

Hon. Treasurer: Miss A. Todd,
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I have received so much excellent material from members that this newsletter is really a bonus issue. After all, I am really only a clearing house for Delius material, so whilst it pours in I am only too pleased to paste it all together for members to enjoy. However, if this means that newsletters will soon be appearing as regularly as 'The Times', then we shall have to raise our annual subscription! The Hon. Treasurer tells me that the kitty looks very healthy at present, so whilst members continue to renew-and pay- their subscriptions, all should be well.

Enough of the sordid subject of money. Now that summer is over - I won't say finished, as one sometimes wonders if it ever started - I look forward to winter evenings with my Delius records. And, who knows, our friend the B.B.C. may even be prompted to play some Delius. The last night of the Proms broadcast - and televised - 'Brigg Fair' on the 14th September. Let us hope that, out of the millions who watched television, some new converts were made for Delius, although the atrocious sound on television sets would make this seem unlikely.

I watched the performance myself, which I thought quite well played. But the atmosphere was all wrong. The last night of the proms is even more flippant than the last day of term at school, so that reflective music should not, in my opinion, be included. I could cheerfully have murdered one promender who, during the final page of the score, which, if I remember rightly, was considered by Peter Warlock as one of the most sublime pages of all Delius' music, held up a large mask of a supposedly funny face, and waved it gleefully at the television camera. Although the control room of the B.B.C. should have known better, and concentrated the shots on the orchestra

One of our members, Mr. Donald Leaney, has written to say that after the B.B.C. had told him that the Delius quartet would be played in the early summer, nothing materialized. So he wrote again, and has received the following slippery reply:

"We have now been able to place the quartet in our schedules in the 'Music at Night' series for 11.15 p.m. on Friday, 11th October. I must warn you that in order to maintain the flexibility of our programmes, and to be able to fit in any special item which materializes at the last moment, before the Radio Times goes to press, we cannot make any very definite promise, particularly regarding recorded programmes, more than about three weeks ahead."

Mr. Leaney has said that if the quartet is not played on 11th October, he will write to the B.B.C. again. May I suggest that as many members as possible do the same? The B.B.C. must be browbeaten into realising that some people want Delius included in their twenty shillings sound licence. Failing letter writing we could of course refuse to pay our licence, which should bring publicity as well as a three months sentence.

Earlier this month I was on holiday in France, and I took the opportunity of visiting Grez, for the second time. I took the bus from Fontainebleau, and walked down the half mile from the main road.

As I turned into the Rue Wilson - which we shall have to approach President De Gaulle to change to the Rue Delius! - I was disturbed to hear pop music blaring from an open window. Not from Delius' house, further down the road in front of the church, but nevertheless within shouting distance of the room where much of his music was composed. Such, I thought, has the essence of music changed in thirty years since his death. That is, if you can call it music, which obviously you can't.

But I digress, The house was in excellent condition, and I took a photo from the street before trespassing by the side of the house to try and take one of the back. But the high brick wall, of which Delius was probably very thankful, blocked any chance. So, when I reached the river, I took a photo of the bridge, as Delius must have seen it from the bottom of his garden (except that during the last war, I believe, the middle piers were destroyed, and the present structure can hardly be as beautiful as the original).

I then crossed over the bridge to take a photo from the other side, and found that, on the side away from Delius's house, there is now a large camping site. This rather ruins the view down the river, although the view upstream is as enchanting as it must have been when he wrote 'Summer Night on the River'.

Having taken a photo of the garden from across the river, which is more wooded than I imagined from 'In a Summer Garden', I retraced my steps back to the bus, admiring on my way some of the back streets of Grez, which contain some old cottages.

Although I enjoyed my pilgrimage I agree with Mr. Fenby, who has said that he does not think a 'group' visit to Grez would be a good idea. The magic of Delius is in his music, and a visit to his home must be, in many ways, a disappointment. One is continually feeling that Grez should be an English village, which it obviously isn't. Perhaps the pilgrimage is best left to individual members to undertake on their own, should they so desire.

Members will recollect in the last newsletter that mention was made that it was hoped to hold a live recital in the Arts Council on 4th January, 1964. Now that the artists have been engaged, the Arts Council has turned down our booking.

They write to say that in view of the heavy exhibition programme and other existing commitments, it has been decided to accept new applicants only in exceptional cases, and it was felt that our Society did not fall into this restricted category.

This rather feeble answer now means that we shall have to look around for another hall in London. Members are, however, still asked to keep the date free, as we hope to keep to our original date. More information will be given in the October newsletter.

(Cont'd.....)

Members are asked to note that Miss Estelle Palmley, 45 Redhill Drive, Edgware, Middlesex, has now taken over the job as Secretary to the Society.

In welcoming Miss Palmley as our new secretary, the committee would like to take this opportunity of thanking Mrs. Ruffle for all the work she has put in on behalf of the Society during the past eighteen months.

One of our members, Mr. Noakes, would be interested to know if any member has a copy of a partsong for 2 part childrens choir with piano, entitled "The Streamlet's Slumber Song". It was published by Oxford University Press, number OCS 115. Its copyright date is 1924, but there is no indication of its date of composition, nor of the authorship of the words. It is now unfortunately out of print, together with its companion piece "What does little birdie say", OCS 24 issued as "2 songs for children". Apparently, neither of these pieces is mentioned in the bibliographies of any books on Delius.

Mr. Noakes also mentioned that he has recently seen the Gauguin that Delius owned for many years, called "Nevermore" in the Courtauld Gallery in Woborn Square, London, W.C.1., where it is on public view.

I must apologise to Mr. & Mrs. Emanuel for a misunderstanding about the tape which they brought back from the Jacksonville festival which I mentioned in the last newsletter.

I stated then that it contained a performance of "Koanga", Mr. Emanuel has written to say that the tape he and Mrs. Emanuel brought back was presented to them by the Delius Association of Jacksonville, and contains "Songs of Farewell", "Midsummer Song", "Wedding Music of the Village", "Romeo and Juliet" and other small pieces.

This tape they have very kindly offered to loan for our next meeting, and it is hoped that the next newsletter will contain all information about it.

Two small items (i) The Philharmonia Orchestra included some Delius in their recent South American tour, and (ii) on a recent Desert Island Discs' programme, Dr. Reginald Jacques asked for "On Hearing the First Cuckoo In Spring." He gave his reason for including this amongst his eight choices because "it is such delicious music."

On two other occasions Delius has been included in Desert Island Discs. The portrait photographer, Vivienne, chose "The Walk to the Paradise Garden." and the comedienne Beryl Reid chose "Summer Night on the River", saying that it would be her first choice of eight records.

This would suggest that the desert islands of the future will be echoing to the sound of Delius. One record that should therefore be much in demand will be 'Sea Drift'!

Members will recollect that in the last newsletter mention was made of the unveiling of a statue of Delius in Bradford to commemorate the centenary of his birth.

(Cont'd.....)

It would seem that not all Bradford's sons are artists - at least, not in the usual sense - as the following extract from the Guardian a few weeks ago shows.

POLICE GUARD MEMORIAL

A policeman stood on guard in the Delius memorial avenue here this afternoon to make sure that hooligans should not attack it again, at least in the last few hours remaining before the unveiling of the commemorative plaque this evening.

Bradford Civic Society decided with the help of the parks department to plant in Horton Park an avenue of 46 Lombardy poplars to mark last year's centenary of the birth in Bradford of Frederick Delius. At the head of the avenue stands a monolith of Bradford sandstone which bears the commemorative plaque. The trees had not been long planted before the hooligans set to work. Mr. F.E. Garbutt, head gardener of the park, said he had replaced 16 of the 46 after their tops had been wrenched off. He has now reached the stage of replacing five of the replacements.

Workmen who arrived a week ago to clean the monolith for tonight's unveiling found it scrawled over with verse. After they had cleaned it, a canvass cover was draped over the monolith and secured with chains, one of them with two-inch links. Two days later both chain and cover had gone. This afternoon Mr. P.D. Windle, the architect for the scheme, said he would suggest that the whole of the monolith should be tooled into roughness, partly to provide a poor surface for would-be scribblers. He also thought the plaque should be cemented flush with the surface.

The Delius memorial is wide open to hooligans. The monolith is unfenced, stands in an asphalt circle, and is on a route through the park commonly used by Saturday night roisterers on their way home to a housing estate nearby. They have been known to pick up a 4 cwt. park bench and hurl it over a 10ft. fence around the tennis courts.

A happier extract from the Yorkshire Post for August 1st was kindly sent by Mr. Wright:-

PARK MEMORIAL IN TRIBUTE TO DELIUS

The city of Bradford last night paid tribute to one of its most famous sons. A memorial stone to Frederick Delius, the centenary of whose birth was celebrated last year, was unveiled in Horton Park.

The memorial provided by Bradford Civic Society, is a Yorkshire stone monolith bearing a plaque. Behind it the Society have had planted a double row of poplar trees lining a 100 yard pathway now named "The Delius Memorial Avenue."

Coun. T. Wood, the Lord Mayor, said Bradford had been proud to make Delius a Freeman of the City, and was proud that his name, his work and his music were associated with it. His name would be remembered, and his music would live for ever in the hearts of music-lovers.

As the Lord Mayor was speaking, the music he mentioned was gently providing a background to his words from a tape recorder placed near the memorial. One man in the large crowd which attended the ceremony listened to the delicate sound of Delius and thought his own private thoughts.

He was Mr. Eric Fenby, president of the Delius Society of Great Britain and Artistic Director of last year's Festival in Bradford. A great friend and companion of Delius, Mr. Fenby had travelled from his home in Scarborough for the ceremony.

Persuaded to say a few words he stepped out of the crowd and congratulated the Civic Society for its most appropriate memorial. "Delius hated all sense of display, but I think he would have loved this most delightful situation," he said.

Our regular contributor, Dr. Gibson, has once again kindly contributed the following:-

"Congratulations to Mr. Nokes on his letter to Sir Malcolm Sargent regarding "Songs of Farewell". Let us hope that an L.P. of this work will soon appear.

Sir Thomas Beecham compared "Songs of Farewell" with the "Mass of Life" for its vigour. It is perhaps not surprising that he used to omit the last of "Songs of Farewell", for, unlike many Delians he particularly liked Delius in his vigorous "masculine" moods. For example the chorus, "Arise, now arise, thou glorious Noon-Tide...." was a great favourite of his. However, after last December's performance of the "Mass of Life", several critics stated that the choral passages were less successful than the quiet nature-studies. The "Mass of Life" on the whole tries to be optimistic, but the loud optimistic passages are, to the present, writer, less attractive than the quiet, often nostalgic passages. In the very act of regretting the lost past, Delius is moving to a more developed position, whereas in trying to recapture it or put it in the future, he is merely reverting to an earlier stage. Passages such as,

"The unrequited, ne'er to be requited dwells in me, that for utterance clamours, and a deep longing for love traces in me, that speaks itself nought but love's sweetest language. Light an I, oh would that I were Night! But this is my solitude, that I am girdled round with Light....
Wee that I Light must me! Now bursts from me like a fountain my longing"

seem to express, in its reaction against analytical self-consciousness, a deep sense of loss of quality, deep because it is not a matter of external difficulties, but one's own self-development, bound up with whatever childhood situation or mother fixation one may connect with it. Delius hated self-consciousness, reason, analysis, because that is what he had become; but to-day's avant-garde have passed beyond this position into acceptance. That is why Debussy, who moved somewhat beyond Delius in sound, is now more acceptable to the avant-garde than Delius, for example.

(Cont'd.....)

From this point of view, it seems that the quiet orchestral interludes in the "Mass of Life" are more progressive than the loud choruses, similarly one might say that works like "In a Summer Garden", "Summer Night on the River", or "Song of the High Hills", are ahead of the "Mass of Life" or "Songs of Farewell". In the same vein one could contrast the folk-song dance tunes in Delius with the "pure" nature-music. This reminds me that some years ago a speaker on the radio, comparing Vaughan Williams and Delius, said that the former approached the country like a rustic and one could imagine him mixing with the locals, whereas Delius came to the country as a sophisticated man of the city.

"North-Country Sketches" is a major Delius work which shows particularly clearly several aspects of Delius. In their book "Music on Record - A critical Guide", Peter Gammond and Burnett James write "There is a good case for seeing the North Country Sketches as the quintessential Delius, as Delius in a nutshell, as it were". The same authors, discussing Delius' severity, write "The perpetrated Delius 'legend' does him small justice. It presents him as a voluptuous dreamer, sniffing roses in his riverside garden throughout a languid summer's afternoon, garlands of flowers tangled in his flowing locks".

I am happy to report that new members continue to trickle in. This month we welcome the following:

- 114 Kenneth Gray,
 40, Oxbgangs Road,
 Edinburgh, 10.
- 115 Michael Downey,
 57, Greenleaf Drive,
 Barkingside,
 Ilford, Essex.
- 116 Philip Emanuel,
 74/78, Kilburn High Road,
 London, N.W.6.

We are very happy to welcome Mr. Emanuel, as a trustee of the Delius Trust. The above address is that of the Delius Trust, so that if any member would like to write to the Delius Trust, this is the address that should be used, and not Mr. and Mrs. Emanuel's private address.

DAVID SIMMONS

CHAIRMAN