy of letters to the Harrisons from composers, musicians and other prominent people have been left to the Royal College of Music.

JOAN THRELFAI

Members will be particularly saddened to learn of the death in January of Joan Threlfall, wife of Robert. Those who regularly attend our London meetings at the British Music Information Centre will both remember and miss her warm friendliness. She invariably accompanied Robert to these meetings, as she did on several occasions to Florida for the Jacksonville Festival, including their last visit in 1994 when Robert delivered the Fenby Lecture. Her smile and her readiness to greet friends added a rare charm to our meetings. We offer Robert our sincerest sympathies in his great loss.

GEORGE MANCHESTER

We have to report the death on 16 March of another member, George Manchester, whom, as well as being a keen Delian, many will remember as a painter of considerable talent. A funeral service took place at the South London Crematorium on 25 March. George was a regular attender at our meetings and he will be much missed.
The Search for Thomas F Ward, Teacher of Frederick Delius

by

Don C Gillespie

This important book, with a foreword by Eric Fenby, is published by the University Press of Florida, University of Florida, 15 NW 15th St., Gainesville, Fla. 32611-2079 (VISA 1-800-226-3822 and FAX 1-800-680-1995), and retails at $29.95 (+ $1.95 tax and $3.50 shipping). It will be reviewed in the next issue of the Journal. It is also obtainable from Kate Symonds (Books), EUROSPAN, 3 Henrietta Place, Covent Garden, London WC2E 8LU at £27. ISBN 0-8130-1398-4

CORRESPONDENCE

From: Robert Threlfall

May I respond to Godfrey Newham's letter published in Journal no. 117? Awareness of the implications of the 'Mahler 10 Industry', which in 1986 extended to a 10-day symposium in Utrecht, rightly gives one pause before handling any comparable composer's incomplete manuscripts.

Sales figures alone speak well of general interest in the Delius Trust's publication of the Poem of Life and Love in its 2-piano version, and the warm reception given to Jonathan Saunders' close study culminating in his performance heard recently on tape [see report in Journal 117, pp.6-10] is equally gratifying. Balfour Gardiner's 2-piano arrangement makes clear the extent and shape of the work before Delius dismembered it in extracting the Song of Summer. The surviving MS material was in an absolutely chaotic state when Rachel Lowe first started sorting it out 30-odd years ago. Subsequent additions to the Trust's Archive mean that MS orchestral score of some sort or another still exists to support almost all of the 2-piano version recently heard; as was schematically indicated on p.176 of my Supplementary Catalogue in 1986. Recently, I have been giving some serious consideration to the condition of these pages, in an endeavour to see how feasible the preparation of a provisional reconstructed orchestral score may be. This work is complex and cannot be hurried - and must be accommodated with many other Delian (and some non-Delian) chores - but at least it has now been completed, so perhaps it should be thus reported in our Journal here and now, that such a full score has at least been reconstructed.
From: Shirley, Lady Beecham

In the article written by Alan Jefferson, 'Delius's Four Violin Sonatas' [Journal 117], I see that he quotes 1954 as being the premiere of the opera Irmelin. The actual date was in fact May 1953 and in the interests of accuracy you may feel that this should be corrected in a future issue.

From: Michael Lester, Scarborough

After reading the various comments about Boosey and Hawkes' handling of Robert Threlfall's latest book, I decided to visit the showroom during a half-term break in London.

As the book was not out on the open shelves with some other Delius Trust publications, I asked one of the young lady assistants at the counter about it. She located it very quickly in a paper catalogue on the desk, but unfortunately there was no copy to hand. I placed a firm order and gave my credit card details and left.

Within five days the book was delivered, but the retail price on the cellophane wrapper showed £29.50 rather than the £25 I was expecting, and a postage charge of £2.75 brings the total to £32.25.

Regardless of the extra cost, I am very happy with my purchase and look forward to spending some time looking into it in detail.

[Making enquiries to Boosey & Hawkes by telephone on 1 April about the price of a Delius score, I was informed: 'I'm afraid I can't at the moment. Our computers are tied up at the end of the month'. - Ed.]

FORTHCOMING EVENTS

Sunday 28 April at 4 p.m. Grez-sur-Loing
The first event of the 1996-7 season presented by Les Amis de Delius. Julian Lloyd Webber, accompanied by John Lenehan, will perform the Delius Cello Sonata and works by Bach, Debussy, Grieg, Fauré and William Lloyd Webber. The recital will take place in the Salle Sadler at Grez-sur-Loing. Telephone reservations can be made on 00 331 64 45 81 47, or by FAX on 00 331 64 45 66 54. Ticket prices are £10.75 for non-members of Les Amis de Delius, and £6.75 for members. The concert will be given, in a slightly reduced form, at the British Embassy the following evening in front of an invited audience. A few seats may be available on enquiry.

Enquiries about further events should be made to Michael le Harivel, Les Amis de Delius Association 1901, 8 rue Burat, 77780 Bourron-Marlotte, France, or by telephone/FAX on the above numbers.
Saturday 22 June RAF Club, Piccadilly, London
Delius Society Luncheon and Annual General Meeting. Members will have been advised of this event by a separate mailing.

Wednesday 3 July St Paul's Cathedral, London
A performance of Delius's *A Mass of Life*, with Richard Hickox conducting the Bournemouth Symphony Chorus, the Waynflete Singers and the Bournemouth Symphony Orchestra, as part of the City of London Festival. These forces will be recording both the *Mass of Life* and the Requiem.

Thursday 3 October at 7.15 p.m. BMIC, 10 Stratford Place, London W1
Delius Society meeting: A symposium, chaired by Lyndon Jenkins, to celebrate the 90th birthday earlier this year of our President, Dr Eric Fenby.

Other Delius Society meetings at the BMIC this year:
- Thursday 7 November
- Tuesday 3 December (programmes to be announced)

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Delius Society meetings at the BMIC next year:
- Tuesday 28 January
- Thursday 6 March
- Tuesday 15 April

June Kiel, Germany
The world première staging of Delius's *The Magic Fountain*.

Further details of Delius Society events can be obtained from Programme Secretary Brian Radford, 21 Cobthorne Drive, Allestree, Derby DE22 2SY. Telephone: 01332 552019.