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CHAIRMAN’S MESSAGE

Once again we are at the end of another most interesting season of Society meetings in London, the Midlands and the South-West. Members will, I am sure, want to join me in echoing the gratitude we all owe to Brian Radford for organising and sustaining the splendid London series so well, Richard Kitching for providing a most welcoming and convivial setting in the Midlands, and to Alice Jones in Bristol whose South-West Branch has been a model of its kind.

We are sad that Alice’s health has compelled her to bring to an end the fine work she has done there to which, as a willing attender at meetings, I can personally testify. Hers is a magnificent record of selfless service such as Societies like ours depend on, often to a greater extent than many people realise. In seeking an opportunity to pay Alice proper tribute we have invited her to be the Society’s guest at lunch at our AGM weekend in Gloucester on Saturday, 15 August next, and our hope is that if her health allows it may be possible for her to join us on that occasion.

Meanwhile, there is news of a new Branch being formulated based on Taunton, which it is hoped will prove within reach of former South-West members as well as attracting new ones in the immediate area. Ronald Prentice and his colleagues are making a fine start, and they have our full support.

Looking to the Autumn, I am proposing to begin our new season of London meetings on Thursday 24 September with what might be called, for want of a better title, ‘Chairman’s Evening’. This will be a mix of music, news, views and conversation, led by me but held in an informal atmosphere so that everyone who wishes to can join in. We tried this in an exploratory way last September and it seemed to be a popular move with members, who told me that they found it enjoyable as entertainment while the opportunity for an exchange of views was most welcome. If members continue to think favourably of such a format we may well make it a permanent feature at the start of future seasons.

Lyndon Jenkins
Though it saw the death of Eric Fenby, a sad event of personal significance to almost every member of the Society, 1997 was otherwise a very good year for Delius’s music and memory. In May an excellent Delius Festival was held in Danville, Virginia; the first staged performance of *The Magic Fountain* followed in Kiel three weeks later; and the Society’s first public concert took place, to great acclaim, in London in September. Well, 1998 promises to be another *annus mirabilis*. A truly remarkable British-Danish Music Festival will be held in Denmark in June; and in August, at the Three Choirs Festival in Gloucester, where we shall hold our AGM weekend, Delius will be represented in princely fashion. For 1999 we have the prospect of a large Society presence at the annual Jacksonville Delius Festival, and in the year of the millenium we hope to visit Grez-sur-Loing for a combination of music, good company and celebration – with a little Society business thrown in. The Delius Society is alive and well!

That may be more than can be said, alas, of the once admirable Radio 3. The ‘dumbing down’ process has turned ‘On Air’ into a parade of classical pops which is only distinguishable from a routine Classic FM offering by its lack of commercial breaks. Paul Guinery’s Sunday morning programme ‘Sacred and Profane’ seems to have vanished. Petroc Trelawny, Humphrey Carpenter, Brian Kay and others are putting a brave face on it, but they must regret, as do we, this lowering of once excellent standards. Let us hope that good taste will ultimately prevail.
As a comparative newcomer to the wonders of Delius, I have been reading as much as I can about him. I had in the past, of course, read Eric Fenby's books, and that excellent study by Lionel Carley and Robert Threlfall, *Delius: A Life in Pictures*. It was on looking at the latter again that my attention was drawn to the dedication to Jelka of *In a Summer Garden*, and in particular to the quotation from Rossetti. Reading later the engrossing volumes *Delius: A Life in Letters*, I was moved, as any reader must be, by David Howarth's account of events on the evening after Delius's funeral (1). His 'reckless choice' of music to play to the dying Jelka and the discovery later of the dedication and quotation are poignantly recorded. However, I think that there is an even greater and more interesting coincidence at play regarding the Rossetti quote, of which some readers may not be aware. The quotation reads as follows:

All are my blooms; and all sweet blooms of love
To thee I gave while Spring and Summer sang;

I am indebted here to Robert Threlfall, who has confirmed that this is the only instance of a quotation in conjunction with a dedication on any manuscript of Delius. Of course, there are other dedications and instances of verse where it is relevant to the piece, such as with *Paa Vidderne*. But, on *In a Summer Garden*, the quotation appears to be of a more personal nature,
specific to Jelka, and it is this aspect on which I wish to expand.

The Rossetti in question is Dante Gabriel and not, as may be expected today, his younger sister, Christina. Nowadays, when the Pre-Raphaelite movement is mainly associated with painting, it may seem inconceivable that Rossetti was, in his time, more famous, and in fact more infamous, for his poetry than for his pictures. To the public at large, his graphic skills, apart from his illustrations for his sister's poetry, and an edition of works by Tennyson, were virtually unknown in his lifetime.

Originally I intended to expand merely on the significance of the quotation, but my recent reading on the life of Rossetti has revealed some interesting parallels between him and Delius, which readers may wish to share.

Firstly, although English by birth, they were both of foreign parentage. Gabriel Charles Dante Rossetti was born in 1828, the second son of Gabriele Rossetti, who as a political exile had settled in London after fleeing Italy in 1823. Their almost dual nationality led both men to an interest in and awareness of the literature of their parents' homelands. Rossetti, although always known as Gabriel in private, used the name Dante in public, and his first major published work was a translation of his namesake's poetry.

Rossetti is primarily remembered as a founder member, with Millais and Holman Hunt, of the Pre-Raphaelite Brotherhood, which was begun in 1848. In the present age, when we appreciate the aesthetic charms and achievements of the movement they started, it is easy to overlook their essential object. Their principle was to take all their inspiration from, and have a profound belief in, the authority of nature, an ideal that Delius would have approved. Perhaps of additional interest here is the later admission by William Morris that all their work, and especially their poetry, was inspired by Keats's 'La Belle Dame Sans Merci'. In John White's recent article (2), the link between this poem and Jacobsen's 'An Arabesque' has been dealt with in detail, but it is interesting to note that this poem may have influenced both Delius's and Rossetti's work.

It is difficult now to understand the furore caused by the first exhibition of paintings by the PRB in 1850. Critics were almost unanimous in condemning the new style. Charles Dickens was especially vehement in his attack, describing Millais's work as mean, repellent and revolting. Rossetti vowed after this never to exhibit in public again, and amazingly clung to this principle all his life. His painting career was, however, facilitated by his relationship with John Ruskin, who championed his work, securing purchasers and encouraging his individualism in much the same way as Beecham assisted Delius.

Thereafter Rossetti essentially painted to please himself rather than others' expectations. Delius acted similarly once he had found his mature style of composition around the turn of the century. In a letter to his publisher dated 17th October 1908, Delius wrote, 'I would not take one step out of my way in
order to attain a popular success.’ (3)

Delius worked at the musical expression of his feelings - his moods. Rossetti worked at the painterly expression of his, and often, for both men, such moods were influenced by women. 1862, the year that saw Delius’s birth, saw also a turning point in Rossetti’s life. In February of that year his wife Lizzie died from an overdose of laudanum. Distraught on the day of her funeral, he placed all his poetry in the coffin with her, wrapped round with her golden hair. This deed was the precursor of actions that later made him infamous.

In 1869 he was persuaded that he had a duty to literature, and to himself, to recover the poems and publish them. Thus, after endless preparations and procuring a license from the Home Secretary, the grave in Highgate Cemetery was opened, the coffin raised to the surface, and the buried book recovered.

Under the simple title Poems, it was published in 1870, and along with Disraeli’s Lothair was a best-seller of the season. Its success was undoubtedly assured by its romantic associations, but the poems were themselves acclaimed for their quality. At first Rossetti took great delight in this recognition of his poetic capability; but when the content of the poems was attacked as being too sensual and erotic, he retreated into an even greater state of remorse and melancholy, which persisted for the rest of his life.

Thus Rossetti, rather like a character from the pen of Edgar Allan Poe, whom he much admired, felt cursed by his own actions. His remorse was compounded by the fact that a tress of hair had come away with the pages, a memento that he felt he could not destroy but must live with. The story of Rossetti and his Poems was well known in the mid-1870s and a reader of penny-dreadfuls like Delius would have been well aware of the details.

After his wife’s death, Rossetti’s health declined, partly as a result of personal neglect, partly because of his bohemian lifestyle, compounded by increasing insomnia. To combat this problem, he was advised to try the new remedy, chloral, which, although he was assured it was innocuous, turned out to be anything but. In later years he recognised well enough its ill effects, but suffered them in order to get relief from the insomnia. As a result, by 1869 his eyesight was threatening to fail permanently, his hearing was going (his right ear was completely deaf by 1880) and he was subject to prolonged paralytic attacks and lack of co-ordination. Towards the end of his life these attacks became more intense, resulting in an inability to work and the dictation of his poetry to the writer Hall Caine. The parallel with Delius and Fenby is interesting to note. Caine became his permanent attendant in the last three years of his life, and I recommend reading his book Recollections of Rossetti, published soon after the latter’s death in 1882. It could easily have been entitled ‘Rossetti as I Knew Him’.

In this absorbing book, I was intrigued to read that ‘in moods of depression he would repeatedly recite from “Ulalume” or “The Raven”.’(4)
Delius and Rossetti are linked by the word 'nevermore'. For Rossetti, who had lost his wife and blamed himself, 'The Raven' must have seemed written especially for him. For a man tortured by remorse and guilt, the lines 'and my soul from out that shadow that lies floating on the floor / Shall be lifted – nevermore!', must have been significant beyond words. Dispelling the tragi-comic images created by Roger Corman in his 1961 film, we must recognise that this is a poem about lost love and intolerable sorrow.

We know that Gauguin said that the raven in his picture was not that of Poe, 'but the bird of the devil which is on the watch'(5), and we are assured that Delius bought the painting 'Nevermore' 'not because of the title but because it is a beautiful painting' (6); but, following on from Tasmin Little's research (7) and George Little's excellent script on this subject, I think it is fair to consider that Poe's words have some significance here as well. Poe considered his raven as 'emblematical of mournful and never-ending remembrance' (8) and, if one knows the poem, divorcing the word 'Nevermore' and the image of the raven seems virtually impossible.

After his wife's death, Rossetti committed her image to canvas in the painting 'Beata Beatrix'. There is a bird in this portrait, dropping the symbolic white poppy of sleep into her open hands. Although dissimilar in imagery, the two paintings are symbolic of past and lost love, and for both Rossetti and Delius such emotions and memories had a profound effect on their work. It is interesting also to note Peter Warlock's comments that 'Delius's music is evolved out of the emotions of a past that was never fully realised when it was present, emotions which only became real after they ceased to be experienced.' (9) Something similar could also be said of Rossetti. Both men developed their art in totally individual ways, and did not conform to outside expectations, or produce work to order. This self-confident and insular approach led each to achieve a uniqueness that you either love or hate. Both were rebels and, although not lacking in friends, (especially inspiring female
attention), were essentially 'loners'.

I return now to the quotation on the title page of In a Summer Garden, and its significance. I think it is fair to say that a quotation, being part of a greater whole, implies some knowledge of that whole. In that case, we must look at its origins and put it in context. The lines are from a sonnet published in The House of Life, in 1881, the year before Rossetti died. This collection of 101 sonnets in the Petrarchan (Italian) form, in defiance of English convention, is a celebration of love, married life and kindred emotions. The sonnet that Delius quoted from is the 59th in the series and reads as follows:

Love to his singer held a glistening leaf
And said: "The rose-tree and the apple-tree
Have fruits to vaunt or flowers to lure the bee;
And golden shafts are in the feathered sheaf
Of the great harvest-marshal, the year's chief,
Victorious Summer; aye, and 'neath warm sea
Strange secret grasses lurk inviolably
Between the filtering channels of sunk reef.

All are my blooms; and all sweet blooms of love
To thee I gave while Spring and Summer sang;
But Autumn stops to listen, with some pang
From those worse things the wind is moaning of.
Only this laurel dreads no winter days:
Take my last gift; thy heart hath sung my praise."

Had David Howarth realised the even greater recklessness of his choice by discovering the lines following the quotation, he might have been even more dismayed. That Delius included the lines from Rossetti is an indication of his knowledge and approval of the poet; that he included it with a dedication to Jelka is an even greater indication of the poem's significance for both of them. The two lines are in effect testimony of Delius's affection for Jelka, with the added implication that Rossetti was a poet appreciated by both.

The extreme nature of the coincidence of this choice is compounded by the title of the sonnet: 'Love's Last Gift'. Jelka would have been well aware of this fact. What thoughts, memories and emotions the association of the words of Rossetti and the evocative music of In a Summer Garden conjured up for her on that May evening in 1935, we can only try to imagine.

For those unacquainted with Rossetti's poetry, I recommend reading The House of Life, in the knowledge that Delius probably did the same before selecting those two lines to accompany one of his most beautiful compositions. Perhaps it is also interesting to consider The House of Life in parallel with Delius's A Mass of Life, as each work is indicative of an individual
philosophy.
Christopher Palmer, in the preface to his book on Delius, states that Jelka was prepared to subordinate her entire existence to her husband, and expresses a hope that he 'was conscious of the magnitude of his debt to her' (10). Maybe the last line of the Rossetti sonnet, 'Take my last gift; thy heart hath sung my praise', is evidence that he was.

_A postscript_  
Since writing this article I have had an interesting letter from Robert Threlfall. He recently received an American print of _In a Summer Garden_ on which not only was Rossetti spelt with one 's', but the lines were credited to Christina! This was a speedy confirmation of my comment that today she is better known as a poet than Dante Gabriel. I am sure that the religious fervour of most of Christina's work would not have appealed to Delius!

References:
4 Hall Caine: _Recollections of Rossetti_, Cassell 1882, p 186  
5 Carley, as (3), p 138  
6 Ibid, p 140  
7 Tasmin Little: 'The Loss at the Heart of his Music', _The Delius Society Journal_ No 122, Winter 1997, p 20  
8 Edgar Allan Poe: _The Philosophy of Composition_, 1845  
9 Peter Warlock: _Delius_, Bodley Head 1952, p 132  
10 Christopher Palmer: _Delius, Portrait of a Cosmopolitan_, Duckworth 1976, Preface xi
Editor’s notes:
1. Robert Threlfall has supplied the further information that the Spring 1908 manuscript of In a Summer Garden is 'Dedicated to my wife Jelka-Rosen', but does not carry the quotation from The House of Life. This appears for the first time in the score published in 1911 by Leuckart of Leipzig. The later manuscript, from which this (revised) score of 1911 was engraved, is apparently lost, and so we do not know at what stage Delius added Rossetti’s lines. The Universal Edition score of 1921 carries the dedication and the Rossetti quotation and also the following unattributed lines: 'Rosen, Lilien und tausend duftende Blumen. Bunte Schmetterlinge flattern von Kelch zu Kelch und goldbraune Bienen summen in der warmen zitternden Sommerluft. Unter schattigen alten Bäumen ein stiller Fluss mit weissen Wasserrosen. Im Kahn, fast verborgen, zwei Menschen. Eine Drossel singt - ein Unkenton in der Ferne.' ('Roses, lilies and a thousand fragrant flowers. Brightly-coloured butterflies flutter from petal to petal and golden honeybees hum in the warm and shimmering summer air. Under the shade of old trees, a placid stream with white waterlilies. In a boat, almost hidden from view, two people. A thrush sings, and in the distance the croaking of frogs is heard.‘)

2. Sonnet 59 from Rossetti’s The House of Life was one of the six set for voice and piano in 1903 by Ralph Vaughan Williams. The second, ‘Silent Noon’ (Sonnet 19), has a permanent place in the repertoire, while the others, including ‘Love’s Last Gift’, the last of the set, in which earlier themes recur, would repay the attention of singers – and pianists, for these are among RVW’s finest song accompaniments. Delius and RVW met in late autumn 1907; however, we have no reason to believe that Delius knew the younger man’s Rossetti settings when he applied the quotation from ‘Love’s Last Gift’ to the score of In a Summer Garden.
Palsgaard Castle, on the eastern coast of Jutland and overlooking the straits between the mainland and Fyn, originally dated from the second half of the 13th century. In a relatively short time it became evident that its closeness to the shore rendered it susceptible to attacks by sea. The decision was therefore taken to dismantle the fortification and rebuild it on a more secure site about a mile inland. Early in the 15th century a second move was made to the nearby site of today’s manor house (still called Palsgaard Slot, or Castle).

Of that early 15th century castle all that remains are the extensive vaulted cellars, although much of the house above must have been constructed from the materials of the demolished castle. The site was protected by a moat and a drawbridge, and the great house, a product of safer times and a dwindling need for fortifications, became the home over the next 500 years of a series of distinguished Danish families. In 1804 and 1805 two side wings were added and the house largely took on its present configuration.

A number of striking names are connected to Palsgaard’s chequered history. The original castle may well have seen the regicide Stig Andersen, immortalised in music in Peter Heise’s opera Drot og Marsk (The King and the Marshal). This was given its first performance outside Denmark for 90 years...
in London in 1997, a curious fate given that Grove describes it as ‘the most significant Danish opera of the [19th] century’. Such Danish families as the Rosenkrantz and the Gyllensterns – names more familiar to us than that of Stig Andersen – were associated with Palsgaard in its early years. The Reedtz family entered as far back as 1665 into its long tenure of the manor. One scion was Holger Christian Reedtz, lord of the manor from 1835 to his death in 1857 and Danish Foreign Minister from 1850-51.

The last owner before the era of Einar and Elizabeth Schou was the Norwegian diplomat, Baron Frederik Wedel Jarlsberg (1855-1942). Buying the estate in 1898, he had the grounds expensively re-landscaped by specialist British gardeners. During his ten year’s tenure, Palsgaard played its last significant political role, for Wedel Jarlsberg hosted negotiations there that ultimately brought the Danish Prince Carl (as Haakon VII) to the new throne of Norway after its independence from Sweden in 1905. Part of the house became known as the Royal Wing – earlier the Crown Prince of Sweden had also stayed there.

Einar and Elisabeth Schou
Einar Viggo Schou was born in Copenhagen in 1866. Thirty years on he would be managing director of the largest margarine factory in the world, in the west London suburb of Southall. And twelve years later, his fortune was to buy him the manor of Palsgaard.

The Southall factory was special in many respects. Supplying one-third of England’s requirement of margarine, it funded enterprising research laboratories and provided excellent conditions of employment, in sharp contrast to those endured by most of the working population in industrial Victorian England. There was a large building on the factory site for the recreation of all staff, with a library, reading-rooms, a 1,000-seat theatre and a sports ground.

Einar Schou travelled frequently between England and Denmark. One journey took him, in 1899, to Copenhagen, where he married a cousin, the gifted Elisabeth Döcker. Schou himself, like his wife, was drawn to art and literature, but as a trained singer Elisabeth was to add a musical dimension to the partnership. For the next decade their villa in Ealing became a meeting-place for expatriate and visiting Danes of note.

The Schou family at Palsgaard
In 1908 Einar bought the idyllic Palsgaard estate: some 3,300 acres stretching to the sea-shore. He remodelled the terrace behind the house; constructed hothouses; and on the landward side built a small industrial estate, carefully screened by trees. Although nowhere on the scale of his English factories, it was endowed with productive laboratories and provided model conditions for the workforce. Schou’s own inventions in connection with emulsifying
procedures are still in use, and the concern, Palsgaard Emulsion, prospers to this day, with subsidiaries around the world.

In the Schous' visitors book, a number of signatures catch the eye. They include Peter Alfred Schou, Einar's uncle, a well known Danish painter, some of whose paintings, depicting both Denmark and England, hang on the walls at Palsgaard. E M Forster visited for three days in the summer of 1926.

Palsgaard became the Schous' main home for the rest of their lives. They had two children, Herbert and Gertrud. Einar died there at only 59, in 1925. He had remained a kindly, modest, enlightened man, and what he had achieved for his workers in England was mirrored at Palsgaard in his – and his wife’s – generosity in the locality, an area that included the little town of Juelsminde. They even built a church there, a gentle whitewashed building of Danish calm and beauty, where their joint grave may be seen in the churchyard.

Elisabeth died at Palsgaard in 1952 at the age of 79. Just under six years later, her son Herbert established the Schou Foundation, which now runs the estate. The director is Knud Brix, who lives at Palsgaard manor with his wife Birthe.

Music at Palsgaard
Elisabeth Schou’s singing teachers were artists of real distinction. She studied abroad for a time with Jean de Reszke and then in Copenhagen with Vilhelm Herold. She evidently had a fine voice: she sang in Copenhagen in a number of public concerts as well as in the Wagner Society. Whether she continued such activities in London is unknown. She was then, after all, the wife of a leading industrialist with a household to run, children to bring up and guests to entertain. Although Palsgaard brought responsibilities on a much wider basis, amateur music would certainly have continued there, but Elizabeth was never to become a fully fledged professional singer.

A decisive step in her musical life came in 1920, when she was largely responsible for founding the Danish Philharmonic Society, contributing generously to it for the next few years. One of her co-founders was the Danish conductor and composer Paul von Klenau, a close friend of the family. Part of the story of her intimate connections with the mainstream of Danish musical life is shown in the collection of photographs preserved at Palsgaard or in the collection of her granddaughter, Kirsten Mehlsen, who lives in Juelsminde. There are photographs inscribed by the pianist Frederic Lamond, the soprano Berta Morena and the tenor Peter Cornelius. The Polish soprano Marya Freund dedicates her portrait ‘à l’amie des artistes Madame Schou’. Freund was a noted exponent of the avant-garde, giving performances of works by, among others, Kodály, Milhaud, Prokofiev, Ravel, Satie, Schönberg and Stravinsky. Significantly, there is a photograph inscribed 'to Herr and Frau E Schou with sincere gratitude for the lovely time in Copenhagen in
February 1923'. Until I visited Palsgaard in August 1996 this portrait had remained unrecognised, its inscription and signature of 'Arnold Schönberg' undeciphered.

But it is the visitors book that provides the richest yield: Frederick Delius and his wife Jelka in 1909 (and in 1915); Frederic Austin, English composer and baritone singer (usually together with his wife) in 1909, 1913, 1929, 1933 and 1935; Herman Sandby the Danish 'cellist; Paul von Klenau; Herbert Withers the English 'cellist; Berta Morena; Johanne Stockmarr, the Danish pianist; Ellen Gulbranson, the Swedish/Norwegian mezzo-soprano; Emil Telmanyi, the Danish conductor and violinist, with his second wife, who was a professional pianist (his first marriage had been to Carl Nielsen’s daughter Anne Marie); Georg Vásárhelyi, the Hungarian-born pianist; and Ignaz Friedman, the Polish pianist. Elisabeth Schou’s singing teacher, Vilhelm Herold, was a frequent visitor.

Elisabeth also had a talent for translation. In 1918 she drafted a letter to Lilli Lehmann asking if she might have the honour of translating her How to Sing into Danish, and two notebooks in Elisabeth’s hand contain a significant part of her version of the work. There is no evidence that it was published, but during the 1930s and 40s there emerged published translations of Cecil Roberts, Katherine Mansfield, Frances Hodgson Burnett and others from the English, and further books from the French and German, including a children’s story by Rudolf Binding. Delius met Binding in Frankfurt in the winter of 1922-23: at a chamber concert there celebrating Delius’s birthday, one of the composer’s Verlaine songs was sung in Binding’s specially prepared German translation.

**Frederick Delius at Palsgaard**

While they were in London, Einar and Elisabeth Schou had become particularly friendly with two composers. Frederick Delius and Frederic Austin themselves first met in 1907, and it seems likely that the Schous’ friendship with them also dates from around that time. It was the year of Delius’s breakthrough in England, when his Piano Concerto and Appalachia were first given there, in October and November respectively, at the Queen’s Hall. Frederic Austin had had his first orchestral success with his Rhapsody: Spring given at a Queen’s Hall Promenade concert under Henry Wood on 16 October; Delius’s Piano Concerto followed at the Proms just six days later. Elisabeth Schou could well have been at either or both of these concerts.

It was not as a composer that Austin had come to Delius’s attention earlier that year, but as a singer. This we know from a letter written by Delius to his wife – from London – on 21 April: ‘There is a splendid baritone here, a Mr Austin, very musical & I hope he will sing Sea-drift at Sheffield and later the "Messe".’ Austin was indeed to sing in the first English performance of Sea Drift, given in Delius’s presence at the Sheffield Festival in October 1908. And
we do know that by this time the Schous had become acquainted with Delius, for he is invited by Elisabeth Schou to dinner at Ealing on 12 October. A letter from Elisabeth, written in English on notepaper headed TORRENS HOUSE, NORTH COMMON ROAD, EALING, W, just one day before the event, indicates that the composer – probably because of the short notice, is unable to accept:

We are both very disappointed that you cannot come tomorrow but shall be looking forward to the month of December, which brings you back to London. – I cannot resist telling you a strange coincidence: – I was rung up yesterday by Miss Ellen Beck and Miss Stockmarr – (our first singer and pianist in Denmark) asking if they might come out tomorrow – of course the excitement was great when they heard you were coming, and they [sic] disappointment will not be less great. I wonder if you have heard Ellen Beck – she is singing at Queens Hall on Wednesday. –

I am taking the liberty of sending you a danish book, where you will find the latest essay written about J.P. Jacobsen. – You need not trouble to return it. – Au revoir à bientôt

The book in question was Jacobsen’s Digte og Udkast (Poems and Sketches) and Delius sent to Elisabeth from Grez in December a brief note of thanks and greetings in Danish. Jacobsen was, of course, one of his favourite poets: he had earlier set some of his songs and was about to engage on an operatic treatment of the poet’s great novel Niels Lyhne, duly to become Fennimore and Gerda. Doubtless he had discussed Jacobsen’s works with Elisabeth, and her first invitation to visit the newly-acquired Palsgaard must have dated from this time. She would have been aware of the potential stimulus of the location for the composer.

One of Delius’s Danish friends was Helge Rode, whose play Dansen Gaar (The Dance Goes On) had inspired Delius’s tone poem Life’s Dance. He had also composed songs to words by Hans Christian Andersen and Ludvig Holstein, and furthermore he had made five settings of Drachmann’s poems. But it was to Jacobsen that he was to return for his final Danish setting, producing in 1911 the masterly An Arabesque.

Back in London in June 1909 for the English première of A Mass of Life, Delius had hoped that Elisabeth might be present, as a letter dated 10 June 1909 that she wrote in Danish on Palsgaard notepaper reveals:

It was more than a disappointment to me to be away from London and your concert last Monday. – I just now received
an enthusiastic account of it — both as regards the music and your success. — Imagine, I had the tickets and then had to be content to send representatives. — Now I hope you will keep your promise and come to Denmark this summer with your wife — and when you come to Palsgaard it will give me a special pleasure to continue the homage with flowers and "curtain-calls", — which I unfortunately could not take part in the other evening.

We live an utterly idyllic life here in the country — birdsong and flowers — the lowing of cows — instead of motor horns — and the frogs' chorus in the evenings — light nights with lovely light effects! This is just to remind you of a promise — which I hope was not given frivolously — but with the real intention of keeping it. — Au revoir — greetings from Denmark — Palsgaard — and from Einar and Elisabeth Schou

The Deliuses soon made up their minds. Denmark and Palsgaard it was to be, although Delius himself was first to take a walking holiday in the Black Forest with friend and fellow-composer Norman O'Neill. Problems were, however, to intervene, principally in the form of bouts of influenza to which both Jelka and Delius fell prey that summer. Delius was sufficiently recovered, however, in time for the Black Forest trip. 'All this,' he wrote to Jelka from Feldberg, 'is nothing to Denmark & Norway & I believe sea bathing will do us both good.' Jelka was still unwell and evidently had reservations about travelling, but Delius reassured her:

> If we don't like it at Schous we will go on to Thisted and stay in a small bathing place — write to Mrs Schou and tell her we arrive on Aug 1st 4 pm at Horsens [i.e. the most convenient station] — I hope we are not infectious — Austin's children are also there.

One of the children was Richard Austin, who would later share conducting duties with Beecham at the Delius Festival of 1946.

Delius was hoping to meet some other old friends in Denmark. He had written to Grieg's widow, Nina, and she had replied that she would be in the south of Denmark in August. But this was too far away for them to make the journey from Palsgaard. The Deliuses also just missed Grainger, who had to stay in London in August, but would then be in the north of Jutland. Already an enthusiast for Denmark, Grainger had many good Danish friends, and his lover was Karen Holten, a distant cousin of present-day composer and conductor Bo Holten. Did Grainger ever see Palsgaard? He certainly knew Jutland well, and could converse with Jutish country people in their own
language when he was out collecting folk-songs with the leading Danish collector Evald Tang Kristensen, who lived in Vejle, some 30 miles away.

Although little detail has been found that records that month-long holiday at Palsgaard in August 1909, it is not difficult to imagine the gentle activities of the time. There would have been excursions to the seaside, and perhaps to the nearby towns of Horsens and Vejle; perhaps, too, as far as to Aarhus, some 40 miles to the north. There would have been boating and bathing, walking and riding, and not least the making of music in Palsgaard’s beautiful and spacious drawing room; perhaps there were outdoor games with little Richard and Freda Austin and Bertie and Gertrud Schou.

It seems likely that during this time Delius was checking the score and freshly-copied parts of the first Dance Rhapsody, sent to Palsgaard at Delius’s request by Frederic Austin’s brother Ernest, himself a composer but now scarce-remembered. Of course, Delius was still at work on Fennimore and Gerda, and one can imagine that the Palsgaard setting must have been inspirational in respect of this profoundly Danish work. The evening sea, glimpsed through the trees from the house, glistening; the few flickering lights of the little ferry town of Juelsminde; the gently rolling landscape gradually being enveloped in warm summer darkness – these things are redolent of the Fennimore setting, at once physically and psychologically. The atmosphere of the place seems to take one into the opera’s sound-world, and one feels that something of Fennimore at least must have germinated there. Delius and Austin each penned two bars of music in the visitors book at the end of their stay, Delius to the words ‘Deilige Sommer, deilige Sted’ (Lovely summer, lovely place) and Austin to ‘Herlige Mennesker, deilige Fred’ (Splendid people, lovely peace and quiet).
The Schous and Deliuses remained in friendly contact, though further letters have not come down to us. In June the following year, for example, Jelka helped to engage a French girl in Paris as a maidservant for Palsgaard. A second successive summer holiday there was planned, but Delius fell ill and had to spend several weeks in a Swiss sanatorium. Jelka wrote to him on 27 June:

I had a nice letter from Mrs Schou – she will not yet give up hoping for our visit; they had all looked forward to it so much. She asked for your address, which I’m sending, as she wants to send you some books.

Delius, however, was worried at having lost so much working time, and the summer was spent at home in Grez instead. It was to be more than six years before he again took up the Schous’ ever-open invitation. Now war had started, and although the Deliuses spent most of it at Grez, 1915 was an exception. After several months in England and Norway, they arrived at Palsgaard on 9 October, and Delius wrote to Philip Heseltine three days later: ‘I feel rather more settled down ... we intend staying in this lovely place a month or perhaps 2 ... everything is autumn colored & we are quite close to the Fjord.’ On 21 October a picture-postcard of ‘Palsgaard Slot’ was despatched to Percy Grainger’s mother in New York, Jelka writing, ‘I want to send you a ‘hilsen’ from lovely old Palsgaard!’

In spite of the warmth of their welcome and the invitation to stay on at Palsgaard and then in Copenhagen, the Deliuses were growing desperately homesick for Grez after almost a year’s absence. They left Palsgaard for the last time at the end of the month, and after a few days in Copenhagen set out on the difficult wartime journey for home.

Curiously, the visitors book does not record this stay, but a musical memento remains in the house: a copy manuscript in Jelka’s hand of Delius’s setting of Herrick’s ‘To Daffodils’. Its dating of March 1915 no doubt refers to the month of its composition.

The last reference to the Schous in the extant Delius correspondence dates from 1919. Delius, in England at the time, writes home on 23 July to Jelka:

I received your card this morning & also a letter to you from Mrs Schou which I will keep for you as it is long: she enclosed a cutting which will astonish and please you. Just fancy “Fennimore and Gerda” to be given in September in Frankfurt!! what a surprise.

Neither the cutting nor Elisabeth’s letter has survived, but an educated guess would suggest that Paul von Klenau, active both in Frankfurt and
Copenhagen, saw to it that a Danish paper was first with the news of this 'Danish' opera and its imminent performance. Might it have been this that first sparked off the enduring friendship between Klenau and Elisabeth Schou? On 30 July Klenau’s name first appears in the Palsgaard visitors book. Perhaps he himself had written the notice, and perhaps the Schous consequently invited him to come and tell them all about it.

**Frederic Austin at Palsgaard**

Frederic Austin, ten years younger than Delius, had studied singing and composition with Charles Lunn and Dr W H Hunt, his own uncle. His breakthrough as a singer came at the Gloucester Three Choirs Festival in 1904, and his début at Covent Garden followed in 1908 when he sang Gunther in *The Ring* under Richter. From that time on his fine baritone voice was much in demand, both at home and on the continent. He sang regularly at Beecham’s opera seasons. Austin was also a composer, and for a number of years his orchestral works were frequently performed. He was, however, to remain best known for his re-orchestration and re-harmonisation of *The Beggar’s Opera*, which from June 1920 had an uninterrupted run in London of some three and a half years – a total of 1463 performances.

The Austin-Delius connection began in 1907. So, possibly, did the friendship between Austin and the Schous. But the first piece of evidence clearly linking them comes in the form of a concert programme dating from 1908, found at Palsgaard, suggesting that Elisabeth Schou, at least, was present at a recital in London’s Bechstein Hall of Cyril Scott’s compositions. Austin had sung, and the composer had been at the piano.

Frederic Austin and his family made the first of several visits to Palsgaard in the summer of 1909, when the Deliuses were also there. Four years later, in August 1913, Austin was to return, his visit confirmed by two musical quotations in the visitors’ book, as well as by a slightly more substantial memento. This took the form of an autograph manuscript entitled ‘Engagement’s-Anniversary-Celebrations March’ for piano, inscribed ‘To my friends Einar & Elisabeth Schou’. It is signed, and dated ‘Aug 10th 1913’, and the three-page manuscript, plus title-page, remains at Palsgaard to this day. Even more substantial as a memoir of this second visit, though, is the manuscript of an orchestral suite composed soon after. Later published by the London firm of Chester, the undated autograph score was evidently a gift from Austin to his hosts, presumably conveyed to Palsgaard on one of his later visits. It is inscribed ‘To Einar and Elisabeth Schou – remembering the happy times spent in their delightful country’.

‘Palsgaard’, *Danish Sketches for Orchestra*, a four-movement suite, was first performed at a Royal Philharmonic Society Concert on 11 December 1916. The venue was the Queen’s Hall and the conductor was Thomas Beecham. The work was favourably, if briefly, reviewed by *Musical Opinion* and *The
Musical Times, the former noting: ‘Mr. Austin is a fluent and generally unaffected writer, and this little suite should be heard again.’ I know of two further performances, the first on 9 April 1933 at the Queen’s Hall, with Beecham conducting the London Philharmonic Orchestra, and the second on 6 December of that year at the Bournemouth Pavilion, the Bournemouth Municipal Orchestra being conducted by Dan Godfrey.

After a break of sixteen years, Austin was back at Palsgaard in 1929, again accompanied by his wife Amy and – for the first time – his ‘cellist friend Herbert Withers, solo ‘cellist in Beecham’s orchestra and formerly a student and subsequently a professor at the Royal Academy of Music. In the early 1930s he was to edit the solo part of Delius’s ‘Cello Concerto, as well as that of Delius’s Caprice and Elegy in its ‘cello and piano version.

Once again a memento, dated 13 August 1929, is left behind by Austin – the manuscript of a little, untitled song celebrating a Schou family birthday. It should also be mentioned that one further Austin song survives at Palsgaard: a setting of Shakespeare’s ‘it was a lover and his lass’. It is undated, and not in the composer’s hand.

The Austins were back, again with Withers, in August 1933. In a letter written on the 31st from Palsgaard to his daughter Freda Lee-Browne, Austin reports that both his wife Amy and Bertie Withers have left for home. He himself has to stay on, as he is entering into negotiations with the Royal Theatre in Copenhagen with a view to a production of The Beggar’s Opera.

> How much you’d enjoy it here, now that you’ve ‘grown up’! In the wonderful weather that we’ve been having, it has been more delightful than can easily be said, continually beautiful, morning, noon & night. What a place to settle down in and work –

He was off to dine that evening at Herbert Schou’s home, where there was a good radio and where he would be able to hear a BBC broadcast of the incidental music he had written for a play. He had meanwhile been interviewed in Copenhagen for Berlingske Tidende, the leading Danish newspaper, on the subject of The Beggar’s Opera [19 August 1933]. In the course of the interview he expressed the hope of a broadcast on Danish Radio during the coming winter season of his Palsgaard Suite, written, as he told the paper, twenty years earlier. ‘It was dedicated to my friends the landowner Schou and his wife, whom I have known since the time they lived in England.’ He and Elisabeth Schou, he added, would be travelling back to Palsgaard the following day.

Austin’s fifth and seemingly final visit to Palsgaard came just two years later, in August 1935. Once again, Withers was there too. Five bars of music written by Austin in the visitors book bear what was to be his valedictory superscription: The wood by the sea – Palsgaard.
Paul von Klenau
The final link in this particular Danish-British chain is supplied by Paul von Klenau. He was born in Copenhagen, but his most significant studies were undertaken from 1902 on in Germany, where – apart from the two periods of European wars – he spent much of his life; so that the Danes have tended to consider him far less one of their own than most of his Danish contemporaries. He composed a whole series of works, including operas, symphonies and, perhaps surprisingly, a tone poem for orchestra (with voice or voices) dating from 1922 entitled Bank Holiday – Souvenir of Hampstead Heath.

From the later perspective of his conducting, in the 1920s, of a number of Delius’s larger works, his studies in Stuttgart in 1908 with Delius’s friend Max Schillings and his participation in the German Tonkünstlerfest of that year in Munich take on a particular interest. Schillings was a leading figure in the Allgemeine Deutsche Musikverein and he programmed the major part of Delius’s A Mass of Life in the 1908 festival; also on the festival’s programme was Klenau’s First Symphony. For both composers, these were first performances, and it would seem almost inconceivable that they did not meet and speak at the time. Indeed it may well have been Klenau’s presence at the performance of the Mass that fired his enthusiasm for Delius’s great work in the first place and led him to grasp at the opportunity to conduct it himself many years later.

By 1913 at the latest, Delius had got to know Klenau’s brother-in-law Heinrich Simon, a wealthy Frankfurt newspaper proprietor and music lover, who that year wrote the original text for Delius’s Requiem, on which composition was begun in the summer. (Klenau had married Anne Marie Simon in Berlin in 1903.) What is certain is that Klenau himself and Delius were in directly touch in May 1914, as Klenau, now conducting in Freiburg, proposed to produce A Village Romeo and Juliet there during the following season. But, as with so many other major Delius performances lined up in
Germany, promising golden years indeed for the composer, the war called a halt to the project.

In October 1919, *Fennimore and Gerda* in Frankfurt brought Delius and Klenau together again, although the latter would simply have been in the audience at the première. Klenau had visited Palsgaard in the summer and was to return there several times in 1920. In March 1920 he wrote a song – 'Jeg elsker Dig – Du unge Brud' ('I love you – young bride') – which he dedicated to Gertrud Schou and Ebbe Andersen on the occasion of their wedding. Listed as a co-founder of the Danish Philharmonic Society, Klenau would no doubt have discussed with Elisabeth Schou matters relating to the Society during his further visits to Palsgaard that year. He frequently conducted the Society’s concerts in Copenhagen during the 1920s, even though his main activities as a conductor would appear to have been in Vienna, Frankfurt and elsewhere in Europe during the inter-war years.

Klenau’s Delius concerts were memorable and he would certainly have reported back on them to Elisabeth Schou. The Deliuses spent the winter of 1922-23, studiously watched over by Heinrich Simon and his wife, in Frankfurt, and on 1 March 1923 Klenau conducted an all-Delius concert there - a late birthday celebration for the composer - consisting of *North Country Sketches*, the 'Cello Concerto and *The Song of the High Hills* - all of them
German premières. In February 1925 came the Mass of Life in Vienna and then in London, at a Royal Philharmonic Society concert little more than two months later. The Deliuses were unable to attend either performance but learned of rave reviews. Klenau was invited back to London, on the strength of his success with the Mass, the following year, conducting Delius’s Eventyr at a Royal Philharmonic Society concert. And he was back again in 1927, conducting Paris with the Liverpool Philharmonic Orchestra.

I do not know whether Klenau conducted much more Delius, and, if so, where. It is more than likely that he did. There was even a performance of the Mass projected for Paris in 1926, which Delius wanted him to conduct. Klenau paid a visit to Grez-sur-Loing in February of that year, no doubt to discuss the project – which in the event was to be aborted. One concrete result of this visit, however, was the publication of an enthusiastic and intelligent look at Delius’s music entitled ‘The Approach to Delius’ which Klenau published in The Music Teacher in January 1927 (and which enjoyed re-publication in 1976 in A Delius Companion). By then the Scandinavian countries, for so long dear to Delius, were no longer attainable for him. But Einar and Elisabeth Schou and a stately home in Denmark had provided a welcome haven in happier times, and it is only appropriate that this relationship should at last be recorded and celebrated.
The gist of this short study arose from a telephone discussion with Rachel Lowe last year; her suggestion was that it might appear in the *DSJ* in due course. By a strange coincidence, it was on the very day of her death - 20 June 1997 - that I prepared the first draft for this purpose; it is appropriate, then, that this last of our many exchanges of ideas on Frederick Delius and his music should be dedicated to her memory.

The Centenary Exhibition staged in Bradford and later in London in 1962 offered the first opportunity to view a substantial selection of Delius's manuscripts and associated items after years of virtually complete inaccessibility. Among the personal material thus revealed, a number of textbooks used by the composer in his apprentice years were also included; the one here being considered is a copy of Berlioz's *Treatise on Modern Instrumentation and Orchestration*. This was catalogued at that time as 'belonging to FD whilst resident in Florida' and as being published in 1858 by Universal Edition. The last statement was obviously wildly incorrect, since UE did not exist until after 1900; it is equally uncertain, surely, that FD ever purchased this volume during his American visit (1884-6).

As it was known that this particular book subsequently passed to the Swisher Library at Jacksonville University, the opportunity was taken to examine it on my last visit. It was then seen to be a copy of the well known English translation published by Novello's, in the 2nd edition. There is no evidence that it was bought or used in the USA, for FD never spoke of his tuition under Thomas F Ward extending to the mysteries of orchestration; indeed, even during his Leipzig 'apprenticeship' little or no evidence seems to survive of such studies, though it appears that it was with Hans Sitt that he learned the essentials of the subject, in addition to his violin training. It was Sitt, after all, who conducted the first reading-rehearsal of his pupil's first orchestral venture - the beautiful *Florida* Suite.

The surviving MSS of this work now exhibit two distinct phases. The first, second and fourth movements form the original Leipzig score of 1887, from which the third movement has been removed (except for the first and last pages); the surviving version of this third movement is an entirely rewritten score dating from Paris in 1889. Publication by Beecham in 1963 preserved these differing sources, as indeed it had to since the original third movement had not survived, and when reading the printed score I had noticed with some surprise the very different layout of the horn parts in much of the later movement. Over the years this and all FD's other earlier MSS have come
under my eye in the course of work on the Collected Edition, and when finally in 1995-6 the Petite Suite d'Orchestre of 1889 was taken up for this purpose the question of its own original horn parts focussed a clearer light on this aspect of FD's early work.

Berlioz’s chapter on the Horn was considered by Richard Strauss, in his 1904 revised edition of his French colleague's work, to be of only historical value, since it dealt exhaustively with the problems increasingly caused by composers' advancing harmonic complexity, due to the limitations of natural horns, i.e. horns without valves. The contortions advocated by Berlioz, indeed practised by him of necessity as a composer in his day, in order to balance 'good', 'bad' and 'indifferent' notes, involve the use of several instruments crooked in different keys, whereby the poor notes of one player are supported by good notes from another. FD had refrained entirely from such stratagems in the 1887 score of Florida, for which he had written perfectly conventionally for a quartet of horns in F; the same technique obtains in (what survives of) Hiawatha, (dated January 1888) and as late as the unfinished Rhapsodic Variations of September 1888. By May 1889, however, the date of the Petite Suite, in movements 1, 3 and 5 thereof the four horns are crooked in E, G, C and F. It is this same extravagant use of horns in four different keys (E flat, A, D and C) that is to be found in the 1889 version of the Florida movement, a luxury completely defeating any modern score reader, to say the least, but an obvious legacy of recent enthusiastic study of Berlioz’s classic volume. Later that year, the MSS of the Idylle de Printemps, La Quadroone and Marche Caprice happily reveal that this experiment has now been abandoned once for all. Indeed FD himself subsequently pencilled a note on the MS of the 1889 Petite Suite that all four horns were to be rewritten in F. Although no other scores of the period reveal similar attention to the writing of the horn parts, some other subtleties explained in the same chapter of Berlioz appear in certain early Delius scores: 1/2 or 2/3 stopped notes are called for in Hiawatha (1887 - Jan 1888) and in the recitation Paav Vidderne (June - Oct 1888). Indeed the latter score even asks for the trumpets to be 1/2 gestopft – an interesting puzzle for solution by exponents of the use of ‘authentic’ instruments, since those in question are the now rarely seen monsters in F.

Back to Florida. When Beecham prepared the work for performance and publication (using a copyist’s score raised from the early MS parts, since the original MS score had been sent abroad evidently without his knowledge) the horn parts were all rewritten in F before engraving, just as FD had indicated for the Petite Suite. These rewritten horn parts were affixed over the originals in the MS in question. However, as a result of the transposition the 1st and 2nd, or 1st and 3rd, parts are now frequently reversed, the latter appearing above the former; and so they appear in the published score (and parts) to this day. When I in turn took up the Petite Suite of 1889 and carried out FD’s
injunction to rewrite all four horn parts for instruments in F, I was immediately confronted with exactly the same texture of crossed parts in a number of places. Hence I took the further step, which had not been done for Florida, of exchanging the parts where necessary to ensure that the 1st and 3rd players took the higher notes, the 2nd and 4th the lower. Needless to say, there is no alteration to actual sound or pitch and the result to the listener is unnoticeable; only by the players (and the score reader) is any difference remarked.

According to Eric Fenby, FD dismissed Berlioz in later years as a vulgarian; presumably because his own strict specification for a composer did not accept the Frenchman’s ideas. However, it is seen that in earlier days Berlioz’s Treatise had some practical influence on the development of FD’s own characteristic use of the orchestra. After the experience of performances extending from around 1897 and especially from his 1899 concert in London, and as publication also played its part, FD subsequently dovetailed his horn parts in the now accepted fashion 1.3.2.4 and abandoned once for all other quirks such as partially-stopped trumpets.
Lionel Carley

Lionel Carley, a member of the Delius Society since its inception in 1962, is honorary archivist and adviser to the Delius Trust, a connection first established soon after he began work in government service in London in the mid-1960s. He was born in London in 1936 and was educated at the universities of Nottingham, Strasbourg and Uppsala, initially studying French and German, followed later by Latin and, finally, Swedish. During this period he also spent a year as English assistant at a secondary school in the Vosges. His doctoral thesis at Nottingham in 1962 took the form of a critical edition of one of the earliest mediaeval versions, in Anglo-Norman French, of a Late Latin military treatise: the *De re militari* of Flavius Vegetius Renatus. One of the few consequences of this area of activity was that he became a founder at Uppsala of the university’s classical society and figured among its earliest lecturers. Meanwhile at Nottingham he founded and became first president of the Linguistic Society. A modest musical overlay to the linguistic and historical disciplines pursued during this period came in the form of playing percussion and then timpani in the university orchestra at Nottingham – once playing by invitation with the visiting orchestra of the Royal Academy of Music when it was conducted by Sir Thomas Armstrong, who would later be a senior colleague on the Delius Trust.

Following a year and a half spent in Stockholm in educational work, he returned to England at the end of 1963. From 1964 to 1992 his main career was in
the Government Information Service, initially with the Central Office of Information (latterly as deputy divisional director) and later the Foreign and Commonwealth Office. In 1992 he took early retirement in order to concentrate on writing.

His main task for the Delius Trust has been to collect new material and to order the existing material for the benefit of the Trust’s documentary and letter archive, whilst Robert Threlfall has at the same time ordered the music archive. Several thousand letters have been transcribed and, wherever possible, translated. This work has provided a substantial basis for the books and essays that he has written. Meanwhile he has often undertaken representational duties for the Trust, has organized exhibitions, lectured and broadcast widely in various countries and is frequently called on to assist and advise others in the field. He has made translations of various choral pieces and songs by Delius and has also translated the Norwegian play Folkeraadet (for performance at the University of Keele’s Delius Festival in 1982). Another translation has been of Delius’s melodrama, Paa Vidderne.

Lionel Carley has represented the Trust several times since 1972 at Jacksonville’s long-established annual Delius Festival, giving the Fenby Lecture in Delius’s American centennial year of 1984 and subsequently being made an honorary life member of the Delius Association of Florida. He was also accorded honorary life membership of the Delius Society in Philadelphia in 1985. He was appointed honorary chairman of Danville’s Delius Centennial Festival in 1986 and returned to give the opening lecture at Danville’s second Delius Festival in 1997. He has at the same time for many years been a member of the international board of the Grainger Society in New York. He currently serves on the Anglo Norse Council in London and was invited in 1992 to join the Norwegian Embassy’s UK advisory committee for the Grieg sesquicentennial celebrations; since 1993 he has been a committee member of the newly-founded Grieg Society of Great Britain. He has also been a member of the management committee of the Cheltenham International Festival of Music since 1994, and in 1997 was appointed to the executive committee of the Gloucester Three Choirs Festival.

His sixth and latest book, Frederick Delius: Music, Art and Literature, a collection of essays by distinguished scholars from several countries, was published in April 1998. He is currently at work on a book on Grieg and England, having completed research for it during the course of a fellowship at the Norwegian Academy’s Centre for Advanced Study in Oslo earlier this year. His next major writing project, with research now virtually completed, will be a new life of Delius.
Robert Montgomery

Robert Montgomery was born in 1933. After attending school and National Service, he went to Cambridge in 1954 to read music at Caius, where Patrick Hadley was a fellow and Professor of Music. Robert entered the music industry in 1972, when he was head-hunted from the Rank Organisation where he was a divisional manager, to become Managing Director of Chappells. He ran this company for five years before moving to become Managing Director of the Mechanical Copyright Protection Society for 15 years.

Shortly after his retirement from the MCPS in 1991 he was asked to become an adviser to the Delius Trust on copyright matters, just before the EC directive on the harmonisation of copyright, as a result of which the Delius copyrights were revived throughout the English Copyright Association until 2004. His work with the Trust has involved re-establishing the Delius copyrights where they had lapsed, and negotiating new contracts with the publishers involved.

He has extensive practical interests in the amateur music scene. He has been involved with Music Camp since Cambridge days, and has played the oboe in the Chelsea Opera Group, of which he became Chairman in 1986, since the 1960s. He knows the Delius repertoire from the inside, having played most of the major works in orchestras and in recent years has programmed many Delius works, including the Chelsea Opera Group performance of *Koanga*. He is at present working with Robert Threlfall on a book entitled *Delius and his Publishers*, which will include the history of music copyright since the late 19th century.

In addition to his Delius involvement, he handles copyright matters for the Elgar estate, is Chairman of the British Music Information Centre, a vice-Chairman of the British Copyright Council, and a member of the Advisory Council of the British Library National Sound Archive.
Robert Threlfall was born at Watford, Hertfordshire, in 1918 and was educated at Wimbledon College. On leaving there he was indentured to the Stationers Company and served his apprenticeship working at the bench in all Waterlow and Sons' factories. On completion of his training he received the Freedom of the Stationers Company and was admitted to the Freedom of the City of London. His working career with Waterlows lasted 50 years, during which time he specialised in security cheque printing; he became works manager and finally technical director.

Parallel with this runs his lifelong interest in music. During his apprenticeship he also studied piano playing under Solomon, at a time when Rachmaninoff gave annual concerts and recitals in London. Robert's musical tastes have always been catholic: asked for his preferences on looking back over his eight decades he would list the perfection of Mozart; the wonder of Schubert; the far-reaching influence of Liszt, and the near-miracle of the teenage Mendelssohn. Apart from these and the general classics (especially, of course, the standard piano repertoire) he has a particular feeling for the music of Mahler, Janáček and Shostakovich, though most of his work has been devoted to Rachmaninoff and Delius.

On retiring from the commercial world of print in 1983, he was asked by the Delius Trust (to which he has been an Adviser since 1975) to co-ordinate the completion of their Collected Edition. This major project was basically finished in 1993; a few supplementary volumes have since appeared.

Robert married comparatively late in life, but considers the exceptionally happy 20 years shared with his late wife Joan to be the greatest of all the many blessings he has received.

He has never followed any particular hobby; but in earlier years no season ever passed without the odd 100 miles being walked through Peak and Pennines, North and mid-Wales, the Marches or the West Country.

Robert's chief regret, at his present age, is that time still goes too fast.
In a fascinating and detailed talk, illustrated by excerpts from actual performances, Lewis Foreman drew together the history of this great concert hall, first opened on 25 November 1893 and tragically destroyed by German bombs on the night of Saturday 10 May 1941. Despite its short life of less than 48 years, in that time it came to dominate London musical life and contribute enormously to the development of British music and the emergence of the mainstream repertoire of 20th century music. The BBC increasingly promoted concerts there and it was the home of the famous Promenade Concerts. By a series of excellent slides, Lewis brought the hall, its performers and its orchestras to life for us.

During the 1930s, off-air recordings from the hall enabled the survival of many performances not only in official archives, but also in private collections. As examples we heard, among others, Clara Butt in a scene from Elgar’s *The Dream of Gerontius*, and that same composer conducting his *Salut d’Amour* in a 1929 recording with the New Symphony Orchestra; John McCormack singing Parry’s *Three Aspects* in the Small Queen’s Hall in 1930, the Gramophone Company having a lease on both halls until Abbey Road studios were opened in late 1931; Strauss conducting his *Der Rosenkavalier* in 1926 for HMV; Albert Coates conducting the LSO in Wagner’s ‘Entry of the Gods into Valhalla’ and the magnificent sound of the hall’s Hill organ with Marcel Dupré playing *Dialogue* by Clérambault, Goss Custard playing Ireland’s *Villanella* and Albert Schweitzer with Bach’s *Prelude and Fugue in E minor*, BVW 533, in May 1928.

Apart from Toscanini’s surviving recordings, which underline his supremacy, an example being a rare November 1937 performance of Beethoven’s *Choral Symphony* with British soloists, many other famous conductors have left a legacy of recording, including Koussevitsky, Mengelberg, Furtwängler, Boult and Beecham, the latter illustrated by part of the 1937 recording of Delius’s *Dance Rhapsody No 1*.

Notable festivals included the famous 1929 Delius Festival, Beecham’s concerts of British music including those of the First World War and his six concerts of 1934, the London Music Festivals of the 1930s and the Proms, which were invented to take advantage of the auditorium of the Queen’s Hall.

As to new music, two acetate recordings of Richard Strauss’s *Don Quixote* survive. We heard part of the one from November 1934, with Casals and Tertis as soloists, conducted by Sir Henry Wood. Hamilton Harty conducting
Berlioz's Symphonie Funèbre et Triomphale in a 1936 recording was followed by two other examples of new music: Berg's Wozzeck and the 9 March 1939 recording of the European première of Bloch's Violin Concerto, with Szigeti and the LPO conducted by Beecham.

Lewis has a theory that the sound of the hall had a profound influence on British composers between the wars, who wrote for its acoustic. British premières featured next, with excerpts from Bantock's Pilgrim's Progress recorded in January 1929, Vaughan Williams's Flourish for a Coronation on 1 April 1937, Frank Bridge's Oration with the composer and Florence Hooton ('cello) and Moeran's G minor symphony recorded at its première on 13 January 1938.

The last concert on the day the Queen's Hall was destroyed was Elgar's Dream of Gerontius conducted by Malcolm Sargent. However, the presiding genius of the place was undoubtedly Sir Henry Wood, and a recording of substantial excerpts of Wood's 15 April 1938 performance of the same work in Queen's Hall only a month before has been discovered in New York, and to end this talk we heard Muriel Brunskill singing 'For the Crown is Won'.

In giving the vote of thanks, our new President, Felix Aprahamian, said this talk had been an extremely moving and emotional occasion for him, and totally autobiographical. He did not remember the hall before 1929, but almost lived in it from then onwards. Lewis had totally recreated his years of youth in music. In 1929, although he did not hear any Delius until the broadcast of the last concert of the Delius Festival, his first visit to the hall was to a prize-giving concert by the orchestra of Trinity College of Music, in which a young John Barbirolli conducted Delius's A Song before Sunrise, which that conductor loved and later recorded. He had been present at most concerts from then onwards, including the last one of Gerontius, after which he had recovered the mud-stained poster from the foyer. And on the Sunday afternoon he had stood outside the ruins with the manager, Mr Hall, and helped to sell tickets to transfer the seat holders to the Duke's Hall of the RCM. Felix called for the usual round of applause in appreciation.

Our special thanks to Lewis for taking over in place of an indisposed George Little at such short notice.

Brian Radford
DELIUS SOCIETY MEETING
4 December 1997

‘Brigg Fair in Words and Music’ by Robert Matthew-Walker

In a fascinating talk, Robert outlined in detail not only the history of the Delius work *Brigg Fair* from its inception (as a result of Percy Grainger’s collection of the Lincolnshire folk song on a wax cylinder, as sung by the 72-year-old bailiff Joseph Taylor in 1905, and Delius being shown Grainger’s choral setting of the work), but also the early history of this old market town, its ancient fair dating back no less than 597 years prior to Taylor’s birth in 1833, and the history of its North Lincolnshire Musical Competitions.

Robert suggested that the origins of the tune, which existed for the celebration of the fair at Brigg, dated back at least to before the change of calendar in 1751, when the dates of some saints’ days and fairs were altered, losing eleven days. Thus the first two lines of the words of the first verse would have had to be altered from a reference to the original 25th July date for the fair to 5th August in order to fit the music more exactly, and we heard Robert’s suggested original version sung.

After the interval we considered Erwin Stein’s synopsis of the structure of the Delius work made in 1924, and Robert’s own synopsis of the poetical form and tonal structure, which proved conclusively that the composer had used a clear structure in his composition, founded on a B flat tonality. Our speaker took us through a performance of the work, pointing out the structural details as it progressed. The possible connection with Grieg’s orchestral work *Variations on an old Norwegian Folk Song*, Opus 51, which appeared around the same time and which might possibly have prompted Delius to write *Brigg Fair*, his first orchestral rhapsody, was discussed.

In giving a vote of thanks, Robert Threlfall said that none of those present would ever listen to the work again in quite the same way. Our speaker had told us much more about *Brigg Fair* than we had ever known, not just about the work itself but also the background, which brings it into perspective for us. Intelligent writing about Delius’s music was sparse, and thus a talk like this one was just the sort of commentary which is so lacking, and therefore most welcome. The audience showed its appreciation very warmly in the usual way.

Brian Radford

(Robert Matthew-Walker has promised a written version of this talk for inclusion in a future edition of the *Journal.*)
'Nevermore' – a film script about Delius's early life in Florida, by George Little

In the first ever performance of Nevermore, a film script based upon Delius's time in Florida, and using backing music and sound effects, our speaker showed his considerable versatility by not only creating word pictures of many scenes in Delius's early life in Florida, but also most convincingly playing all the parts himself. These varied from the guttural tones of Delius's father to the southern accents of Albert Anderson, the negro servant at Solana Grove, a not inconsiderable undertaking; those fortunate enough to be present that evening witnessed a really professional tour de force.

The script begins by depicting Delius entering the Queen’s Hall in London on 18 October 1929, during the Delius Festival, when the concert included Appalachia; the story of his time in Solana Grove, and events leading up to it and afterwards, unfolds as a series of flashbacks as Delius sits listening to that music.

Built into the script are scenes showing his father’s wishes for Delius to follow in managing the family firm, his meeting with Charles Douglas and their arrival in Florida to grow oranges (grapefruit, in fact!) and his first meeting with Albert Anderson, the black estate caretaker. Delius himself recorded, 'I was demoralised when I left Bradford for Florida ... In Florida, through sitting and gazing at Nature, I gradually learned the way in which I should find myself.' He is shown as being fascinated by the beauty of the place and the singing of the Negro estate workers after their day's work. The emotional relationship with the young coloured girl Chloe, which Delius himself revealed to Percy Grainger, was expressed in a series of scenes, starting with his first glimpse of her by the river, washing, and growing closer until she was sharing his bed.

Douglas’s illness, caused Delius’s trip to Jacksonville ostensibly to seek medical advice, but in fact resulted in the critical meeting with Thomas Ward, in Merryday and Paine’s music store, and the ensuing working pupil/teacher musical relationship, which proved to be such a seminal influence in Delius’s development as a composer, is well drawn. Douglas’s indignation that his illness should have been forgotten in the process causes his departure.

After Ward’s arrival, the script depicts the strict régime of studying that was initiated for Delius, with counterpoint exercises an important part. A scene is also included in which Delius condemns the Christian faith by using selected quotations from the Bible. Ward is depicted as being unable to offer any answers to Delius’s pointed challenges.

Delius’s departure from Solana Grove and his travels in Europe are
descriptively outlined, with scenes in Paris and elsewhere, overlaid by a sequence of front pages of scores of his music, and leading on to his return from Florida in 1897, ostensibly to settle the affairs of the plantation, but also to find Chloe. There follows the disclosure by Albert of the existence of a son, Frederick William, and Chloe’s disappearance, a scene based on information drawn from Tasmin Little’s recent researches. We see Delius again, still in the concert hall, and with the sound of the audience’s applause in his ears as the music ends.

A reporter’s question: did the music bring back any memories? – recalls to Delius his purchase of Gauguin’s ‘Nevermore’, because it invoked scenes with Chloe in that very pose. We see an inspired Delius in Grez, composing at the piano beneath it. ‘Memories? Young man, I have seen the best the earth has to offer, and everything worth doing I have done. It would be surprising if I did not have any memories!’ and Delius is taken away. The final scene shows him dictating the last part of his Idyll, and, at his request, Eric Fenby reading:

‘O love, immortal love,
Make me a fountain
That I exhale love wherever I go.
Sweet are the blooming cheeks of the living,
Sweet are the musical voices sounding,
But sweet, ah sweet are the dead
With their silent eyes.’

‘We’ll go on from there. And how does it end?’ Fenby: ‘I ascend. I float to the regions of your love. All is over and long gone, but love is not over.’ ‘Dearest comrade, love is not over!’ repeats Delius, and we see his glowing face at these words. ‘Right, lad, are you ready?’ ‘Yes, Delius.’ And the script ends with the painting ‘Nevermore’ in full shot to the sound of the last part of that lovely work, as the titles roll.

At the end there was extended applause, and in giving a vote of thanks our Chairman, Lyndon Jenkins, said that, as a music critic, he had learned never to give an instant opinion on a new work, but he admired George enormously for all that he had done, the amount of research involved and for carrying it off so superbly. One thing he could say without contradiction was that we had never had a Delius Society meeting like it before! George hopes that the script will be filmed, and we wish him every success in that project.

Our warmest thanks in addition to both George and Jilly for generously providing the interval refreshments. Altogether it was an evening to remember.

Brian Radford
In March 1997 Robert gave a talk called 'Old men don't always forget' in which he reminisced about the London musical scene in the years 1929 to 1939. He included brief references to Rachmaninoff and Solomon among many others, and the Committee felt that there was 'unfinished business' still untold. Robert was therefore persuaded to give another talk, the first half of which consisted of his memories of Rachmaninoff and Solomon.

Rachmaninoff had rarely played works by other composers until his departure from Russia made it necessary for him to earn a living. He became possibly the greatest pianist of his age (although claims have been made for Hoffman, who was one of Rachmaninoff's greatest admirers). According to Ernest Newman, Rachmaninoff 'climbed on to the stage as if to a scaffold and regarded the piano with as much pleasure as a headman's block.' Robert disagreed with a critic who referred to the pianist fixing the audience with 'a gimlet eye'. He was, however, undemonstrative as a pianist; Robert related an anecdote about Liszt telling a lady student not to 'make an omelette' when playing.

By way of illustration, Robert played excerpts from Rachmaninoff's second and fourth Piano Concertos (which included some music from an early version of part of the last movement of the fourth, which did not find its way into the final version), and an arrangement of the Preludio from Bach's Partita No. 3, BWV 1006, a piece of considerable ingenuity and complexity.

With regard to Solomon, Robert became his pupil at the age of 16. He had been playing advanced pieces such as Chopin's B flat minor Scherzo. Solomon took Robert back to five finger exercises telling him, in the nicest possible way that he 'had no technique'. Robert was then taken on to Czerny and we heard a study for practising passing the thumb under. Solomon was a wonderful teacher, taking endless pains over his pupils notwithstanding his busy concert schedule. We then heard Leschetitsky's amazing Intermezzo in Octaves and Scarlatti's F major Sonata, which Solomon used to play and which Robert said reminds him of the pianist whenever he hears it. Anyone interested in obtaining further details of Robert's studies with Solomon is referred to Bryan Crimp's biography of the pianist, Solo, published by Appian Publications and Recordings, where there are at least 19 references to interviews with Robert.

The second part of Robert's presentation consisted of a recital of various pieces in the Supplement to the Delius Collected Edition. These were:
1889 Petite Suite. Second movement: Berceuse, and fourth movement: Duo
1890 Petite Suite d'Orchestre. First movement: Allegro ma non troppo, and third
movement: Allegretto.
1888 Rhapsodic Variations. Theme, fourth variation and sixth variation.
1904 Piano Concerto. Slow movement (of 3-movement version; Robert
pointed out that this is all Delius, whereas one is never sure, with the final
version, what is Delius and what is Szántó).

There is nobody in the Society with the detailed historical knowledge of
pianists and piano playing and the ability to play such advanced virtuoso
pieces as Robert, and this, combined with such a detailed knowledge of
Delius’s scores, must be unique. We are a most fortunate Society.

Richard Kitching

DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
14 March 1998

‘Elgar and Delius – Enigma and Cosmopolitan’, by Lyndon Jenkins

Chairman Richard Kitching welcomed members to his home for one of the
best attended of all branch meetings, being the third of the current season. In
particular, he welcomed Seabe Weaver and Jane Armour-Chêlu, both
attending for the first time, and Robert Seager, Chairman of the Yorkshire
branch of the Elgar Society and his wife Brenda. The attraction was clearly
the presence of Society Chairman, Lyndon Jenkins, as guest speaker with the
subject of ‘Elgar and Delius – Enigma and Cosmopolitan’.

The basis of Lyndon’s talk was that whilst there was a five-year age
difference between Elgar (born 1857) and Delius (born 1862) they composed
very similar works at the same ages. However, whilst Elgar composed almost
exclusively to commission, whether for the occasion or for performers or
publisher, Delius wrote almost all his works without a performance in mind.

At 26, for instance, both produced similar compositions: Elgar, the Idylle for
cello, Delius, the Suite for Violin and Orchestra, influenced by Grieg. These
were relatively immature works, as both were late developers as composers,
but they were followed at age 33 by the Overtures Froissart and Over the Hills
and Far Away.

Aged 37, Delius, now living in Grez, produced his orchestral nocturne
Paris, The Song of a Great City. This mature work shows the influence of
Richard Strauss, and followed his residence in that city and his contacts with
an intimate circle of artists and men of letters. After travels in Germany, Elgar
wrote the *Scenes from the Bavarian Highlands* Suite, an attractive but not such an advanced composition as that by Delius.

At the age of 43 both composers produced large scale choral works fully representative of their developed musical techniques. Elgar wrote *The Dream of Gerontius*, commissioned by the Birmingham Triennial Festival, within the space of 12 months. Delius completed *A Mass of Life* after a much longer gestation period.

Aged 54 they both wrote Violin Concertos with three movements but the Delius was in a continuous form and much more rhapsodic in nature. Recordings were used to illustrate and compare the respective accompanied cadenzas.

At the age of 58 both men were commissioned to write incidental music for the theatre. Within one month Elgar completed a score for *The Starlight Express* at the request of the actress Lena Ashwell. After first approaching Ravel, the theatrical producer Basil Dean secured music from Delius for James Elroy Flecker's *Hassan*. But whereas *Starlight Express* only ran for a short period, *Hassan* was hugely successful and ran for over 200 performances, with Delius's music contributing considerably to its popularity.

The coincidences continued with Elgar visiting Delius at Grez in 1933 for their first real meeting and discussion not long before the onset of Elgar's short terminal illness and his death aged 76 years in February 1934. This was followed by the death of Delius aged 72 years only four months later.

Richard Kitching thanked Lyndon Jenkins very warmly for a most informative talk together with many valuable recorded illustrations. Clearly this short report does not reflect the wealth of anecdotes and humour incorporated into the talk which was greatly appreciated by all those attending. Thanks were offered to Wyn Evans and Gwen Parsons (who organised the feeding of the four thousand nine hundred and ninety nine!), supported by contributions of sweets, cheese and wine from those attending.

Graham Parsons
The Nash Ensemble
Wigmore Hall, Saturday 10 January 1998

This concert was the fifth in a series of six given by the Nash Ensemble under the collective title 'Dreamers of Dreams', featuring British music of the early 20th century; works by Delius appeared in three out of the six.

The concert began with an early evening recital preceded by a thought-provoking talk from Lewis Foreman on the evocation of an English landscape by English composers. Philippa Davies, accompanied by Ian Brown, then played Eric Fenby's arrangements of La Calinda and the Air and Dance, originally made in 1976 for James Galway. Delius's orchestral works abound with wonderful woodwind solos and it is a great pity that he never produced any chamber music featuring these instruments, so these arrangements for flute and piano are a welcome addition to the flute repertoire. Of the two pieces La Calinda is perhaps the more obvious choice for a flute arrangement; but it is very effective and both performers made light of the technical difficulties. (I can personally testify as to the difficulty of the piano part!) One would think that the Air and Dance is less suitable to arrange for flute, but the careful choice of tempi and sensitive playing in this performance made it sound most convincing. Ian Brown is a sensitive accompanist and Philippa Davies's flute sound is well suited to these pieces, but I find her habit of swaying whilst playing disconcerting.

The early evening concert ended with Paul Watkins and Ian Brown giving an intense performance of John Ireland's dark and brooding 'Cello Sonata. This is an uneven work, with the best music in the slow movement, but the inspired playing from both performers carried us through convincingly.

The main concert, dedicated to the memory of Sir Michael Tippett, whose death had been announced only a few days previously, began with Bax's Nonet for flute, oboe, clarinet, harp, string quartet and double bass. This rarely performed work was beautifully played, but stylistically it is perhaps less easy to define than some of Bax's better known pieces.

Next we had Ivor Gurney's Ludlow and Teme, a song cycle based on Housman which uses the same forces (tenor, piano, string quartet) as the more familiar On Wenlock Edge which ended this concert. Though not as distinctive or original as Vaughan Williams's masterpiece, this is a wonderful and evocative setting of Housman, with many sure dramatic touches, particularly the pizzicato 'cello representing a drum beat in 'On the Idle Hill of Summer'. Anthony Rolfe-Johnson's voice seems ideally suited to these evocative poems and we heard a committed performance from the whole ensemble.
After the interval were two fascinating new chamber orchestra arrangements of the *First Cuckoo* and *Summer Night on the River*, specially made for the Nash by David Matthews. The original scoring is for 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns and strings, and this has been reduced to a chamber orchestra of 15: one each of flute, oboe, bassoon, horn, 2 clarinets, 4 violins, 2 violas, 2 ’cellos and a bass. These are very skilful arrangements and in both pieces the reduced size of the wind section is hardly noticeable. The reduced wind ensemble also works well in *Summer Night*, with its contrapuntal texture, and the ’cello solo is thrown into relief more clearly than in the original scoring. I am, however, less convinced about the reduced strings in the *First Cuckoo*. I do not know how many string players Delius expected, but in his original score the string band is divided (even the basses) virtually throughout and to my ears the very different texture produced by 9 solo strings, even playing as exquisitely as the Nash, is inadequate for a work which is essentially a string orchestra piece with added woodwind decoration and colour. Both pieces were sensitively conducted but I felt that Ian Brown’s brisk tempo in *Summer Night* robbed it of much sensuous languor. Though I believe the latter to be the more successful of the two, both arrangements would make useful additions to the repertoire of chamber orchestras, where there is relatively little late romantic music available.

The concert ended with the best performance I have heard of Vaughan Williams’s masterly *On Wenlock Edge*. The usual high standard from the Nash, coupled with Anthony Rolfe-Johnson’s thrilling interpretation and obvious sympathy with these poems produced a truly memorable end to a most interesting evening. The Nash is a wonderful ensemble and we are lucky to hear this group playing the music of Delius and his contemporaries. All thanks must go to Lewis Foreman for master-minding the series.

Tony Summers
Song Recital
The College of New Jersey, Ewing, New Jersey, USA, Saturday 21 February 1998

Nora Sirbaugh, mezzo-soprano
Roger Buckley, piano

The recital began with a set of Four Posthumous Songs by Frederick Delius, two in Danish and two in Norwegian. None of the four seemed characteristic of Delius, either vocal lines or piano accompaniments, being early compositions of his. They were, however, music that well suited the texts, and the artists projected the texts with conviction. This was the world première of these songs in their original languages. Translations were provided in the program.

Four Last Songs by Ralph Vaughan Williams, to poems by Ursula Vaughan Williams, were music in a rather reflective mood, with the third song very short and the fourth a bit more expansive. They, too, were beautifully sung, with deep feeling. Both the Delius and Vaughan Williams songs had quite involved accompaniments, very well played by Buckley and perfectly adjusted to the soloist.

The second part of the program opened with four songs by George Butterworth, under the title of the first song: Love Blows as the Wind Blows. Originally set for voice and string quartet, they were heard here in a piano reduction by Vaughan Williams, which I felt was less effective than the quartet version must be. They were delightfully contrasting songs, with the third, Fill a Glass with Golden Wine, being an ardent love song, and the fourth, Coming Up from Richmond, having nice, expansive vocal lines.

For me, the cream of the crop was the last set of four songs by Roger Quilter, whom I have always thought wrote wonderful vocal music, with effective, clear accompaniments. Nora Sirbaugh’s voice and projection of the texts were evidence of Quilter’s superb melodic gifts and the beautiful, uncluttered piano parts. My Life’s Delight was elegant; Autumn Evening was bathed in atmosphere; Go, Lovely Rose had gorgeous, soaring vocal lines; and The Faithless Shepherdess was very sprightly, moving along smoothly with piano accompaniment that never swamped the voice, even in the powerful ending.

More Delius ended the program with Sakuntala, a descriptive piece of various moods and dramatic moments, all of which were projected with a passion by Nora and Roger. The audience was a receptive and enthusiastic one, and for an encore we had the comic crowd-pleaser There are Fairies at the Bottom of our Garden by Liza Lehmann. Nora acted this one out ‘to a T’ and brought the house down – or should I say up, because it was a standing ovation, well deserved.

Enos E. Shupp, Jr.
(Secretary, The Delius Society, Philadelphia Branch, Inc.)
The 38th Annual Delius Festival in Jacksonville, Florida, USA
5-7 March 1998

A personal perspective by Thomas H Gunn, 1998 Festival Chair, Delius Association of Florida

On Saturday, after an enlightening lecture by Dr Jack Sullivan of Rider University, the penultimate event at the Florida Yacht Club was coming to a close. The President of the Delius Association of Florida, Margaret Fleet, had developed voice trouble, and asked me to be the spokesperson for this occasion. I was reading from a card that Margaret had prepared: 'All good things must come to an end...' when I realised that, indeed, the 38th Annual Festival was in its last moments. A flood of feelings rushed through me. People who had come together for three brief days over a common interest in Delius would soon go their separate ways. Had it been worth their journey to Jacksonville? Had they learned something they hadn't known before? Would they have a better understanding of Delius's music as a result of our approach this year? My own feeling was that it had been worth the effort, and this had been one of the best festivals in recent memory.

The usual thanks were given to different individuals who had helped, acknowledgements made to those who had travelled far, and Henry Cornely took some photographs here and there. The threatening weather made people decide against the very last event, the traditional trip to Solano Grove, since the unpaved road there had been badly damaged by previous rains.

Yes, the Festival was over, and we had met our objectives: first, to incorporate as many of the arts as possible; and second, to emphasise the American influence upon Delius. To show how it took this shape, I return to the fall of 1996, when Michael Darlow first called me and asked if I had any documentation about Delius's romance with a black woman. This question was completely 'out of the blue'. I had heard rumours, but like most of the members of the Association, had given them little credence. Michael and I exchanged some letters and phone calls, and he finally said that he and Tasmin Little were coming to Florida, evidence or not, to shoot a documentary. I thought to myself that they had taken leave of their senses, as there was no known documentation to support the belief that Delius had fathered a child, let alone that he had had an affair with a black woman near Solano Grove.

Early in 1997, Tasmin and Michael arrived on a dismal rainy morning. Tasmin detailed her thesis that Delius's music had changed in character after 1897 when he returned to Florida and was not able to locate Chloe Baker and the child, and that it had developed a feeling of insatiable longing which became an identifiable characteristic from that point until his death. At once I saw in Tasmin a keen mind and knew that she was serious in her belief. This
was not simply a prurient interest in the sex-lives of 20th-century Florida residents. I resolved to encourage and help her.

While I believe that Tasmin made great progress in her quest, it may yet require DNA testing to make the scientific connection between Delius and any living descendants of Chloe and her son Frederick W. Baker. This would settle the issue one way or the other.

From that beginning with Tasmin and Michael’s documentary, ‘The Lost Child’, the Committee for the 38th Festival knew which direction it should take. As luck would have it, on the very morning of our first Festival Committee meeting in spring 1997, I received a call from Jack Sullivan in New Jersey. He was putting the finishing touches to his forthcoming book from Yale University Press, dealing with the American influence on several European composers, and wanted to discuss with someone in Florida whether he had covered the essential facts of Delius’s stay here. It became obvious that he had done much research and become very knowledgeable, and I knew he would be an excellent person to deliver the Fenby Lecture. I asked him to consider coming to Florida in March 1998, and he agreed to pursue the matter further. Margaret and Jay Wright, the other committee members, were thrilled at the prospect of having a newly published author on Delius.

Guests enjoying a reception in the parish hall of the Church of the Good Shepherd, following the performance, before an audience of around 300, by the Solano Singers, soloists and dancers on the second day of the Festival.

(Photograph by Bill Thompson)
Our discussions soon revealed that an American theme was developing and Jay, the interim Dean of the College of Fine Arts at JU, generously suggested that he could also provide a lecture concerning European artists who, like Delius, came to the US, had the American experience, and returned to Europe with a fresh approach to their art through the direct transfer of distinctly American values and culture of the late 19th and early 20th centuries. This would tie in nicely with Jack’s theme, and we began planning to hold Jay’s lecture in Jacksonville’s distinguished Cummer Museum.

There were the usual lunches to arrange, but on the whole I could not believe how smoothly things were going. Could it continue? In the early summer of 1997, Aston Hinrichs dropped by my office. Someone in the College of Fine Arts had given her my name when they found she had an interest in Delius. To my surprise Ashton, a young and talented local artist who has studied several years in Paris, actually liked to paint impressionistic works while listening to Delius’s music. She grew up near the St Johns River and, like him, found it a constant source of inspiration. Now she wanted to know if she could exhibit some of her Delius-inspired oil-on-canvases. She left me with a print of a large picture she had completed for the National Symphony Orchestra in Washington for the première of an American composer’s work. Later she sent me a print of a work entitled ‘Song of Sunset’. The warm colours and impressionistic blending was an immediate hit with me, and I began envisioning it on the cover of the Festival programme.

Not only was the American theme taking shape: so was the incorporation of arts other than music. It was Margaret who first mentioned this need, and suggested that we invite the Jacksonville University Dance Theatre to participate. For the Friday Musicale portion of the Festival, we decided to invite Brenda McNeiland to revive the Solano Singers from several years ago, and to ask her to perform some of the works by various composers that Jack Sullivan would be discussing in his book New World Symphonies: How American Culture Changed European Music. Dancers could add their own dimension to several of the choral pieces in a way that had not yet been much explored in Jacksonville.

The composition concert on the Thursday afternoon would largely involve new compositions by American applicants. The Friday evening event with the JU Wind Ensemble turned out to be the Florida première of an American orchestral work, Storyville, depicting the late 20th century musical impressions of much earlier New Orleans styles from Dixieland, jazz and ragtime to gospel hymn tunes. The American theme was now rolling along nicely.

It almost seemed as though the Festival had put itself together with relatively little planning on the part of the committee, but it was not without some snags along the way. Because of previous engagements, Tasmin Little and Roger Buckley could not fit in with any of our schedules, but Tasmin did
agree to place the Delius Festival on her 1999 schedule.

There was another snag. In the fall of 1997, the Delius Board approved a proposal to fund a sister Jacksonville society, the Riverside Fine Arts Association, $1000 towards the expenses of the famed male ensemble, Chanticleer, from San Francisco, on the condition that they perform at least three Delius songs. The Chanticleer concert would take place on the Sunday following our Fenby lecture, and would be advertised by the Riverside group as part of the 38th Delius Festival, although, unlike our other events, it would

From left to right, Jesse G Wright, Associate Vice President for Academic Affairs at Jacksonville University; Mrs Joel (Margaret) Fleet, President of the Delius Association of Florida; and Thomas H Gunn, Director of the Library at Jacksonville University and Vice President and 1998 Festival Chairman, Delius Association of Florida. They are standing in front of the relocated Delius House, which for safety reasons has a new railing around the front porch; the front of the house is higher off the ground than it used to be owing to the fact that the land is not level.

(Photograph by Peter Morgan)
not be free. Chanticleer agreed to perform Delius’s *On Craig Ddu* and Percy Grainger’s *Brigg Fair*, somewhat short of the approved proposal of the Delius Board. Only three days before the event, they agreed to a compromise and funded Riverside $500. It was one of our most successful expenditures, since Chanticleer sang to a packed house, and people heard Delius exquisitely performed.

With the committee’s work well on its way, a serious proposal came before the Board recommending that we not show the Tasmin Little video, which might reflect poorly on the Association owing to what some deemed controversial subjects: inter-racial relationships and sexual relations out of wedlock. After much discussion, the motion was defeated, with only two votes in favour. While the majority respected the minority’s view on sexual mores, the vote was a victory in the quest for the truth, not so much about Delius’s possible inter-racial relationships as about the reality of African-American influences playing a much greater role in his life than had previously been recognised or popularly accepted.

The subsequent success of the video, the distinguished panel discussion that followed, Jay Wright’s and Jack Sullivan’s lectures, all did a marvellous job in showing an influence far greater than any of us had anticipated.

Back to the closing event: for better or worse the 38th Annual Delius Festival had now become history, and as the person at the centre of the planning I could now take stock and begin the agonising reflections about how it might have been better here or there, but at the same time I could rest assured that we had done our best, and presented a programme that sparked heated discussions, made some laugh, shocked others, that enlightened, prompted curiosity, inspired or even frustrated some people. What we had seen, and hopefully had appreciated more, was the complexity of Delius’s humanity. This is, after all, one of the reasons that our Association exists, for music does not just spring from a vacuum, but emanates from the deepest part of a person’s being, where fact and fantasy, love and hate, despair and joy all come together into the voice that is music. That is why we keep returning to it, to discover and rediscover the tones that touch the depths of our being.

Indeed, all good things must come to an end, but they do not end forever: plans are already in progress for the 1999 Festival. Perhaps the greatest gift of the 38th festival was that it broke the ice and openly discussed a racial subject that has far too long been taboo. While the definitive answer yet escapes us, we are no longer afraid of the issue, and look forward to further evidence.
RECORD REVIEWS

FREDERICK DELIUS: The Complete Part-Songs
The Elysian Singers of London, conducted by Matthew Greenall.
Somm Recordings, SOMMCD 210, 1997. Contrasted with the original issue on Continuum CCD 1054, 1992, which is no longer listed in the Gramophone catalogue but which is still available at some dealers.

(The reissue is being made available at a special low price to members – see ‘Special Offers to Members’.)

Those who love Delius’s part-song writing will be delighted to know that the Elysian Singers’ fine performances under the baton of Matthew Greenall have been reissued. The new edition, with a visually more vivid cover (‘The End of the Quest’ by Frank Dicksee) is fundamentally the same as the recording issued in 1992; the strict chronological order has been preserved. The new booklet includes timings of the individual items as well as minor changes in content. I like the new layout of the text and translation of the first item, Durch den Wald (1887), with translation opposite text, and wish it had been continued throughout; but this is a minor quibble.

What is interesting to listen to, and for, is the technical re-mastering that has taken place between issues one and two. Overall, the new edition has a brighter timbre which generally enhances the clarity of sound. While perhaps not evident in Durch den Wald, it becomes obvious in An den Sonnenschein. Here, the earlier issue has a fuller sound compared with the second. It is almost as if the overtones had been pared down. In the new version, the Ave Maria comes across with a greater clarity to the individual parts and clearer diction. By the fourth of these early German part-songs, Sonnenscheinlied, it is a striking change. Here one can hear the inner voices much more clearly. The basses, by the way, are terrific here, whichever version one is listening to.
The performance of Fruh\l\ungsanbruch has a wonderful sweep to it, whichever issue one listens to, although, once again, one is struck by the brighter quality of the new issue.

*Her ute skal gildet staa*, dating from 1891, sounds much the same on both recordings. Delians will forgive this listener for being instantly struck by echoes of the festive drinking song from Verdi's *La Traviata*.

With the chorus from Act 1 of *Irmelin*, one becomes aware of the Delius harmonic fingerprints. This is more mature Delius, and the re-mastering brings out the inner voices with their unusual harmonies. Also, the soprano soloist, Joanna Nolan, has a fuller sound in the second edition. The choral transcription of the song, *Irmelin*, is a luscious presentation of Delian harmonies transmuted to voices. I find I prefer the earlier rendition in this instance. The warmth of the blend is slightly stripped off in the newer edition; if possible, listen closely to the two at the phrase: 'There was a king in days of old'. I am aware of more of an 'edge' in the newer recording.

The reworking pays off in the Wedding Music from *A Village Romeo and Juliet*, however. The earlier recording is a trifle top-heavy when compared to the newer version, which once again brings a clarity to the quality which enhances the lower voices. But then I find I prefer the earlier version of the Chorus from *Appalachia*! The piano in particular suffers in the newer version. The older one gives it warmer overtones. Andrew Ball, the pianist, plays beautifully, although I find that I crave the more opulent orchestration of the original when listening to this.

*On Craig Ddu* is a deliciously evocative work. There is a warmth in the blends of the earlier version which is sacrificed for the sake of clarity in the later. So one must decide which one prefers to hear in listening, a decidedly personal preference. However, in either case, the diction is difficult to follow. The blend of the male voices in *Wanderer's Song* is great, whichever edition one listens to; the newer edition has a brighter quality overall. For the record, I find the internal rhymes in Symons's poem marvellous ('And the wind's will and the bird's will, and the heart-ache still in me'.)

The dance-like quality of *Midsummer Song* is a far cry from the bounce of the early German part-songs. The crispness and clarity of the newer version enhance that quality.

The *Two Songs for Children* are an interesting addition to Delius's recorded œuvre. *Little Birdie*, a unison treble song with piano accompaniment is pretty innocuous, with some quirky Delian moments ('Baby, sleep a little longer, till the little limbs are stronger') which save it from insipidity. The brighter overall quality of the newer issue gives the sopranos an even more childlike quality than does the earlier recording. While certainly a desirable quality in this piece, I am often struck by the English choral sound which, while extraordinarily beautiful (and which, I confess, I love), strips away the 'womanly' quality of female choral singers. Having heard some of the Delius
part-songs sung by American choirs with that fuller sound, I find I rather like it overall.

_The Streamlet’s Slumber Song_ is much the more interesting of the pair. Beautifully voiced, the balance of the parts here is marvellous. The timbres are very clear in the newer edition. The re-editing makes the women’s voices sound much more child-like. They sound more ‘womanly’ in the earlier edition.

The newer edition makes the listener more aware of the internal voicing of the choral parts in the two songs _To be Sung of a Summer Night on the Water_. But I much prefer Stephen Douse’s lovely tenor of the second song in the earlier edition. His tone is rounder, particularly into the top, with an easier quality to that portion of his range. The re-mastering has removed some of the darker overtones of his fine voice and made his higher notes sound a little pressed. Mr Douse’s _piano_ singing, in both editions, is elegantly done.

The earlier edition of the first of the _Hassan_ excerpts (from Act I, without words) has a rounder and more romantic quality. Yet the newer edition has a clarity of colour which enables the listener to pick out individual threads more easily. This quality is also evident in the second of the _Hassan_ excerpts, the _Chorus of Beggars and Dancing Girls_. This is terrific music, with a splendid twist at the end.

Contemporary with the _Hassan_ music is Delius’s splendid setting of Tennyson’s _The Splendour Falls on Castle Walls_. It is a wonderful illustration of word-painting with voice alone. As in the _Hassan_ items, the older recording is rounder in timbre, the newer generally brighter.

Both editions are truly wonderful, and one cannot easily choose between them. The newer edition generally opens one’s ears to the muted internal colours of Delius’s harmonies, while the earlier recording is more velvety. The performances are terrific, either way.

Nora Sirbaugh
GRIEG-DELIUS: complete music for 'cello and piano
Delius: 'Cello Sonata; Caprice and Elegy;
Serenade from Hassan (arr. Eric Fenby); Romance (1896)
Grieg: Intermezzo (c1867); 'Cello Sonata Op 36
Julian Lloyd Webber ('cello), Bengt Forsberg (piano).
Philips Classics 454 458-2 (65 minutes: DDD).

GRIEG-DELIUS is the chosen superscription to this new issue, announced boldly on spine, booklet front and disc label. To our pleasure, then, it is Delius’s music that is actually heard first, giving way to the older man’s sensibly and sensitively by means of Delius’s Romance, written when he was 30, through the briefer Intermezzo of the 20-year-old Grieg to his mature 'Cello Sonata.

Bengt Forsberg is a powerful pianist, and there were moments during the Wigmore Hall concert that preceded the making of this disc when we wondered if he was rather too forceful for the music. In the event, on the disc all is happily well: while the intensity is still there, a natural balance enables Delius’s music (in particular) to flourish. Indeed the intensity is not unwelcome in another sense, because it gives a tougher sinew to the structures and makes a greater contrast with passages such as that just before the reprise in the Sonata where the 'cellist imparts his best lovely, musing quality to the music: it hovers deliciously, like the dragonflies in Delius’s garden, immortalised in Summer Night on the River.

Then in the Caprice the same firm sense of structure from both players gives an onward impulse to music that can easily sag; similarly in the Elegy where they are at one with each other in nudging the tempo forward when necessary. In the Serenade, on the other hand, Forsberg is gentleness itself, as indeed he is in the opening and closing pages of the Intermezzo, though here the passion from both artists in the central section is quite thrilling and elevates this early Delian muse to an altogether new level. All these performances seem to me
to take you as close to this music as any I have heard.

The booklet notes are stronger on Grieg than Delius. Even those with only rudimentary French and German will spot some amusing (though ultimately unhelpful) contradictions between the various texts: it is, for instance, the French writer (not the English) who gets Hamilton Harty right as Beatrice Harrison’s accompanist at the première of the 'Cello Sonata, though the date is wrong; some other dates elsewhere are wrong, too; then the German writer thinks Hassan is an opera; again, only the French writer makes any connection between Beatrice (as the dedicatee) and the Caprice & Elegy; and nobody mentions that Eric Fenby originally made his arrangement of the Serenade from Hassan also for Beatrice in 1929, first for orchestra and then for piano two years later. The latter is what Julian Lloyd Webber plays here, having recorded Eric’s orchestral version on an earlier CD (RCA GD71527).

Lyndon Jenkins
FRENCH REVIEWS OF RECENT DELIUS RECORDINGS

Member Ron Kirkman, who lives in Switzerland, has recently sent us copies of Delius recording reviews from the French language press. The new Chandos recording of Fennimore and Gerda (reviewed in the previous edition of this journal by Lyndon Jenkins – see DSJ122 [Winter 1997] pp 72-73) is sympathetically discussed by ‘M B’ of the 1 March issue of Femina (Geneva). The same recording is reviewed in greater depth by Pascal Brissaud in the February edition of Répertoire des disques compacts (Paris). Brissaud is evidently a Delius critic to be reckoned with. Of Fennimore and Gerda he writes (in an earlier issue):

‘A “conversation piece” entirely lacking dramatic resilience, this work oscillates, with felted intimacy, between Jules et Jim, Marguerite Duras and the dialogue of the mirth-provoking commercials for Stimorol chewing gum (‘Chew Danish!’): that is to say, that what is not said is preponderant, all formal operatic traditions being abandoned in favour of a lyric continuum based on arioso vocal lines, very melodic and very fluid, which leave the lion’s share to the all-dominant orchestra, scintillating and shimmering as it reflects the most minute psychological nuances of the characters and of the states of omnipresent Nature. One can speak here of musical impressionism, but in the manner of Renoir rather than Monet, with the shape and purity of contour never dominated by the perpetually sumptuous colour.’

And of the Violin Sonatas:

‘Spanning a forty year creative cycle, the Sonatas perfectly reflect the aesthetic and psychological evolution of the composer. The B major, with its irresistible youthful vigour, though influenced by the school of Franck*, already reveals the dazzling melodist through a rhapsodic, glowing style ...’ ‘Fuller, denser, darker, deeper still, more tormented, and of a great complexity, the First Sonata of 1905-14 is a sublime masterwork, and the most perfect in the genre since the sonatas of Brahms. The Second Sonata, concise and elliptical, and possessed of an elusive diversity of atmospheres, inaugurates the rarefied and austere later writing of Delius.’

Brissaud’s concluding remarks on this disc are quoted in MISCELLANY. We hope to hear more from him, and perhaps something about him also.

*Editor’s note: César Franck’s Violin Sonata is dated 1886, four years before his premature death at the age of 68, following a road accident. The manuscript of Delius’s Violin Sonata in B major is dated 1892.
How close was the friendship of Delius and Matthew Smith? Malcolm Yorke’s new book is – its publisher claims – the first full-scale biography of Sir Matthew. He, like Delius, was born in Yorkshire and lived in England and France. They shared various friends, and both admired certain artists, notably Gauguin. Smith’s life and reputation will be interesting for those Delians who are fascinated by the artistic community in Grez at the end of the last century and the early part of this one. This is a fine study of Smith’s work with many useful illustrations, and gives us a chronological account of the painter’s life, in Yorkshire, Manchester, London, and France.

Smith and Delius met similar parental opposition to their careers as creative artists. Frederick Smith, Matthew’s father, collected pictures but did not expect his children to paint them, much as Delius’s father patronised musicians but did not expect his son to become a composer. Both young men moved away from their places of birth; Yorke suggests that Delius’s ‘rebellion took a more adventurous course’. Both fathers tried to get their sons to go into business, without success in the long run.

As I mentioned in my review of Alice Keene’s book The Two Mr Smiths, (The Delius Society Journal No 118, Winter/Spring 1996, p 55), it is suggested that Smith was rather shy, in awe of and merely an acquaintance of Delius. Malcolm Yorke quotes the same letter from Alden Brooks to Francis Halliday that is quoted by Alice Keene, concerning Smith’s first meeting with Delius, whom he admired. Brooks indicates that Smith was ‘nervous and ill at ease in his presence’, but Yorke mentions that Smith later indicated to Rothenstein that he ‘formed a lasting friendship with the composer.’

Important sources for this biography are the diaries of Alden Brooks which Dr Yorke, like Alice Keene before him, cites frequently. Smith first met Brooks in August 1912, four years after the latter arrived in Grez, as a correspondent in France for the New York Times. They were to be lifelong friends. Dr Yorke relates how Edward Brooks, Alden’s artist father, first moved to Grez in 1884, where he knew the artist Roderic O’Connor; he also knew other painters in Paris. It would be interesting to know more of Edward Brooks, references to whom I have been unable to find elsewhere in writings on Delius and Grez. Alden’s wife, Hilma, was the daughter of Francis Brooks Chadwick, another artist living in Grez, whom Eric Fenby remembered.

Alden Brooks’s diaries are in the possession of Corinne Cornish, and we must hope that someone will look at these diaries for further information on Delius and Brooks’s friendship, if they are available for the use of scholars.
Malcolm Yorke describes this friendship movingly. He mentions a letter of congratulation from Matthew Smith to Eric Fenby, concerning the publication in 1936 of Delius As I Knew Him. He wrote: 'I think it is a courageous book... ' Smith had visited Jelka Delius after her husband’s death, and Yorke tells us how he wept when she showed him Delius’s death mask and played him a recording of Delius’s music. Eric Fenby describes his friendship with Matthew Smith in Fenby On Delius (1996).

Yorke mentions Philip Heseltine only once, and mistakenly speaks of Arthur ‘Joe’ Heseltine as Philip’s brother rather than his uncle. In a letter dated 31 August 1960, Alden Brooks wrote to Francis Halliday, recounting how ‘Joe’ Heseltine had taken him aside when the First World War broke out and told him that Smith’s painting was only a blind, and that he was really a British agent there to keep an eye on Delius. Yorke suggests that: ‘... (Arthur) Heseltine thought the works so poor Smith could not be an artist at all’.

Again, Yorke is mistaken concerning Guy Ferris Maynard (1856-1936), the Chicago-born artist whose opinion Smith valued. Yorke suggests that Maynard returned to America and obscurity in 1922, though Eric Fenby remembered him visiting Delius after 1928. Also, as Lionel Carley indicates in Delius: A Life In Letters, 1909-1934, Jelka had been concerned at the fate of Heseltine’s collection of pictures on the death of Arthur Heseltine. Jelka complained: ‘That terrible Maynard is there all the time, and he is not a man to be trusted.’ Jelka’s opinion of Maynard contrasts strongly with that of Roger Fry who, Malcolm Yorke indicates, liked him very much.

For those who are intrigued by the artistic community in Grez, and English painting in the first half of this century, this is a rewarding and enjoyable study of one of the finest English painters of this period, and his friends. Those studying the biography of Delius will find much to interest them concerning some of the people who lived in Grez, and shared its artistic life.

Paul Chennell
NEWS FROM AMERICA

FRIDAY MUSICALE REOPENS

Henry and Peggy Cornely, of Jacksonville, Florida, are among the Editor’s most dependable correspondents. Throughout the rebuilding of the crucial Friday Musicale building they have supplied progress reports, accompanied by copies of Henry’s excellent photographs. Well, the process is complete, and the wonderful new auditorium opened on Friday 3 April. The event was presaged in an article in the Florida Times-Union (dated Sunday 29 March), part of which read as follows:

Homecoming for historic music mansion
Friday Musicale’s opening rekindles old memories

Bob Phelps, Times-Union staff writer

Jacksonville is adding a sparkling new mansion of music to its collection of cultural gems this week. But to many, this grand opening is more like turning back the clock.

The new $650,000 Friday Musicale Auditorium, which opens with a concert Friday night, nearly duplicates in appearance the beloved 75-year-old auditorium at 645 Oak Street that was reduced to ashes by an arson fire three years ago this week. The building was headquarters for the 109-year-old organization, the oldest in Florida, said Mike McDowell, musicale president.
The auditorium in the shadows of the Blue Cross-Blue Shield tower may be brand-new, but it is a place of memories for musicians, ballerinas, tap-dancers, debutantes, young brides and grooms and classical music lovers of several generations.

"It's just like returning home," McDowell said.

The elegant new auditorium has rows of glass chandeliers, richly grained oak floors and plush velvet stage curtains inside, and tall, stately antebellum columns outside.

The opening will feature a classical piano concert and gala at 8 pm Friday. Tickets are not available for that event, but there will be a public open house from 2 to 4 pm April 5.

Pianist Boaz Sharon, chairman of the piano department of the University of Florida and a Steinway artist, will perform on the Musicale's new Steinway concert grand piano, given to the group by an anonymous donor.

Henry and Peggy Cornely report that Mrs Evelyn Fretwell Harris, first secretary of the Delius Association of Florida and dedicatee of the Jacksonville Delius Festival of 1994, celebrated her ninetieth birthday last December. A few weeks later, the Cornelys brought Mrs Harris to their home to listen to the new recording of A Mass of Life, conducted by Richard Hickox, and afterwards they talked until late of Delius and related memories. (Henry does not care for the cover illustration of the CD, and so has replaced his copy with a reproduction of Ida Gerhardi's 1903 portrait of Delius.)
Atsushi Miura (1913-1997)

It is announced with deepest regret that one of our members in Japan, Atsushi Miura, passed away in Yokohama on 13 October 1997, at the age of 83. Born in Akita in 1913, Miura was already musically active as a college student in Sapporo, forming the Ligue des nouveaux musiciens japonais with Fumio Hayasaka and Akira Ifukube (both later to be known as film composers), to introduce the works of such contemporary composers as Satie, Stravinsky, Milhaud, Schulhoff and Tcherepnin. Their activity made a remarkable contrast with the mainstream of Japan’s musical world in those days, which was strongly oriented to German classics. Miura kept receiving the latest news by corresponding worldwide, which helped him establish himself as a music critic with an independent viewpoint.

All through his life Miura contributed musical articles and reviews to various papers and magazines, and he was acclaimed as a master essayist for his intimate, poetic style. Many of his essays were later collected into over half a dozen books for wider circulation.

He will be remembered in Japan primarily as a Guardian of English music, especially of the music of Frederick Delius. Without his devotion and assistance, Toshiba-EMI would never have issued virtually all the Delius recordings EMI had produced, for example. He left numbers of lovely essays on Delius, the most notable being a biographical sketch entitled A Song of Summer, Delius in Grez, written shortly after his pilgrimage to this Delian village in 1973.

In private life, Miura loved cats and Burgundy wine.

Shuichiro Kawai
Many thanks to Mary Jones, Stewart Winstanley, Richard Packer, John Rushton, Richard Crossley and others who sent in cuttings about this amusing news item. A selection follows:

From the *Daily Telegraph* (30 January):

**Metro hooligans are sent packing by Delius**

The image of thugs beating up innocent people to the strains of Beethoven or Rossini in *A Clockwork Orange* may have to be reappraised after hooligans were scared away from an Underground station by classical music.

Newcastle’s Metro system suffers around £500,000 of hooligan damage a year. Customers frequently complain of feeling threatened by loitering youths. The Metro’s loudspeaker systems normally play songs by local pop stars such as Sting or Jimmy Nail. When they were replaced at the crime-plagued Shiremoor station by the Royal Philharmonic Orchestra playing Delius’s symphonic poem *Sea Drift* and his more obscure *Arabesk*, violence dropped dramatically.

In the 1971 film, *A Clockwork Orange*, 15-year-old Alex and his gang of bowler-hatted ‘droogs’ beat up their victims to Beethoven’s *Ode to Joy* and Rossini’s *Thieving Magpie*.

But their Newcastle equivalents do not share their love of classical music. “They just couldn’t stand it,” said Chief Inspector Allan Curry of North Shields police.

“Early indications are that this has been a success as reports of juvenile disorder at the station have been considerably reduced.”

Bill Fox, of Maybo, which advises companies on dealing with violence, said it was unusual for classical music to have such an effect.

“Part of this will be that they are no longer playing the jump-up-and-down music that was making it a popular place to hang out, but some classical music has a very calming effect,” he said.

“It has to be the right type, softer instrumental music rather than the raucous Last Night of the Proms type.”

Ian Clayton, head of operations at Nexus, the company that runs the Metro, said: “It appears to be doing the job. The psychology is that it is very low energy music. They’ll listen to so much and then go elsewhere.”

(Michael Smith)
From the *Guardian* (30 January):

Move over Guardian Angels, there’s a new crimebuster on the platform. Eschewing the muscles of the exponents of martial arts who arrived from the US several years ago to make the London Underground a safer place, the Tyneside Metro system has enlisted the strains of Delius in its attempt to beat the vandals.

“It’s amazing but there does appear to have been a drop in incidents of vandalism,” said a spokesman for Nexus, the Metro operating company. “The psychology is that people who are not familiar with this type of music will go elsewhere. Delius was chosen at random, but we don’t play very popular pieces in case the vandals might like them.”

The piece chosen for the three-week experiment was the incidental music from *Hassan*, a play by James Elroy Flecker. Frederick Delius, born in Bradford in 1862, composed the music in 1920. The play’s subtitle is *The Golden Journey to Samarkand*, which could be a trifle ambitious for the Tyneside Metro, though plans are being examined to extend the system as far as Sunderland.

The musical experiment follows a suggestion at a crime conference held in London last year. “We do have problems with youths congregating at stations,” said the spokesman. “Sometimes vandalism is an outcome, but in any case it tends to create an intimidating atmosphere.”

William Mival (see ‘Ig noble Sentiments’, below – Ed), a lecturer at the Royal College of Music, said: “Its says something about the power of music to alter your mood. If you’re in the mood to vandalise ticket machines and you hear this sweet, sickly music, I suppose you would wander off. The next thing is that they will come wearing headphones, listening to Metallica.”

To date, the experiment has involved one composer and one station: Delius at Shiremoor. But should it be a success, it could spread to the whole system. “We wouldn’t play Delius all the time,” said the spokesman. “They might become immune to it.” (Dan Glaister)

From *Répertoire des disques compacts*:

Il y a quelques semaines, un article très sérieux, en première page du *Monde*, s’il vous plaît, racontait comment les Anglais, jamais à court d’idées loufoques, avaient entrepris, avec succès, de lutter contre le vandalisme dans les gares en y diffusant en continu de la musique de Delius, compositeur réputé émollient et ennuyeux (sic!), dont les harmonies langoureuses déconcertaient totalement les hooligans, qui s’empressaient de vider les lieux, tels les esclaves de Monostatos devant le glockenspiel de Papageno dans la *Flûte enchantée*. Tous les déliens fervents (moi même en suis resté coi) auront sans doute frémi devant ce honteux dévoiement par les fils d’Albion d’un de leurs musiciens les plus subtils, traîné ainsi dans le ruisseau tout en étant reconnu d’utilité publique ... (à quand Debussy dans le métro parisien?).

(Pascal Brissaud)
DELIUS SONATAS DISC AWARDED ‘RECORD OF THE MONTH’ BY FRENCH MUSIC JOURNAL

The French recorded music journal Répertoire des disques compacts, in its April 1998 edition, featured the Tasmin Little / Piers Lane recording of the four Violin Sonatas as its recording of the month (‘le disque du mois’). Of Tasmin, Pascal Brissaud writes: ‘... Little has received from the hands of Eric Fenby ... the flame of the purest Delian tradition ...’ He concludes his ecstatic review thus: ‘... this disc is a pearl of the first water, blending sensuality and inner joy, which will convince even the most reluctant of the genius of the English composer, whose discography is thus decisively enriched.’

BEECHAM RECORDINGS TO BE REISSUED

The Society intends to sponsor a compact disc transcription of HMV Beecham recordings from the period 1946-1951, to be prepared by Dutton Laboratories: Sir Thomas Beecham conducting the Royal Philharmonic Orchestra in music of Frederick Delius:

Brigg Fair, On Hearing the First Cuckoo in Spring, Summer Night on the River, A Song before Sunrise, Dance Rhapsody No 1, Dance Rhapsody No 2, Intermezzo and Serenade (Hassan), Marche Caprice, Irmelin Prelude, Summer Evening, songs: ‘Homeward’; ‘Twilight Fancies’; ‘Whither’; ‘The Violet’.

Overall timing: 74 minutes.

Watch the Journal for further news of this exciting development.

BUCKLEY HONOUR BY PHILADELPHIA BRANCH

At an informal gathering of the Delius Society (Philadelphia Branch) held at Lambertville, Pennsylvania on 15 February, Roger Buckley was presented with an illuminated certificate awarding him Honorary Life Membership of the Society.

DELIUS WROTE MODERN MUSIC – OFFICIAL!

In the January 1998 edition of Tempo, ‘A Quarterly Review of Modern Music’, there appeared an article by Trevor Hold entitled ‘Grieg, Delius, Grainger and a Norwegian Cuckoo’. This ran to slightly more than eight pages and carried ten musical illustrations in the text. It deals largely with Delius’s treatment of Grieg’s folk-song arrangement I Ola-Dalom, i Ola-Kjønn (19 Norwegian Folk-Songs, Opus 66, No 14) in the making of On Hearing the First Cuckoo in Spring. There is much of interest here, and the article is well worth searching out.

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IGNORABLE SENTIMENTS
Radio 3’s Record Review programme on Saturday 4 April included a review by William Mival of new chamber music recordings. He enthused about the Lloyd Webber / Forsberg recording of ‘cello and piano music by Grieg and Delius, which is reviewed in this issue by our Chairman, Lyndon Jenkins. However, he chose to make the following comment on Delius:

‘Delius in particular is a composer I’ve always tended to hold at arm’s length. I’m not intending to offend anyone here, but to me it’s about as attractive as a dose of tuberculosis, his harmonies clumping around the melody a bit like phlegm caught in the back of the throat.’

This distasteful remark, which was no doubt scripted and not merely the product of a moment’s indiscretion, was quite irrelevant in the context of the review, and was offensive.

TASMIN’S TAZZA or THE CASE OF THE MISSING CAKE
Writer and reviewer Ian Lace, who joined the Delius Society this year (“I had been meaning to do so for about twenty years,” he commented) interviewed Tasmin Little at her West London home recently about her interest in Delius and other British composers for British Music Society News. Before the interview, Ian had been in conversation with Lionel Carley who remarked that when he was shopping, he had seen a glass cake stand called a tazza. With a name like that, it seemed destined to be Tasmin’s tazza, so Lionel bought it for her, much to her amusement. Ian Lace therefore thought it would be a nice gesture to take a cake to put on Tasmin’s tazza. “I bought it in Brighton and managed to reach Victoria with it intact,” he said; “then a student with a huge back-pack turned suddenly as we were walking along the platform towards the exit barrier. The back-pack struck my elbow, the cake box burst open and Tasmin’s cake flew out and splattered against a waiting train. I arrived at the interview sans cake: Tasmin’s tazza stood empty and waiting. Tasmin and I gazed at it sadly in silence for a minute before collapsing in laughter. Well, at least our figures were saved!”

JOURNAL 124
The next edition of The Delius Society Journal, issue 124 (Autumn 1998) is due to appear in October 1998. The copy deadline will be 1 September. Please send in your news, comments, articles and other contributions before that date. Your ideas for articles are welcome at any time.
DELIUS RADIO LISTINGS FOR JANUARY & FEBRUARY 1998
Compiled by Mrs J F Ward, Northampton

January

Tuesday 6, Radio 3
*The Walk to the Paradise Garden (A Village Romeo and Juliet)*
BBC Symphony Orchestra, conducted by Andrew Davis

Tuesday 20, Radio 3
*The Walk to the Paradise Garden (A Village Romeo and Juliet)*
London Philharmonic Orchestra, conducted by Vernon Handley

Wednesday 21, Radio 3
*Daybreak (Florida Suite)*
Ulster Orchestra, conducted by Vernon Handley

Friday 23, Radio 3
Violin Sonata in B major.
Tasmin Little (violin), Piers Lane (piano)

Monday 26, Classic FM
*Paris - the Song of a Great City*
Royal Liverpool Philharmonic Orchestra, conducted by Sir Charles Mackerras

Friday 30, Radio 3
*Brigg Fair*
Hallé Orchestra, conducted by Sir John Barbirolli

February

Monday 9, Classic FM
*Cello Concerto*
Jacqueline du Pré with the Royal Liverpool Philharmonic Orchestra, conducted by Sir Malcolm Sargent

Tuesday 10, Radio 3
*Cello Sonata*
Julian Lloyd Webber (‘cello), Bengt Forsberg (piano)

Mrs Ward writes:
There was nothing more for the rest of February. Readers may note that there has been no Delius at week-ends: if the trend continues we may wish to tackle the BBC about this.
LETTERS TO THE EDITOR

Sir:
For some time now a small group of Delius enthusiasts whose active musical life centres around Taunton have harboured the idea of starting a new branch of the Delius Society in Somerset.

The Chairman of the South West Branch, Alice Jones, has recently undergone major surgery and feels that she is not really up to carrying on her splendid work with that group. On hearing of the proposed new group led by Ronald Prentice – musician, Society member and regular attender of SW Branch meetings, Alice suggested that the 'newcomer' might take on the work of the South West Branch in addition. This he has readily agreed to do and the new group – the West of England Branch – is now formulating its initial programme with the full support of the Chairman and Treasurer of the Society.

Taunton has a lively record of Delius programmes led by the conductors Brian Cresswell with the Somerset Opera and Somerset County Orchestra (A Mass of Life, Sea Drift, Appalachia, Brigg Fair and Songs of Farewell), and David Hedges, also with the SCO, in performances of On Hearing the First Cuckoo in Spring and Summer Night on the River.

The West of England Branch expects to publish its programme for 1998/99 in early summer and would be delighted to receive support from members and other local musicians and music lovers.

We are hoping that the meetings, which will take place on Saturday afternoons, will be based in the Old Music Room, Queens College, Taunton, which is easy to find and has plenty of car parking.

The first meeting will take place on 31 October 1998 at which George Little will speak on 'My Life With Fred'.

For the future, we are planning chamber music events including such items as the Delius ’Cello Sonata, the Lionel Tertis arrangement for viola of the Violin Sonata No 3, Late Swallows from the String Quartet, the polka Zum Carnival, and perhaps Midsummer Song with members of the Somerset Opera. We also plan a schedule of interesting talks, and some major orchestral works of Delius played by the Somerset County Orchestra.

Ronald Prentice
The Mill, Ash Priors, Taunton TA4 3NQ (Tel: 01823 432734)
Sir:
Towards the end of his excellent review in DSJ122 of the recent stage première in Kiel of The Magic Fountain, Stuart Manville suggests that others might care to add their recollections of earlier moves directed towards this result. Will the Editor allow me a little space, then, to give some further credit where it is due?

First to be saluted, surely, must be Sir Thomas Beecham; chapter 9 of his book first revealed the story of the work 40 years ago. But for the poor support given to his introduction of Irmelin a few years earlier he would undoubtedly have staged the other work, for which he did commission a fresh vocal score from Eric Fenby.

After Sir Thomas’s death, traffic in Delius's unpublished music ceased for a time. It was an approach from Elaine Padmore, who was then producing opera for Radio 3, that raised the question of The Magic Fountain being offered to the public at long last; and, to his eternal credit, Norman Millar (then Chairman of the Trust) supported the project - despite lack of enthusiasm from a certain quarter. A good cast and the choice of Norman Del Mar to conduct ensured a faithful musical presentation, subsequently preserved on record (with the Trust’s substantial financial assistance); the Delius Society also ‘did their bit’ by printing and circulating the libretto to all interested parties in time for the broadcast.

Reports received from all who recently visited Kiel have supported Norman Millar’s foresight. Even shorn of the scenery so vividly pictured by Delius in his own stage directions the music could not fail to make a deep impression. A note in his Red Notebook (f43v) reads: ‘La Seminole. In the Everglades ... An appeal to all those who have still the love of Justice, Nature and the beautiful left in their hearts’. This must surely refer to (or anticipate) The Magic Fountain.

Robert Threlfall

Sir:
I would like to endorse all the comments made by Nora Sirbaugh in her recent review of Hickox’s Mass of Life recording (DSJ122, Winter 1997) and add a few of my own. Whilst the interpretation occasionally lacks some of the Beecham magic in the quieter and more contemplative moments, for me this is more than compensated by everything else about the recording. Hickox’s generally brisk tempi, superb soloists and choir, massive tuttis and continuous sense of forward drive convey better than I have ever heard before what a huge masterpiece this work is. So often with Delius one never quite hears a really big tutti - is it unfamiliarity on the part of conductors and performers,
or just because it’s Delius that makes them hold back that bit extra which one feels sure would be forthcoming if the work were Belshazzar’s Feast or a Mahler symphony? At any rate, in Hickox’s performance tutti really get given the dynamics marked and the sound of the brass is especially thrilling. Another part of the Mass which is surprisingly successful is the quasi-fugal chorus (‘Das ist ein Tanz . . . ’) in Movement III of Part I. I have never thought that this really worked, but here, with a lively tempo, superb singing and magnificent recording, every detail is heard and it is completely convincing.

After the extraordinary sound we heard from Hickox’s July 1996 performance in St Paul’s Cathedral, I could not have imagined that this recording would turn out so well. I hope that the same forces will perform it again in a proper concert hall, and perhaps make some new Delius converts by showing that he was not just a ‘minor English composer of pastoral miniatures’.

Tony Summers

SPECIAL OFFER TO MEMBERS

FREDERICK DELIUS: The Complete Part-Songs.
The Elysian Singers of London, conducted by Matthew Greenall, with Stephen Douse, tenor, and Andrew Ball, piano. Somm Recordings, SOMMCD210, 1997

Through the generosity of Somm Recordings, this recent release, which is reviewed in this edition of The Delius Society Journal, has been made available to members at the very special price of £8.00, inclusive of postage and packing (inland). This represents a saving of £6.00 to £7.00 on certain High Street pricings. At this rate, you cannot go wrong! But please note that this offer ends on 31st July 1998. Act fast! To order copies, write to Somm Recordings, 13 Riversdale Road, Thames Ditton, Surrey KT7 0QL, enclosing your payment. Please do not forget to mention that you are a member of The Delius Society.
ANNUAL GENERAL MEETING AND
SOCIETY WEEKEND 1998

The Hatherley Manor Hotel, Down Hatherley, Gloucester
Saturday/Sunday/Monday 15-17 August 1998

By now, you will all have read the information on the forthcoming AGM and Society Weekend, which was distributed with Journal 122 in January. There has been a very good response; thank you all for sending in the booking forms and your cheques so promptly. I am delighted to tell you that accommodation has been allocated to everyone who applied for it. All of the rooms have en-suite facilities, direct-dial telephone, hair-drier, trouser-press, tea- and coffee-making arrangements, together with television with satellite channels. Fifty members will be staying at the hotel and an additional twenty-five have booked for the AGM/Lunch. Every effort will be made to meet any of your special requirements and I will be writing to all participants in June with the precise itinerary, lunch menu details and travel advice. It all looks very encouraging and I am delighted to report that we shall be joined this year by a number of our overseas members: M Le Harivel and M Grenet from France, also Mr Bill Marsh and Mr David Duke from Pennsylvania. A coach is arranged to take us to the concert performances in the town and I very much hope that you will be able to obtain the tickets you require from the Festival Office at Gloucester (The Three Choirs Festival Office, Community House, College Green, Gloucester GL1 2LZ, telephone 01452-529819, fax 01452 502854).

Please note that the four Festival events during the AGM weekend that I anticipate will be of particular interest to members (and for all of which it is necessary to purchase tickets) are the following:

**Saturday 15 August:**
7.45 pm: Concert in the Cathedral
(Gloucestershire Youth Orchestra / Charles Peebles / Raphael Wallfisch)

**Sunday 16 August:**
1.00 pm: Delius Society Lunch in the Festival Marquee
(NB this event, which is open to the public, is not included in the weekend package and so, if you want to attend, you must purchase tickets.)
3.00 pm: Song Recital in St Mary de Lode Church, Gloucester
(Nora Sirbaugh, mezzo-soprano, and Roger Buckley, piano)
7.45 pm: Concert in the Cathedral
(Philharmonia Orchestra and Festival Chorus, David Briggs and Adrian Lucas, Katarina Karneus and Peter Savidge)

Further details of these events appear in the Forthcoming Events section. Meanwhile, should there be any change to your plans, or if you have any queries on the arrangements, please do not hesitate to contact me by phone on 01243-824964 (evenings or weekends) – if I am not there, Kay will always take a message. Anyone else wishing to attend, either the lunch or AGM, is asked to write to me with their £6 deposit as soon as possible. All of us who attended the 1997 Cheltenham Weekend had such an enjoyable time and this promises to be another splendid occasion, particularly as we have the added incentive of the performance of so much fine music. I look forward to meeting you all there!

Anthony Lindsey (Honorary Secretary)
FORTHCOMING EVENTS

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

1998

Saturday 18 April at 6.30 pm
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
Ravensdale, 41 Bullhurst Lane, Weston Underwood, Derby
‘A Journey to Sibelius’
Stewart Winstanley

Saturday 18 April at 7.30 pm, at Eton College
and
Sunday 19th April at 3.00 pm, at the Royal Academy of Music
National Youth Wind Orchestra of Great Britain, conducted by Andreas Hanson
To be Sung of a Summer Night on the Water (arr. Lindridge)

Thursday 23 April at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
‘Ida Gerhardi – her Life and Paintings’ (an illustrated talk)
Jerry Rowe

Wednesday 29 April at 7.30 pm
DELIUS SOCIETY (PHILADELPHIA BRANCH) EVENT
Montgomery Auditorium, The Free Library of Philadelphia, 1901 Vine Street, Philadelphia, USA
Charles Abramovic, piano; Davyd Booth, violin; ‘cellist tba; Nora Sirbaugh, mezzo-soprano
Double Concerto (trio version)
(With works by Quilter, Grainger, O’Neill, Scott and Sandby)

Sunday 3 May
Neumann College, Aston, PA, USA
Delaware County Symphony, conducted by Roman Pawlowski
Dance Rhapsody No 1
Saturday 9 May
Underriver House, near Sevenoaks, Kent
A Harrison Sisters’ Trust Concert
Adrian Bradbury, ’cello; Doreen James, soprano; Oliver Davies, piano; Peter James, piano
‘Cello Sonata
With works by Beethoven, Scott, Quilter, Purcell and Fauré

Sunday 17 May at 11.00 am
Wigmore Hall, London
Tasmin Little, violin and Piers Lane, piano
Sonata for Violin and Piano in B major

Friday 19 June (enquire directly for timing)
Attenborough Centre, Leicester University
Tasmin Little, violin and Martin Roscoe, piano
Sonata for Violin and Piano in B major

Thursday 18 - Saturday 20 June
‘Frederick Delius and Friends’ – A British-Danish Music Festival
Aarhus and Palsgaard/Juelsminde, Denmark
Thursday 18 June at 8.00 pm
Aarhus, Tivoli Friheden, Marselisborg Hall
Aarhus Symphony Orchestra, conducted by Bo Holten
Henriette Bonde Hansen, soprano
Grainger: Jutish Medley
Austin: Palsgaard (Danish Sketches for Orchestra)
Delius: Three Danish Songs with Orchestra
(arr. Bo Holten – world première)
Delius: Lebenstanz
Delius: Intermezzo from Fennimore and Gerda
Klenau: Bank Holiday (Souvenir of Hampstead Heath)
Delius: Seven Danish Songs with Orchestra
(in Danish; première performance in Denmark)
Grainger: English Dance
(Admission free; reception afterwards for guests and musicians)
Friday 19 June at 7.30 pm
Palsgaard Manor, Denmark
Chamber Concert
Musica Ficta Choir, conducted by Bo Holten
Henriette Bonde Hansen, soprano; Morten Zeuthen, 'cello; Erik Kaltoft, piano
Songs and chamber music, including works by Delius, Grainger, Klenau,
Austin, Sandby, JPE Hartmann and E Horneman
(By invitation)

Saturday 20 June at 3.00 pm
Palsgaard Manor, Denmark
Open Air Concert
Musica Ficta will perform works by Nielsen, Grainger and Delius
The Brass Ensemble of the Royal Academy of Music, Aarhus, will perform
works by Grainger and Delius
There will be community singing of Danish songs by Nielsen and others,
accompanied by the Brass Ensemble
(Admission free)

Friday 26 June at 7.30 pm
Proms at St Jude’s
St Jude-on-the-Hill, Hampstead Garden Suburb
Tasmin Little, violin and Martin Roscoe, piano
Sonata for Violin and Piano in B major

Saturday 27 June at 7.30 pm
Cross Hall High School, Ormskirk
Ormskirk Music Society Orchestra, conducted by Jim Cooke
Florida Suite

Saturday 27 June at 8.00 pm
Queens Hall, Queens College, Taunton, Somerset
Somerset County Youth Orchestra
On Hearing the First Cuckoo in Spring
With works by Glinka, Shostakovitch and Dvorak

Thursday 2 July (enquire directly for timing)
Ribchester
Tasmin Little, violin and Martin Roscoe, piano
Sonata for Violin and Piano in B major
Saturday 4 July to Sunday 19th July
Cheltenham International Music Festival
(For brochure telephone 01242 237377 at any time)
    Sunday 5 July at 11 am
Pittville Pump Room, Cheltenham
Tasmin Little, violin and Martin Roscoe, piano
    Sonata for Violin and Piano in B Major

Saturday 15 and Sunday 16 August
AGM WEEKEND OF THE DELIUS SOCIETY,
at the Three Choirs Festival, Gloucester
(see separate feature)

Saturday 15 - Saturday 22 August
Three Choirs Festival, Gloucester

    Saturday 15 August at 8.00 pm
Gloucester Cathedral
Gloucestershire Youth Orchestra, conducted by Charles Peebles
Raphael Wallfisch, ‘cello
‘Cello Concerto
Norwegian Bridal Procession (Grieg, orch. Delius)
With works by Parry (Bridal March The Birds) and
    Stanford (Symphony No 5)

    Sunday 16 August at 1.00 pm
The Delius Society buffet lunch
Speaker: Lyndon Jenkins

    Sunday 16 August at 3.00 pm
St Mary de Lode Church, Gloucester (please note change of venue)
Nora Sirbaugh, mezzo-soprano, and Roger Buckley, piano
Four Posthumous Songs
    Sakuntala
With songs by Butterworth, Austin, Balfour Gardiner and Quilter

    Sunday 16 August at 8.00 pm
Gloucester Cathedral
Festival Chorus and Philharmonia Orchestra, conducted by David Briggs
Katarina Karneus, mezzo-soprano, and Peter Savidge, baritone
Songs of Sunset
With works by Parry (Blest Pair of Sirens) and Walton (Belshazzar’s Feast)
Wednesday 19 August at 11.00 am
St Mary de Lode Church, Gloucester (please note change of venue)
Roger Huckle, violin, and John Bishop, piano
*Sonata for Violin and Piano No 2*
(With sonatas by Parry and Franck)

Thursday 20 August at 2.30 pm
Three Cathedral Choirs Concert
David Briggs, Roy Massey, Adrian Lucas, directors
*To be Sung of a Summer Night on the Water*
With works by Parry, Gowers, Gorecki, Pärt, Briggs and Leighton

Friday 21 August at 11.00 am
Pittville Pump Room, Cheltenham
Chilingirian String Quartet
Nigel Clayton, piano
*String Quartet*
With the Piano Quintet of Venables and the String Quartet of Grieg

Thursday 24 September at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
Chairman’s Evening
Lyndon Jenkins

Saturday 3 October at 6.30 pm
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
Graham and Gwen Parsons, Derwent Ridge, Bullhurst Lane, Weston Underwood, Derby
(please notify hosts not less than seven days before the meeting)
‘Nevermore’ – a presentation with music of a film script about Delius’s life in Florida
George Little

Monday 5 October (please enquire directly for timing)
Luton Music Club, Library Theatre, St George’s Square, Luton, Bedfordshire
Belcea Quartet
*String Quartet*
Saturday 10 October, Tunbridge Wells
Wednesday 14 October, University of York
Friday 16 October, Truro
Tuesday 20 October, Levi Fox Hall, Stratford upon Avon
(please enquire directly for timings)
Tasmin Little, violin, and Piers Lane, piano
Sonata for Violin and Piano in B major

Tuesday 27 October at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
Subject and speaker to be announced

Saturday 7 November at 6.30 pm
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
Richard Kitching, Ravensdale, 41 Bullhust Lane, Weston Underwood, Derby
(please notify host not less than seven days before the meeting)
‘Old Men Don’t Always Forget’ – a personal account of the musical scene in
London in the 1930s, plus performances of hitherto unperformed early works
recently published in the Collected Edition
Robert Threlfall

Saturday 7 and Sunday 8 November (details to be advised)
International Grainger Weekend
St John’s Smith Square
Dance Rhapsody No 1 (arr. for two pianos by Grainger)
Talk on Grainger and Delius

Thursday 26 November at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
Subject and speaker to be announced

Saturday 14 November at 7.30 pm
Symphony Hall, Birmingham
City of Birmingham Symphony Orchestra, conducted by
Christopher Robinson
Tasmin Little, violin, and Lars Anders Tomter, viola
Concerto for Violin and ’Cello (arranged by Lionel Tertis for violin and viola)
Monday 18 January (timing to be advised)
Luton Music Club, Library Theatre, St George’s Square, Luton, Bedfordshire
Vanessa Scott, soprano, and Timothy Barratt, piano
Three Verlaine Songs

Tuesday 26 January at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Subj ect and speaker to be advised)

March (dates to be advised)
39th Annual Delius Festival, Jacksonville, Florida, USA

Monday 15 March (timing to be advised)
Luton Music Club, Library Theatre, St George’s Square, Luton, Bedfordshire
Alexander Chaushian, ’cello, and Olga Sitkovetsky, piano
’Cello Sonata

Thursday 18 March at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Subj ect and speaker to be advised)

Friday 10 April (timing to be advised)
Oxshott and Cobham Music Society, Joyce Grenfell Centre,
Claremont Fan Court School, Esher, Surrey
Belcea Quartet
String Quartet

Tuesday 27 April at 7.15 pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Subj ect and speaker to be advised)

16 October at 7.30 pm
North Staffordshire Triennial Music Festival
Centenary Choral and Orchestral Concert
Ceramic City Choir and BBC Philharmonic Orchestra, conducted by
Donald Hunt
Laurence Albert, baritone
Sea Drift
Please note that further details of Delius Society events (only) may be obtained from Programme Secretary Brian Radford, 21 Cobthorne Drive, Allestree, Derby DE22 2SY (telephone: 01332 552019)

Details of Delius Society (Midland Branch) events (only), may be obtained from Midlands Branch Chairman Richard Kitching, Ravensdale, 41 Bullhurst Lane, Weston Underwood, Ashbourne, Derby DE6 4PA
Dedicated to my wife
Jelka Rosen

All are my blooms and all sweet blooms of love
To thee I gave while Spring and Summer sang:

Spring 1908
Rosselli.

The dedication of *In a Summer Garden*,
as it appeared in the 1911 score.