The Delius Society Journal

Spring 2009, Number 145

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Robert Threlfall

Website: http://www.delius.org.uk

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Chairman
Martin Lee-Browne, CBE
Chester House, Fairford,
Gloucestershire GL7 4AD

Treasurer and Membership Secretary
Stewart Winstanley
Windmill Ridge, 82 Highgate Road,
Walsall, WS1 3JA
Tel: 01922 633115
Email: treasurer@TheDeliusSociety.org.uk

Secretary
Lesley Buckley
c/o Crosland Communications Ltd
The Railway Station
Newmarket CB8 9WT
Tel: 07941 – 188617
Email: secretary@TheDeliusSociety.org.uk

Journal Editor
Paul Chennell
19 Moriatry Close
Holloway, London N7 0EF
Tel: 020 7700 0646
Email: Journal@TheDeliusSociety.org.uk

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Vernon Handley and Lewis Foreman

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CHAIRMAN'S NOTES

It's a curious thought for me that, by the time you see this, it will have been closely scrutinised by the Editor, and probably amended in red ……!

Perhaps the most important piece of news for our Members is that a new Index, covering DSJs 101 to 144, will be winging its way to them soon, probably around Easter, free of charge as a gift from the Society. It has been prepared by Peter Barber, a retired schoolmaster living in Oxfordshire – who, by one of those curious coincidences, happens to be, as we say in the family, one of my co-in-laws. I have no doubt that everyone will approve of it; the layout follows that of Stephen Lloyd's *magnum opus* covering the first 100 issues, and it will be a marvellous help for both 'ordinary' Members and scholars alike. Together with David Tall's magnificent work – free of charge to the Society – in putting every issue since No 1 on to the Delius website, our research resource so far as the Journal is concerned will be impossible to better!

The arrangements for the Society's Annual General Meeting will be changed this year. In the past, of course, it has traditionally been held in the summer, either as a 'stand-alone' event (as in London in 2005 and in Cambridge last year) or at one of the Festivals (Bradford in 2006 and Cheltenham in 2007). The Committee felt that the opportunity to hear *A Mass of Life* in Leeds was too good to be missed, but appreciated that sufficient numbers were unlikely to go for the weekend to make it sensible to hold this year's AGM there. As a separate matter, the Committee has felt for some while that it would be appropriate to have a change of venue for The Delius Prize – and as the result of some skilful negotiations by my predecessor, it will be competed for at the long-established and highly regarded Birmingham Conservatoire of Music in the afternoon of Saturday 20 June. The AGM will be held in the Conservatoire during the second half of the morning, and will be followed by a lunch there before the Prize in the afternoon. Full details of the arrangements for the day will be sent to all Members shortly. The Committee hopes, of course, that the move to the Midlands will enable a number of Members who have not been able to attend the Prize before to do so, but without making it too difficult for London-based ones to go too.

As is the case with almost every 'composer society' in the country, our numbers are slowly dropping – for a variety of reasons, we lost 17 members during 2008. As societies go, however, I have the feeling that we are one of the leaders – but to retain that position we simply must at least replace those whom we have lost, and hopefully bring in new Members – and especially any who are sufficiently interested in FD's music and the all-important

background to it that they might be willing to write the occasional article for the Journal, give talks at Branch Meetings and to their local music societies, and do some research. It is remarkable that, even after 144 issues of the Journal, there still seems to be a wealth of subjects to consider – without our becoming a collection of 'Delian-nerds' or 'anoraks'! The recruiting of new Members is critical for the Society – and I strongly urge every one to try and persuade a friend or acquaintance to join us. Those who do will be rewarded with a small thank-you gift.

One of our quite indefatigable Members is Bill Thompson in far-away Texas. At the end of last year he asked Robert Threlfall to autograph two items for him – a copy of his *Collected Edition Editorial Notes* and the recently published score of *Hiawatha.* They were duly bought, and signed by Robert – and the Committee then decided to give them to Bill as a present in recognition of his tremendous efforts in supporting the Delius cause over many years. I have no doubt that all who know, or have corresponded with Bill, or downloaded some of the American performances he has recommended, will approve.

To finish with another piece of good news which we are sure will please all members, the Committee has unanimously agreed to propose at the AGM that, in recognition of all that he did for the Society during his eight years as Chairman, Roger Buckley should be appointed as a Vice President.

Martin Lee-Browne

EDITORIAL

Editing the *Delius Society Journal* for the first time has been made considerably easier because of much support, advice and guidance from our new Chairman Martin Lee-Browne, to whom many thanks. Martin will, I am sure, be a very successful Chairman. We have of course been very lucky to have had Roger Buckley for over eight years in the role of Chairman until his retirement from the post last December. The conclusion of Roger's time as Chairman is marked in this edition of the *Journal*, with an interview conducted by Michael Green where Roger has touched on a number of aspects – both Delian and non-Delian – of his life and work.

It is with great sadness that we have marked the passing of our two Vice Presidents last autumn, in these pages. I do hope members will approve of the two appreciations included in this edition of *The Journal*.

It has been a great pleasure and privilege to edit *The Delius Society Journal*. I have tried to assemble a varied set of articles to suit all Delian tastes and needs. I hope you enjoy this issue and I send my thanks to all those who have assisted me and have contributed material to this edition of *The Delius Society Journal.* A particular pleasure this time is to read of the exciting recording sessions last January reported on by Lewis Foreman in this issue. We will all be greatly looking forward to the first recording of *Hiawatha.* A review of the world premiere of this work on 23rd May will follow in the next *Delius Society Journal*. Of course we are greatly dependent on members of the society for contributions, and always seem to receive very interesting copy. I was fascinated to see how Bernard Van Dieren helped the Deliuses after the death of Philip Heseltine, as revealed in Richard Packers fascinating article. I had no idea Van Dieren was that closely connected with these two people.

As ever we need your contributions, and welcome all articles submitted for consideration. We also welcome a healthy correspondence in the Journal, so please send us your letters to the editor, commenting on articles etc. I must mention one small error in the last issue, (No. 144, P151,) concerning an article entitled *Did Delius Ever Go To The Costa Del Sol?* This piece was written by Roger Buckley and not me, although I agree with his views expressed in this small piece.

Paul Chennell.

NB; The copy deadline for the next *Delius Society Newsletter* is 22nd May 2009.

ROGER BUCKLEY

On the occasion of his retirement as Chairman of the Delius Society we will all wish to acknowledge the significant achievements of Roger Buckley. He has been a very successful leader for the Society and a good friend. We have much to thank Roger for, as he has been our Chairman for nearly a decade. I hope that members will enjoy this conversation between Michael Green and Roger which took place a few weeks ago. Roger Buckley reflected on a number of topics including his love of Delius's music, his role in this society and his retirement in December.

MG When Members get together they generally talk about Delius or some other musical topic and I am sure that we will do the same. But as a preliminary, I am sure Members would be interested to hear a little about your life away from Delius, for example your medical and academic career and, if you find time for them, any other interests you pursue?

RJB I trained as a doctor and became an eye surgeon. I worked at Moorfields Eye Hospital in London for over thirty years and became a consultant there. I also had a private practice in Wimpole Street, and through this I had the privilege of caring for members of the Musicians' Benevolent Fund and the Royal Society of Musicians. Through medicine, then, I gained the slightly vicarious pleasure of meeting many of my musical heroes and heroines! Currently I work voluntarily for the NHS at Addenbrooke's Hospital in Cambridge. Some years ago I gave up some of my NHS sessions to take up an academic appointment at City University in London and in 2005 I was lucky enough to be able to transfer my chair to Anglia Ruskin University in Cambridge, where I now live. Music is my main interest outside medicine and academia, but I also take an active interest in the other arts. We don't have a cat at present but I am looking forward to putting that right!

Roger Buckley

MG Of course Members who attended the Gloucester Three Choirs Festival in 1998 and/or 2001 will recall your impeccable accompaniment of memora-

ble recitals by Nora Sirbaugh and Helen Withers in challenging programmes, each including, if I remember correctly, a performance of *Sakuntala.* I wonder where your pianistic talent was nourished and whether you ever considered a musical career?

RJB When I was a little boy my favourite place at home was to sit under the piano. I loved its resonance when my father played waltzes by Chopin or the *Kinderszenen* of Schumann. I had been promised my first lesson on my fifth birthday and I could hardly wait. I think that to become a musician was then my only ambition. However my father, despite (or perhaps because) he had been a music teacher before becoming a headmaster, was determined that I should pursue a scientific career. I later proved myself hopeless at advanced mathematics and the compromise, acceptable to my father and, with initial reluctance, to myself, was medicine. I have since recognised that very few make the front rank in music and that I would probably have come nowhere near that level myself. Though I went on to play the violin, the 'cello, the harp and the organ, I nowadays restrict myself to the piano, which continues to give me immense pleasure.

MG Delius's output includes many songs, sonatas and, of course, a piano concerto. Recalling that he reputedly had rather more competence as a violinist than as a pianist, I wonder how well he wrote for the piano?

RJB In my view he did not have the pianistic instinct of, say, York Bowen or Roger Quilter, but Delius wrote competently for piano and I believe that the solo piano works deserve greater recognition. The piano parts of the violin sonatas and the cello sonata are often complex but they are good to work at and to play. Some of the song accompaniments are technically demanding (an obvious example being *Love's Philosophy),* but again they are well written and rewarding.

MG Do you recall the first time you heard a piece of music by Delius?

RJB Yes, clearly, and again my father was involved. I must have been eight or nine. We had a large Cossor console radio at home. The brass switch on the side had to be turned on a few minutes before anything could be heard, as the valves had to warm up. One evening, after the radio had been switched on, the music that quietly emerged caught and held my attention. My father, noticing this, invented a commentary as the piece progressed: "now the path turns and they come into a clearing in the forest; they can see the river in the distance" – that sort of thing. I was entranced by the realisation that music could describe a scene and tell a story, and, though at that age I could not have grasped the emotional impact of the piece, I think that some circuit within me, as it were, was activated at that moment. The music was *The Walk to the*

Paradise Garden.

MG Delius's music seems to command either love or indifference. Is this perhaps something to do with the difficulty of placing him in a particular category? I wonder how you view the composer after many years of exposure to his music, and how do you feel he fits into the English musical scene?

RJB Delius is difficult to categorise, but one thing I now feel sure about, after more than half a century of quiet contemplation, is that he was not exclusively an English composer. He was, as Christopher Palmer showed us in his book, a cosmopolitan. He expressed this in his choice of friends and of places to live. He was born in England, spoke English, was buried in England, but he was always a citizen of the world. As for his music, it owes nothing to any English school, but quite a lot to Chopin, Grieg, Wagner and Afro-American music. The influence that he had on others was enormous, but less in the field of English music than in film music and jazz. Following his early successes in Germany, the English musical public accepted him, but it did not take him to its heart in quite the same way as it did Elgar or Vaughan Williams.

MG We have strong support for Delius in the States but it seems fairly scant elsewhere, notably in France. Is this something which is changing and/or do you think there is anything our Society or the Trust can do to promote further interest in his music?

RJB We can all be grateful that the splendid work of the Delius Trust in encouraging and supporting performances, recordings and other activities continues despite the emergence of most of Delius's music from copyright at the end of 2004. As regards Europe, Delius has a fine advocate in Bo Holten and his Danish colleagues. The first book in German since Max Chop's 1907 monograph was recently published, and one of our French members has written a thesis on the orchestral music. There is, as you have hinted, enormous affection for the music in certain parts of America. Ultimately, though, I believe that Delius will always be his own best advocate and that his appeal knows no national bounds.

MG You must count the establishment of the Delius Prize event as one of the successes of your Chairmanship. Do you think this competition will serve any long-term purpose in developing an interest among students?

RJB This did occur during my Chairmanship, but the initial idea came from our former Vice President, Tasmin Little. I believe that The Delius Prize is something of which the Society can be thoroughly proud. Over the first five years, over a hundred students have applied to compete and all of them will have had to go to the library and take out scores which they might otherwise never have considered studying. Many of them have been surprised or even

delighted by what they have discovered, and quite a few have gone on to include Delius in their repertoires. This is exactly what we had hoped for at the outset. To have been involved with The Delius Prize has been for me enormously satisfying and a great privilege.

MG The future always holds challenges – not least for our Society. Have you any thoughts or concerns about the future which you might like to pass on to your successor?

RJB In Martin Lee-Browne we have a Chairman of great experience and a unique (yet double) family connection with Delius through his grandfather Frederic Austin and his godfather Balfour Gardiner. Martin is fully aware of the problems that our Society – in common with so many others – nowadays faces, especially in its lack of younger new members, and he knows how important the website will be for our survival. This is the Society's 'shop window' and more than any of our other activities it needs to be developed, and kept up to date, if we are to attract future generations to whom the computer will be as instinctive a tool as pen and paper are to most of us. The year 2012, which marks the 150th anniversary of the birth of Delius, will be a great opportunity to bring him back to public attention, in the same way as were the anniversaries of 2007 for Elgar and 2008 for Vaughan Williams. The only other thing I would say to Martin, as my successor, is that I hope he will enjoy as much support from his fellow committee members as has been my own good fortune during my time as Chairman.

MG It has been a pleasure talking to you, Roger. May I ask, finally, if we can look forward to your continued close involvement with the Society – perhaps as a committee member or in some other capacity?

RJB My current role is as Honorary Programme Secretary. I'm happy to try to be useful to the Society for as long as I'm a member of the Committee. Michael, I've enjoyed our conversation and I hope that you (and the readers) will forgive my self-indulgence!

THE DELIUS PRIZE

Royal Academy of Music, 27 October 2008

The Prize continues to be a 'draw' for both members and students at the Royal Academy, as the David Josefowitz Recital Hall was very comfortably full for the fourth Competition – and we were given a thoroughly entertaining and thought-provoking evening. Martin Outram, the Professor of Viola at the Academy, had selected the five finalists in a preliminary round, and our newest Vice-President, Bo Holten was good enough to come over from Denmark especially to act as the Adjudicator for this evening, with Roger Buckley as his assistant.

All the competitors were, of course, post-graduates – and, as always, they showed extremely high standards of both artistry and technique. Like most of their predecessors, however, three of them chose virtuoso showpieces to follow their Delius – perhaps having used it as a 'warm-up'! – which is not, of course, a great deal of help in deciding which of them plays Delius best! They sometimes seem to get more applause for the 'fireworks' than the test piece – perhaps not surprisingly, because Members know the Sonatas backwards, while the 'bonne bouche' is new and exciting – and so one's recollection of their Delius piece tends to be somewhat obscured.

To start the evening, Siún Milne and Catherine Dillon (both from Ireland) played the *Sonata No 2.* The violinist was very positive, with very sure intonation (except for the odd moment in the most strenuous parts), a clear idea of where the music was going and a long-breathed line – although the pianist tended to be on the wooden side and often seemed to be playing to herself. They then did Ysaÿe's *Ballade* – a somewhat gloomy piece, about which one member of the audience commented "Not half as nice as the Delius", and another "More sound than music" – but it was dispatched with very positive playing, and everyone felt that they had been – as perhaps Neville Cardus would have written – "a good opening pair".

Next we had a 'first' at the Prize – a tenor, Julian Forbes, who was very sympathetically accompanied by Melanie Jones. His engaging platform manner was evident as soon as he appeared, and he gave us a really satisfying 20 minutes – with accurate pitching of notes, an ability to 'float' high ones well, a clear understanding of what he was singing about, and excellent projection to the audience. Their choice of songs was well varied – beginning with two from Wolf's *Italienischer Liederbuch,* followed by four of Delius's

Verlaine settings – *Il pleure dans mon coeur, Le ciel est, par-dessus le toit, La lune blanche* and *Chanson d'automne* – in which his German and French were very idiomatic, and Melanie's rapport with him could not be faulted. Finally they did Warlock's *The Bayly Berith the Bell Away* and *Sweet Content,* getting the contrast between the melancholy archaism of the former and the extrovert latter just right.

Bartok's extremely brief Romanian Folk Dances 5 and 6 showed that gypsy music held no terrors for the Italians Rita Mascagna and Michele Gamba – very positive and full of style. They played the *3rd Sonata* in its original version, as a real duo, but with Michele in some ways the prime partner. Rita had a strong-but-sweet tone, and together they had a very cultivated and musical approach to the work – which is actually far from easy to pull off. Their dreamy start, the 13 bars of soaring rhapsody in the violin part, was particularly good; they caught the whimsy and solemnity of the second movement; and the beginning of the last – a picture of the garden at Grez in the evening, perhaps – was as marvellously hushed and still as the end was satisfyingly rhapsodic.

They were followed by a Hungarian viola and piano duo, Mihai Cocea and Florian Mitrea, who played Lionel Tertis's arrangement of the *3rd Sonata.* They had a very good rapport, but the combination of the darker viola tone and a bolder approach to the piano part made the music sound rather un-Delian. With a certain amount of not-very-happy intonation from the viola in the first movement, and perhaps a lack of contrast between the first and middle movements, at the start of the third they had not yet reached the heights – but then things changed. As in the previous performance, the introduction and end of the Lento were nigh on magical, and the pianist gave the few bars of the big climax a really uplifting breadth. Their second offering was two pieces written by Frank Bridge in 1908 – the restrained and elegiac *Pensiero,* and the really exuberant and flowing *Allegro Appassionato* – and they did them marvellously.

The last to play were two Japanese girls, Sayata Kurata and Tokino Kaga, whom we had in fact heard before, as they had competed for the 2007 Prize. This time they played the *B major Sonata*, instead of the Third one. The ecstatic beginning was just that, with the semi-quavers of the opening theme really relished, and one was swept along right through the movement. Tokino, the pianist, tended to play a little too loudly, and in the second movement she seemed rather solid and bland – but they nevertheless made a good duo. Sayata's playing throughout was very fluent, and her tuning was virtually impeccable. Curiously, the review of the 2007 Prize said that "the [*B major*] Sonata did not seem to be going anywhere", and here, too, towards the end

Bo Holten, Florian Mitrea, Mihai Cocea, Michele Gamba and Rita Mascagna

of the last movement one got the impression that they had 'lost the plot' somewhat – although in truth the long dying fall is not easy to pull off. Their second piece was a *Spanish Dance* by de Falla; here they caught the idiom brilliantly, and Sayata showed that she could have a very successful alternative career as an actress or a dancer!

In his summing-up, Bo Holten was the absolute model of an adjudicator – obviously (although perhaps not unnaturally!) extremely sympathetic to the music, both serious and amusing, and totally frank but fair about all the competitors. As always at these competitions, the 'right' answer was difficult to arrive at – almost needless to say, because all the performer were young, and the playing and singing were therefore fresh and almost always satisfying – but, although a number of members of the audience felt that Julian Forbes should have won something, the decision that the First Prize should go to Rita Mascagna and Michele Gamba, and the Second Prize to Mihai Cocea and Florian Mitrea seemed right.

ML-B

OBITUARIES

VERNON HANDLEY
(11 November 1930 – 10 September 2008)

Lewis Foreman's obituary was first published in The Independent *on 11 September 2008 and has been revised and expanded for its appearance here.*

Our distinguished Vice President, the conductor Vernon Handley, was celebrated for his championship of British music. Over an almost-50 year career he enjoyed a special relationship with a number of British orchestras, including the Royal Philharmonic, the London Philharmonic, the Royal Liverpool Philharmonic and the Ulster Orchestra. He leaves a substantial legacy of distinguished recordings on CD and in his last recordings for Chandos he encapsulated a lifetime's experience of playing Bax and Bantock in performances of commanding eloquence in which he finally demonstrated the stature of a repertoire that in earlier days had raised questions. His death at the age of 77 ends a chapter in the history of British music.

Vernon Handley 1930-2008
© Mark Harrison

Vernon George Handley – known to all in the music business as 'Tod' – was born in the north London suburb of Enfield, Middlesex, on 11 November 1930, the son of a skilled worker (later foreman) in a paper mill. Handley's father had been born in Cardiff and had sung in Llandaff Cathedral Choir as a child. When he wanted to emphasise his volatility or passion Tod would often remind one that he was of Celtic or Welsh extraction. When Tod and his

older brother (they were known as 'Little Tod and 'Big Tod') were children their father would take them to the music hall at the Finsbury Empire.

In his teens Handley taught himself a large musical repertoire from the scores in Enfield public library, where he was encouraged by the music librarian, Eric Cooper, who recognised his talent early and provided 'tons and tons of scores'. Handley went to Enfield Grammar School and then Balliol College, Oxford, where he read English (he always said Philology), and met his first wife Barbara Black, who was reading History at Lady Margaret Hall. A friend of Jack Good, later celebrated as a pop music impresario, he became Musical Director of OUDS with the direct intention of raising standards. Later his instrumental study was an idiosyncratic juxtaposition of double-bass (with James Merritt senior at the Guildhall), trombone and violin. 'The only way to become a conductor,' he remarked, 'is to do it, and I conducted at every opportunity from Women's' Institute choirs to student orchestras'.

I first encountered Tod in December 1961 when he conducted the Morley College Symphony Orchestra as the first to benefit under the orchestra's Conductors' Scheme. He was hailed next morning by a critic as a 'musician of unusual talent'. His choice of repertoire of music by Milner, Holst, Delius and Bax's Third Symphony heralded what was to come.

His choice of Delius in that first concert was the *Dance Rhapsody No. 1*. For it he contributed his own programme note, and as, later, he did not write programme notes readers might like to see what he wrote, which was as follows:

> A year after Brigg Fair, in 1908, Delius wrote his first Dance Rhapsody. It resembles the earlier work in that the main theme does not undergo much development, but is set against a number of different backgrounds which transform its mood and colour. Although a lighter work than Brigg Fair it nevertheless deserves to be heard for a number of fine features. The first is the beautiful writing for bass oboe in the introduction; second is the vigorous middle section which always surprises people who think of the composer as a man of one mood only. The violin solo against divisi strings is an exalted yet firmly written variation and forms the climax of the work, and the fourteen bars of the *molto vivace* coda should not be withheld from audiences. The work is scored for very large orchestra and each woodwind soloist is given a chance to show his brilliance and control.

This was already a practical performer's view of his repertoire and he became synonymous with the revival of the British music of the first half of the twentieth century. Yet he once remarked to me; 'Being a British music

specialist has harmed my career without any doubt at all and my image as the British music man has got out of proportion. I only do this music, and a lot of it, because I believe that a native conductor ought to. There are British composers who are close to my heart, but the first reason is much more important. I am a conductor, not just a" British music conductor"'. The two composers whom he particularly espoused were Prokofiev and Honegger but he had few opportunities to programme them in his later career.

He described to me how he followed 'many conductors around as a boy, and couldn't understand a thing they were doing. What on earth have they got to do with the *sound.* In other words I was in the same position as any layman. Then eventually I got a pass to a BBC rehearsal at the Maida Vale studios, and I went along and saw Sir Adrian Boult for the first time. I thought: 'good gracious – what he does with the stick comes out in the sound'. 'I didn't want to watch anyone else after that. After I had been to Oxford and was doing a lot more technical study, I used to ask to go to his rehearsals, and he was very kind and discussed everything with me, for the fun of it. He was wonderfully helpful in every way'. 'My stick technique is modelled on that of Sir Adrian', he admitted but went on; 'There is one big difference, and that is I'm much fussier than he is. I beat a whole lot more beats than he does. But I think that is possibly because almost everything I do is single-rehearsal work.' The last time we met he told me how Sir Adrian had once placed a score in front of him and asked him to beat a complex passage. 'Where did you learn to beat like that?' asked his interlocutor. 'From you, Sir Adrian' Tod responded with a smile. As if to surprise me he added that his other similar mentor was band leader Joe Loss. 'When Loss used a stick' he smiled 'the bounce and freedom within a beat was masterly. I learned a great amount about one-in-a-bar watching him'.

In 1962 he successfully applied for the advertised post of municipal Director of Music at Guildford and was appointed. There for twenty years he was very active with a choir as well as the Guildford Philharmonic Orchestra (which he soon made a fully professional group), and was so successful with his pioneering programmes – a typical example in 1970 being Nielsen's Clarinet Concerto, Bax's Symphonic Variations (with Joyce Hatto) and Martinu's *The Epic of Gilgamesh*. With such programmes – interspersed with traditional ones – he built up an enthusiastic and regular following with an enormous catchment area. 'They know they can trust me', he remarked, and regulars travelled from as far away as Luton and the south coast. No British performing organisation – not even the Proms – has been able successfully to programme such repertoire as Tod did during those years at Guildford.

In 1970 he reached his hundredth concert at Guildford and the orchestra published a pamphlet listing all the repertoire he had performed up till then. It had a wide classical base but only later did he include Mahler (when he did the Fifth Symphony and *Lieder eines Fahrenden Gesellen*). Every season there would be notable highlights to make the journey to Guildford for – Bliss *A Colour Symphony* (1971), *Meditations on a Theme of John Blow* (1974); Britten *War Requiem* (1975); Delius *Appalachia* (1964, 1975), *Sea Drift* (1967), *A Mass of Life* (1972); Finzi *Intimations of Immortality* (1973); Holst Choral Symphony (1969,1979), *Hymn of Jesus* (1972) and *Ode to Death* (1974); Howells *Hymnus Paradisi* (1968, 1978); Lambert *Summer's Last Will and Testament* (1972); Leighton Symphony Op 42 (1968);, there was also Derek Bourgeois's Second and Third Symphonies and a lot of Vaughan Williams including *Dona Nobis Pacem*, *Five Tudor Portraits* and *A Sea Symphony*.

Handley was responsible for many such revivals both at Guildford and soon with BBC orchestras. A notable Handley revival was Bliss's *Morning Heroes* given in the 1968 season. He remarked; 'I started to learn it, and I think no work that I've conducted has ever moved me so much from the first reading of the full score. And no experience that I've had on the first reading has been so much like the experience I had upon conducting it some twelve months later.' The choice of the actor Donald Douglas as the orator was a particularly happy one, repeated by Bliss himself when he conducted it at the Proms. Handley rang the composer, and they began a remarkably close friendship, Handley conducting many of Bliss's works and the Blisses coming to stay.

His earliest recordings were of Liszt, Chopin, Bax and Moeran for the Delta label, and then more Bax, including the Fourth Symphony, for W. H. Barrington-Coupe's Revolution label. A variety of recordings followed for labels such as Virgin, Enigma, Classics for Pleasure and a Saint-Saëns programme for EMI which received a Grand Prix du Disque. He was then taken up by Richard Itter for his Lyrita label, which specialised in revivals of British music by the likes of Finzi, Geoffrey Bush, Rubbra, David Morgan, Bax, Harty, Rootham and Holbrooke, all of which have been reissued on CD over the last few months. For EMI Eminence with the Royal Liverpool Philharmonic he recorded his remarkable cycle of the Vaughan Williams symphonies which opened with the *London Symphony.* Not least, he was also one of the great Elgarians, widely recognised for his Elgar Symphonies on Classics for Pleasure, and was very keen to complete his cycle of the major works of Elgar for EMI, only accomplished not long before he died when he accompanied Natalie Klein in the Cello Concerto.

Vernon Handley spoke at a Delius Society meeting at Holborn Public Library in Theobalds Road on 28 November 1973. It was a good humoured but contentious meeting; in retrospect a gale of fresh air blowing through the hallowed beliefs of Delians, for Tod concerned himself with form and structure and – one trembles in retrospect – *he did not rate Beecham!* Christopher Redwood wrote up the meeting for *The Journal*[1] from which I take the following extended extract:

> He spoke entirely without notes, and covered a wide range of topics, beginning by declaring his views on Delius as a composer. He is not, Mr Handley feels, a mere late Romantic, to be classed with his contemporaries, and the old cliché that his music is one long expression of regret over the transience of nature, is not the whole story. For Delius is not like the person who picks up a dead rose and says "Oh, how sad, it's dead": this is something we all feel, without having to state it, and there would be no point in an art-form that merely stated the obvious. What Delius does, in fact, is to deliberately whet our appetites by singing of the beauty of some aspect of nature, only to brutally destroy his subject and make us feel the pain of it. In this sense, he is a stark modernist.
>
> As a conductor, Mr Handley showed himself to be very concerned with structure. In "Brigg Fair", for instance, he did not feel that the climax should come at the point where most conductors made it, namely, the variation which includes the tubular bells. This led to a long discussion on the structure of "A Mass of Life". He felt it quite clear that the work was in a double-arch form: each half beginning with a stirring chorus and ending with a quiet one. The climax to Part 1 would appear to be the passage which begins with the contralto's "O Zarathustra"; the problem lies in the absence of any obvious corresponding climax at a similar point in Part 2.
>
> After this, Mr Handley invited his audience to throw questions at him, and this for many people proved to be the most interesting part of the evening. For, once the subject of Beecham was raised, it quickly became clear that we were hearing from one conductor who did not revere the old master. I doubt whether many members of the Delius Society thought they would ever live to hear this remark addressed to them at a meeting: "For every work of Delius that I heard Beecham do, I have heard another conductor do it better". Beecham's inability to 'find his way' through "Le Sacre du Printemps" and his clowning to cover up deficiencies were cited as evidence: clearly Mr Handley shared Toscanini's view of "Il Pagliacco". "If I had as much money, I could afford to make as many mistakes as he made", was the final indictment.

[1] No 43, pp 24-5

While married to Barbara they had a large house twelve miles from Aberystwyth and a flat in Guildford and Handley began to feel the pressure of driving enormous distances commuting between the two before the M4 was built. They had three children, Patrick, Gareth and Ceris, and just when his career was taking off in a big way he suffered the tragedy of the death of Gareth at the age of 13 months from 'unexplained childhood death syndrome'.

During his time at Guildford Handley also became professor of conducting at the Royal College of Music from the mid-sixties until the summer of 1972. It began by him deputising for Sir Adrian Boult and gradually taking over as Sir Adrian relinquished his teaching. It ended in typical Handley disagreement when he challenged the non-attendance of some student players who objected to his choice of unusual repertoire. Yet those who first encountered his eye-opening performances of Bax's First Symphony or Frank Bridge's *Suite The Sea* at his RCM concerts have cause to thank him. It was not all British music and after Sibelius's *The Oceanides* at the Henry Wood Hall he observed that he liked to do Sibelius tone poems in pairs – this with *En Saga*, and *Night Ride and Sunrise* with *Tapiola*. This session was soon after he had recorded the Moeran Violin Concerto with John Georgiadis for Lyrita and he was very enthusiastic about it. An RCM proposed performance of Howells's choral work *Hymnus Paradisi* in 1972 was abandoned until a deputation of students promised Handley a full complement, which resulted in a quite remarkably intense reading of the work.

'I never expected my career to take off in quite the way it did,' he once remarked, but in the 1970s suddenly he became the conductor who appeared with the leading London orchestras when other conductors failed to appear, starting with an André Previn announced performance of *Rite of Spring*. He always said he had recorded more British music than any other and with over 160 discs, more than 90 of British repertoire and including 100 premieres, his discography is formidable and a remarkable legacy. His understanding of this repertoire was profound especially in Bax, Bantock, Vaughan Williams and Elgar. But we must not forget his achievement in the complete symphonies by Malcolm Arnold, Stanford and Robert Simpson. He recorded the whole of E. J. Moeran's orchestral music, which when Tod revived it was almost unknown. His Goossens cycle, though incomplete, included both Symphonies, but was only issued in Australia. The master of rubato in a large structure he single-handedly transformed the reception of the music of Granville Bantock in a remarkable orchestral series on Hyperion, his pioneering crowned by a complete recording of Bantock's vast setting of *Omar Khayyam* with BBC forces on Chandos. The cordiality and interest of the BBC players at those

'Omar' session at Watford was remarkable.

In 1974 Tod found himself the increasingly unsympathetic protagonist for David Bedford's *Star's End*. He had already recorded it with the Royal Philharmonic Orchestra at Barking Town Hall, featuring Mike Oldfield on guitar and bass guitar and Chris Cutler on drums. That had been in September and they were due to play again on 5 November at the Festival Hall, though in fact Mike Oldfield was replaced at the last minute by Fred Frith. I reported to my friend Edward Sargent in Philadelphia how in the green room afterwards Tod told me he thought it was rubbish ('with a repeated section – that's called form'), and from forty-five minutes of slow beating Handley had a stiff arm. 'Sir Arthur Bliss came in,' I added, 'and looked very frail. "I must see Bedford" he croaked – "what a wonderful ear". We all agreed at least on his wonderful ear but Bedford never turned up (he had taken a bow) for our comments or congratulations.'

Unhappily, the pressures of an international career resulted in the dissolution both of Handley's marriage to Barbara in the mid-1970s and his subsequent marriages to Victoria Parry-Jones and Catherine Newby (the flautist Catherine Handley).

Handley's recordings were recognised with a variety of awards, starting with a Grand Prix du Disque for a French programme with the Philharmonia Orchestra in the 1970s. He first achieved a really high profile in such awards with his recording of the Elgar Violin Concerto in 1985 with a young Nigel Kennedy. He was nominated eight times for *Gramophone* Record of the Year and was successful with the Bax Symphonies on Chandos and was twice runner-up. In 2003 he received the *Gramophons* Special Award for services to British Music. He received the BPI classical award twice and in May 2007 a lifetime achievement award at the Classical Brits. He was appointed CBE in 2004.

He appeared on the BBC's programme '*Desert Island Discs*' in November 1984, when his chosen eight records started with Schubert, Mozart and Stravinsky's *Song of the Nightingale* before ending with Bliss, Delius's *Mass of Life* and Bax's *The Garden of Fand*.

Handley was beloved of orchestral players and worked with all the major British orchestras, and with his remarkable memory for names he usually addressed everyone by their first name at sessions. He was also enthusiastic about appearing with youth orchestras, notably the National Youth Orchestra, Young Musicians Symphony Orchestra and the World Youth Orchestra. With the London Philharmonic and Royal Philharmonic he had longstanding relationships being the Associate Conductor of the LPO and conducting their

Festival Hall Malcolm Arnold memorial concert in 2004, subsequently issued on CD. With the RPO he was lifetime Associate Conductor and last appeared with them at Cadogan Hall in 2009 when, in a remarkably eloquent reading, Tasmin Little played the Delius Violin Concerto. His relationship with the Royal Liverpool Philharmonic Orchestra was also longstanding and warm, encompassing many recordings, and he was Principal Guest Conductor 1989-95. Tod also held a number of appointments abroad and he was the Principal Conductor of the Malmö Symphony Orchestra from 1985 to 1988, Principal Guest Conductor of the Melbourne Symphony from 1992 to 1995 and Chief Conductor, Western Australia Symphony Orchestra at Perth in the 1990s.

He had long wanted to record the Bax symphonies, but in the event setting them down so late in his career, during 2002 and 2003 – wonderful sessions – gave him the championship of both the BBC and Chandos, and the BBC Philharmonic, with Stephen Rinker as his sympathetic engineer. It proved to be a blessing in disguise, for the remarkable readings he obtained in the cycle for Chandos not only found Tod at the peak of his powers but his audience for the issued set already attuned to respond to what was soon perceived as a classic of recorded music.

Handley's career in his later years was undermined by his poor health, and a taxi accident in Munich left him walking with two sticks. He was in Munich to record a complete *Village Romeo and Juliet* which he completed, and it was broadcast in Germany but is still unheard here – can any reader report on it? His health was set on a downward spiral just at the moment of his greatest artistic triumphs – his boxed set of Bax Symphonies and his recording of Bantock's monumental *Omar Khayyam*, both for Chandos. In 2007 he was announced to conduct Bax's First Symphony with the Philharmonia at the Three Choirs Festival at Gloucester. The rehearsal was in London, at Henry Wood Hall, and I went along and was treated to a wonderful demonstration of Vernon Handley at his peak as he taught the orchestra Bax's to them unfamiliar idiom. However the concert was not to be, for at the morning rehearsal at Gloucester he was taken ill again and the Bax was not played.

Handley's life was not all centred on music. He was a remarkable carpenter, for his second marriage even making his own furniture. He was a gardener, too, with an enthusiasm for old English roses. But over and above these was his passion for bird watching and the photography of birds at which he was remarkably skilled. When he found a soul-mate interested in one of these areas Tod could be remarkably generous, on one occasion giving a friend a camera, another a bale of Donegal tweed.

At the rehearsal for his last appearance with the RPO, at London's Cadogan

Hall – with Tasmin Little in a perfect reading of Delius's Violin Concerto – a remarkable thing happened. Tod came on to the platform, walking very slowly with his two sticks. He got to the rostrum, hung his sticks on the rail and picked up the baton – and suddenly, standing unaided, he was the old Tod again, all traces of infirmity seeming to fall away as he conducted. He died suddenly at Skenfrith, Gwent, on 10 September 2008.

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RICHARD HICKOX
(5 March 1948 - 23 November 2008)

Less than three months after the death of Vernon Handley, the shocking early death of our Vice President, the conductor Richard Hickox, on 23 November, at the age of 60, came as a tragic bolt from the blue for all music lovers. It was especially sad for those who had been at his visionary direction of Vaughan Williams's *Dona Nobis Pacem* and Fourth Symphony at the Royal Festival Hall on 6 November, readings of disturbing elemental power – I certainly have never heard the choral work given such impact. It was a fitting climax to his year-long South Bank Vaughan Williams Festival and, as we now realise, a lifetime's inspired championship of the music of RVW.

Richard Hickox 1948-2008

Richard Sidney Hickox was born at Stokenchurch, Bucks, on 5 March 1948. After the

Royal Grammar School, High Wycombe, he became an organ scholar at Cambridge and faced with the difficult task of breaking into the profession as a conductor he did so by establishing his own performing groups – the City of London Sinfonia and the Richard Hickox Orchestra and literally grew with them. He soon became the Organist and Master of Music at St Margaret's Westminster and after a few years Chorus Master and Music Director of the London Symphony Chorus. Thus within five years of leaving university he had established a solid base in London for his increasingly wide-ranging musical activities. Later, with the violinist Simon Standage, he launched Collegium 90 which added a Baroque stream to his music making.

Early in his conducting career Hickox was soon established as a significant choral conductor and was director of various festivals, including Wooburn, St Endellion, Christ Church Spitalfields, Truro, the Chester Summer Festival and the City of London, while also appearing frequently at the Three Choirs where he was very warmly regarded. Thus he was not a London-based conductor and had appointments across the country including the Northern Sinfonia and the BBC National Orchestra of Wales. Within three years of launching his career he started appearing at the Proms (in 1973) and conducted most of the BBC and the major British orchestras. For 23 years he was Associate Conductor of the London Symphony Orchestra. Although he came to have a reputation for his readings of Vaughan Williams and a wide spread of RVW's composer contemporaries – including the Berkeleys, Britten, Bridge, Delius, Finzi, Grainger, Howells, Ireland, Moeran, Parry, Sullivan, Walton - he was in no way typecast as a British music specialist. Equally vital were his extensive forays into Baroque music, Haydn and Hummel's masses, a Beethoven symphony cycle, and a large and growing operatic repertoire. I have fond memories of his reading of the Cesar Franck Symphony at the Proms a few years ago; it was typical that he would espouse such no longer fashionable repertoire and bring such commitment and understanding to it. When the American Elinor Remick Warrren's splendid choral work *The Legend of King Arthur* appeared at the Three Choirs, Richard conducted. A particularly warm recording session at which I was present was when composer John Veale and his family were present for Lydia Mordkovitch's recording of Veale's Violin Concerto at Blackheath, composer and conductor hitting it off immediately.

His overseas appointments included the Dutch Radio Orchestra, San Diego Symphony, Oslo and Stockholm Philharmonics, and a range of American orchestras. A huge added dimension came when he developed his interest in opera – appearing at the English National Opera, Opera North, Covent Garden, and the Spoleto Festival in Italy, and while admired for his

Britten, and for his revivals of Vaughan Williams's *Sir John in Love* and *Pilgrim's Progress*, he was in no way restricted to British operas, his repertoire including Vivaldi, Handel, Mozart, Offenbach, Janacek and a notable success with Menotti's *The Consul*. These found a wide audience in his Chandos recordings and led to his appointment as Music Director of Opera Australia in Sydney; he also appeared at the Melbourne Victoria Arts Centre. This must have been a huge strain because he was then travelling regularly to Australia, yet despite this demanding programme down under he seemed to be constantly appearing in the UK, still looking relaxed and smiling.

Hickox's relationship with his record company, Chandos, played a huge part in the fortunes of both participants. Contracted to make nine recordings a year, from their first project in 1988 they actually made getting on for 300 releases, many of them multi-disc works, including operas and major choral scores. On disc Hickox was enormously successful, a combination of his careful preparation, the best performers and a relationship with Chandos over sound that produced superb results. His prize-winning recording of the complete original version of Vaughan Williams's *A London Symphony* is one of recordings' great milestones and was elected by *Gramophone* magazine Record of the Year and Best Orchestral Disc in 2001. It was but the peak of a superb catalogue of British music on Chandos including symphonic cycles of Alwyn, Elgar, Rubbra, Tippett and Vaughan Williams. He was taken ill during the recording of Holst's Choral Symphony in Swansea which he did not live to complete. It was to have been part of a continuing Holst cycle of which the ballets *The Lure, The Morning of the Year* and *The Golden Goose* have already been issued to predictably warm reviews. His last Chandos recording comes from Australia and should be available by the time this appears, and is the first of what was to have been a Goossens cycle with the Melbourne Symphony Orchestra, coupling the First Symphony with the previously unrecorded *Phantasy* Piano Concerto.

I did not know Richard well, but was acquainted with him over the years, most notably over his direction of the recordings the Dyson Trust sponsored of the major works of Sir George Dyson. When we came to consider the huge choral work, *Quo Vadis*, recorded with great success with top-line soloists in the Brangwyn Hall, Swansea, we were faced with no helpful history of performance and a score that was the least clear of any previous Dyson score. We both set out on a major project about which we were initially a little unsure. The way Richard brought it together and created in the studio the inspiring reading that he did was an object lesson in how these things should be done. In the studio his combination of good humour and a gentle

but relentless progress with the job in hand ensured he got through a huge programme.

Brian Couzens of Chandos sent this tribute: 'It was always a pleasure to work with Richard; he was so professional and well organised. One of the best things I ever did was to sign him exclusively. He was always loyal to Chandos and we made over 280 recordings with him over 20 years, which was an amazing achievement. But there was so much more he wanted to do. He will be greatly missed by Chandos and the whole classical world.'

As a Delian it was for his remarkable performances of the choral repertoire that we perhaps most revered Hickox as a conductor, and he was the pre-eminent conductor of *A Mass of Life* of his generation – who can forget his eloquent performances of this epic score at St Paul's Cathedral and the Three Choirs at Gloucester? Fortunately, for Chandos he recorded the major choral works, coupling *Sea Drift*, *Songs of Farewell* and *Songs of Sunset* on one disc and *A Mass of Life* and the *Requiem* on another set. He had previously recorded *Sea Drift* and *Appalachia* for Argo when John Shirley Quirk was his soloist. In fact that recording had a fairly muted reception, not because of any limitations in the forces or the performance but because of limitations imposed by the LP medium. In fact Hickox always went for the best possible soloists and his choice of Bryn Terfel for his second recording of *Sea Drift* played a clinching role in the success of the enterprise. The fact that he very successfully recorded *Fennimore and Gerda* with Danish forces leaves us wondering what he might have brought to Delius's operas on the stage, seeing his recent success with Vaughan Williams.

Inevitably with such a busy figure, taken from us in his very active prime, he leaves an enormous gap, with so many projects suddenly having to be rearranged. Among these is the Royal Opera's production of the Britten version of Gay's *Beggar's Opera,* but perhaps the most significant is his scheduled recording of Sullivan's opera *Ivanhoe*, now being taken over by David Lloyd-Jones. Sadly his request to me to choose a Stanford opera he might consider for revival will now never come to fruition. He was appointed CBE in 2002.

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PROFESSOR NORMAN CUSACK
(1922-2008)

Professor Norman Cusack 1922-2008
© Julian Cusack

Professor Norman Cusack died on 27 October 2008 at home in Norwich, aged 86. He will be known to some members as the author of the poem 'At Grez-sur-Loing', written after a visit to Delius's home. Professor Cusack had a long and successful academic career as an experimental physicist, culminating in a term as pro vice chancellor of the University of East Anglia. He was also a keen amateur pianist and had an extensive knowledge of classical music and a particular love for English composers such as Elgar, Delius and Britten. He is survived by his wife Ruth and three sons.

Julian Cusack

HENRY GILES
(1935 – 2008)

Henry was born in Orpington in Kent, attended the Central School of Art in London and held degrees in both Fine Art and Architecture. He taught Interior Design in Leeds until his retirement. He then moved to Bournemouth where he died on 30 December 2008.

Henry led a full and active life. In the early sixties he spent time in India with the Maharishi Mahesh Yogi and trained to be a teacher of Transcendental Meditation. One of his great passions was music and he was an active member of the Delius Society. He was also a very accomplished water-colour painter, a tai-chi practitioner, for over twenty years a member of the Edward

Carpenter Community, and he also regularly took part in Landmark Education courses and seminars.

Henry was loved by many for his extraordinary sensitivity, vibrant enthusiasm, wit, wisdom and child-like sense of fun. He will be greatly missed. A celebration of his life was held on 29 March at Hengistbury Head, the cliffs near Bournemouth.

Patrick Sandford.

JOAN WHITE

Members will be sad to hear of the recent death of our member Joan White. Joan's husband John, like her a founder member of The Delius Society writes to remind us that: "It was Joan who persuaded me to join the society in 1962. We were joint founder members and at one time I had all Roland's duplicated letters and all the early Newsletters and these I gave to the society some years ago. At the Holborn meetings she was always anxious to help in any way she could and when I became Newsletter Editor she assisted me with the infuriating duplicating machine and the whole family would fold the copies and put them in the envelopes.

"Joan typed the articles I wrote for the *Journal*, even the one on Nietzsche that appeared in the last *Journal*. Neither of us knew how ill she was and she was determined to complete it. I owe her more than I can say and in so many ways."

VERNON HANDLEY AND DELIUS

A discographical appreciation

Robert Mattew-Walker

Vernon Handley
© Lewis Foreman

It was indeed a melancholy experience to learn of the deaths, within a few months of each other, of Vernon (Tod) Handley and Richard Hickox – both Vice Presidents of the Delius Society – two British conductors whose championship of the music of their native land has placed them forever, through the permanence of their recordings, in the debt of all music-lovers, and not just within these shores.

The year of their deaths coincided with the 50th anniversary of that of Ralph Vaughan Williams. Both conductors recorded complete sets of his nine symphonies, alongside many other works by him, but whereas not a day passes over the earth that does not see a performance somewere of one of RVW's major works, in the case of Delius – although, of course, we must recognise that his output was by no means as extensive as that of the younger man – we have to lobby continually for a fairer hearing of the Yorkshireman's works.

In this regard, championship by established conductors will continue to play no small part, yet the ending of the recreative lives of Tod Handley and Richard Hickox at least enables us to examine their recorded legacies – certainly in our specialist case of the music of Delius – in full, to the point where their individual qualities can be fully appreciated, to the benefit of all music-lovers whose interest takes them into the unique world of an undoubtedly great and utterly original composer.

Although Delius's output includes about half-a-dozen works for the recital room, it is his music for the concert hall and opera house which forms the twin peaks of his achievement. For Tod Handley, the concert hall was *his* major field of operations, and even within that, his mastery of music for orchestra alone, outside of choral music, showed him at his finest.

Tod's commercially-issued recordings of the music of Delius cover no fewer than 22 items. Apart from concert versions of excerpts from Delius's operas (in Tod's discography amounting to three pieces) and the first complete recording of the incidental music to *Hassan,* out of the remaining 18 items recorded by him, none is a choral – nor, indeed, vocal – concert piece. Thus it is that we do not possess recordings by Tod of, say, *Appalachia, Sea Drift* or *A Mass of Life* – to take some major examples of the choral works at random – with the result that his recorded legacy concentrates almost exclusively on Delius's purely orchestral music.

Such omissions are not so much to be regretted, for Tod's command of the orchestra, and his extraordinarily apt gift of being able to keep the inherent pulse of a work going even in the quietest and slowest passages, meant that no performance by him was ever in danger of losing that inner momentum which is the mark of the genuine life of the work in question.

With the music of Delius, such a characteristic is an essential requirement for any conductor – indeed, in some respects, I would regard it as being the most important of all. It is one thing to be able to balance an orchestra's instrumentation, to bring out this or that melodic line or colouration, but quite another to ensure such revelations are not set at naught by the inability of the music to move forwards. Clearly, this does not mean the possession of a sense of momentum which rides roughshod over incidental beauties, for – considering the titles of some of Delius's most evocative scores – such as *In a Summer Garden, On hearing the first cuckoo in Spring, Summer Evening,* and so on – a sense of atmosphere is an essential ingredient in giving at least an adequate reading of the music. But there have been performances (some permanently committed to disc) wherein the more superficial elements of colour have caused the music's deeper qualities to become submerged; such a comment could never be applied to one of Tod's recordings.

His Delius discography falls into three parts, as it were: recordings of three solo concertos (plus two other works for violin and orchestra), of music for orchestra, and of music for the theatre. The three concertos are those for piano (with Piers Lane – the 1907 version), for violin (with Ralph Holmes, who also plays the Suite and *Légende* for violin and orchestra) and for cello (with Julian Lloyd Webber).

The knowledgeable Delian knows full well that none of the composer's four concertos conform to what might be termed traditional structures (apart from the first version of the Piano Concerto, the first to be written – the final 1907 version rewrites the work as a single-movement structure); and that (as Deryck Cooke pointed out in his seminal 1962 essay 'Delius and Form') the 'form' – more properly, the organic structural bases on which each individual Concerto is based – needs careful and deep awareness from both soloist and conductor in performance, through which the inherent nature of the work overall is revealed. I have no hesitation in saying that, in each of Tod's recordings as partner to the three soloists involved, he exhibits that awareness – and, crucially, the technical ability to bring that inherent nature to the listener – in a manner that no other commercially-issued recording of these works approaches, and certainly does not surpass. The most difficult of these three works, the least well-known, is the Cello Concerto – in fact, it was the last of Delius's four concertos to be written. Tod's RCA recording of this work with Julian Lloyd Webber demonstrates his qualities to perfection. It was released in 1987, soon after the recording was made, and followed a series of live concert performances by soloist and conductor, both of whom therefore came to the sessions fully prepared for the task in hand. It shows. The extraordinarily original nature of the writing makes it extremely difficult for the soloist's line to blend and coalesce with that of the orchestra, which, for long stretches in the work, fulfils the function of a scarcely-moving background, against which the delineating foreground of the cellist's narrative takes place. In this performance, more than in any other on record, Tod not only follows Julian like a cat, but also provides the twin essentials of keeping the 'scarcely-moving background' in a forward momentum (no matter how temporarily slow the underlying pulse may be) and of conveying that to the orchestra, thereby providing essential support for the soloist. The result is superb. Julian Lloyd Webber has been asked a number of times by other companies to re-record the Concerto in the intervening 21 years, but he has always turned the offers down; he does not think that he could give a finer performance than the one on this record, and regards Tod's contribution as incomparable. I agree.

Much the same comment could be made with regard to Piers Lane's EMI account of the Piano Concerto. Here, the recorded competition is much greater, certainly the conductor's role, from Beecham and Constant Lambert onward. I used to have the 78s of each of those immediate post-war HMV sets, and plumb near wore both of them out. The really difficult part for the conductor, in all three concertos, is to set the opening tempo at a speed into which the soloist has to fit perfectly (as Cooke's analysis demonstrated in the case of the

Violin Concerto); in the performance by Piers Lane and Tod Handley I have never, in this work, heard such a thrilling and uplifting, musical marriage as they exhibit (Betty Humby-Beecham and Moiseiwitsch, the respective soloists in those early recordings, both take a little while to adjust and settle down). For Tod and Piers, the pulses of the orchestra and of the first entry of the piano fit like a glove with the result that the music possesses, from the start, an irresistible organic sweep that carries all before it, and throughout this performance Tod exhibits those masterly qualities that Julian identified in the recording of the Cello Concerto. Equally true to the music is the first of Tod's Delius concerto recordings to be made – the Violin Concerto (plus the other works for violin and orchestra) with the lamented Ralph Holmes as soloist. Ralph died not long after this record was first released, and the absence of the soloist from the concert scene meant that the record could not be promoted to anything like the extent one would have hoped. Consequently, it has tended to be overlooked, but – if one listens to it with the score in hand (and, better still, after having absorbed Deryck Cooke's analysis), then Tod's unobtrusive control of the score become indisputably apparent.

Turning to the purely orchestral legacy of Tod's Delius discography, one again finds it forming two columns: the larger works, and the much shorter ones – 'miniatures' or 'lollipops', as Beecham was wont, in the latter instance, to call them. Personally, I don't much like either noun, each of which has tended to become sanctioned by long usage. Although Tod was obliged to use three different orchestras in his concerto recordings (for three different labels, recorded over a ten-year period), for his other orchestral recordings (for EMI and Chandos, made over twenty years), he used three other orchestras – the LPO, the Hallé and Ulster – yet, and this is not being wise after the event, he was able to bring those qualities we have identified above to these quite different bodies of musicians.

Nor was Tod confined to the more well-known works, and I have to say that – Beecham notwithstanding – on balance his recordings of *Eventyr* and of the *North Country Sketches* reveal the majesty of these extraordinary scores with a depth of perception – regarding harmonic movement, structural subtleties and overall grasp of the originalities of their form - which is wholly exceptional. It is certainly true that other conductors may have phrased this or that passage with somewhat greater felicitousness, or have brought out tiny aspects which Tod has not, but in terms of revealing the underlying strength of these works he is virtually beyond compare, in a manner that, through performance alone, analysis on paper cannot match. Another important performance of a major orchestral work is that of *Brigg Fair* – too often sacrificed tonally on the altar

of being a musical travelogue – wherein the subtleties of Tod's grasp of the form raise this masterpiece to a higher level than that which we customarily encounter.

I have tended to concentrate thus far on the one element in Tod's performances of Delius's larger works that I regard as being the most significant, but let no-one imagine that he lacked either sensitivity or the ability to elicit beautifully phrased and balanced accounts, especially in the shorter works. Tod made two recordings of *On hearing the first cuckoo in Spring,* as he did of *Summer Night on the River,* with the LPO for EMI and (later) Chandos. In a memorable phrase, one critic described his EMI account of *the first cuckoo* as being 'luxuriantly expansive', and it most certainly is, without at any time compromising the underlying structure; here is a view of the work which spreads the panorama of the background across a wider picture, into which the 'messenger of spring' eventually fits perfectly. I slightly prefer this reading to the later Chandos one, but there is little in it, and the Chandos digital recording is certainly more luxuriant. I also like very much Tod's handling of the final pages, as we reluctantly take our leave of the vista previously set out before us. Please also do not overlook Tod's masterly handling of the *Irmelin* prelude – always a difficult work to bring off satisfactorily, and very rarely heard.

Tod's largest Delius recording is the EMI set of the complete *Hassan* music, made with the Bournemouth Sinfonietta and Chorus, with Martyn Hill the tenor soloist. In this very important recording, Tod's view of this music relates each item admirably to the unfolding drama in a way that a purely orchestral concert selection cannot hope to convey. It may be thought that a certain amount of incidental 'beauty' is sacrificed thereby, but I cannot entirely agree, for the gains in hearing this last major theatrical score of Delius's complete bring us closer to what was surely the composer's original intention of remaining true to himself at the same time as creating a sound-world set far from Europe (no unique event for the cosmopolitan Delius) that mirrors and supports the essence of the play itself without becoming a piece of merely fashionable historical interest from the early 1920s – which the superficial observer would set alongside the contemporaneous excavations at Luxor and Karnak, Rudolph Valentino in *The Sheikh* or Sigmund Romberg's *The Desert Song.* In Tod's hands, Delius's score for *Hassan* as a totality takes on a permanent life of its own, placing us, the recipients of this masterly conductor's art, forever in his debt.

RICHARD HICKOX

An Appreciation

Richard Hickox
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Richard Hickox was a larger-than-life character – physically big, with a huge smile, a warm heart and a deep feeling for all the music he conducted – who had a great gift for making music interesting, and whose concerts were never boring. Others have written about his career, his achievements and his amazing advocacy for English music – but it was, of course, his performances and the preparation for them that were the real test of his stature as a musician.

He was without doubt one of the finest two or three chorus trainers this country has ever seen. He had his own professional (or semi-professional) small choirs – the Richard Hickox Singers, the St Margaret's Singers and the Collegium 90 Chorus, but he was equally happy with the amateurs – who are one of the glories of music in England – the Wooburn Singers (his very first choir), the 80 or so of the St Endellion Festival Chorus or the 160-strong London Symphony Chorus. What utterly thrilling sounds he produced with the latter in the really big choral works! He loved (or, very occasionally, convinced himself that he loved) almost everything that he conducted – and so if sometimes a chorus he was working with were less than enthusiastic about a particular piece, after a couple of rehearsals they were always 'eating out of his hand'. That happened at the Three Choirs Festivals in Gloucester with Act 1 of *Parsifal* in 1998, and Delius's *A Mass of Life* in 2001. The music of both was completely strange to probably 90% of the Chorus – and neither had any of the soloists sung, nor had Richard

ever conducted, the Wagner before. There was no doubt, however, in the minds of the organisers that he would 'bring it off' and (the notorious Three Choirs problem of inadequate final rehearsal time notwithstanding) indeed he did. In *The Church Times* Roddy Dunnett said of the Wagner "There was an expressive and intimate performance of the slow-unfolding first act … masterfully conducted by Richard Hickox". About the Delius, *The Independent* said "Richard Hickox's firm belief in this headstrong hymn to nature galvanised this year's Three Choirs Festival performance. Adopting a brisk pace, he caught the essential drama and concentrated on the work's potent mixture of strength and melting beauty"

His standards were hugely high – and he would rehearse, his energy never flagging, until either he was completely satisfied or at least he knew that the performers had reached the cusp of their collective ability. He could spend up to a quarter of an hour on the opening bars of *Belshazzar's Feast*, the first couple of phrases of a Bach chorale or the *ppp-p* "Kyrie eleison, Holy Mary pray for him" passage at the beginning of *Gerontius* – and by the end he had the chorus totally in control of their voices and emotions; how long a conductor continues trying to perfect a particular passage is always a matter of fine balance, but Richard instinctively knew how far he could go. Exactly the same was true, of course, of his relationship with his soloists, whether on the concert platform or in the opera house.

Musicians all seem to agree that if one comes out of a rehearsal or a performance feeling happier, mentally sharpened and even physically a little fitter than when one went in, it must have been a good one. I first sang with Richard some 30 years ago in a *B minor Mass* at the St Endellion Easter Festival, and I shall never forget the sheer exhilaration and pleasure of that experience – indeed, rarely (except after the very occasional particularly fraught one) have I gone away from one of his rehearsals feeling that it had been a waste of time or that nothing had been achieved – far from it. It was his care for detail in relation to the bigger picture that always struck one – doing Handel's *Dixit Dominus,* people would go around after the rehearsal saying "Dixit" to each other, with the "t" at the end at precisely the right moment! That depended, of course, on everyone really watching him – and one of his (sometimes often repeated) cries in rehearsal was "Look at me – I must see the whites of your eyes!" That meant that the chorus really had to know the music – not perhaps by heart, but so well that they never, never sang with their heads in their scores. Indeed, one of his maxims was that the chorus – and even the soloists too! – should know exactly what they were singing about. Again, although his own vocal compass was an uncertain five or six notes somewhere around middle C, he

was more than capable of illustrating to the chorus how he wanted something sung. Working with him was such a personal experience that – even if he didn't actually know who you were – you soon felt that he had become a friend for life.

Similarly, he had a real ability to get the best out of an orchestra – particularly a marvellous one like the Philharmonia, with whom he had a very special relationship. Professional orchestral players are, justifiably, a critical lot, but one almost invariably got the feeling that all those with whom Richard worked were genuinely with, rather than against, him, and not just sitting there bowing or blowing away. He was marvellous at getting exactly the right balance between the instruments in the orchestra, whether he was doing Bach or Richard Strauss.

Sometimes his passionate feelings for the music would allow him to 'milk' a particularly emotional piece or 'purple passage', or hold on to a huge climax – as an example, in his recordings of *Sea Drift* at "You must know who I am, my love" – for what seems an absolute age. When he did that, on the one hand he seemed to have overdone it and compromised the overall 'feel' or shape of the work, but on the other to have been marvellously daring in making the utmost of a truly emotional moment. Food for thought after the performance!

After his family and music, his other great love was Cornwall – and particularly surfing on Polzeath beach! Indeed, it was his spiritual home, and happily he has been buried at St Endellion, where, in the church there, he was perhaps most truly in his element.

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SONGS OF FAREWELL

A MUSICAL ANALYSIS

Paul Guinery

[References are to bar numbers as indicated in the current Boosey & Hawkes edition of the full score, edited by Eric Fenby and originally published by Hawkes & Son in 1931; subsequently (1988) revised and prepared for publication by Robert Threlfall as volume 13a of the Collected Works. Timings in brackets refer to the 1981 Unicorn-Kanchana recording conducted by Eric Fenby. Whilst preparing that recording, EF added "a few extra dynamic and instrumental shadings to the score" and most of these have been incorporated into the current full score – see the Editorial Report for further details.]

The scoring of this valedictory work is large but not profligate: mixed double-chorus; 2 flutes; 2 oboes; cor anglais; 2 clarinets; bass clarinet; 3 bassoons; double bassoon; 4 horns; 3 trumpets; 3 tenor trombones; tuba; timpani; cymbal (*ad lib*); harp; strings.

Structurally, the five Whitman passages selected inspire musical settings of roughly equal duration, the exception being the fourth *(Joy, shipmate, joy!)* which is briefer than its companions, though note how Delius requests that it follow straight on from the 3rd movement.

It's perhaps obvious, but still worth saying, that the *Songs of Farewell* are a distillation of Delius's mature technique and style. In many ways this is one of the most 'concentrated' Delian experiences you're likely to encounter. The whole work lasts barely twenty minutes and there's no place for any potential self-indulgence or needless expansion. I would suggest that in these 263 bars there's something to represent the mature Delius in all his varied moods.

I'd like to make a few general comments on the choral writing which seem to me to hold good for most of the score. Typically, the individual vocal parts are often highly chromatic, twisting and turning around the stave to follow constantly shifting harmonies which rarely settle in one key for long. That's not to say there aren't 'key-centres': the five individual movements do have them, they're all in the major and they are, respectively: D, C, C (though ending in B flat), F and D. All 'clean-cut' keys in the harmonic spectrum, well suited, for those who are attuned to the 'colours' of different keys, to the open horizons of a seascape.

As we know from Fenby's detailed account of 'how he worked' in *Delius as I knew him* (see Part Two and the Appendix) the compositional process was very much harmony-led. But I find that compared to, say, *A Mass of Life* or *Sea Drift*, the melodic lines of the choral writing in *Songs of Farewell* are less angular and more 'grateful' to sing. Delius's assumption elsewhere that the average choral singer has the technique of a virtuoso woodwind instrumentalist, is notoriously cavalier but here the vocal demands are far more practical with fewer of those awkward leaps and bounds that strike terror into the hearts (and lungs) of choral societies. However, when it comes to high-pitched notes, Delius still stretches the singer considerably and I'll have more to say about that later.

Another general observation: whereas in other choral works Delius often treats the voices as an independent 'group' which has to fend for itself, in *Songs of Farewell* it's the rule rather than the exception that he supports the voices by doubling most of their lines in the orchestra. An examination of the very opening of the work will show this: in bar 1, the 2nd sopranos are doubled by 1st clarinet (with a passing note) and then by 1st violins; 1st altos by 1st horn and then by 2nd violins; 2nd tenors by violas; and the slightly nerve-wracking entry on a B flat for 2nd basses by second horn and then cellos. So in this first choral phrase up to bar 15 *(How sweet the silent backward tracings…)* the singers can always sense their lines being shadowed somewhere in the orchestral texture around them. A further glance at the full score for the next choral entry at bar 17 (*The meditation of old times resumed…)* will indicate again how the eight-part choral texture is doubled in the divided string parts. In scores such as *Sea Drift* or *A Mass of Life* there are indeed also doublings but nowhere near as consistently. Of course in *Songs of Farewell* there are moments in the score when the voices do 'stand alone' (the choral passage near the start of the 3rd movement, bars 111-121, is an obvious example); but my point is, that it's not typical of *Songs of Farewell*.

One last general observation concerns the treatment of the text. In my analysis of *Sea Drift* (DSJ 139, pp 41-42) I mentioned that Delius often superimposes different words of the text in different voice-parts, with linguistically challenging results. We virtually never find that in *Songs of Farewell* except for a couple of bars right at the start where staggered entries by 1st sopranos, 2nd altos, 1st tenors and 1st basses lead to a fine old Tower of Babel in bar 7 with "*backward*"; "*as in*"; "*silent*"; "(wand)*erings*"; and "*tracings*" all being heard (or rather, not heard) simultaneously! But this sort of textual overlap is very much the exception. The choral writing is typically homophonic rather than polyphonic (i.e the different voice-parts move

ex. 1
Ob 1
mp
ex. 2
pizz.
arco
Vln 1
Vln 2
f
etc.
ex. 3
cellos
espr.
etc.
ex. 4
(at pitch)
Hmo 1&3
pp
ex. 5
cellos
p
ex. 6
strings
p
ex. 7
cellos
x3
p

together as a rhythmic entity, rather than against each other in counterpoint) – and that's another significant characteristic of this particular score.

I *How sweet the silent backward tracings!*

This opening movement, the only one of the five which was drafted by the composer himself in full score, begins *quieto, molto tranquillo* and though we might have expected some sort of orchestral prelude setting up that mood, we're actually plunged straight into the text with the entry of one-half of the double chorus on the third beat of bar one; Delius has packed his bags and is anxious to be off. Structurally we can identify two parts to the movement: bars 1-32 being a kind of general 'invocation to memory' and bars 33 (2'15") onwards a more specific 'remembrance of things past.' We're only four bars into the score when we hear (on 1st oboe, subsequently picked up by other woodwind) one of Delius's best known calling-cards: the rising triplet figure leading to a longer note value and then falling away (ex.1) (0'13") – a thumbprint found time and again in Delius's scores.

Though the orchestra were denied an opportunity to paint a mood at the beginning of the movement, they have a couple of memorable chances to do so now, in D major-centred musings between interjections of the choir. From bars 12-17 (0'47"), as the choir just softly breathes the word "*dreams*", flutes cascade gently down over a bed of hushed strings and quietly pulsing horns; and then from bars 27-32 (1'51") (in an even more magical moment) muted 1st and 2nd horns perform similar arabesques against a counter-melody (marked "echo") for the 3rd horn. And whilst on the subject of sheer beauty of sound, how deftly Delius colours the word "*voyage*" (bar 25) (1'42"), woodwind and harp arpeggios sketching an augmented chord in the harmony that's pregnant with expectation.

As for the two choral interjections, they're fuelled by shifting, complex chromaticism. With reference to what I hinted at earlier about Delius's high-pitched vocal lines, here he is asking the 1st sopranos to reach up to a high G natural immediately they enter in bar 5; later, in bar 23, a high A sharp looms and there neither the 2nd sopranos nor 1st tenors will be let off, as they need to find high G sharps at the same time. Further vocal mountaineering is yet to come.

The second part of this movement has some beautifully poignant lines from Whitman evoking the sights and hues of Nature to which Delius, one of the supreme painters of orchestral colours, responds with the finest mixtures from his palette. Here are some highlights: the *più animato* rustling of orchard

blossoms in strings and clarinets (bar 33 *et seq*.) (2'15"); the cool of early morning, captured in an unexpected C major harmony with an added sixth at the word "*freshness*" breezing through the texture (bar 41) (2'48"); the golden, hazy sun of late afternoon in a suddenly radiant *largamente* A major (bar 43) (2'56") with a memorable melodic tag to it (ex.2) that catches Delius's fancy for several more pages. The music peaks to a *fortissimo* (bar 50) (3'24") and then is over all too soon, abruptly deflating (a Delian characteristic) during Whitman's final image of purple and white lilac. Delius colours this in successive bars with woodwind arpeggios, upwardly mobile figurations for violins and violas, and a harp whole-tone scale. The movement then falls to rest on a D major chord, richly burnished by full but very quiet brass, 2nd trumpet and 1st trombone just smudging the harmony with the sixth of the scale.

II *I stand as on some mighty eagle's beak*

The *lento molto* introduction (bars 60-70) already existed from the early 1920s, but unorchestrated and in short score; Fenby implies that this was the only movement that Delius allowed him to continue drafting in that form. The whole movement is a seascape with a wide horizon, evoked initially by a healthily diatonic C major. Cellos, *espressivo*, suggest the swell of the sea in a broad, arching theme (ex.3), soon reinforced by 1st and 2nd bassoons under a sustained halo of slow-moving string chords. Another curving motif, this time from 1st and 3rd horns, is heard in bars 69 and 70 (ex.4) (1'17") and will be of paramount importance – Delius wanted it to "run through the movement" – and so it does: on 1st clarinet (bar 72 *et seq*.); on violas and on 1st and 2nd bassoons, (bar 75); on 1st and 3rd horns again (bar 78); high up in octaves on divided 1st violins (bar 81) – and so on. This theme can be found in the Prelude to Act 5 of the music for *Hassan* which Delius was working on when he first sketched parts of the *Songs of Farewell*.

Nostalgia for the Past, so touchingly explored in the 1st movement, is now over and done with. The choir contemplates the limitless horizon with the wild, restless sea "*seeking the shores forever*". The voice-parts are now less chromatic and divide less often (they can be comfortably notated on four staves rather than the previous eight) and the textures are virtually always homophonic.

Subtleties of orchestration abound. For example, Delius colours the 1st clarinet versions of ex.4 (bars 71-74) (1'37") with little touches of flute to (quote) "suggest the tints of white on the crests of the waves"; the "rolling of

the sea" he evokes with a simple *ostinato* figuration of C sharp to C natural, swinging back and forth on 1st bassoon and violas (bars 78-81) (2'22") at the words "*nothing but sea and sky*"; the stirrings of the ocean rise from the depths down on 3rd bassoon, double bassoon, cellos and double basses (bar 81); a *sforzando* D sharp on all three trumpets (bar 83) at the word "*foam*" gives "a touch of fire to the colouring"; as does a similar effect for the phrase "*wild unrest*" (bar 85) from three horns ("stopped" by the right hand placed into the bell of the instrument to give a metallic "buzz" to the note). The timpani play for the first time in the work (in bars 85 and 89) (they are *tacet* in the 1st movement), all the more effective for being held in reserve.

The movement reaches a climax of spray and spume ("*the snowy curling caps, that inbound urge and urge of waves*") at bar 88 (3'18") with ex.4 thundering out *marcato ma espressivo* on all four horns, navigating through choppy seas (lower strings) and with a gale blowing (woodwind and upper strings). But, typically for Delius, all passion is soon spent and three bars later the calm of C major has been restored (*più tranquillo)* (3'34") with the initial metre of eight crotchets to the bar returning and ex.3 heard again serenely in cellos and in 1st and 2nd bassoons (bar 93) (3'55"). Note how this time Delius flattens the E natural in the second bar of ex.3 to an E flat, a nice touch. Ex.4 returns softly in divided 1st violins at bar 96 and is echoed by clarinets and bassoons *molto espressivo* as the music comes to rest on an added 6th C major chord.

III *Passage to you! O secret of the earth and sky!*

As with the previous movement, this opens with a short orchestral prelude of some dozen bars, *andante tranquillo*. Personally I hear echoes of Vaughan Williams in the modal-sounding triads on divided strings, with some unexpected harmonies for Delius, particularly in the clash in bar 102 (0'21") between the G flat in cellos and double basses and the B flat major triad above. But as the harmonies effect a more characteristic transposition into B major around bar 107 we're on more familiar territory. Three of the horns help to ease us round another corner into a fresh key at bar 111 where the tempo gathers itself into a steady three-in-a-bar for the first choral entry *(Passage to you!)* The key-centre is C major, held over from the previous movement, and the cellos once again have a 'wavy' theme (ex.5) (1'11") which is yet another variant on a water motif. Above it, the chorus establish a rhythmic pattern that permeates this central choral section – I show it (as ex.6) when it appears a little later, richly harmonised in the strings at bar 122 (1'40").

The brass add colour to a more virile reference to "*you strong mountains of*

my land!" (bars 128-131) (1'55") as the music takes on the feel of another *Dance Rhapsody*. Again there's some fascinating word-painting in the orchestration: "*rain and snows*" are suggested by little pattering rhythmic figurations in the woodwind (bar 137 *et seq.*) (2'21").

Then comes a new tone of voice as Whitman evokes the planets and the stars; Delius responds (bar 145 onwards) (2'43") with divided string *tremolandi*, sustained woodwind, and punctuation from splashes of harp. The tempo pushes on as the voices mount in near hysteria *(The blood burns in my veins!)* and Delius reins the music in abruptly with three bars of *allargando* at the culminating cry of "*Away O soul, hoist instantly the anchor!*" (bar 157) (3'06"). The full brass have been kept in reserve in the previous ten bars but now Delius unleashes them for this climactic moment. (The cymbal clash on the second beat of bar 157 was apparently added by Fenby when preparing his 1981 recording; colourful as it is, it's the only time the cymbal is called for and for that reason is marked optional. As mentioned above, it's one of several minor revisions of dynamics and instrumentation Fenby made; another, incidentally, is the little harp chord that punctuates the very first beat of the whole work.) The sopranos are taken up to a top C in bar 157 and the tenors to a top B and top B flat a bar later: Delius doesn't spare them. Actually, this was something that worried Fenby when he heard the work being rehearsed for the first time at the RCM in 1932. He always had serious misgivings about Delius's tendency to "force up the pitch" when the music became animated – a "careless disregard for the limits of the human agency in performance" is how he elegantly puts it. *(Delius as I knew him* p.115)

The rhythm of ex.6 pounds away in the orchestra for three bars and is then replaced by the *ostinato* of ex.5 on cellos and double basses (bar 160) (3'14") this time a perfect fourth higher. By now the voices have given their all and the rest of the movement is left to the orchestra (bars 160-177) singing on their behalf a *coda* built up quite simply from the ex.5 *ostinato* plus string and woodwind chords above it. The texture has thinned out and the music eventually comes to rest in B flat rather than in the initial C major.

IV *Joy, shipmate, joy!*

With an *attacca* Delius requests this movement to be linked to the previous one, but by now the chorus has had time to draw breath for its exultant cry of *Joy, shipmate, joy!* The voices in this short *maestoso* movement are fully divided throughout (eight staves needed again) and the music has the flavour of a proud march with even, dare I say it, something of a hymn-tune about

it. The broad *legato* texture of the opening is effectively punctured at bar 185 (0'24") by two clipped chords from strings and brass as the anchor is hoisted. The harmonies are characteristically chromatic; note also how the voices enter in imitation at bar 190 (0'40"), an exception to the essentially homophonic writing, and how Delius echoes the phrase *She leaps!* most effectively in the voices in bars 196 and 197 above a fanfare-like *motif* (in the rhythm of ex.1) in trumpets and trombones (bar 196) (1'00"). The "tramp" of the march becomes more forceful with great shouts of *Joy! Joy!* backed by full orchestra (though the harp is not allowed to join in the celebrations). This passage is easily of equal stature to similar moments in *A Mass of Life*. The timpani, brass and double basses beat out an *ostinato* F major tonic/dominant tattoo and the music rears up *allargando al fine* during the last three bars with another Fenby addition, a *crescendo* to triple *forte.* A shattering climax.

V *Now finalè to the shore*

After such a rhythmically forceful movement, this final one starts more diffidently, wavering in a densely chromatic manner between five and six beats in a bar. But that changes with the *più animato* at bar 227 as the metre swings into three-in-a-bar *(Embrace thy friends*) (1'37") and a rising sequence sweeps us on towards yet another 'big moment', the *largamente* valediction of *Depart upon thy endless cruise old Sailor* which Delius consolidates with a massively affirmative and monumental G major chord *fff* (bar 237) (2'10"); it's like being drenched in pure, ice-cold water as opposed to all the chromaticism we've been swimming in.

After that shattering moment, there's no other way to go but down – and how perfectly Delius sets our feet on the ground again. In just four bars (238-241) he steers us into the calmness of D major in which he started the whole work, weaving in a reference to the outline, if not the exact notes, of ex.2 in 1st oboe, cor anglais, 2nd violins and violas as the music sinks chromatically down to a *lento molto*.

For this hypnotic *coda* Delius supplies another gently rocking, rhythmic figuration (ex.7) (2'40") in the style of ex.3 and ex.5, once again on the cellos but this time with a much simpler *ostinato* figure that repeats over 21 bars. Not an exact repetition: note how it sometimes starts with an interval of a perfect fifth and sometimes a major sixth – the latter interval recalled the shape of ex.2. The orchestration is now essentially in the hands of strings and bassoons. The descending chord clusters in the upper strings, falling a whole tone (2'47"), together with the correspondingly drooping woodwind phrases

from 1st oboe and cor anglais, as well as from 1st and 2nd clarinets (bars 252 and 253) (3'15") recall for me the ending of *Sea Drift*, where Delius sets the words "*no more*". The mood of the final pages of *A Village Romeo and Juliet*, as the barge sinks, also comes to mind. But here there's no suggestion of a sunken vessel: it's as if we, still on the shore, are hearing the waves lapping as the departing ship disappears over the horizon. There is just a final sigh of *Depart!* from the chorus in the last bars as we watch the voyager – Delius himself – sail off alone on his final voyage over the horizon.

DELIUS AND VAN DIEREN

THE CORRESPONDENCE

Richard Packer

Letters written by Frederick and Jelka Delius to Bernard van Dieren shed, among other things, some interesting light on the relationship between Delius and Peter Warlock and the impact of the latter's death on his friend and mentor, as well as on Jelka's character and determination to do everything she could in her husband's interests. The originals of these 21 letters, as freshly transcribed for the Delius Trust Archive in 2008 by Lionel Carley, are in the British Library. Nothing that might point to the existence of van Dieren's own letters to the Deliuses has been found.*

Bernard Van Dieren 1887-1936

Bernard Helene Joseph van Dieren (1887-1936) was born and educated in Rotterdam. His intellectual gifts led him initially into scientific research, but he was also well read and a talented artist, and he had been developing musical interests since his twenties when his earliest works, which were strongly influenced by Delius, were published. His later compositions include symphonies (notably the choral *Chinese Symphony* which uses the same poetry set by Mahler in *Das Lied von der Erde*), an opera, piano and other chamber works, and a substantial number of songs.

Van Dieren's actual contact with the Deliuses (though not with Delius's music, with which he was already familiar)

evidently came about through the mutual friendship with Philip Heseltine, by this time better known as the composer Peter Warlock (who championed van Dieren's music), though sadly (and perhaps surprisingly in view of van Dieren's artistic indebtedness to Delius) their friendship did not come about until towards the end of both their lives. The correspondence begins at a comparatively late stage in Delius's life, for he writes, on 11 July 1928, in response to van Dieren's dedication of his String Quartet to him: [1]

> Dear Van Dieren
> That you have dedicated your String Quartette to me has given me the greatest pleasure and I thank you most heartily.
>
> Unfortunately my eyesight has failed me, so that I cannot read the score, but I hope this summer to get 4 good musicians down here to play it for me and I am greatly looking forward to this event. I was also very glad indeed to *hear* that *at last* you are getting your works performed and published. It takes such an interminable time for anything original to come through in England, where there is such a cult of the mediocre in all art…

This first letter is the only one from Delius himself, though it is written in his wife's hand. All subsequent correspondence is from Jelka. The next letter to have survived – poignantly following the death of Peter Warlock – is written on 26 December 1930. As a mark of the value Warlock had placed on van Dieren's artistic integrity, judgment and indeed friendship, van Dieren had been appointed Warlock's executor and heir, and the letter includes references to matters of both personal and artistic significance. Jelka writes: [2]

> Dear Mr Van Dieren,
>
> Since I heard that you were in London and saw poor Phil just before those fatal hours I wanted to tell you how – judging from our own grief, we feel yours with you. We have lost a great friend. He was devoted to you always. You were ill at the time of the Delius Festival when we were in London and he spoke with such great affection and solicitude of you. It must have been a dreadful shock to you to hear of this so soon after being with him. [3]
>
> Robert Nichols will have told you that I was anxious about an orchestral score of Delius's and a few little photo's, mostly amateur, which he borrowed at the time when he published his Delius book. [4] Do not think please, that I am anxious now, since you have taken charge. I thought that perhaps the woman friend of his might deal with all this and it might be lost. The big photo belonging to Phil of course *should*

go to his mother, also letters written by Delius if they still exist. Nichols suggested to present the score to the Br. Museum, as a Memorial to Phil. We should like to do that. Any notations he might have made with a view to further biography would of course be precious and shd be preserved.

With kindest remembrances from my husband and myself to you and your dear wife. [5]

Van Dieren replied promptly, and just nine days later, on 4 July 1931, Jelka writes again: [6]

It was a great consolation to get your letter and feel that we are so *at one* in our sorrow and Love for Phil. It seems hardly possible that all that great gift and also that generous helpful spirit of his are to be gone from us for ever. It is cruel, indeed.

I have a great number of letters from him and if ever they were needed they would certainly be a wonderful testimony of his ever active interest in the Delius-music.

Hawkes [7] is going to bring out all the lately completed Delius works. Among them is

Air and Dance for string orchestra, a work Phil liked so particularly. He made an arrangement of it for solo Violin and piano. This ought to be with Phils papers and I think Hawkes would like to bring it out. Then he had just made a 4 hand arrangement of "On hearing the first cuckoo" for the Oxford U. Press. It is in their hands, and I do not know whether they paid him for it. (The O.U.P. has just bought up these 2 little pieces and all the Songs from Tischer and Jagenberg, Cologne).

Of course it was quite right to give the big Photo to Mrs Buckley Jones. [8] The photos I should so much like to have back are a batch of little amateur ones and one of Delius quite young with a moustache (cabinet) I lent these to Phil for his biography in 1923 and he never returned them…

The score is the score of the Dance Rhapsody I. It was always here in Grez, but last year I looked for it and could not find it. I asked Phil in London last autumn and he answered : "Do not worry about that, it is quite safe; as a matter of fact I have got it myself." This quite tranquillised me. But, if it is not found now among Phil's things one must fear that he has left it in a trunk in one of his former lodgings, and it would be extremely difficult to trace it later on.

Jelka leaves this letter unfinished, and continues five days later:

I was interrupted here and when I reread what I had written the words seemed so hard and cold, that I hated to finish it. Yet, I must send it off as there is so much practical matter in it.

We were thinking of Delius dedicating one of his new works (just to be published *now* by Hawkes) to Phil's memory. "Cynara" seemed to my husband to be the most appropriate. Phil loved it and the poem by Ernest Dowson has something that suits the thought of Phil – indirectly, of course.

Only a week later, Jelka is writing again: [9]

Our letters crossed. But I will add that the Score … of the First *Dance Rhapsody* … was, like all of Delius's scores of a rather large shape and fairly thick, as this work plays nearly 20 minutes. It is bound in black half-hard binding and a bit worn …

…the Dance Rhapsody … was first performed from Manuscript at Hereford Festival 1909 and the binding must date from that time … I am sorry to give you so much trouble but I greatly appreciate your help …

Cecil Gray [10] has written to my husband about his concert and he has, of course contributed. [11]

Jelka ends in her characteristically exasperated but sympathetic mood (as memorably portrayed, one recalls, by Maureen Pryor in Ken Russell's 1968 film for BBC television, *Song of Summer*):

Oh, I know all this must be a terrible trial for you, dear Van Dieren. I cannot think of anything else, really.

With many kind messages from Delius …

Van Dieren clearly wasted no time in replying. Before the end of January 1931, Jelka is once more writing: [12]

Let me thank you for your kind letter and especially for your beautiful thought of continuing Phil's generous and ever ready help towards my husbands musical interests. Just now Eric Fenby is here editing several works that Delius had left unfinished. But I shall not forget your kind offer. [13]

Delius would like to say a few words as a message and he is thinking it over, since I read him your letter. But he thinks it very difficult to write a longer thing as there is so little concrete material to go out from. You see, he has heard hardly any of Phil's works. Oh, how we wish that the

> Concert on Feb. 23 could be broadcast so that he could hear it. Do try, please. We know the charming Serenade, of course, [14] and we have the record here …

Once more Jelka empathises with van Dieren's plight:

> I am so sorry, dear Van Dieren, that you have made yourself ill in that cold and tragic flat. I can feel with you how the chill and emotion of going through all those things that are now all that is left of a unique and beloved being, must have gripped your heart. And, pray do not worry about the Dance Rhapsody score, and also do not trouble Beecham about it.

Jelka goes on to explain that she has asked Eric Fenby to contact his 'great friend' Henry Gibson, Sir Thomas Beecham's secretary, about it:

> Gibson is the Librarian of all Beecham's music and would know at once if it were there. But I doubt it. Phil regarded it more as a work of art and I remember once, years ago how he drew my attention to certain pages that he loved and admired immensely. At that time, when my husband was happily writing music, I did not attach such great importance to it. *Now*, of course, all that is *sacred* to me and I can not bear the thought that it might be inadvertently destroyed. That is my excuse for giving you so much trouble.

At least there had been better news of *Air and Dance*:

> I am so glad the Air and Dance and violin arrangement by Phil are there.

Jelka ends with a reference to 'some very offending and quite extraordinary letters' Warlock had written to Beecham 'in the last weeks or months'. The issue apparently arose because of an 'affair in Regent Str.', the details of which are not disclosed. Warlock is well known for his tendency towards acerbic comment on or directed at others (and sometimes reciprocated in full measure…) but Jelka clearly feels that on these occasions he overstepped the mark, and she is anxious that Beecham should know, if the opportunity arose that 'in the last letter Phil wrote to me in September he speaks of "his great personal affection and regard" for Beecham'. She explains:

> I feel, therefore, that he only wrote such letters in moods of despair or something. It is very difficult for me to write this to Beecham – secretaries and typists might open the letters, but I want you to know it. If ever the subject comes up you should know how he really felt towards T.B. …
>
> When I look at numbers of Phil's letters to me (meant of course for Delius as well) it seems that his truest gentle lovable real self shines forth from them.

Only a week later, Jelka is writing again [15], in response to various requests from van Dieren who appears to be preparing for the memorial concert:

> Yesterday my husband dictated to me the few words about Philip, which I enclose. [16] I really could not get him to say anything longer … He is always reticent and this short word has the advantage that he had thought it out spontaneously and it is just what he feels about Phil.

She then elaborates details of the works on which Eric Fenby had been working with Delius and were due for imminent publication:

> … We made arrangements with Hawkes only quite lately and they hinted to Fenby that Philip had offered them an arrangement of Air and Dance some months ago. They had not accepted it. We did not know this, and tho' they are very "bourgeois", they are quick, punctual, and good business men. Of course the contract makes it quite impossible to publish Ph[il].'s arrangement for violin and piano elsewhere, but if tactfully managed I feel sure they will presently want to publish it. "Cynara" is to be handed to Hawkes now and I have written on [it] "Dedicated to the memory of Philip Heseltine". Goss [17] sang it at the Festival.

It also appears that the BBC has relented:

> I am so happy that part at least of the concert will be broadcast and I *do hope* it is in the evening, for we cannot hear London Regional in the daytime. Delius would particularly like to hear the Curlew. Will that be done?

Returning to the subject of material intended presumably for programme notes, she adds :

> … What you might perhaps mention as a sign of Delius' great affection for Ph[il]. is that we kept all his letters. I found a parcel beginning in 1915. [18]

After some observations on scores which Warlock had transcribed, she continues:

> I will look into these old letters of Phil's and lay aside a few that seem suited for your purpose. Mostly they are about corrections, or arrangements or musical errands he has done for Delius. These, of course, would only give an idea of his devotion and generosity if one saw how unceasingly he was busy that way. The correspondence about the Festival is all addressed to *me*, but it is all about Fred's music and for him as well.
>
> Eric Fenby who has worked here for 2 years and edited all these works that Hawkes is publishing, has about finished his labours here and will shortly return via London to his home. If it were useful to your researches he could call on you and could get all information from Hawkes etc. He knows everything about the Delius Music.

Jelka ends this letter in her familiar worried, though caring, mode:

> I'm afraid this is a great muddle. I keep referring to your letters to answer questions Please forgive me, and do, dear Van Dieren take care of yourself and let your dear wife nurse you well. [19] I do so want you to come and see us in the good season! Will you?

The next letter, following after an interval of little over a week, once more strikes a despairing note: [20]

> It has been quite impossible for me to attend to your letter at once. We are going through a horrible crisis. Delius's male nurse has to leave and with greatest trouble we have engaged another one from Cologne (we have always had a German nurse as they are specially well qualified.) Now altho' this is only an exchange of men the French Ministry of Labour absolutely refused permission for the new man to enter. (There is an outcry about unemployment here at present.) The excitement and anxiety has made us both quite ill and I have written so many letters to Ministries, Consuls, Ambassadors and influential friends – that my head turns. And no result up to now.
>
> Yesterday we received a wire from one Warren, Radio-Times asking "per return" for a 150 word appreciation of Peter Warlock *per return*. I have wired back "Impossible please apply Van Dieren". … I suggested in a letter that perhaps *you* would write them this notice, or perhaps allow them to reprint Delius's words, which is, of course, for you to decide. I

also said that Delius can never be made to hurry over things at the last moment.

She reiterates their worries about the 'new man' who they fear may go elsewhere:

> As poor Fred is entirely helpless and has to be carried and fed etc. this is a terrible thing for us. And probably all for the stubbornness of some minor official!

She then returns to the subject of the missing scores, and ends 'with affectionate messages'.

Three weeks later, we find Jelka writing to record their pleasure in hearing the memorial concert: [21]

> We listened to Phil's concert and it was indeed a beautiful tribute to pay to him. The transmission from Wigmore Hall was not good enough to give one a real impression. Of the Corpus Christi one only had glimpses of lovely choral sounds. All that great applause was very moving, but *bitter* too to think that poor Phil had to be in his grave before they all acclaimed him. I should so much like to have a programme of the concert to keep with Phil's souvenirs.
>
> Do you think you could procure me one?
>
> I hope we will hear better on Friday night. We have the Curlew here and I think it beautiful and want so much to hear it. We shall also listen to your new quartet, and we are greatly looking forward to it.
>
> I think we wrote you at the time how we got an American quartette over from Fontainebleau to play to Fred the Quartet you dedicated to him. There too we only got a glimpse of it as they did not do it justice. They did more justice to an enormous "Pfirsich [peach]-bowle" we had prepared for them!

The difficulty over the new nurse appears to have been resolved, though not without a period of adjustment:

> Imagine that they are doing "Brigg Fair" at the Lamoureux Concert on March 8th! This is the first Delius to be performed in either Lamoureux or Colonne! And I am not over confident that it will be a good performance. Albert Wolff is conducting. We cannot go to hear it. Fred is thoroughly upset by the change of nurse and the great difficulty of getting the new man trained.

There is then an interval of several weeks before the correspondence is resumed. In April 1931 Jelka writes (this time addressing van Dieren as 'Dear Bernard'): [22]

> We greatly appreciated your affectionate and interesting letter and I wanted to answer it at once, but -- – –
>
> We were very happy to know how long ago already you were attracted by Delius and how it was in connection with him that you got to know Phil first.
>
> Then you hint at other details of Phils terrible tragedy that you do not further explain. One day perhaps we can speak about it all. And that this unutterably sad occurrence should prove to be an advertisement and that now they make these records – and God knows *how*, if you have no say in it! It fills one with bitterness indeed. But I could tell you of strings of such humiliations in Delius's career. To name only one: One of his most beautiful works "North Country Sketches" is *never* given, nor the 2nd Dance Rhapsody – in fact Augener thinks all these works he published are dead failures. – We got a press cutting the other day where one Norman Cameron protests in Musical Opinion against a dictum of Bernard Shaws, that Elgar is the only great English composer. But that *even now* such things could be necessary!!

After a paragraph about the score of *Summer Night on the River*, and another about a missing photograph of Delius, she continues:

> Now as regards piano and other arrangements made by Phil, Hawkes enquired about the rights to publish "On hearing" for Brass Band. This work with all the others from Tischer and Jagneberg now belongs to the Oxf U.P. and Fred has no right to give arrangements to other publishers. Moreover Fred says he cannot think that this work is really suited for Brass band [23] and he seems to dislike the idea that lots of *bad* br. Bands would play it, besides the few good ones. What do you think? It would have to be offered to O.U.P., if published at all.

Following further discussion of various scores, Jelka gives an interesting insight into the collaborative effort between Delius and Eric Fenby:

> You asked about Fred's work with Fenby. You see, to tell you quite candidly, all the works Fenby helped to finish and edit were begun before Fred's illness, some were even almost complete; others were sketched in pencil for orchestra, or part of them. In that way Fenby could play and

replay to Fred what there was and then he would tell him what to change or to put in, how to orchestrate, or get him to develop certain ideas and then hear them again and criticise or eliminate. Sometimes there was an impasse and Fred would think about it for days and then suddenly dictate 20 bars of quite new music. Fenby is so young, he got to adapt himself wonderfully to Fred's ways – he is a delicate affectionate and very tactful little fellow. He would never have too much personality or initiative, and was like wax; at the same time adoring Fred's music and working constantly from morning to night until all little details became perfect. He really miraculously never got on Fred's nerves, and he was never impatient when Fred overthrew everything again. In his youth and naïveté he is surely unique and it would have been extremely difficult for you, Gray or even Phil to help Fred in the same way, as you are all already formed personalities. I think Phil felt that himself, because he never came to do some of this work, as we had so often asked him to do.

"A Late Lark" was the last thing Delius composed and he dictated that to me in 1924, just before his eyes gave way. He dictated the whole orchestra to me at the same time as the voice. I had got (with extreme difficulty) to write to his dictation; in that way he dictated a lot of the Hassan orchestral interludes and the enlarged closing scene to me, which was most complicated. I was so happy doing that work with him, but when his sight failed we could not go on as he could no longer see to correct or alter what was written. Only a musician could help him now. – As all the works that Fred had so lavishly begun and laid aside for another time, are now completed Fenby returned home to start his own career as a composer; but there is nothing final about it. He would gladly return if Fred had any idea for a new work, and help him again. Just now I am afraid Hawkes is profiting by his kindness and goodness and sets him to do no end of correcting, arranging etc. on the seven works he is publishing of Delius.

It is clear that the new nurse is really"no good":

"He becomes more unpleasant every day. His presence creates disharmony. … I cannot tell you how lovely the garden is in this spring weather and one wonders that a man cannot enjoy it and be good-tempered and devote himself to the pathetic, valiant and patient figure sitting without seeing in all this spring-glory.

Jelka's mood becomes wistful:

During the last years when Fred was working with Fenby his mind was preoccupied and I was also uplifted with thrilling expectation. I miss all that terribly and I am sure Fred does too; If only we could be without this worry he might wish to write some more, and that is what I am all the time secretly striving for. … He may start tomorrow and I could always write down ideas and things for him, until Fenby came. We can but wait patiently.

She ends this, the longest of the letters, on a familiarly solicitous note:

Dear Bernard, I am ashamed this letter is so long, but I never can explain things in a few words, I am so sorry. With kindest messages and thanks for your words of affection from Delius and also to dear Frieda
yrs always affly
Jelka D.

Please tell us how you are; we do so hope that you are well now, the cold is over.

The correspondence is resumed in the autumn of 1931: [24]

Your letter came just now. But we had heard the concert. We thought Phil's "Capriol" very good indeed, so well orchestrated and full of life. We had heard it less well on a previous occasion. How it hurts to see his portrait heading the list, so young and expressive – and all the others living and most of them so dull! Delius was very interested in Rio Grande, [25] thought it very musical indeed and gifted.

I am so sorry to hear you have not been well; it has been such a wretched summer, and that must have affected you, too, beside the great shock and sadness about Phil. How can one resign oneself to it?

Much of the rest of this letter is once again on the subject of the missing scores, but Jelka hints at travel plans (as well as to Delius's weakness for ice cream…):

Delius has also suffered from the bad and ever changing weather, it gives him nervous shooting pains. But apart from that he is fairly well and has lately even planned travelling to England once more.

So we *may go there* in the spring …

After constant interruptions I must now stop writing altogether as we are taking Fred to Fontainebleau in the car to the Pâtisserie, where he has ice-cream, Ginger Ale and a little gin – all those things that are supposed to be so bad for him but always agree with him so well.

In the next letter, written in the same month, Jelka is again preoccupied

with the question of scores and copyright, but begins with a comment on the genesis of one of the latter works: [26]

> It was so kind of you to write your impression of the "Song of Summer". I think too that it is a wonderful achievement; it would have been impossible if Fenby were not so amazingly comprehending. For my husband has no didactic gifts and nothing very methodical about conveying his thoughts. But he has a marvellous memory and when he has thought out a thing, evidently he has a clear picture of it in his head. [27])
>
> I had always feared, this work having passed thro' such vicissitudes, it might appear "décousu", [28] but, really, it flows so naturally. Delius was very pleased and happy about it. I am very excited to hear the "Songs of Farewell" the most important work concluded with Fenby's help. It is to be brought out at the Sargent Courtauld concerts in March. … I wanted to write at once on receipt of your letter but Fred has been quite ill. He had a bad attack of Shingles (Herpes Zoster Gürtelrose in German) combined with unbearable neuralgic pains and we spent 10 days really in agony, as all pain-calming remedies upset Fred's liver and so reduce his power of resisting. But he is better now, and we were out in the garden a little yesterday. …
>
> I hope you have the glorious autumn weather we have here and that it will do you good.
>
> With much love to you both

Nearly three months elapse before the next letter, which begins dismally: [29]

> I had no idea that Phil's concert the other day was so badly attended. But the Londoners are a fickle lot – and only out for sensation. Or have the people always been few who can carry a great sorrow and love in their hearts and who do not forget? You are one of them and so you are made to suffer. But that great adamant Mrs B.J. What a brute! How *could* she get Phil to sign that mortgage at compound interest and getting him to pay for the boy whom she was so happy to have! All that is dreadful and unspeakably sordid. Poor Phils financial situation must have been quite hopeless. We never knew a word of all that. I enclose £5 – – which Delius would like to contribute to the deficit of the Concert.

There is then a cryptic reference to the possible destination of the score of *Dance Rhapsody No. 2*:

> We are, of course, amazed at this affair with Calvocoressi. [30] The more we think, the more it seems quite impossible that Phil should have pressed the score on him. There is no sense in it. He must or may have handed it to Calvocoressi to make Programme notes. … So Delius would like to have this score back. … Fenby is coming back to London after Xmas and you could get him to send it off. …
>
> Fred wants me to tell you that he is greatly looking forward to hearing your quartet in the B B C. concert you have arranged and he hopes it will be a good performance. You know that we can hear only the "National" the long wave in the daytime. London Regional is quite good at night but the fading is most disagreeable to him. On Sunday night we heard Barbirolli do Summer Garden. It came through quite well and then suddenly the last portion was inaudible. It was really annoying. Naturally the Brahms Symph which followed *boomed* forth.

Jelka then gives a further glimpse of her hopes for Eric Fenby's future (admitting to a low opinion of his birthplace!):

> Dear Bernard, I hope you will allow Fenby to come and see you sometimes. I think that your advice will always be very helpful to him. As I had always feared he is so impregnated with Delius that so far he has been unable to write anything himself. He told me that he had had a long talk with you and he has decided to spend a few months in London hearing all sorts of music. It will be good. He comes of musical but not very cultured people and Scarboro' is a deadly place, where even apart from music there is no intellectual life.

The remaining letters are for the most part much shorter. In January 1932 [31] Jelka writes briefly on two subjects – firstly the reappearance of the score of what she refers to as 'Philip's Ballet' [32], on which she congratulates van Dieren 'after all your efforts' [33] – and secondly 'in great confidence and please do not mention it to anyone' of Beecham's plan for 'a Queens Hall Orch. Concert of Delius in Febr'.

Jelka begins her next letter, written two weeks later, [34] by acknowledging 'your long and "inhaltsreiche" [detailed] letter', and confirming that she has wired Owen Mase at the BBC: [35]

> I can not tell you how glad I am that you have met B. at last. The personal touch between you two is *everything*. I will write to B to-day as well as really we are both overjoyed that he is so willing both to broadcast the Village R. and to give the concert and have it broadcast.

Delius has just celebrated his 70th birthday, and Jelka goes on to explain that a photographer from the Associated Press has visited, and that she 'managed to persuade Delius to be photographed (not without difficulty)'. She acknowledges the public support expressed for Delius in 'all the kind letters to the P.M.', and discloses that Elgar had sent 'a really kind and good telegram' on 29 January. (36)

> Fred dictated a few words of thanks as this tribute from E. gave him great pleasure. Altogether the letters and telegrams in amazing masses were really wonderful and letters so touching in their affection and love of his music, also poems and so on still coming by every post … and the German papers have long articles.

It seems the German press was not alone. Jelka ends:

> A thousand thanks too for all the Press cuttings!!! They are very entertaining and I read them all to Fred.

The next item (37) is a postcard informing van Dieren of a reply from Owen Mase concerning the proposed studio 'perf. of the Opera (38) to take place May 20th with B'. She also understands 'he is very cautious about B.s Concert being broadcast', and, as 'their programmes are fixed so long ahead', she urges van Dieren 'to really nail them down to it if not in Febr then in March'.

Some three months now pass, but on 9 May (39) Jelka writes that she hopes van Dieren feels 'happy and gratified that your efforts have been crowned with success and that the B.B.C. has now definitely announced the Village Romeo with Beecham conducting for May the 20th. It is a great achievement!'. There is, however 'a little worm in the fruit', for she fears they may not hear the broadcast unless it is on long wave, and she pleads with van Dieren to make enquiries and, if possible 'as this is to be a birthday treat for Delius, get them to put it on the National'. For the occasion, she proposes to obtain a wireless which is 'quite the latest style' on loan. She bemoans the shortcomings of their own set and tells van Dieren that, after the 1929 Festival the B.B.C. 'wanted to present a fine set to Fred', but there was 'endless bungling' and they eventually sent a French model which was second-rate and which she finally sold 'for less than half price'. Had they been living in Germany, 'the best firm would have presented him a set as an advertisement. But there is no hope of that in France'.

Jelka ends by acknowledging van Dieren's 'wonderful letter of appreciation of Songs of Farewell … Fred wants me to say that it makes him happy to have

a friend who has such an opinion of him and his Life's work. … If the B B C were to broadcast that it would be glorious'.

Jelka writes again in June 1932: [40]

> I have been longing to write to you for so long, but things have once more quite submerged me and I had to put back the things I most wanted to do. I was so *sorry* indeed about your illness and it grieves me so to think how again and again your health troubles you, and keeps you from your work.
>
> I shd have liked to write you a really nice letter, but even to-day I have been up since 5 a.m copying in the words of "Koanga" into the orchestral score, which Fenby made from the old one found again.
>
> The thing is this : We had several delightful visits from Beecham and he is very keen on the Delius Operas now. …These plans of Beechams are vague as yet, but if he at least would look at all this material in these few quiet summer weeks it would be a great thing. … He has had innumerable letters about the Village Romeo; it has been a huge success and I can not tell you how much we both appreciate your help in bringing it about that that *he* shd conduct it and resume work with the B.B.C. Without you it would never have come to pass. He has given 7 Delius works in New York. Fred was in a splendid mood when B. was here.
>
> But I will write you more about all this when these wretched scores are out of my hands. There are complications, as a lot of minor changes were made in the words for the Elberfeld performance in 1904. These words do not exist in English and I am pencilling them in in rough English. Koanga strikes me as rather an unsophisticated work with certain banalities, but on the other hand so full of colour, youth and life and it plays extremely well.
>
> You wrote to us about the Village Romeo, that it plays so well – I cannot understand how all these people fail to see that. Fred has great, simple and *true* taste for the stage and its necessities.
>
> I beg you not to speak yet of this plan of Beecham's. He might not like it. The yarns about Fred having rewritten Koanga are the inventions of a Yorkshire Journalist, who had an interview here on the occasion of Fred's being at long last offered the freedom of Bradford!!!…
>
> Now I must tear myself away and resume "Koanga". Much love from Fred who was so happy with your letter about the Village R. Fred is doing well and at last enjoying our Garden-Life of summer.

A further two months go by and Jelka replies to an apparently distressing letter from van Dieren: [41]

Frieda wrote to me to-day that you are so ill and have had an operation. I am so sorry to think you have had and are having such a bad time – and all in this lovely summer Season. If good wishes can help, surely ours ought to make you well quickly. For Fred wants me to give you all his affectionate messages and good wishes for a speedy recovery!

We are expecting Fenby here to-morrow and I am greatly looking forward to seeing him again. He is to do certain excerpts and works from Fred's works on Beecham's suggestion. He has just finished revising and practically re-writing the Piano-Score of "Koanga". It had been done by Florent Schmitt [42] ages ago and very badly, too.

Jelka breaks off here, and resumes two days later:

I could not go on, and then yesterday Eric came and I had no quiet moment. It is touching how happy Eric was to be here once more and how devoted he is to Fred. For me it is always delicious to discuss everything with him – everything that really interests me. It takes me right out of the humdrum of daily life. We have also got James Gunn here and he is making a large full size portrait of Delius. He certainly draws very well indeed and it is very characteristic. Let us hope he will paint as well!! He is a very agreeable man and tremendously keen on his work… [43]

Delius has been specially well this summer and has less pain and looks well…

I suppose you have heard that Fred is a Freeman of Bradford now. It was quite a Ceremony when the Lord Mayor and Town Clerk of Bradford came here to confer this honour and we had a wonderful lunch for them. They were of course entirely uninterested in music, but such kindly nice men.

There is one further, brief letter from 1932, written at the end of November:[44]

It was a true calamity that we could not hear your concert the other night. There was a great storm here and the crackling was awful. It made Fred, who was not feeling well that day so nervous and he could not get any impression and so I had to turn it off. Judging from the old Daily Telegraph it must have been a great success and in England it seemed to come through alright. I was terribly disappointed not to hear it and wanted so much to hear Frida play the Variations too.

Jelka then reports a request from Cecil Gray for the loan of 'Phil's letters',

asking if van Dieren has any objection. She also comments on 'these dismal winter days', and on the storms which 'often make Fred have shooting pains', though it seems van Dieren's own health is better.

There are just two further letters, both written in 1934. In February of that year Jelka writes, belatedly replying to a query van Dieren had raised: (45)

> I am afraid it is my own fault that I have not heard from you for so long. How are you? Not suffering too much from this cold season! I always meant to answer you, about that dreadful Erskine.(46)
>
> It seems to me he is quite a humbug – he could never even hypnotise Fred at all; and of course he was telling us all the time about his marvellous successes with others. Then he said he had now prepared Fred and if he told him to play the piano he would do it. Of course poor Fred could not do it at all. In fact he was not influenced as much as when *I* suggested something to him. I shd love once to meet people who can believe all that, christian science too, and see what sort of people they are!!

Jelka asks van Dieren whether Cecil Gray has handed to him 'the letters of Phil that we entrusted to him when he came here over a year ago' and whether he is 'writing anything about Phil'. (47) She ends with a report on Delius's health, saying that he 'has not been so well this very cold winter', but 'is better now since he takes a very efficacious treatment from his Paris doctor' (alas, the efficaciousness was not to last), and says how much they are looking forward to 'a Delius-Hallé Concert on March 1st conducted by Beecham: Eventyr, Songs of Sunset, Walk to the Paradise Garden and Appalachia'. They have also recently 'heard the "Idyll" done in Vienna. It came through marvellously and was an excellent performance'.

The last letter follows Delius's death: (48)

> You must forgive me for not writing sooner after your two dear letters and the beautiful article I read in the Musical Times. (49)
>
> It has all been so tragic. It was cruel indeed that I was rushed away to my dangerous operation just when Fred needed me most. (50) And the shock of it all naturally hastened his end. Tho' in spite of the doctors, I who knew him best, had great misgivings since February and found his strength, energy, and interest in Life slowly diminishing. And so of course I pushed away my own trouble so as to remain with him. But it could not be done and I hardly know how I could live thro' those weeks at the clinique with this terrible anxiety and all alone. Luckily our house-doctor fetched me back, tho' unhealed and I was here the last few days

at least.

It was a great blessing that Fenby came here at once and took my place and took care of Fred and read to him *splendidly*. Fred's male nurse was a perfect idiot and without heart to the last.

Fred died so peacefully after all that pain, those sleepless nights; life ebbed away without his knowing it. I could not help being thankful. How could one, loving him, wish this painful existence to continue?

I have just reread your article and I find it wonderfully good and true. It is strange what great intuition you have, for after all you have seen rather little of Delius, tho' I am sure you know and understand his works supremely well.

Fenby has just left for Scarboro' and from there he will go to London, where you will probably see him.

I hope, dear Bernard, you will keep your friendship for me. My life is so entirely bound up with Frederick's and all that holds me in life is his music, the memories of him, his friends who loved and understood him – and without them my life would seem intolerably empty.

Yrs ever affectionately

Jelka Delius

So the correspondence ended, and the rest of the story is all too quickly told. Within twelve months Jelka died, having survived long enough to make the arrangements for Delius's reinterment in Limpsfield, but failing to complete the journey to the ceremony, though eventually joining him in the same grave. One year later, van Dieren too was dead. He is buried in the graveyard of St Laurence's Church, West Wycombe.

Author's note: The author gratefully acknowledges Lionel Carley's help in preparing this article. The text of the letters has been reproduced, so far as possible, exactly in conformity with the originals, hence the occasional grammatical lapses, which relate mainly to capitalization. Annotations in square brackets are the author's own.

*In an interview with David Tall at The Royal Academy Of Music in 1977, Eric Fenby explained that after Delius's death Jelka destroyed a considerable amount of correspondence. (Ed.)

References

(1) Frederick Delius to van Dieren, 11 July 1928

(2) Jelka Delius to van Dieren, 26 December 1930

(3) Van Dieren had been one of the last people to see Warlock alive, which led some, including Warlock's son Nigel Heseltine, to suggest that he may have been implicated in Warlock's death

(4) *Frederick Delius* (Bodley Head, 1923)

(5) Frieda Kindler (1879-1964), a former pupil of Busoni

(6) Jelka Delius to van Dieren, 4 January 1931

(7) Ralph Hawkes, of Boosey & Hawkes, Delius's publishers

(8) Warlock's mother

(9) Jelka Delius to van Dieren, 11 January 1931

(10) Cecil Gray (1895-1951), music critic and Warlock's biographer

(11) Gray was arranging a memorial concert of Warlock's music, which took place at the Wigmore Hall on 23 February 1931

(12) Jelka Delius to van Dieren, 22 January 1931

(13) As Eric Fenby himself recalled, they were now well on with their work (*Delius as I Knew Him* (Faber, 1981))

(14) Serenade (to Frederick Delius on his 60th birthday) (1922)

(15) Jelka Delius to van Dieren, 29 January 1931

(16) The enclosure reads as follows :

'By the tragic death of Philip Heseltine the world has lost a most gifted musician and I a devoted friend. He was entirely unselfish, generous and a pure artist; a man of exceptional intellect and highest aims and one for whom I had the greatest affection

Frederick Delius

Grez 28.1.1931'

(17) John Goss (1891-1953), singer, friend of Warlock's and exponent of his music, as well as that of Delius and van Dieren

(18) In fact, as Lionel Carley's *Delius : a Life in Letters* (Scolar Press, 1988), Vol. 2, p.73, reminds us, the correspondence had begun in June 1911, when Heseltine was still a pupil at Eton College

(19) Van Dieren suffered throughout his life from ill health, in particular a painful and debilitating kidney complaint which necessitated several operations and led to his dependence on morphine. As a result, his wife, Frieda Kindler, became the family's main source of income, teaching the piano and giving recitals.

(20) Jelka Delius to van Dieren, 7 February 1931

(21) Jelka Delius to van Dieren, 28 February 1931

(22) Jelka Delius to van Dieren, 12 April 1931

(23) Members of the Society who heard the work played in Delius's garden

during the 'jaunt' with the Peter Warlock Society in July 2008 may feel rather differently!

(24) Jelka Delius to van Dieren, undated, but early September 1931

(25) Composed in 1929 by Constant Lambert (1905-1951)

(26) Jelka Delius to van Dieren, 30 September 1931

(27) As to the extent to which Delius had already thought out this work, and a detailed description of their working method, see Fenby, *op. cit.*, pp. 132-145

(28) Literally "unsewn", i.e. loose or incoherent

(29) Jelka Delius to van Dieren, 21 December 1931

(30) Michel Dimitri Calvocoressi (1877-1944), musicologist and critic

(31) Jelka Delius to van Dieren, 20 January 1932

(32) *A Chinese Ballet*, written in 1916 or 1917 (the exact date is unclear). For an interesting discussion of this work see the article by John Mitchell in the *Peter Warlock Society Newsletter* 83, Autumn 2008, p.11

(33) These included advertising in the press

(34) Jelka Delius to van Dieren, 3 February 1932

(35) Assistant to Adrian Boult at the BBC

(36) Delius's 70th birthday

(37) Postcard, Jelka Delius to van Dieren, 6 February 1932

(38) *A Village Romeo and Juliet*

(39) Jelka Delius to van Dieren, 9 May 1932

(40) Jelka Delius to van Dieren, 26 June 1932 (and timed at 5 p.m.!)

(41) Jelka Delius to van Dieren, 1 September 1932

(42) Florent Schmitt (1870-1958), French composer

(43) For Eric Fenby's account of the difficulties Gunn encountered in executing this work (and on his role as surrogate sitter) see Fenby, *op. cit.*, pp. 117-18

(44) Jelka Delius to van Dieren, 28 November 1932

(45) Jelka Delius to van Dieren, 12 February 1934

(46) The noted hypnotherapist, Alexander Erskine, visited Grez-sur-Loing, despite Delius's initial misgivings, for two weeks in June 1930 in an attempt to restore the composer's sight. While the treatment showed some early promise of success, a later episode in the music room in which Erskine tried to have Delius play the piano produced only what Eric Fenby described as 'a medley of meaningless sounds', and the experiment was a failure (Fenby, *op. cit.*, pp. 97-101)

(47) The letters from Delius were never returned. Many years later they were offered at auction and bought by the British Museum Library, the Delius Trustees by then unaware of their legal entitlement to them. (Note by Lionel Carley)

(48) Jelka Delius to van Dieren, 15 July 1934

(49) Van Dieren had written a long appreciation of Delius ('Frederick Delius 1863-1934') in the July 1934 issue, which concluded with these paragraphs :

'Delius's art is so completely satisfactory because while being definitely circumscribed it is so justly balanced. His music never undertakes to convey anything that does not belong to the adventures of every sensitive human spirit. To all that he touched he gave new meaning, a new colour, a new outline, a new loveliness, and a new poignancy. Music is greater, richer, and deeper for what he gave to it.

All our hearts are fuller that have received a part of the overflowing treasure which Delius poured out in sweetly throbbing song. In gratitude we cherish the memory of this great and lovable artist whose rapturous melodies soothe our grief at his departing.'

Delius's entry in the *Dictionary of National Biography* is also by van Dieren

(50) Jelka had been admitted to the Clinique St. Joseph, Fontainebleau, for immediate surgery, on 16 May. See Fenby, *op. cit.*, p. 218

THE DELIUS ARTS AND CULTURAL CENTRE

Clare Lamkin

The Delius Arts and Cultural Centre has some fantastic news: it has just been awarded £120,000 by The Local Enterprise Growth Initiative (LEGI) and £50,000 by Waste Recycling Environmental Limited (WREN).[1]

Founders and Heritage

> "If we look around at our mills, our warehouses and our public buildings, it needs no great effort to imagine that Bradford was built on wool."
> (*Bradford Observer 31st December 1900*)

The German Church stylized slate spire

Located at the bottom of Great Horton Road in Bradford, the Delius Arts and Cultural Centre is based in the sandstone brick built German Church. Culturally and geographically it is part of that creative hub comprising The Alhambra, The National Media Museum, Bradford College and The University of Bradford. The property originally built as a Wesleyan School and in 1882 becoming the German Church, includes a Minister's house and detached hall. The main building is grade II listed due to a Germanic-Flemish stylised slate spire and the building's significance for the worsted trade and the associated German immigration into the second half of the nineteenth century. The significance of this connection with the worsted industry is highlighted

[1] WREN is a company and a non-profit making Environmental Body registered to fund projects which are "eligible" under the Landfill Communities Fund. This funding will make this important historic building integral to Bradford's heritage more accessible to the public.

as its close neighbour Bradford College was opened in 1882 by the Prince of Wales for the "purpose of imparting to youths, artisans and others, technical and scientific, artistic and general instruction in textile manufacturing." (*London Illustrated News*)

Inside the stained glass window dedicated to the Delius family.

The centre is named after the Bradford-born composer Frederick Delius whose parents were immigrants from Bielefeld in Germany, moving to Bradford to set themselves up in the woollen business. As founding members of the German Church, the very beautiful and unique stained glass windows in the church are dedicated to the Delius family.

The building has strong links with national and international cultural and social icons: Dietrich Bonhoeffer and Martin Niemoeller. Both prominent figures of the resistance during WWII, they preached at the Church: Bonhoeffer, a German Lutheran Pastor and Doctor of Theology, was a founding member of the Confessing Church. Niemoeller, also a Lutheran pastor, is best remembered for his poem "First they Came".

> *"When the Nazis came for the communists,*
> *I remained silent;*
> *I was not a communist…."*

Niemoeller, an early supporter of Hitler, grew to oppose the Nazis and was eventually imprisoned in Dachau Concentration Camp. The Bradford Declaration (the condemnation by German pastors in England of the compromises that some German clerics had made with the Nazi state) was signed at the premises in 1933. Bonhoeffer was executed on 9 April 1945 at Flossenburg concentration camp for his involvement in a plot to assassinate Hitler.

Today the building still represents peace and tolerance; services are held by German and Latvian Congregations, as well as Taize and Prayers for Peace. Street Angels (dedicated to making Bradford Streets safer) operate from the

The Delius Arts and Cultural Centre in the recent snow.

Hall and the centre is No 17 of the Bradford Peace Trail.
www.cityforpeace.org.uk

Given the Church's original mission, heritage and strategic location within Bradford, the current congregation's generous contribution to the regeneration of the city in cultural and economic terms is an illustration of the gratitude they feel towards the City of Bradford for the welcome they received many years ago and has enabled the Delius Arts & Cultural Centre to be established at the premises with a lease for 25 years.

The future

Part of our mission is to promote and celebrate Bradford's diverse cultures fostering respect, understanding and trust. We aim to provide a vibrant, spiritual and inspiring space, giving an opportunity for artists, performers, community groups and businesses to meet and grow. The centre, its aims and objectives is being steered by a Board of mainly Bradford-based professionals interested in the Arts or who have an association with the German church with a united aim to make the vision a reality.

Our Aims for the centre

We have some ambitious aims for the centre which are being driven by Claudia Powell, the company secretary and a board member. We wish to develop a hub for creative enterprise:

- To open up the premises to new creative enterprises to contribute to the economic growth of Bradford District
- To develop employment and career opportunities for local people
- To develop an educational programme working in partnership with Bradford College, Kickstart and local schools
- To contribute to the regeneration of Bradford City Centre through the arts
- To develop resources and expertise in bringing cultures together through the arts
- To build on our City's and the buildings' heritage by preserving the buildings and developing a concept of usage that will benefit a multicultural society
- To contribute to the attraction of Bradford City Centre to tourists

The refurbishment

The £120,000 from LEGI will enable us to carry out essential works including repairs to the roof, refurbishment of the original windows, refurbish the kitchen and internal toilets within the minister's house, break through an opening between the entrance lobby and kitchen for a bar and essentially install new boilers and heating system. We plan to install a Café Bar based at the front of the buildings which, in the summer, will extend outside to the south-facing walled enclosure. The £50,000 grant from Wren will focus primarily on the detached church hall, allowing improvements to the roof, windows and modernising the toilets and kitchen. Phase One of the refurbishment

The slate roof repairs are under way.

work has begun and is moving along at a good pace and we are optimistic to finish that at the end of March.

Be Involved, part of Bradford Chamber of Commerce, are helping us to recruit a team of volunteers to help clean and decorate the centre so we can get it reopened as soon as possible. Phase two, which focuses on the hall, will start in May. The refurbishment work is being overseen by architect Stephen Jordan and Peter Steward, the former Estates Manager of Bradford College, whose expertise and guidance is helping the project to run smoothly.

Our space

Two distinct spaces will be available to hire by community groups, businesses and the arts. Whilst externally the property exhibits a Victorian dourness, internally it provides lovely well lit spaces with original features. The Church is a flexible airy 125-seater space with a working pipe organ and piano. The high church roof, the long stained-glass windows and the calm interior create a unique yet intimate venue that can accommodate small musical, choral and theatre events in a unique surrounding, as well as offering beautiful exhibition and conference space. The hexagonal ante room with its prominent windows provides a beautifully lit space for displays and artefacts; and the detached hall which is a versatile 50 seater space with sprung floor and its own kitchen and toilets has separate access & entrance. Suitable for every type of event: dance workshops, clubs, parties, functions, meetings, art exhibitions, seminars & performing art rehearsals.

In addition, there are six rooms based in the former vicarage suitable for artists' studios or from which small enterprises can be developed. Some are already occupied by keen artists, enthusiastic about having some of "their own space" to be creative. A partnership agreement with Bradford College School of Arts and Media and The Yorkshire Craft Centre will enable the centre to develop access to workshops for studio occupants.

"Bradford College is very keen to support the centre and provide in kind support where possible for its close neighbour. The college's School of Arts and Media has a national reputation for providing quality education in the arts with artists David Hockney, Andy Goldsworthy and Fashion designer Anthony Price being amongst its alumni. The centre will enrich Bradford's cultural activity and consequently benefit our students."
Clare Lamkin, Events Manager, Bradford College.

The church and the central lobby offer a unique and intimate exhibition space where we foresee a regularly changing exhibition programme offering original art work for sale. In addition the hall will hold occasional exhibitions of work. Showcase exhibitions will provide retail opportunities for contemporary craft, jewellery and greetings cards from local and regional designers.

The centre has already had success with its arts programming with its first exhibition The British Sari Story. A slate grey 'Sari for Yorkshire' dotted with raindrops, snowflakes and clouds was the star of the show at an exhibition of traditional and 21st century saris in September 2008. Bradford student Ramim Nasim was one of ten winners in the British Sari Story national competition for sari patterns reflecting British Asian life today, run by the cultural arts organisation Bridging Arts in 2007.

Following the very successful British Sari Story exhibition, the Autumn season saw local artists Jenny Danson, Eva Mileusnic and Rebecca Strain respond to the church interior. Evocative and atmospheric contemporary installations featured in each artist's installation all sympathetic to the spiritual space whilst creating a new experience with their individual interpretations.

"I was interested in creating new ways of looking at the space and its specific spiritual quality, its architecture and the connection that people have had with it over the years. Each artist has a different medium that will transform the interior and which will hopefully encourage visitors and users to explore their own responses."

Curator Shaeron Caton-Rose

Music And Performing Arts

The church space is unique in Bradford. With the involvement of the Delius family at its inception the space was designed with music in mind, both instrumental and choral for the attending congregation. It has excellent acoustics and a working organ and piano. Although there are a lot of music spaces in the vicinity none has the unique heritage of the Delius Centre.

In September 2008 we were delighted to host part of the Delius 'mini-festival'. The Europa Piano Trio (Adam Robinson, violinist; Andrew Bedford, pianist; Martin Cousens, cellist) performed 'Liquid Barium' by Bradford-born Jonathan Brigg, recent Junior Fellow in Conducting at the Tasmin Little Music Centre at the University of Bradford. This piece is deeply influenced by Delius, one of Jonathan's favourite composers. The music lives from serial intervals, cords, clusters and rhythmical patterns, which are passed on from one instrument to the other, resulting in a seamless change in the colour

and quality of sound. With all its complex rhythms and lively interaction the piece flows from start to finish – like the liquid barium used in medical tests which inspired its title. The Europa Piano Trio also performed the 'Ghost' trio by Beethoven, a Trio by Dvorak and 'La Calinda' by Delius in an arrangement for Piano Trio by Andrew Bedford. These dances from different immigrant cultures were completed by two classical Indian dances. The dancer Viji from Kala Sangam enchanted the audience. Several Saris from the British Sari Story exhibition gave her performance a fitting background. Kala Sangam is a leading South Asian Arts organisation promoting and providing greater understanding and appreciation of the cultural traditions from South Asia through innovative ways that aim to increase awareness of racial, cultural and social issues.

With refreshments at candle lit tables in the beautiful walled courtyard on a warm Indian summer evening the festival event gave its diverse Bradford audience a taster for the city's rich immigrant cultural heritage for which the Delius Centre wants to provide an outlet in the future.

Once the refurbishment work is in complete, a new arts programme will be developed by Clare Lamkin (Bradford College's Events Manager) and Julia O'Keeffe (Artistic Director of Paper Zoo Theatre Company) with a view to events commencing in June 2009.

Transport & Access

Both the church and the hall are suitable for disabled users. There is a drop-off area at the back of the buildings; parking is available at the near-by pay and display car park. The railway and bus stations are a mere 10 minutes walk away. The free city-centre bus stops right in front of the buildings. It couldn't be easier – or greener!

Get in touch

We should be pleased to hear from anyone who would like more information about the centre and its activities or who would like to get involved in the development. We still have a long way to go and if anyone can assist with funding we would be delighted to hear from you.

To enquire about hire costs, availability, a business or arts proposal or hosting a cultural event or to arrange a visit please contact: Claudia Powell at claudia.powell@deliuscentre.org.uk and for cultural and artistic enquiries please contact: Clare Lamkin at info@deliuscentre.org.uk or alternatively visit

our website www.deliuscentre.org.uk for more up to date information or write to Delius Arts and Cultural Centre, 29 Great Horton Road, Bradford, BD7 1AA.

Acknowledgements – thanks to everyone who contributed to this article and to Shelagh Ward and Clive Whitaker for photography. Particular thanks to Legi, Wren, Bradford College, all our partners and supporters, Delius Board Members and of course The German Church for making all of this possible.

MUSIC SOCIETIES

RECIPROCAL MEMBERSHIP

Michael Green

Although Delius was quite content to isolate himself from many of his fellow musicians during his later years it is true to say that even *he* found that interaction with other composers through meetings, correspondence, radio broadcasts or readings was almost impossible to avoid and he still managed to keep in touch with musical trends, largely separated from personal contacts as he was by the English Channel.

It is not unusual of course for the music lover to have a favourite composer and to develop a special interest in him/her perhaps through membership of a society. But the interest rarely ends there, because there are inevitable relationships between composers. These may take the form of similarities of musical expression, the setting of common texts, promotion by performers or authors or perhaps simply that they were active at the same time and responded to the influences of the past and the present in their own individual and sometimes curious ways. Consequently, it should be productive for any music society to offer its members an opportunity to become aware of the activities of other societies and to learn about the work undertaken by them on behalf of their chosen composer in order to find areas of common, or additional, interest.

With this in mind, we have introduced a Reciprocal Membership scheme which should have distinct benefits for our members as well as for the members of other societies which agree to take up our proposals.

How will it work?

1. The Delius Society offers reciprocal honorary membership to a nominee from another society.
2. The Delius Society offers *members* of other societies a concessionary first year joining fee (generally 50%) in return for a similar concession for our members.
3. The Delius Society will introduce a 'News from other Societies' feature in Journals to include dates of meetings/special events etc. Participating societies will offer the same service for us.
4. For 'special events' we may circulate flyers for each other

Some benefits of the scheme

We will enjoy an exchange of awareness of the activities of participating societies and our respective members will be able to join those societies, if they wish, at concessionary rates. This should lead to increased membership all round. Potentially this should also encourage increased attendance at meetings. A cordial and open relationship with other societies should allow an exchange of speakers and further examples of joint meetings along the lines of the kind invitation from the Elgar Society to our members to attend David Bury's talk on 'Elgar's visit to Delius' on 6 April.

The initial response from the selected few societies which we have approached has been encouraging and details are included in the *News from Other Societies* entry in this Journal. Approaches will now be made to further societies.

NEWS FROM MEMBER SOCIETIES

Member societies have been invited to contribute items of interest along with dates of meetings etc. Initially, this is a mainly a brief outline of membership benefits.

THE ELGAR SOCIETY

The Elgar Society has a substantial membership and branches in Bristol/ Cardiff, London, Manchester, Edinburgh/Glasgow, Southampton/Portsmouth Thame/Oxford, Worcester and Vancouver. Members receive three copies a year of the Elgar Society Journal and News, free attendance at local branch meetings, participation in other society activities, discounts on CDs and free entrance to the Elgar Birthplace at Broadheath. Concerts in April include *The Apostles* (Barbican), *Symphony No.1* (Berlin and San Diego), *The Music Makers* (St Albans and Manchester), *Cello Concerto* (Dorking), *Dream of Gerontius* (Leeds), *Enigma Variations* (Tunbridge Wells) and *Piano Quintet* (Wimbledon). An interesting talk by David Bury *"Elgar's visit to Delius",* to which Delius Society members have been invited, will take place in London on April 6th. There is a very full listing of concerts and events for May and beyond on the Elgar Society website; www.elgar.org. Annual membership is £30.00.

FINZI FRIENDS

Finzi Friends was formed in 1982 to encourage and promote Finzi's work and that of other composers. Two Newsletters a year are published and the Friends hold occasional workshops and study days. They organise a lunch and lecture at the Three Choirs Festival every August and a Triennial weekend of English Song in Ludlow (next due in June 2010). In June 2009 they will be holding a Choral Workshop with Paul Spicer in Harrogate. Annual Membership is £15.00.

THE PERCY GRAINGER SOCIETY

The society was founded in 1978 and enjoys a world-wide membership. Members receive two journals a year and the newsletter *Random Round.* And there are occasional meetings. Membership carries with it access to the ever-growing Music Archive of Grainger's compositions including unpublished music being brought into print. An all-Grainger concert is to be held in July in Budleigh Salterton. The society website contains a wealth of information about Percy Grainger and details of many recordings of his music. Annual membership is £14.00.

THE FRIENDS OF THE HOLST BIRTHPLACE MUSEUM

The Birthplace Museum is set in the heart of Regency Cheltenham and celebrates the life and music of Gustav Holst and his contemporaries. Friends receive four Newsletters a year and six meetings are held annually. Forthcoming events include William Howard playing Holst's piano (April), In *Memoriam Gustav Holst* – an open air event (May), *51 Strings* (June), a talk on Brass Bands (August) and *Holst and Hardy* (October). Annual membership is £15.00 (single) £25.00 (joint).

Agreed concession

These Member Societies are participating in our Reciprocal Membership scheme (see Music Societies – Reciprocal Membership). Our members wishing to join any of these societies can enjoy the benefit of a **concessionary 50% reduction in the first year membership fee (or £10.00 for Finzi Friends)** by contacting Michael Green at 5-6 Sandy Bank, Bewdley, Worcestershire DY12 2AY or by telephone: 01299 400883 or email: michael.green620@tesco.net. Your details will then be passed on to the appropriate Treasurer.

100 YEARS AGO

Between January and May of 1909 Delius could be found at his home in Grez composing his opera *Fennimmore and Gerda*, which would receive its first performance at Frankfurt in 1919. Whilst working on the opera Delius received various visitors to Grez; including Thomas Beecham and Balfour Gardner. Delius declined invitations to attend committee meetings of the Musical League and various concerts which included his works.

Two matters not directly connected with the business of composing music concerned Delius at this time: the state of his orange grove in Florida; and his relationship with the music publisher Harmonie Verlag. It was necessary to organise a survey of Delius's Florida plantation which would eventually be sold to Hans Hym in 1912. In a letter to Philip Heseltine of 1915 Delius said that the orange grove was probably a wilderness, and that the climate had been changed and prospects for the grove ruined because of the destruction of part of the forest. Balfour Gardiner's solicitor arranged for an agent in Georgia to help with the survey of the orange grove in the spring of 1909.

At this time also Delius felt it necessary to instruct a Berlin solicitor because he wanted to sever his connections with Harmonie Verlag after becoming disillusioned with their handling of his work. In a letter dated 3rd May 1909, he told Beecham that nothing else of his will be edited by Harmonie, and that all his other works would be edited in future by a better editor. He hopes the law suit with Harmonie Verlag will be concluded in a few months time.

The recently formed Musical League had invited Gustav Mahler to come to England to conduct one of his works in 1909. In response to this invitation Delius who sat on the committee of the Musical League, received a letter from Mahler dated 13th May 1909, in which he declines the invitation to conduct one of his works. Mahler recognised the limited finances of The Musical League and indicated that he cannot allow a work of his to be performed by an orchestra unfamiliar with his work, unless there are four or five rehearsals. From other correspondence of the members of The Musical League it is clear that this refusal to accept their invitation was hardly a surprise.

More happily on 7th June 1909 Thomas Beecham gave the first full performance of *A Mass of Life* at The Queen's Hall, in London. Beecham commissioned an English translation of the text of *A Mass Of Life,* from William Wallace, which Delius liked very much. Delius was present for the rehearsals and performance. The critical response to this performance was largely enthusiastic, with only some critics sounding a more negative response to this new work. *The Times* described the audience as "Fairly large". And so the first half of 1909 came to a close with Delius further developing his musical achievements in England after what had been a significant breakthrough in 1908.

TWO PIECES FOR ORCHESTRA

THE FIRST PERFORMANCE OF A NEW DELIUS WORK DERIVED FROM *A VILLAGE ROMEO AND JULIET*

Tony Summers

On 28 July 2008 there was the first performance of a new Delius work: a sequence of music entitled *Two Pictures for Orchestra* that I prepared from Scenes 5 and 6 of *A Village Romeo and Juliet.* The performance was given by a mixed orchestra of amateurs and professionals as part of a summer music course; the concert was open to the public but because the rehearsal schedule and final performance date was only decided whilst the course was in progress it was impossible to advertise the event in advance. So I, as creator of the piece, was the only Society member present, and for this reason the present article is not so much a concert review, but more an account of how and why I made this orchestral piece from Delius's opera.

A Village Romeo is generally reckoned to be Delius's greatest and most successful opera, yet, like all his operas, it is rarely performed. The famous *Walk to the Paradise Garden* is one of the most frequently played of all Delius's works but the rest of the opera is all but unknown to the general musical public. In my opinion *A Village Romeo* has its weak moments but also some of the greatest music Delius ever wrote, so why is has it been so neglected? Perhaps a clue can be found in what Arthur Hutchings says in his Delius biography. He devotes a number of pages to illuminating comments on the difficulties facing opera composers in marrying the right libretto and music and concludes by saying of *A Village Romeo:* "Opera-goers who require the stage properties and dramatic interruptions of Italian opera, the pageantry and ballet of Russian opera, the discrimination of character and emotional versatility of Mozart cannot fail to be disappointed by *A Village Romeo & Juliet*. No opera is more musical *(my emphasis)*, because in no opera has the composer been more certain that by music he would tell the tale. Cecil Gray has called it 'a symphonic poem with the implicit programme made explicit on stage.'" Perhaps this explains why it is not a typical 'opera-goers opera', or even a 'singers' opera': it is the music that tells the story and so often the vocal parts seem to add relatively little to what the orchestra has convincingly described.

This background tempted me to try to put together an orchestral work which would include some of the finest music in the opera that is not normally

heard. Bearing in mind Hutchings's remarks I had the idea that it would be a purely orchestral piece in which vocal parts would either be omitted, or put on instruments if they were of thematic or textual importance. Just as the *liebestod* from *Tristan* can be performed as a purely orchestral piece, much of Delius's opera also makes musical sense when non-thematic vocal parts are omitted, perhaps because its structure is unified by the use of recurring *leitmotifs.* Cecil Gray described the opera as a kind of symphonic poem so I decided that my piece would, like an orchestral tone poem, run continuously.

Others have, of course, also created orchestral pieces from *A Village Romeo* apart from the *Walk to the Paradise Garden.* In the 1930s Keith Douglas (who produced the first reduced orchestra *Walk* – see DSJ 144) made a small orchestra version of some of the Scene 5 music entitled *The Waltz at the Fair.* In 1948 Eric Fenby made an (unpublished) suite including the Dark Fiddler music in Scene 1, the Dream sequence in Scene 4 and ending with some of the fairground music from Scene 5. More recently Carl Davis has made an orchestral suite selected from earlier scenes, including much of the fairground music and ending with the complete *Walk.* I eventually settled on a continuous sequence of music from Scenes 5 and 6, partly because I wanted to minimise the overlap with Carl Davis's suite, and partly because I wanted to include the wonderful, tragic closing pages – perhaps the greatest music in the whole opera – which had never been included in earlier selections. I decided that in outline my piece would include the following – with appropriate cuts and (if needed), linking passages:

-The Fair (from Scene 5)
-The Walk to the Paradise Garden (possibly with a cut)
-The Paradise Garden at night,
-The final love duet music and closing scene (all from Scene 6, without cuts)

The continuous sequence would be called *Two Pictures for Orchestra* and would describe the main events of the second half of the opera, moving inexorably from the joyous moments at the fair when the lovers temporarily forget their troubles to the tragic finale. I wanted to include Delius's masterly transition from the fairground to the *Walk* but I decided to omit the rather weaker music of the vagabonds' chorus. This would mean a huge cut and working out how to achieve this proved to be a major exercise! As I had already prepared a reduced orchestration of the *Walk* (see my article in DSJ 144) I decided to reduce the orchestration of the rest of the piece to the same 'standard' orchestra and incorporate the fairground stage band into the orchestral texture.

The final version of the *Two Pictures for Orchestra* is scored for triple woodwind, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings and it runs for 17 minutes. It starts with the fairground music from Scene 5 but with a number of small cuts to eliminate recitative sections, and includes minor revisions to the orchestration to incorporate the stage brass instruments and some of the chorus lines. Delius's transition to the *Walk* is preserved but, after much deliberation, I decided to make a cut in the *Walk* itself (at figure 45 in the score of the opera). To include the entire *Walk* would have been wonderful but it brings the music to such an inevitable and perfect conclusion that it's hard to restart again - but putting in a cut is equally hard! However, I did it to preserve the flow (something I'm sure Delius would have wanted) and it takes us to just before the scene in the Paradise Garden at night with the bargemen calling across the water – in my version on cor anglais and off-stage horn solos. Another small cut leads to the final love duet music and from here the piece follows the opera bar for bar until the end.

Plainly I cannot give an unbiased opinion on the first performance but I was generally pleased with how the *Two Pictures* sounded. The conductor felt that it flowed well and I don't think anyone present could detect the cuts (or the 4 bars of linking music I had to write at one point!). Feedback from the orchestra was also very positive: a number of people who normally dislike Delius said how much they enjoyed the work and expressed surprise and delight at the fairground music – this vigorous, cheerful and lively side to Delius is still unknown to most people. I am hopeful of other, more public performances, and if any readers have a local orchestra who might be interested, please get in touch!

I hope that the idea of creating the *Two Pictures* has not upset too many Delians who may take exception to tampering with Delius in this way – I have done no more to the original than my illustrious predecessors! I would like to think that this piece might bring unknown music by Delius to the attention of audiences and that it might even interest some people enough to discover the whole opera. And I hope that next time it's performed (if this ever happens) it will be possible to give advance notice to DSJ readers!

DELIUS RETURNS TO WATFORD

Session report from The Colosseum at Watford Town Hall

Lewis Foreman

Having advised Dutton Epoch on artist and repertoire matters for several years, it was good to be able to include unfamiliar orchestral music by Delius in this now extensive CD catalogue of British music. For Dutton from 6–8 January David Lloyd-Jones directed a pioneering Delius recording session with the BBC Concert Orchestra. In a joint session for Dutton Epoch and BBC Radio 3, three very enjoyable, indeed eye-opening, days were spent at Watford, where a repertoire of five works was recorded, three of them world première recordings.

The three principal works were the Double Concerto, in the Lionel Tertis version for Violin and Viola, the early Suite for Violin and Orchestra and the first performance anywhere of Robert Threlfall's performing edition of Delius's first tone-poem, *Hiawatha*. The remainder of the programme consisted of the *Légende* for violin and orchestra and the *Caprice And Elegy* for cello and small orchestra, in Tertis's version for viola and small orchestra. The really excellent soloists were the violinist Philippe Graffin, and Sarah-Jane Bradley, viola.

Philippe Graffin and Sarah Jane Bradley in close rapport during the answering polyphony of the Double Concerto, 7 January 2009.

Readers may remember my article on Delius's time in Watford in the first half of 1915 (*Journal* 130 Autumn 2001), and of course the principal work that Delius composed while he was living at Grove Mill House was the Double Concerto. We were now recording it less than a mile from where he wrote it, and revisiting the music again in the analytical climate of take and retake, one was again convinced what a fine piece it is – notwithstanding the claims of the Violin and the Cello Concertos, it has my vote for his concerto masterpiece.

While there have been two or three recordings of the Double Concerto in its original scoring for violin and cello soloists, it is not a frequently heard work, and Tertis's version for violin and viola has been completely neglected. Yet it really works remarkably well, and Sarah-Jane Bradley was an eloquent partner to violinist Philippe Graffin's poetic reading. Over thirty years ago I persuaded Leslie Head to include this wonderful work in a programme at St John's, Smith Square, when Frederick Riddle was the viola soloist, but I am not aware of any performances since, so in planning this programme I really thought it was time we heard it again. Robert Threlfall underlines my own view when, in his notes to the forthcoming CD, he writes: "in the hands of a younger generation of capable and dedicated performers, it has found sufficient favour as to be regarded in the view of many competent scholars as one of Delius's most beautiful and fascinating creations".

In his original score Delius gave a very high tessitura to the cello – perhaps responding to an admired feature of Beatrice Harrison's playing – and as a consequence this version only required the displacement of a very few passages at the bottom of the compass. What gives it that special something is the distinctive tone of the viola, as it weaves its lyrical tapestry with the violin, an autumnal edge that fully underlines the overwhelming elegiac poetry of this wartime score, an expressive triumph in the hands of our two soloists.

Planning the programme had started with the Concerto, and it was only at a fairly late stage that David Lloyd-Jones suggested including the tone-poem *Hiawatha* (we were originally going to include it in another Delius programme being prepared for later in the year), and it turned out to be a triumph. It is quite remarkable that it is only his second extended orchestral score – it immediately follows *Florida* in Delius's output - dating from January 1888, it is so full of ripe fingerprints of the mature Delius, albeit with a few awkward corners. Yet Delius never heard it.

Robert Threlfall, in his forthcoming notes for the CD booklet, reminds us that in its concept as a tone-poem this score precedes the start of Richard Strauss's famous series of tone poems. It was good to have Robert's edition of the score and to learn that Delius placed twelve lines from the introduction of

Orchestra and soloists conducted by David lloyd-Jones starting the Delius Double Concerto, 7 January 2009.

Longfellow's *'The Song of Hiawatha'* on his title page. Various quotations had been inscribed throughout the music, but at a later date Delius had obviously had second thoughts because they had been so vigorously erased; that only the last two are in any way still legible. One suspects some form of academic disapproval by his masters at the Leipzig Conservatoire, in a climate when absolute music was viewed more favourably than programme music.

Also at some point he had ripped out several pages from two sections of the manuscript, thus making the score unplayable. If he intended using them in another score we do not know it, for they have never surfaced. Various luminaries of score reconstruction were approached to make a performing version, but none apparently felt up to the challenge, until Robert Threlfall with the support of the Delius Trust, in his own self-deprecating words "recently managed to 'close the gaps' by using material entirely taken from Delius's own score". This still makes a work running over 17 minutes and with no obvious place where the music was once missing, and Robert's work on it has been remarkable. In short it is a triumph, and the work proves to be very worthwhile, in Delius's early style, but with more than hints of what was to come. I think all who were present – even if they had studied the score – were

surprised at quite how good a piece it proved to be, with Delius's personality immediately apparent after even a few notes. With its reminiscences of the world of his *Florida Suite* and its anticipations of his tone-poem *Paris*, still to come, I can imagine it will become a work that Delians will take to their hearts.

The sessions started with the early four-movement *Suite* for violin and orchestra, which actually followed *Hiawatha* in 1888. I have not really paid any attention to this brilliant score since Ralph Holmes died a quarter of a century ago (the only previous recording), and so Philippe Graffin's brilliant playing came as a considerable revelation. Especially in the headlong virtuosic *moto perpetuo* of the 'Intermezzo' second movement, his playing was breathtaking, instantly gripping. The *Légende* he already had in his repertoire as a concert piece with piano, and so in adding the orchestra he was developing a poetic reading which he already had under his fingers.

The basic format of such sessions is to have a piano rehearsal for the soloists a day or two before, and then devote the first day to orchestral rehearsals and microphone balancing, with a take at the end. Days two and three were rehearse-record. The sessions ran 10.30-1.30pm and 2.30-5.30 each day. During such recording sessions, two remarkable aspects become apparent –

Charles Mutter, the leader of the BBC Concert Orchestra, David Lloyd-Jones, Philippe Graffin, Sarah-Jane Bradley, Michael Dutton and Michael Ponder listen to a playback in the control room.

how good the first take usually is, and then, as any elusive passage is explored and repeated – perhaps over several takes - how it can come into closer focus in a quite remarkable way. This was certainly true with Delius. Maybe the balance was not quite clear at some point, or the orchestra not together on an important chord, or a rhythm not sufficiently defined, or the tuning between two instruments less than satisfactory. Two or three attempts and all is put in place. At the time of writing we already have the first edit, and I can report an engrossing and heart-warming programme in excellent recorded sound.

In a mixed programme, the recording order is usually dictated by the orchestrations. So the sessions set out with the full orchestra and then the heavy brass, harp or percussion go home as they are not required, until at the end we are left with a small group or just strings. On these sessions Michael Ponder, himself once a viola-player in the Philharmonia Orchestra, was the producer, with a wide sympathy for orchestral issues. David Lloyd-Jones brought his wide knowledge of and sympathy for Delius to the sessions, and together with his customary very detailed preparation gave the direction his special authority. The disc is due for issue by Dutton Epoch in May (CDLX 7226) and the Radio 3 broadcast should precede it.

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A VISIT TO GREZ-SUR-LOING, 1962

In the summer of 1962, while stationed with the U.S. military at Tempelhof Airport in Berlin, an army buddy Ronald Larsen and I decided to escape Berlin for a bike excursion in the Loire Valley in France. It would be a relaxing break from spying on the East German military in a military-political world that has long since disappeared.

The music of Delius had been a passion since my undergraduate years at the University of Georgia. That summer I had been listening obsessively in our barracks to the Delius Centennial LP of Jean Pougnet performing the Violin Concerto under Beecham's direction. I had only one condition for our planned furlough in France: we must detour to Grez-sur-Loing and see Delius's house and garden!

Grez Sur Loing

After several days biking through the beautiful French countryside and experiencing Blois, Amboise, Chenonceaux, Chambord and other wonderful chateaux, we rode our bikes into the streets of a strangely quiet and deserted Grez and on a lovely morning suddenly found ourselves in front of the Delius house. Ron Larsen recently recalled what happened when we knocked on the street door and a housemaid invited us in. (The professor who owned the house was away in Paris.)

The Delius Garden and House

"We entered through the front door into a small hallway or anteroom and from there into a spacious room (actually two rooms that ran one into the other, much like a dining room living room). To our left in the larger room was a grand piano situated so that the player would have a good view across the larger room and out into the garden toward the river. The wall opposite was fully windowed and gave a great view of the grounds (I think we would be facing south if we stood looking out the windows. There was a glass French door, if I correctly recall, that allowed us to exit the room directly into the garden area. Across the river Loing there were some gypsies camped (up the road) and we passed them as we left. The housekeeper allowed us the use of the grounds and said we could even use the little skiff to cross to the other side if we wished. I think you charmed her. I don't recall saying a single word, except perhaps 'thanks.' I don't have any photos of the inside, but I seem to recall soft yellow and blue on the walls - I may be mistaken - it was a long time ago."

We wandered around the garden and explored the river bank. I even took the time to try and befriend a mother duck and her brood of biddies. Flowers and trees were still in bloom and the local Catholic Church loomed over the scene. We rode across the bridge and, on the other side of the river from the Delius garden, had our wine and cheese afternoon lunch. For decades I have

The River, Garden and Church at Grez

kept the photo of the mysterious dark boat at the Delius garden pasted in my LP album of Beecham's *Eine Messe des Lebens* because it has reminded me of that unforgettable day at the Delius river and of Nietzsche's verse in *Also sprach Zarathustra* "Die Welt ist tief und tiefer als der Tag gedacht." (Delius *Mass of Life*: I/3)

Boat at the Delius Landing

After a last traversal through the main street, we made the long ride through Fontainebleau back to Paris. Ron is now a retired school administrator and a published novelist in his native northern California. And I have recently retired from a music publishing career with C. F. Peters. My two areas of music research have remained Frederick Delius and John Cage – the unlikeliest of musical partners. But both composers were devoted to nature and to the real world around us, and both explored that relationship truthfully in sound. Neither Ron nor I have ever forgotten that song of summer in Grez and the uncanny feeling that the spirit of Delius was hovering close by in the stillness of the village.

Don Gillespie

The future author of *The Search for Thomas F. Ward* (Don Gillespie)

THE MEDITATION OF OLD TIMES RESUMED

When the possibility of travelling to Grez with Mr. & Mrs. Fenby and the Committee was first put to me I had not thought it possible for me to go. Only a few weeks later, however, Rodney Meadows' car drew up at my house, he alighted with Mr. & Mrs. Fenby and we had a hurried cup of tea before starting on the drive to the car ferry at Dover.

From then onwards I was constantly occupied with absorbing impressions, this being my first visit to the mainland of Europe. I was able to do this in tranquillity, as Rodney is the most unflappable of drivers and our evening crossing of the Channel was as calm as we could have wished. The lights of Dover disappeared into the dusk: those of Dunkerque rose before us and we disembarked in the glare of fluorescent lamps which threw into relief the gaunt shadows of the shipping and the harbour cranes. After a short night's rest we left on the long drive to Grez. A fresh morning soon deteriorated into drizzling, and then driving rain, and the miles dropped behind us with little feeling of progression, so monotonous and uniform were the roads and fields as they passed. The villages also, with every door tightly shut and the houses drab and un-cared for, surprised me as being totally deserted as if the land had been laid waste by a plague and not a single survivor left behind. Our road led through Amiens and we stopped, in the rain, to look at the Cathedral. It would be difficult to imagine a more dramatic sight. The exterior of this lofty edifice was covered with multitudes of grimy angels, saints and devils so that the black stone danced with the stonemason's vision. It was impossible not to be awe-struck.

Dusk was again falling as we approached Moncourt, after a very wet drive through the Forest Of Fontainebleau. Grez, seen in the distance, seemed to have been translated into a travesty of its former self, and it was decided to leave its exploration until the following day. When we eventually drove into the gravel court-yard of our inn we were delighted to find that it was the one referred to on Page 64 to 66 in Mr. Fenby's book. The old place has a most attractive air, with its brightly painted shutters and its dining room looking out on to the Loing Canal, an impression strengthened by the charming way in which our young waitress chanted the menu to us. Potato soup has never tasted so good. Later that evening Estelle Palmley, Ann Todd and Charles Barnard, were to be collected from Paris, as they had travelled over by air and rail. Rodney and I travelled to the Capital along the new motor way and the journey in both directions passed without incident, except for an unfortunate wrong turning on the way back which, if followed, would have taken us

nearer to Ravel's house than to the home of Delius. We arrived at our hotel in the early hours and went quietly to bed while the house slept. Perhaps the spirits of Heseltine, Grainger and Bax were abroad, but nothing disturbed our slumber.

Mercifully, the following day was dry, and we walked the short distance into Grez. The centre span of the ancient bridge over the Loing had been destroyed in the last war and was now repaired in a way which did nothing to restore its former beauty. The village was well kept and pleasant, but everywhere Mr. Fenby saw the passing of the old artistic community of friends, and of the original character and atmosphere there was no trace. Arrangements were made with Madame D'Aubigné, the present owner of the Delius house, for us to see the house and garden that afternoon, and we therefore returned to Grez after a clandestine picnic lunch of cheese and wine held in Mr. And Mrs. Fenby's room, while the rain hissed into the canal outside.

The afternoon was again fine and we went at once to the house. The exterior facing on to the street was little changed, but as we passed through the porch and out into the garden the scene was very different from the one that Delius had known. The photograph facing Page 81 in Sir Thomas Beecham's biography shows the back of the house and the garden as it can now be seen. The caption to the photograph is misleading: Delius's music room is emphatically not on the right of the picture. It was originally in this position, on the first floor, but has now been removed and the wall reconstructed further back. A railed balcony is all that remains of much of the floor space occupied by the music room. Eric Fenby's "small but lofty bedroom" (*Delius As I Knew Him* Page 13) has disappeared completely. Within the house, much of the layout of rooms and corridors has been changed, as was natural, and indeed necessary perhaps, if such powerful ghosts were to be exorcised, so that the needs of a different family might be met.

But it was principally the garden that disappointed. It was well kept and had a paved courtyard, beyond which was an "English" lawn and flower beds and then broad banks of grass under the trees down to the river. All this was pleasant enough, but it was a garden packed with incident and barbaric splendour of colour that inspired "in a summer garden" and was the pride and joy of Mrs. Delius. We went down to the river and were amazed to find Delius's boat, just as it was and still river worthy. On the roof of the boat house was a fish trap which had been bought by Eric Fenby whilst he was with the Deliuses and had evidently been left there as no one knew of its purpose (to catch trout, so Mr. Fenby informs us, although Sir Malcolm Sargent – now, sadly, no longer with us – had refused to believe in the existence of such a gadget).

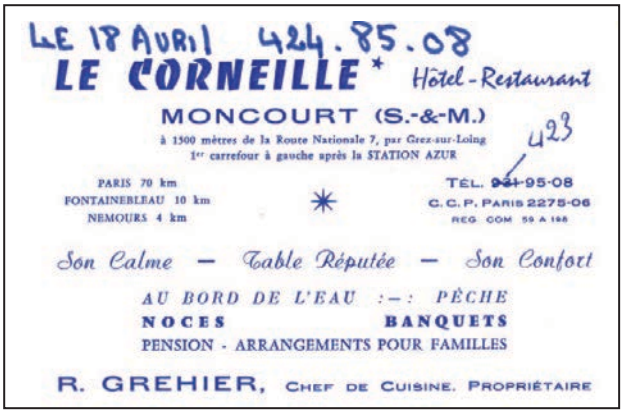
Much of the afternoon and that of the following day, was spent sitting in the garden, listening to Rodney's large collection of Delius tapes. Although so much of the original atmosphere had departed it was not difficult to see how ideal the place was for Delius's work. Time stood still: the sounds there were of water lapping, or the movement of boughs lifted by the wind. A short row upriver, was "the end of the world", le bout du monde (at which point the river Loing apparently disappears into the bowels of the earth).

The following morning was spent visiting Montigny, a charming place, beautifully situated on the Loing, but with evident signs of wealthy patronage. Although I was continually fascinating to be treading thus in the footsteps of Delius and of his delightful and eccentric friends, it is for other reasons that I shall most vividly remember my visit to Grez.

It is unnecessary for me to say how pleasurable it always is to be in the company of the members of our Committee. The presence of Mr. and Mrs. Fenby made the expedition perfect for us moreover, not only by their unfailing good humour and consideration, but also by the way in which they were ready to share the experience with us, an experience which must have been very challenging - Eric Fenby had never returned to Grez after Delius's death, nor had his wife ever been there. Best of all, perhaps, were the evenings when, after the dinner had been cleared away, we sat around the table, finishing the wine and listening to Mr. Fenby's stories of those extraordinary people, musicians and artists, for whose work we owe a debt that it is beyond our power to repay.

J. K. W.

This article first appeared in the Delius Society Newsletter No. 18, *first published in October 1967* (ED.)



The Inn at Grez

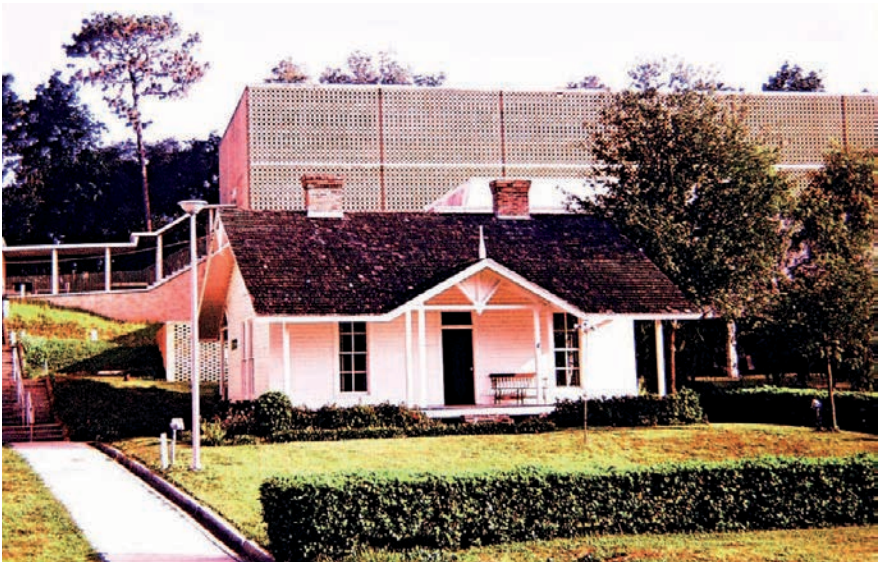
MY VISIT TO JACKSONVILLE, FLORIDA

Bill Thompson

When I was 19 years old, I visited Florida on a vacation trip with my parents and one of my sisters. Having been hooked on Delius' music since the age of 16, I asked my parents if I could spend one day investigating the Delius collections in Jacksonville. So my family dropped me off at Jacksonville University and they spent the day at Jacksonville Beach.

15 August 1972

I arrived at the campus of Jacksonville University at 8:30am and at the Department of Fine Arts, procured the key with which to unlock the restored Delius House. The cottage had been moved to a position directly behind the Fine Arts Building; I was informed that a vandal had broken into the rear of the house, although no damage was incurred. After signing the register, I spent about an hour and a half photographing the interior and exterior of the little house, whose floor plan consisted of four rectangular rooms and a central hallway; the kitchen had been attached to the back porch, but was not restored with the rest of the house. Each room had a fireplace which connected to two chimneys on the roof. Along the walls were hung photographs of



Delius's house at Jacksonville

Delius and important officials of the Delius Association, plus paintings and photographs of the shack in its original setting. Most of the furniture was of the period (late 19th century) but unauthentic; the only exceptions being a piano in the front sitting room (reputed to have been in the Delius household in Bradford and actually played by the composer), and the desk upon which lay the guest register. A glass-fronted cabinet contained much Delius material, mostly pamphlets and newspaper clippings. From these stacks of extra copies, I took several Delius Festival bulletins of years past.

At about 10:45am I moved on to the Swisher Library on the campus to view their collection of Delius material. Mrs. Brower unlocked the door of the"Florida Collection", where I found many scores and recordings of the composer's music. I made a hasty selection of items for closer examination, including several recordings unheard by myself. After making a Xerox copy of the *Two Aquarelles* in an arrangement for organ, I proceeded upstairs to the Music and Art section, where I was greatly assisted by Mrs. Shriver, who was also a member of the Delius Association. She directed me to the display case containing the original manuscript score of Delius's 3rd opera *Koanga*¸ which I attempted to photograph from several angles. Then, having acquired a set of headphones, I had my first hearings of *Eventyr*, *North Country Sketches*, and most of Delius's last opera, *Fennimore and Gerda* (in a pirated 1962 recording). I assumed that other recordings were in the University collection which I had not heard; and, though tempted to remain at the campus for the afternoon, I decided at the last minute to catch the city bus for downtown and the Haydon Burns Public Library.

The 1:25pm bus arrived downtown amidst a light drizzle and I entered the building, proceeded to the mezzanine and inquired after the Delius archives. Momentarily I was greeted by Jeffrey Driggers, Chief of the Department of Art and Music. I was taken to a locked case with the inscription "The Delius Collection - Gift of Mrs. H. A. Richmond". Inside were many more scores and various rare photographs. I took several pictures of items, and pored over the numerous letters and transaction records on hand. Most interesting were copies of letters from Elbert Anderson, the black resident of Solano Grove, to his former employer Delius. Most of the letters collection was made up of photostatic copies given to the Delius Association of Florida by the London-based Delius Trust. I Xeroxed keyboard arrangements of the *Prelude to Irmelin* and *On Hearing the First_Cuckoo in Spring*, and discussed at length with Mr. Driggers recent developments and projects, as well as the activities of the Delius Trust. After this fulfilling visit, I bade my host farewell and returned to the university campus by bus. I took a few pictures at the end of the day, of the entrance to the campus, of the library and two more of the Delius House.

16 August 1972

After a stop in St. Augustine, my dad and I proceeded by car toward the site of Delius's Solano Grove plantation. The day was heavily overcast and rainfall seemed imminent. After some difficulty with confusing map markings, we pulled up at the gate of the dirt road leading to the St. Johns River from Highway 13. While my father waited at the car, I proceeded with umbrella and cameras down the treacherous path.

The heavily-rutted dirt road snaked its way through the dense tropical forest. At one point, an old country church came into view on my right. The distance from the main highway to the river was further than I had thought. But finally I could see a clearing ahead and the river beyond it.

I knew I had arrived when I saw the large tree near the river. This tree was prominent in a photo of Solano Grove that appeared in Beecham's book. But now the tree had fallen over, possibly the result of a tropical storm. I took photos of the original site of the Delius House from several angles. I also walked out on a modern pier and took a photo looking back toward an ancient pier that was falling apart; it looked like it could have been the original pier from Delius's time. Then I spent a few quiet moments just soaking up the atmosphere of the place and thinking about all the great music that was inspired by Delius's sojourn here. Then, with rain clouds threatening overhead, I headed back down the dirt road toward the highway. Just as I rejoined my dad in the car, the thunderstorm began.

The Pier at Solano Grove

I was so thankful to have had the opportunity to visit Solano Grove and experience some of the sights and sounds that Delius experienced.

SOME DELIUS MOMENTS

No doubt quite a few readers will remember the turmoil in London orchestral circles in the 1960's when both the Royal Philharmonic and Philharmonia Orchestras became self-governing.

In the case of the R.P.O. this followed the death of Sir Thomas Beecham, and Lady Beecham's decision some time later that she did not intend to continue running the orchestra. The position was further confused by the closure of the Royal Festival Hall for renovation, prior to its coming back into operation at the same time as the Queen Elizabeth Hall and the Purcell Room were opened. There was of course no Barbican Hall then nor for a considerable time afterwards.

With characteristic resourcefulness the R.P.O. came to an agreement with the Odeon Cinema at Swiss Cottage to give concerts there on Sunday evenings. To improve the acoustics they created a kind of reflecting chamber to help project the sound into the auditorium – this caused quite a bit of interest as it was thought there might be other places where a similar installation could have practical application.

Enter the writer, newly appointed as PA to the General Manager at Fairfield Halls in Croydon, which was still settling down after its opening in 1962. After an initial training period (there were few jobs which didn't come my way) the organisation of the symphony and most other concerts was dumped on my desk and I was told to get on with it.

Much had been hoped for from Fairfield Halls, built as a kind of replacement for the Davis Theatre which had been demolished as part of an earlier redevelopment scheme. It was there incidentally the R.P.O. had given their first concert at very short notice (I think Leonard Brain told me about all that) round about the end of the war. I was soon to realise that outside the very standard repertory the audience was minimal.

Anyway, it was an excellent training ground for me and over the next couple of years I met and had dealings with almost anyone you might care to name. Among them, of course, were members of the R.P.O. managed at that time by the charming Charles Gregory (a former horn player) and his wife, assisted by Lionel Fishman. We all got to know each other quite well, and given that the R.P.O. was playing every Sunday night at the Swiss Cottage Odeon, when it was their turn to give a Saturday night concert at Croydon it was often the same programme.

With my interest in the whole scene I made my way up there more than once, and was always welcomed. Often there was the opportunity for a chat

The Davis Theatre, Croydon

about some aspect of music, the programmes, the audience – not quite as sparse as sometimes at Croydon, but far from sell-outs so far as I remember.

One evening both Charles Gregory and I thought we had heard the second part of the concert often enough (!) and went in search of refreshment. He asked me how I was getting on at Croydon, and what else concerned me besides the concerts. I told him of a recent experience when we had been hosts to a foreign youth orchestra which had come to do a tour of England. Quite a number of their instruments had been damaged in transit, and somehow, between this being discovered at perhaps midday and the evening's concert we had managed to come by sufficient replacements to allow the full complement of players to perform. The following day I had to return these over quite a wide area to the south of Croydon. It took me most of the morning and afternoon, and my last delivery was in the direction of East Grinstead or Tunbridge Wells or somewhere like that!

On my way I had passed through Limpsfield, which even then rang a bell – or should it have been Lingfield? (I had lived the rest of my life in the north of England or in Dublin so such similarities were confusing.) Nonetheless I made a point of returning by the same route, found the church without difficulty, and explored the graveyard with care. It was one of those quite unaccountable

moments that as my eyes fell on the memorial stone to Delius and his wife a cuckoo started calling!

Charles Gregory listened to all this without interrupting, just nodding now and then. "I remember it all very well," he said, "you see, I played in the orchestra at the funeral – they were all there of course. Beecham conducting, Fenby, Vaughan Williams and the others." My ears could scarcely believe what they were hearing.

"So you like Delius?" he asked, "you must do after what you've been telling me. Where did you get that from?"

"My parents," I said – for I could remember them speaking of performances of the *Song of the High Hills,* and of Roy Henderson singing *Sea Drift,* and my Father's great favourite *Appalachia,*

"Do you know the *Mass of Life*?" he asked. I replied I had had a recording of it for some years, and had attended a performance conducted by Sir Malcolm Sargent in the Royal Albert Hall with the Royal Choral Society – another occasion when I came to realise there was more to putting on concerts than picking on something one liked oneself!

Charles Gregory reminded me of his horn playing past, and that he was speaking of a time when he was young and inexperienced, and it was still possible for a musician to put in a deputy should he decide he did not want take part in a concert for which he had been booked. He went on to reminisce of an occasion when the telephone had rung, and a well-known player of the day was asking him to take his place as first horn. "Well," he said "we settled all the details – the date – the rehearsal (only one!) – the other players – the fee, and then we had a bit of a chat about the business and one or two other things – all very friendly." The conversation was clearly coming to a close, before Charles Gregory managed to interrupt to ask "What's the work?"

"The work?" said the other speaker, "the work? Oh, I thought I told you – the *Mass of Life*", and put the phone down!

David Laing

THE AGM and the Delius Prize,
Saturday 20 June 2009

This year the Annual General Meeting and the final of The Delius Prize will take place on the same day. Through the kind cooperation of Professor George Caird, Principal, both events will take place at the Birmingham Conservatoire in the heart of Birmingham. Provisionally the AGM will take place in the morning, to be followed by lunch, with the Prize competition to follow in the afternoon.

A separate mailing to all members will include full details of the day's events, including menu choices and costings, but please make a diary note now.

LETTERS

From: Tony Summers

Delius's 'La-la-las'

Michael Green's excellent article on this subject in DSJ 144 has opened the door on a fascinating subject. Wordless singing has been a feature of folk and ethnic music since time immemorial, but exactly when did Western composers realise that the voice could be treated as a sound in itself, and not a means of communicating words as well? This is a subject for research – if it hasn't all been done already!

Delius is a particularly fascinating case because, as Michael says, he used wordless voices so extensively and his use more or less coincided with the exploitation of this device by many other composers. I agree with Michael that the use of wordless voices by French and Russian composers (e.g. Bizet, Tchaikovsky) are unlikely to have been the stimulus for Delius's use of this technique. I also agree that the distant singing of the Florida African Americans was probably a significant influence, particularly as his first use is in *The Magic Fountain,* an 'American' work. But I think there may be another source which could have stimulated the whole idea in Delius's mind: Wagner's *Rhinemaidens*.

We know that Delius knew Wagner's operas well, even before he went to Florida. The opening of Act III of *Götterdämmerung* (first performed 1876) has the three *Rhinemaidens* singing music based on parallel triads in a lilting 6/8 rhythm with 'added-sixth' harmony that sounds remarkably like a foretaste of early Delius (see pp 234-239 of the vocal score). They are not singing proper words, but sounds based on 'wei-a-la-la', hei-a, lei-a, wal-la' and plenty of their notes are sung just to 'la'. They are singing, as Barry Millington says in 'The New Grove Book of Operas', "an alliterating assemblage of primitive-sounding syllables chosen for aural effect rather than linguistic sense." This surely qualifies as 'wordless' singing, and it seems likely that Delius would have been particularly struck by this music. It may also be the idea behind the Second Dance Song in the *Mass of Life* (in 12/8 and 9/8, with divided women's voices). Wagner played a significant part in forming Delius's style, a fact that we sometimes tend to underplay.

One further point: in his article Michael speculates on whether Ravel's use of wordless voices in *Daphnis and Chloe* might have been prompted by an awareness of *A Mass of Life* or *The Song of the High Hills.* Personally I think this is unlikely. I doubt that Ravel had seen or heard the *Mass* by the time he was

composing *Daphnis* (1909-1912) and although *The Song of the High Hills* was finished in 1911, it did not get a performance until 1920. I think it much more likely that Ravel was aware of Debussy's *Sirènes* (from *Nocturnes*) and the use of the device by others such as Bizet.

But this leads me to wilder speculation: Ravel knew Florent Schmitt, who had earlier prepared a vocal score of *The Magic Fountain* for Delius. Could Schmitt have shown Ravel the manuscript, and did Ravel take note of Delius's Indians quietly humming at the beginning of Act II?

From: Norman Jones

A Mass Of Life: Origins And Early Performances

A small point niggles me on re-reading my translation of the Elberfeld *Mass Of Life* "crit" (DSJ No. 144), to which I would like to draw readers' attention. On page 68, line 1, in my translation, I gave the meaning of "O mensch, gib acht" as "O man, be careful". It seems to me now that that was not quite correct; a better, more accurate translation would be; "O man, be aware" or "O man, take heed".

The equivalent in German of "O man, be careful" or "O man, take care" would really be "O mensch, sei vorsichtig".

Only a minor discrepancy, but I thought I ought to mention it!

From: Bill Marsh

A Mass Of Life: Goossens In Cincinnati 1946

In late 1990 I was in Cincinnati on business and managed to visit a very large multi-storey bookstore which had a music section on the 3rd or 4th floor. Dark and dingy, one had to turn on the lights as you travelled the long rows of bookshelves and then turn them off again as you left. In the music section was a large collection of Program Books from the May Music Festivals which had come from the Library of Villa Madonna College across the Ohio River in Covington, KY. This near-mint copy had never been checked out! Unfortunately, there was no book from the 1931 festival at which Goossens in

his first season there conducted *Sea Drift.*

The festivals began in 1873 and continued every two or three years for many decades. In more recent times these are annual affairs. *A Mass Of Life* came on May 8th, 1946 and was the second of five concerts that year. Soloists were Nadine Connor, Jean Watson, Edward Molitore, and Mack Harrell. There were notes on the piece which ended with a brief paragraph on FD which was highly inaccurate. It states that in 1890 Delius settled in Paris where he remained until his death in 1937! The note is unsigned, sparing the fool who wrote it eternal embarrassment.

The complete libretto in English was printed using the Bernhoff translation of the day except that the first line reads"Thou will unbending!"instead of the more usual"O thou my will". What is not known is whether the piece was sung in English or German. I suspect the former, but Cincinnati and Covington had large numbers of Germans who had immigrated to that area. And one recalls that Evelin Gerhardi attended college in Cincinnati in the 1930s.

Even in the earliest days the May Festivals drew the big names. Also appearing in 1946 in various programmes were Nicola Moscona, Frederick Jagel, and Helen Traubel. The Program Book is a wonderful resource giving the details of all the works performed at every festival up until the present time. I presume the books today continue this tradition.

BOOK REVIEW

THOMAS BEECHAM: An Obsession with Music

by John Lucas.
Boydell Press. 388 pages. Hardback. £25. Includes rehearsal CD.

Here at last is a biography that does justice to the one English executive musician who bestrode the scene for half a century here and abroad, unchallenged in his greatness as musical leader, impresario and conductor of orchestras. Even though it is nearly 50 years since Beecham died, there has never been a biography of real stature. Charles Reid's was good on the early years, but at the conductor's death in 1961 he rushed to completion with the whole of the period after 1945 telescoped to a mere 20 pages. Neville Cardus produced a memoir, undoubtedly affectionate, but replete with 'stories', a goodly number of the author's own invention; two interim efforts, and a volume of essays lovingly garnered by Beecham's old friend Humphrey Procter-Gregg, make up the rest. But now John Lucas has given us what has been awaited for so long, a fully comprehensive chronicle of an extraordinary life from first to last, told in a wealth of mesmerising detail.

For most people the main outlines of Beecham's career – his founding of orchestras (notably the LPO in 1932, the RPO in 1946) and years of supremacy as head of Covent Garden during the 1930s – have always been generally familiar, but now we have, for example, a truly authoritative account of the debacle that arose out of his father's plan in 1914 to buy the Covent Garden Estate. The failure of this bedevilled his son's career financially for the rest of his life, partly because it resulted in him often having to rely on wealthy backers to fund his musical schemes; and although he generally remained aloof from such mundane matters (money *per se* never interested Beecham) if an orchestra or an opera project was endangered he was never above entering the fray himself. 'Dear Mr. Batten', he once wrote to Joe Batten at Columbia Records, 'When your directors next assemble for such base purposes as finance, perhaps they might append their august signatures to a small scrap of paper in my favour. Yours, Thomas Beecham.' And Robert Threlfall remembers him exhorting a London audience in 1953 to support the forthcoming première of Delius's *Irmelin* at Oxford: "It's only fifty-four-and-a-half miles away!" he cried. "Don't worry about music you already know! Come to Oxford!"

To recent generations much of this may seem to have taken place a very long time ago – though nowadays, when Beecham recordings are much less

heard than they once were and there is a real danger of him disappearing from collective memory, this exhaustively researched book could not have come at a better time. People need to be reminded that this was a man who commanded 90 operas, whose orchestral repertoire (he once volunteered) ran to 590 pieces, who was sought after as a guest conductor by 75 orchestras around the world and who left a large and vastly distinguished recorded legacy. When CD gave many of his last stereo recordings new leases of life they again made their way to the top of the charts, and virtually all Beecham's discs from every period have been reissued at one time or another. Nobody has more reason to be grateful than we Delians, who have been singularly fortunate to have the greater part of our composer's output enshrined in a series of recordings that, by general consent, will always be unrivalled.

Beecham had the reputation of being a difficult man to deal with: most artists are. In pursuing the 'obsession with music' of which John Lucas writes so eloquently he no doubt drove people to their limits. His personal energy was prodigious, and associates and supporters alike generally panted after him. Orchestral players, of course, adored him, not only for his uncanny ability to make them play miles above themselves but because he respected them as individuals and often treated them as equals. They could not, any more than the average concertgoer, define what peculiar magical qualities Beecham had as a conductor, but they knew he had them all right. I remember the Royal Philharmonic's clarinet player Jack Brymer telling us how one day, after a long spell in the USA, Beecham reappeared in the recording studio and called for Delius's *On hearing the First Cuckoo in Spring,* saying simply, "Let's see what we can do with this little piece.""The amazing thing was," said Brymer, "that you went to a session with the old man and you naturally had no idea what he wanted because he never put it into words. But you looked at him, at those eyes, the gestures and even the way he stood, and you *knew* what he wanted because this was real conducting, the art of gesture. If you listen to that recording, it's fantastic; it is affection in music."

Many stories, true and apocryphal, will inevitably surround such a colourful figure, although John Lucas has commendably determined not to repeat any that cannot be vouched for or shown to be true. It is a pleasure to find to be entirely authentic the tale of Beecham enquiring of a lady after the health and situation of her brother, whose identity was momentarily eluding him. "Oh, he's very well," came the response, "and he's still King." I like him reprimanding an over-zealous tenor at the Met: "You're addressing a charming young lady, not the U.S. Senate." There's more fun in the rehearsal record that comes with the book and again shows different facets of his remarkable character. But

it's all here in this vividly entertaining, warts-and-all portrait: the marriages and the love affairs, the battles with the establishment and especially with the BBC, which he generally used for his own ends, running rings around its officials and using his magnificent command of language to fine effect. When they offered him 25 guineas to broadcast his re-working of *The Bohemian Girl* from Covent Garden in 1951 he wrote back that in the course of a fifty-year career he had never received "such a preposterously inadequate, thoughtlessly impudent and magnificently inept proposal or offer from anyone". At the last, whatever conclusion one comes to about Beecham the man, shining through all the accounts of his musical doings around the world is his unquestioned supremacy as a conductor. In that respect (as in others) Beecham had genius; and genius always comes at a price.

Lyndon Jenkins

Frederick Delius. Musik-Konzepte, vol. 141/142.

Neue Folge, herausgegeben von Ulrich Tadday.
VII/2008 edition text + kritik, München.

For more than 40 years the literary journal *text + kritik* has ranked as one of the most important literary periodicals in Germany, in which critics, scholars and fellow authors have introduced and analysed the relevant contemporary and classical German writers. The same publisher started the series *Musik-Konzepte* in 1977 as a musical counterpart. In four issues annually one composer and his oeuvre, a special composition or a general question of musical aesthetics or history, is presented. The journal stands for a critical musicology, and has initiated and evoked several controversies with its scientific and often innovative essays. It has also brought into focus some important composers that were largely unknown or widely unappreciated by the public.

The two numbers 141 and 142 form a separate volume on Frederic Delius. This is the first monograph dealing solely with Delius that has been published in Germany and in German since the biography by Max Chop in 1907. Delius was little noticed in Germany for a long time, his style – like English music in general – was considered to be nostalgic, romantic and "impressionistic". In the last twenty years he has gradually been rediscovered. Especially, his operas can occasionally be found in the repertoires of German opera houses. In 1997

the year book of the leading German periodical on operas (*Jahrbuch Opernwelt*) even asked the question whether this was the beginning of a "Delius Renaissance". Nevertheless, Delius is still far too unfamiliar in Germany, and Ulrich Tadday deserves enormous credit for editing this book and for bringing the manifold aspects of his music to the attention of a musicologically interested public. As Tadday states in his foreword, his intention was not the rehabilitation of an allegedly misjudged genius but the critical and scientific approach to his ambivalent oeuvre.

This is reflected in the ten articles which comprise the nearly 200-page volume. Most of the young authors are musicologists and they all examine particular compositions or deal with music-philosophical problems in Delius' work. First James Deaville analyses the "question of nationality" in his article "Beyond the German? Delius' Reception in the German-speaking Countries". He establishes a number of factors as to why Delius's initial success in Germany did not last, and why he more or less disappeared from the concert repertoire after the 1930s. According to Deaville, one of them was Delius's promotion to the status of a cultural icon in England in parallel to the Nazi Anglophobia. Rebekka Sandmeier pursues this factor in more detail in her essay "Frederick Delius's Brigg *Fair* and Englishness in Music". This set of orchestral variations on the folksong Brigg Fair is Delius's only genuine English theme among predominantly American, Scandinavian, French and German subjects. Also, Delius's biography shows few connections to his country of birth, where he was originally regarded as a cosmopolitan or "Nordic" composer. The author illustrates how he was only made into an English national composer by the concert management and music literature in England that propagated his music as part of the English musical Renaissance.

Julian Johnson ("Plentitude regained. Nature in the Work of Delius") describes how Delius's harmonies, the alternating between two adjacent tonepitches as in *On Hearing the First Cuckoo in Spring,* evokes the impression of motion in Nature. He shows how the combination of modern tonality and folk-derived modality in Delius' compositions expresses "Nature's plentitude as something lost and only momentarily recovered in the artwork".

The depiction of Nature is also the subject of the next essay. Guido Heldt looks at the use of wordless singing in Delius's compositions and gives a historical sketch of its use in 19th and 20th century music. He demonstrates the dramatic function and structure of the wordless chorus by the example of Delius' *Song of the High Hills*. Like Heldt Arne Stollberg, he illustrates his article "On the Relationship of Perception, Image and Sound in Frederic Delius' *In a Summer Garden*" with numerous music examples, by means of which he points

out that Delius did not give an impressionistic image description and bring Nature itself to sound, but created the "suggestion" of Nature in the fantasy of its beholder.

Peter Revers in his article "Mysterious City City of Pleasures" also uses music examples to illustrate the tonal and motivic network, as well as the dramaturgy of contrasts that Delius used in *Paris: The Song of a great City* to describe his personal view of the diversity of this city. Revers interprets this as additional complement to the nature-topos.

Andreas Dorschel, Barbara Eichner and Eric Saylor deal with Delius' realisation of literary sources. Dorschel outlines his interpretation of Nietzsche's *Also sprach Zarathustra* in *A Mass of Life* ("Philosopher is a rotten word. From Nietzsche's to Delius' Zarathustra"). Eichner describes the performance history and reception of Delius' most popular opera *A Village Romeo and Juliet*, which is based on Gottfried Keller's novella *Romeo und Julia auf dem Dorfe* ("Beautiful deaths: Frederick Delius' *A Village Romeo and Juliet*"). Saylor points out the parallels between Delius and Walt Whitman and demonstrates how Delius' music enhances the words of Whitman's poems *Sea-Drift, Songs of Farewell* and *Prelude and Idyll* ("Two Together. Delius and the Texts of Walt Whitman").

The concluding contribution by Anthony Gritten "Delius' Concertos and the Value of Polyphony" suggests a third interpretation of Delius' music, as an alternative to the formlessness or the essential unity of form with which it has been charged. Griffin tries to comprehend the concertos with the concept of polyphony developed by the Russian literary theorist Mikhail Bakhtin. Especially in the violin concerto he discerns a multiplicity of voices and thus counters the charge of it being too free of form.

An appendix concludes this volume, as in all the other editions of *Musik-Konzepte*. It comprises a chronological table of the most important dates of Delius' biography, a very basic bibliography of the most important recent publications on Delius, brief English abstracts of the articles, and short biographies of the authors.

Although this volume probably addresses only musical experts and specialists, it is to be hoped that it will contribute to the introduction of the composer Frederick Delius and propagate his music to the interested general public in Germany.

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CONCERTS

Piano Duet Recital

Hiroaki Takenouchi and Simon Callaghan
The Pump Room, Bath on 21 September 2008

This concert was another in the annual series 'Tom Clarke's Birthday Concert' and was supported by the Delius Trust. The programme consisted of piano duet and piano solo items, with Delius as a strong central theme.

The piano duet, once so popular as home entertainment, has been taken less seriously since recordings of original repertoire became so readily available. However, Schubert was among those composers who took the medium very seriously and the piece that his publisher entitled *Lebensstürme* is anything but a domestic trifle. In fact it enabled the Takenouchi/Callaghan duo to establish their credentials, as it were, at the beginning of the evening. In the lyrical passage that follows the stormy opening Simon Callaghan (first player) demonstrated how it was possible to produce a subtle *rubato* to complement the strict tempo of Hiroaki Takenouchi (second player) and the notes on the page sprang into life.

The second item was a great rarity: an arrangement by Benjamin Dale (1885-1943) of Delius's *Eventyr*. The score was published by Augener in 1921 and the critic of that November's issue of *The Musical Times* commented that though 'we cannot forget its orchestral form', the piece was 'a very picturesque work, full of variety and colour, and with some real tunes'. The high notes of the piano accurately recreated the xylophone passages and there was an excellent feeling for 'the big tune' when it eventually appeared but it must be said that for those hearing the piece for the first time, the experience could have been bewilderingly complex.

Many people alive in the 1890s must have heard Tchaikovsky's *Pathétique Symphony* first as a piano duet, and Tchaikovsky must have had this in mind for it was he who made the arrangement. It sounded very pianistic, rather in the manner of Rachmaninoff's *Suites* for piano duet.

After the interval we heard *Brigg Fair* in Dagmar Juhl's 1911 transcription for piano duet. Here the sonorities of the concert grand Steinway – which were of course entirely denied to such as Schubert – went some way towards suggesting the orchestral textures that we know so well. (The quiet passages suffered from the intrusive noise of the air conditioning system, which surely must have been malfunctioning on this occasion, for it was not really tolerable.)

The *Impromptu Brilliant* of Czerny had all the brilliance of its title, but made a slight musical impression. Whereas even the simplest of Schubert's keyboard works, for example, are always greater than the sum of their parts, this piece worked hard to achieve rather little.

Simon Callaghan returned to the stage to play a solo item: the *Three Preludes* of Delius. The first had a true *scherzando* tempo, as marked; the second flowed nicely, though there was surprisingly little *crescendo* in the upward triplet passage leading to the return of the original 3/4 time. The third *Prelude* is the most difficult to bring off, mainly because of the difficulty of choosing the initial tempo to fit the marking *con moto*, without causing the string of demisemiquavers, before the switch from duple to triple time, to sound unduly hurried. All went well, concluding a thoroughly well integrated performance of this unjustly neglected work from Delius's maturity.

In the last programmed item, the two players were together again (though this time with their seating reversed) for Constant Lambert's arrangement of the first *Façade Suite* of William Walton. They were tiring by now and there was some shaky ensemble as well as too little light and shade. For their encore they played the *Minuet* from Bizet's first *l'Arlésienne Suite* with charm and delicacy.

The audience responded enthusiastically to what had been a thoroughly fascinating programme. It would be good to have recordings of some of these rarely-played pieces.

Roger Buckley

VIOLIN CONCERTO

Sevenoaks Symphony Orchestra
St Nicholas' Church, Sevenoaks, Kent on 22 November 2008

The conductor Darrell Davison is a true Delius champion. With his amateur orchestras in Guildford and Sevenoaks he has over the years regularly programmed Delius works – and not just frequently played pieces like *The Walk to the Paradise Garden* but rarities such as *Paris, Dance Rhapsody No 2* and the Violin Concerto.

In December 2007 the Guildford Symphony Orchestra under his direction performed the Violin Concerto with Lucy Baker as soloist and the concert was reviewed in DSJ 143. This concert by the Sevenoaks Orchestra had a very similar programme to the Guildford one, consisting of Walton's march

Crown Imperial, Bax's *Tintage*l, the Delius concerto and Elgar's First Symphony. Having been present at both concerts it was fascinating to compare the two, particularly the performance of the Violin Concerto.

There was generally much fine playing from the Sevenoaks Orchestra: they have a good string section, excellent horns and we heard much exquisite brass playing, particularly in quiet passages. St Nicholas' church is much less resonant than Guildford Cathedral, so it was possible to hear much more detail, though from where I was sitting harp and timpani were not very audible, so I did not always have the best balance. Another disappointment was the fact that they could only muster one double-bass player: she did what she could but the string section generally lacked weight which was a pity because the overall sound was lovely.

The concert opened with Walton's *Crown Imperial*. This was bright, energetic and cheerful, showing the brass in fine fettle. Bax's *Tintagel* followed: the orchestra produced some truly magical sounds and coped admirably with its complex textures. The 1st trumpet unfortunately came slightly adrift in the middle section but this was quickly corrected and he 'nailed' a wonderful top B on the final chord!

We then had the Delius concerto, which Lucy Baker played with the same sensitivity and magical singing tone that she brought to the Guildford performance. She was vigorous and energetic when needed and she coped amazingly with the relentless and fiendishly difficult 12/8 'finale' section. Her performance was, from my memory, very similar to her approach at the Guildford concert last year and we had the benefit this time of a better acoustic which allowed more detail to be heard. The orchestra supported her with much beautiful string, woodwind and horn playing. Trumpets and trombones were exquisite in those occasional quiet chords which are so much a feature of Delius's masterly orchestration in this work. But the ensemble was generally not as good as in Guildford: there were several 'rocky' moments and the orchestra were sometimes not quite with the soloist. But these are small points: overall this was a fine performance, sensitively accompanied by a conductor who clearly has a natural feel for Delius. And once again it showed that standards are so high in amateur orchestras that nowadays they *can* play Delius and really make it sound wonderful!

The concert ended with Elgar's First Symphony. This is a demanding and exhausting work for any orchestra, but after such a difficult (and probably unfamiliar) first half it was perhaps not surprising that the orchestra gave a slightly lacklustre performance, despite much beautiful and technically sound playing.

The Sevenoaks Orchestra may not quite be up to the standard of the Guildford Symphony, but they acquitted themselves very well in a difficult and demanding programme. They play Delius with great sensitivity and we must hope that their conductor, Darrell Davison will continue his long tradition of programming Delius, especially unfamiliar works. He definitely deserves our thanks and encouragement.

Tony Summers

NORTH COUNTRY SKETCHES

Guildford Symphony Orchestra, Darrell Davison at Guildford Cathedral on 29 November 2008

My wife, Delia, and I drove down to Guildford for a concert to be given by the Guildford Symphony Orchestra at Guildford Cathedral under the title 'This Sceptred Isle'. The lure was the inclusion of *North Country Sketches* - a bit of a rarity nowadays. The conductor was Darrell Davison and the evening's soloist was Naoko Miyamoto.

The programme began with Walton's second Coronation March, *Orb and Sceptre*. The performance was engaging with the big tune in the middle suitably drawn out. It is, though, a noisy piece and it made us very aware of the Cathedral acoustics viz. ideal for services but producing a muddy effect on such a piece as this.

Next was our composer's nature piece which Beecham ranked alongside *The Song of the High Hills* in its contemplation of nature. It particularly needs a good performance and, for Delius, it might be described as 'austere' and having little human contact. I thought the orchestra largely succeeded, emphasising the impressionist character of the work. I particularly enjoyed its account of that unaccountable (though very attractive) '*Dance*'. Again however the performance was not helped by the acoustics but it was good to hear the work live for a change.

Bruch's *Scottish Fantasy* followed, the Japanese soloist acquitting herself well. The tunes are, of course, attractive and the piece is Bruch at his most romantic.

The second half of the concert was taken up by Vaughan Williams' *London Symphony*. It is dedicated to his friend the late George Butterworth with whom he served in the Great War. There is an account of VW himself directing his

Symphony in 1946. Apparently Sir Adrian Boult stood in the promenade to listen 'occasionally peeping over the shoulder of a girl in front to look at her pocket score'. The audience saw VW bend down to whisper something in his leader's ear during the applause for his fifth recall. A word of praise for the performance perhaps? What that celebrated composer really said to George Stratton was "Why do they keep calling me back? Are my fly buttons undone or something?" VW denied that his symphony was a descriptive piece and said that it would stand or fall as absolute music. Interestingly, although there are naturally loud passages in this work, the Cathedral acoustics appeared to affect the sound very little. Presumably, it has to do with differences in the character of the texture of the music in question. The performance by the Guildford Orchestra seemed very competent and produced the authentic VW sound, particularly in the scherzo.

Altogether an enjoyable evening.

Roy Fredericks

THE FEDERATION OF RECORDED MUSIC SOCIETIES (FRMS) AGM

25 October 2008 at Bristol

As in past years, our committee invited me to represent our Society at the 72nd AGM of the FRMS; our hosts were the members of the City of Bristol Recorded Music Club. The event was very well organised by their Honorary Secretary Ron Bleach, one time Chairman of the Granville Bantock Society and also well known in British music circles. The FRMS is the central organisation administering to more than 200 music societies, established throughout the country; the Delius Society is one of its major affiliates. The principal benefit to us is that they negotiate our licences with the Performing Rights Society and Phonographic Performance Ltd, enabling us to play commercial recordings and films at all Society meetings, without risk of infringing British copyright legislation. Without this cover, we would need to pay specific royalties and seek an individual licence for each of our meetings. The FRMS also provides our branches with public liability insurance for all meetings.

The formal AGM proceedings, under the chairmanship of John Davies, ran very smoothly. During the past year, eight of the 206 societies had folded, but five new ones had been formed. Overall, the total national membership remained static at around 8,600. The Treasurer reported that the popularity of the 2008 Daventry Music Weekend had been a financial success; as a result the income from all sources had amounted to £46,000. The surplus, after inclusion of bank interest, had increased from £3,266 in the last financial year, to £4,052. As a result, this year's FRMS and licence fees to affiliates had been kept to a minimum. My impression was that a sensible business plan, together with meticulous budget management, had paid off and that the FRMS was now on a very sound footing. Apart from the prestigious Music Weekend, held annually at Daventry, regional weekend events are held at Scarborough and Torquay. Our past chairman and current Vice President, Lyndon Jenkins, regularly presents at these events. Should any of our members be interested in any of these activities, more information and contact details are available on the regularly updated FRMS website (www.thefrms.co.uk). During my informal discussions with other delegates, the inevitable subject of the future, against the inevitability of an ageing and declining membership was a common theme. Despite our best efforts, we in the Delius Society and many other music groups are failing to attract the active participation of younger members. Although our numbers are just about holding up, the long term prognosis is not

very encouraging. The problem seems to be that young musical enthusiasts only want to play music, attend live concerts or download it, not sit in a hall listening to recordings and talk about it. A number of interesting views were put forward by delegates, which I have communicated for consideration, to our own Committee.

As ever, the weekend formalities were accompanied by a full and varied social programme. The venue, a splendid small subterranean theatre, beneath a fine Victorian mansion reputedly once owned by Walford Davies, was just ideal for the purpose. Interesting musical presentations were given by FRMS Journal editor Thelma Shaw and BRMS Chairman John Lawes. Ron Bleach provided a history of the Bristol Music Society and the highlight of the day was a fascinating autobiographical account by Ivan March, musician, Gramophone Magazine reviewer and co-editor of The Penguin Guide to CDs. The convivial Annual Dinner followed, which was hosted at the Clifton Hotel by FRMS Chairman, John Davies. The weekend drew to a close with a recital by The Emerald Quintet, featuring that accomplished pianist Alan Schiller. Performances of the Vaughan Williams' The Lark Ascending, followed by Elgar's Piano Quintet in A minor were given to an enthusiastic audience. It is planned to hold the 2009 AGM Weekend at the Midland Hotel, Derby as hosts of the Derby Recorded Music Club.

Anthony Lindsey

DELIUS SOCIETY MEETING

DELIUS SOCIETY PHILADELPHIA BRANCH MEETING

Rock Hall Temple University on 12 October 2008

Ralph Vaughan Williams Anniversary Concert

The Wister Quartet with additional violist from the Philadelphia Orchestra performed works by Vaughan Williams, Delius, and Frank James Staneck. This memorable concert was a collaboration of the Delius Society Temple University and the Ralph Vaughan Williams Society. It marked the 50th Anniversary year of Vaughan Williams's death and happened to fall on his 136th birthday. On Sunday 8 February 2009 WHYY-FM, the Public Radio station that serves metro Philadelphia and the Wilmington, Delaware areas broadcast the entire concert at 8pm. The archival concert recording was made by our Board member David Litofsky. As far as we know, The Delius Society was the only Philadelphia arts organisation that acknowledged the RVW anniversary year.

Bill Marsh

DELIUS SOCIETY MEETING
LONDON BRANCH

New Cavendish Club, London on 25 November 2008

Delius and the Proms

A talk by Paul Chennell

Paul began his talk with the remark that no work by Delius had been programmed for the 2008 Season of BBC Promenade Concerts. This finding, when he opened the new Proms prospectus early in the year, had inspired him to look into the history of Delius performances at the Proms. 'The Proms, A New History' (2007) edited by Jenny Doctor and David Wright had proved a most useful source.

The mission of Robert Newman, Manager of the Queen's Hall and the young conductor Henry Wood, the co-founders of the Proms, had been to

educate the public into a better appreciation of great music. This ideal was shared by Charles Hallé in Manchester but it was not universally accepted; E. M. Forster, for example, gave vent to the notion that mass culture represented a threat to civilisation.

As regards the number of performances of works by Delius that have been given at the Proms, the statistics can be tabulated:

Period	*No. of performances*	*No. of concerts in which programmed*
1907 - 1927	43	43
1928 - 1947	112	88
1948 - 1969	74	68
1970 - 1990	22	21
1991 - 2004	13	13
TOTALS	264	233

The most popular pieces, all of which were performed more than 20 times in the period 1907 – 2004, were *Dance Rhapsody No.1*, *Brigg Fair* and *The Walk To the Paradise Garden*.

Henry Wood was famous for his determination to perform new music. It was natural, then, for Delius in 1904 to send two of his scores (*Paris* and *Lebenstanz*) to Wood for consideration. Henry Wood rehearsed *Paris* in 1905 but declined to programme the work on the grounds that it would take a great deal of rehearsal and he did not want to give a bad performance. The first work of Delius eventually heard at a Prom was the Piano Concerto in 1907. This was the first of seven works by Delius that Paul went on to discuss; each had been given more than ten times at the Proms. Once again, the bare statistics can be set out in a table:

Work	*First Prom performance*	*Total performances*	*Performances in Delius's lifetime*
Piano Concerto	1907	19 (1907 – 1961)	10
Paris	1911	11 (1911 – 1964)	1
Dance Rhapsody No. 1	1912	41 (1912 – 1974)	19
Brigg Fair	1917	35 (1917 – 1969)	13
Violin Concerto	1921	15 (1921 – 1969)	5
The Walk to the Paradise Garden	1931	23 (1931 – 2004)	3
Sea Drift	1943	10 (1943 – 2004)	–

Between his descriptions of these performances and their critical reception, Paul played various musical excerpts: the Piano Concerto played by Benno Moiseiwitsch (1947), *Paris* (1934) and *Dance Rhapsody No. 1* (1952), both conducted by Sir Thomas Beecham, *Brigg Fair* conducted by Geoffrey Toye (1928), the Violin Concerto played by Albert Sammons (1944), *The Walk to*

the Paradise Garden conducted by Toye (1929), and *Sea Drift* with Bruce Boyce, conducted by Beecham (1954).

A product of the Delius-Fenby collaboration was *A Song of Summer*, which Wood proposed to include in an all-Delius Prom. Whilst Delius must have been delighted by the promotion of his music by Wood, he was less sure of Wood's interpretative ability than he would have been of Beecham's. At Delius's request, therefore, Eric Fenby attended Wood's rehearsals with a view to ensuring that the conductor observed the requirements of the new score. In the event, Fenby was impressed by Wood's hard work and thoroughness, and the première, given at the Proms on 17 September 1931, was judged a great success. Paul read out the text of a letter, dated two weeks later, from Jelka Delius to Bernard Van Dieren, in which she praised Fenby's part in the creation of the new work. The letter is part of a correspondence which has recently come to light and which has been transcribed by Lionel Carley.

After the death of Sir Henry Wood in 1945, the direction of the Proms rested wholly with the BBC and a new phase of their history began. At this time the BBC had little interest in developing these concerts and Sir Malcolm Sargent, who became the new Proms figurehead from 1947 to 1967, was not as enthusiastic as Wood had been about promoting new music. Though his repertoire did include Delius, the programming of Delius at the Proms declined during this period, with the number of performances reducing still further following the appointment of William Glock as Director of the Proms in 1959. Part of Glock's problem was that he dismissed those composers whose work he disliked, whilst Sir Henry Wood had rejected only those composers who would not be likely to succeed in front of the public.

After Glock, the Proms underwent a change into something more nearly resembling a festival. Paul commented that a casual look at the current prospectus showed that there are now Proms films, poetry readings, introductory talks, etc., and that they take place on multiple sites; it is obvious that things have progressed a long way since the modest beginnings. Nowadays the Proms can be heard via the internet as well as on radio and TV and so they are potentially available to listeners throughout the world.

Paul concluded his most interesting talk with the thought that, with critics, planners and performers no longer so dismissive of English music as they were, say, 50 years ago, we may hear more of Delius at the Proms in future. As he said: "Let's finish on an optimistic note. Musical fashions do change."

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DELIUS SOCIETY MEETING
MIDLANDS BRANCH

"Ravensdale", 41 Bullhurst Lane, Weston Underwood, Derby on 23 November 2008

Around Percy Grainger

A Talk By Lionel Carley

The Society's President and Chairman-elect were welcomed at Weston Underwood for the Autumn meeting, having driven over from Gloucestershire together. Dr. Carley's title for his talk implied a personal and anecdotal view of the composer's life and legacy rather than a straightforward life-and-works biography. He had first met Grainger's widow Ella and her young companion and helper Stewart Manville in 1970, after a performance of *Fennimore and Gerda* in Camden Town Hall. Two years later he was present as a witness when Ella married Manville at a private ceremony in New York. Grainger had died of stomach cancer in 1961 and Ella still lived at their home in White Plains NY. This second marriage would for her seem to have been primarily to safeguard the property and its large collection of memorabilia. Grainger was an insatiable collector and held on to everything from letters and manuscripts to bus tickets. No doubt amongst much dross were items of real historical interest, for example a letter from Delius written in 1909.

Prior to this second marriage, the directors of the Grainger Museum at Melbourne University, Australia, which had been designed and promoted by the composer himself, had been pressing to take over the whole of the White Plains heritage. A substantial part of it did eventually go to Melbourne, but not until after Ella's death in 1979. Her life with Grainger would have been nothing if not colourful. They had met on board ship during an Atlantic crossing and married in 1928. The ceremony was performed at a Hollywood Bowl Concert conducted by the bridegroom, such flamboyance being typical of him. What his mother, a powerful guiding force in his life until her suicide in 1922, might have thought of this is a matter for conjecture. Her death was profoundly shocking to Grainger, but it did free him from a perceived need always to refer his ideas and projects, and justify his actions, to her.

Dr. Carley outlined other supportive influences on the young composer's life. His mother had brought him to Europe while he was still only 13 years of age. He studied firstly in Germany and soon formed an association with The Frankfurt Group, which allowed him to meet a number of British composers for the first time. He moved to London in 1901 and gradually developed a

career as a virtuoso performer, in spite of his own persistent doubts about his ability. As the years went by he became popular as a society pianist, being helped in this respect by an association with Edvard Grieg and Grieg's Piano Concerto. Grainger actually turned the pages at Grieg's last concert in London on 24 May 1906 and recorded the work himself in 1908. He was plainly fascinated by the folklore basis of so much of Grieg's output, especially since his own interest in English folk music had been building steadily from the time of his arrival in this country. In 1907 the two were together in Norway at Troldhaugen, but Grieg died later that year and Grainger's folk research in Scandinavia was only resumed in the 1920s. In those years he toured extensively in Europe and while in Norway revisited Grieg's family in Bergen.

Percy Grainger's first meeting with Delius seems to have taken place also in 1907 and a mutual respect quickly developed between them. The younger man responded to Delius's rhapsodic variations on Brigg Fair with his own rich and moving part song on the theme, dedicating the piece to Delius in homage. The Graingers went to America in 1914 but the relationship with Delius was soon taken up again after the war. Percy conducted the first American performances of both *North Country Sketches* and *The Song Of The High Hills* in 1924 and he is believed to have composed almost all of the last part of *Hassan* in time for its 1923 opening, on account of Delius's poor health at the time. On his visits to Grez, always bursting with ideas and physical energy, he must have enlivened the mood of the household. The purchase of his own house in White Plains NY gave Grainger a base for the rest of his life, even though both before and after the Second World War he crossed the Atlantic frequently in furtherance of researches and his career.

Benjamin Britten and Peter Pears, war exiles in America too, had certainly visited White Plains. In the 1950s, after their return to England, they included a number of Grainger's works at the Aldeburgh Festival. On one such occasion William Walton and Imogen Holst were also present. Ralph Vaughan Williams too was known to have been at White Plains during a visit to America. A mutual interest in English folk song would surely have been a draw to their meeting. Dr. Carley paid tribute to John Bird's illuminating 1976 biography '*Percy Grainger, The Man And The Music*', and to the Scottish composer and author Ronald Stevenson, who gave a memorable review of Grainger's works at Aldeburgh in 1982 and has quietly championed him over many years. Any summary of Percy Grainger's life must carry the thread of an incorrigible curiosity, energy and panache throughout. Particularly in the 1930s he pursued a quest for new sounds, as well as new and unconventional instruments. He was seemingly in the van of *musique concrète*. The deployment

of unusual combinations in orchestration can be heard at its best perhaps in *A Lincolnshire Posy*, which was a welcome if surprising inclusion in a concert conducted some years ago in Derby by Simon Rattle, and a quite exquisite rendering too.

Chairman Richard Kitching thanked the speaker for his wide-ranging talk, which included personal reminiscences and some rare musical examples (listed below). All then enjoyed the traditionally excellent Midlands Branch tea, which was provided on this occasion by Jo and Brian Radford.

Musical Excerpts

These rarely heard and most interesting examples of Grainger's work were taken from the following:

1. Piano Duo, transcription of the *1st Dance Rhapsody* of Delius, recorded at the Danville Festival in 1986.
2. *Folk Dance: Myllarguttens Gangar* by Grieg, played here not by Grainger but by Einar Steen-Nokleberg.
3. Cadenza from Grieg's *Piano Concerto* recorded by Grainger in 1908.
4. *The Song Of The High Hills* – from Grainger's two- Piano version.
5. Ronald Stevenson talking about Grainger's experimental instruments, here five oscillators mimicking very effectively the howling of wolves....
6. Ronald Stevenson playing Grainger's *Rosenkavalier Ramble*.
7. Grainger's *Duke Of Marlborough's Fanfare* (1939). This masterly orchestral construction, based on a folk tune, finishes on a triumphant added 6th, a device that was quite popular with English composers also through the 20th century.
8. Delius's *Air & Dance For String Orchestra*, arranged for solo piano by Grainger, was manfully played by Midlands member Graham Parsons (possibly a world premiere, there being no record of other performances). One has to say however that it is a dull, awkward piece and perhaps better left in its erstwhile oblivion.

E. E. Rowe

DELIUS SOCIETY MEETING

New Cavendish Club, London on 21 January 2009

Members' Choices

The first meeting of the New Year saw a goodly number of members brave the usual January weather to attend the Members Choices' evening. The meeting host, Michael Green, explained that acknowledgment should be given to Richard Kitching who pioneered this successful event with members in The Midland Branch. Six members introduced their choices which instructed, entertained and offered some interesting and unusual insights to members.

Tony Summers started the evening off with *An Arabesque*. He explained how the piece was originally written in German (courtesy of Jelka translating from the original Norwegian Jacobsen's poem). Delius thought that a German text would be closer to Norwegian than English and thus likely to be more successful, but this was not to be. Tony commented that he considered this piece – along with *North Country Sketches* – to be Delius's most neglected masterpiece. Despite being written in German it has been particularly neglected there since there has been no German recording to date. Yet, there have been five recordings, three sung in English and two in Norwegian. It was explained that the piece reflects changes in composition around 1910 where Delius's style becomes more complex and introduces Nordic influences, this development serving to place Delius in the mainstream of European music along with composers such as Schoenberg and Suk. Listeners unfamiliar with the piece had sometimes mistaken the opening of *An Arabesque* for an early work by Schoenberg! We heard a recording of the work sung in Danish with the Aarhus Symphony Orchestra and Danish National Opera Chorus conducted by Bo Holten. In the following discussion one member told how during a meeting with Eric Fenby he had asked 'which do you consider to be Delius' greatest work?' Fenby's reply was 'Oh, *An Arabesque*'. The first British performance of the work took place in Newport, Gwent in 1920.

Roger Buckley introduced members to what he described as Delius's 'least satisfactory mature work', *Dance for Harpsichord*. The history behind the work is interesting. In 1918, with the War coming ever closer to his home, Delius was increasingly unable to concentrate and after a short visit to Biarritz, he eventually settled in London, first in Henry Wood's house and then in an apartment in Belsize Park Gardens. Delius kept himself busy but soon tired of London society, where he found 'an utter indifference to things artistic'. He made an exception of the harpsichord playing of Mrs Violet Gordon Woodhouse. It was because of his appreciation for Mrs Woodhouse's playing

that Delius wrote the *Dance* and dedicated the work to her. Roger explained that although it contains a number of antique features, the score is written as if for piano. It calls for actions that are possible on the piano but not on the harpsichord. We listened to four comparative recordings.

First we heard the first-ever recording of the work, played on the piano by Evlyn Howard-Jones in 1929. Next we heard it played on the harpsichord by Ralph Kirkpatrick in 1961. This sounded cluttered and at times barely decipherable. The third recording, played by the harpsichordist Igor Kipnis in 1976, was much more melodic and easier on the ear. The last version of the piece, arranged by Eric Fenby for flute and strings was generally considered to be the most harmonious and consequently the preferred version. It was performed in 1978 by the Bournemouth Sinfonietta with Elena Duran, conducted by Fenby.

Roger referenced the work to the time of its composition. It was a tribute by Delius to a musician he had known and admired for some 20 years and reflected her interest in old keyboard instruments and old musical forms. Mrs Woodhouse never recorded the work, but she included it in her last ever recital, given in March 1927 at London's Grotrian Hall.

Paul Chennell made us all feel a little less winter worn by his choice of the *Florida Suite*. He explained it was the first work by Delius – in a performance at The Festival Hall by the RPO with Sir Charles Groves conducting – he had heard, yet it had seemed curiously familiar and at the same time new. Paul explained it is an early work, written in Leipzig in 1887, and said by Fenby to be fine orchestration; there being an implied criticism that Delius' later works lacked the clarity that this orchestration displayed. We heard a recording of the last movement *At Night* played by the Ulster Orchestra under the baton of the Society's late Vice President and Delius exponent, Vernon Handley. Discussion followed between members as to the referred to changes in orchestration Delius employed in his later works.

Peter Watts introduced his choice – the second of the *Two Aquarelles* – by referring to his earliest experience of Delius. As a choir member he was involved in a performance of *Appalachia*. This was the first work where he had experienced the choir having no part until near the end of a work, but what a part! Continuing on the vocal theme Peter's first recording was a vocal version of the second *Aquarelle*. It was conducted by Stephen Cleobury with the BBC Singers. To contrast this and exhibit how the works of Delius can be arranged, we were treated to an excellent orchestral rendition performed by the Welsh National Orchestra under the baton of Sir Charles Mackerras. Peter's last recording of the work was arranged for organ by Dom Gregory Murray and

published in 1938. It came from an album recorded by Michael Stairs on the Longwood Gardens organ, Pennsylvania, in 1997. This last rendition although unusual was well received and reference made to the fact that Eric Fenby had arranged for organ a few of Delius's works being of course an accomplished organist.

Michael Green took us back to the 4th Delius Festival where the *Suite for Violin & Orchestra* had been performed by Ralph Holmes. For Michael this was the event's highlight. In discussion with Ralph, Michael formed the view that Ralph was a 'gentle and modest man' a view translated to his performance which was described at the time by the Chairman as "a superlatively delicate and consummate treatment" of the work. Sadly Ralph died just two years later at the age of 47. His recordings are few but curiously the first movement of his performance of the Tchaikovsky violin concerto can be seen on 'YouTube'. The recording we heard – the 3rd movement (*Elegie*) and the Finale – was made in May 1984. At the same recording session Holmes performed *Légende* and these are still the only recordings of these works with orchestra. *The Suite* is an early work of 1888, composed in Paris when Delius was 26 and is preceded only by *Florida* and some songs and part-songs. What do we learn from this early work? Probably simply that Delius's experience of the violin coupled with his sure touch for orchestration and an influence from Mendelssohn is brought to bear in the Finale.

Time was starting to run out by the time Martin Lee-Browne articulated his choice, *Sea Drift*. Martin opened by saying "Some musical works are compact and completely satisfying – nothing could be added or subtracted without damaging their shape and balance. *Sea Drift* is one such work, and Delius's sensitivity with Walt Whitman's poem is incredible". Martin explained that he viewed the work as having five peaks; the beginning, "You must know who I am, my love", "Oh rising stars", "Oh past, oh happy life!" and the very end. Time unfortunately restricted exploring these to the full, but we heard two snippets – the beginning and "Oh rising stars" – featuring Bryn Terfel under the baton of our late Vice President Richard Hickox. Martin advanced the view that Richard Hickox has total control of the work, delivering an unsurpassed performance. He went on to say, however, that in his personal view the vocal part has never been better interpreted than by the tenor Bruce Boyce who has a brilliant 'Delius voice'. Many members endorsed Martin's choice of *Sea Drift*.

The meeting closed with common agreement that the evening had been a success and should be repeated. Members would be given early notice in the events programme so that even more members can next time share their interest in Delius's works with others.

Martin Clark

DELIUS SOCIETY PHILADELPHIA BRANCH MEETING

Residence of Michael Stairs, 1215 West Montgomery Avenue, Rosemont on 31 January 2009

Annual Delius Birthday Party

On 31 January we held our annual Delius Birthday Party event and it really was a Grand Soirée this year! The site was the beautiful home, "The Hedges" (1901) of Michael Stairs, organist and choral conductor par excellence. Located in Rosemont on Philadelphia's Main Line between Bryn Mawr and Villa Nova, Michael's music/living room houses two Mason & Hamlin Grand Pianos and his three-manual Rodgers/Walker digital Organ.

Some 50 members and guests were actually seated in this room for an extensive musical program prior to demolishing a lovely catered tea. We were thrilled that members came from New Hampshire; Staten Island, New York; New York City; upstate New York (actually RVW Society members) and Southern Delaware. Yet we still have many locals who never come to anything even though our events are free.

Bill Marsh

MISCELLANY

Goossens conducts Delius

Members might like to investigate a link to a posting on the RMCR (records.music.classical.recordings) usernet group. On that page is a link to download an RAR zip file containing rare 78 RPM recordings conducted by Eugene Goossens, including *The Walk to the Paradise Gardens* (sic). Also attached is a scan of the 78 label. The download file also includes the *Peer Gynt Suites* by Grieg.

Delius in Dallas

Bill Thompson has written with some exciting news. A New York Times article from August last year mentions that the new Director of the Dallas Opera is thinking about putting on a production of *Koanga* at some point in the far distant future. You might like to see this link for more details: http://www.nytimes.com/2008/08/13/arts/music/13stee.html?_r=1&ref=music&oref=slogin

Delius sheet music available online

Several Delius works are available free online from the International Music Score Library Project, whose web site can be found at http://imslp.org/wiki/Category:Delius%2C_Frederick. The selections (in PDF format) include:

The Walk to the Paradise Garden (arr. for piano solo) – this is an excellent arrangement by Harold Perry
Violin Concerto (violin/piano reduction)
Violin Sonata No. 1
Songs of *Sunset* (full score)
Piano Pieces
Cello Sonata

And finally, you get *In A Summer Garden* and *Brigg Fair* - but only the percussion parts!!

Simon Rattle conducts Delius

Readers can now view a high quality video of a performance of Delius's *Brigg Fair – An English Rhapsody* by the Berlin Philharmonic Orchestra, conducted by Simon Rattle. Like a good old 78 RPM record, it is split into two sections due to time limitations:

Part 1: http://www.youtube.com/watch?v=9tlKKi_08GQ
Part 2: http://www.youtube.com/watch?v=AEH4ayIxxGs

If you have a high-speed Internet connection, be sure to click on the "View in High Quality" link, which is just below the lower right hand corner of the video window. This appears to be taken from a Japanese television broadcast. The musical performance is excellent; the cinematography is very well done, with appropriate views of the solos and the audience; and the venue is really breathtaking. Does anyone know where this fantastic outdoor concert pavilion is located? The very large crowd appears to have been enthralled by the beautiful music of Delius!

Vaughan Williams Letters and Delius

There are several mentions of Delius in Hugh Cobbe's recently published and fascinating *Letters Of Ralph Vaughan Williams*. There is however, not enough material on Delius to warrant a review in the DSJ but readers might like to note that Vaughan Williams wrote to Delius in 1907 requesting an opportunity to meet the older composer and show him some of his works. Later Vaughan Williams held various opinions of Delius on different occasions. In a letter dated 1941 to Lord Kennet, who had sought advice for his son, who wanted to enter a musical career, Vaughan Williams says of the older composer: "Delius would perhaps have had more backbone in his music if he had gone down into the arena and fought with beasts at Ephesus instead of living the life beautiful in a villa in France". In a 1948 letter to Fritz Hart, Vaughan Williams says of Delius that: "I feel that some of Gustav's (Holst) Struggles would have added strength to his undeniable beauty". Lastly in 1955 Vaughan Williams wrote to Michael Kennedy and gives his view that; "As regards Delius – I think anyone who could write the wedding scene from *Romeo And Juliet* (not the Paradise Garden) entitles Delius to be a great composer – for the rest he smells rather too much of the restaurant". This edition of Vaughan Williams's letters

is in effect a biographical portrait which is both engrossing and revealing, even though some of the editing is a little slipshod. *Letters Of Ralph Vaughan Williams* 1895-1958 edited by Hugh Cobbe is published by OUP (2008); ISBN 978-0-19-925797-3.

Librettos wanted

David Chandler has contacted us asking for a copy of the libretto of *The Magic Fountain* and a copy of the libretto for *Margot La Rouge.* He says that any advice on this would be much appreciated! Anyone who can help should write direct to him at his email address: dchand@gol.com or write to David Chandler at:
Rowan Garth
Grinton
Richmond
N. Yorks
DL11 6HJ

BBC Vernon Handley Tribute

Radio 3 comes in for some stick (often justified) from the Society, so I think it's worth noting that as part of their 'Tod Handley: a Tribute' series in the afternoons in the week commencing 12 January, they had 'Tod' conducting the BBC Concert Orchestra in *A Poem of Life and Love* (having so far had him conducting the Violin Concerto and *First Cuckoo,* as well as other British goodies from the likes of Bax and Moeran). The full programme for each day was as follows:

Monday 12 January

Bax *Symphony No 3*
Bliss *Metamorphic Variations*
Rubbra *Solilquy*
Brahms *Variations on a Theme by Haydn*
Elgar *Symphony No 2*

Tuesday 13 January

Dvorak *Scherzo Rhapsody*
Stanford *Irish Rhapsody*
Vaughan Williams *Symphony No 5*
Grace Williams *Ballads*
Bax *On the Sea Shore*
Delius Violin Concerto, soloist Stephen Bryant, BBC Symphony Orchestra
Bridg e *Suite, The Sea*
Bax *Tintagel*

Wednesday 14 January

York Bowen *Piano Concerto No 1*
Delius On Hearing the First Cuckoo in Spring - BBC Symphony Orchestra
Moeran *Violin Concerto*
Walton: *Symphony No 1*

Thursday 15 January

Arnold *Overture: Peterloo*
Delius *A Poem of Life and Love* - BBC Concert Orchestra
Bax *Spring Fire*
Bliss *The Enchantress*
Bax *Walsinghame*
Murrill *Cello Concerto*

Delius and Prussia

Klaus Steinweg has written to tell us that the Lüdenscheid museum has prepared an exhibition with the overall theme 'Prussia'. One evening was dedicated to Ida Gerhardi with a special focus on her role as an active and 'modern' woman, whose achievements were exceptional at the beginning of the last century. It included a performance of some songs for soprano and piano.

In the July 1976 DSJ the 1932 visit of his aunt Evelin Gerhardi to Grez is mentioned including a recollection of Cecily Arnold singing Delius songs accompanied by Klaus's aunt. Evelin Gerhardi writes of: "..the *Verlaine Songs*, which to me are the most superb compositions of that genre by Delius". So

this was Klaus Steinweg's proposal, and the singer - a professional soprano - agreed. The performance took place in the middle of March 2009 and was a wonderful recreation of that 1932 visit. Klaus's aunt will be 100 on 6 June and her memory is weaker now, although her body remains relatively fit. Klaus's mother Malve Steinweg is 96. Both ladies are still living in the familiarity of their old homes supported by nursing services.

Grove Mill, Watford

Lewis Foreman's report on the recent recording session at Watford, included elsewhere in this DSJ , has prompted this recollection from one of our Vice Presidents, Robert Threlfall, who spent his childhood in Watford not far from the location of the recording session, who writes:
'I left Watford for the second time in 1956, but well remember one day when I walked past Grove Mill on a Saturday morning stroll that the Mill was still working. I heard the sound of the machinery and the Miller was standing in the door, looking just like a miller in a fairy-tale! He was wearing white overalls and was covered in flour from head to foot and as happy as the Miller-on-the-Dee!'

The Delius and Warlock Jaunt
A DVD of the Warlock/Delius Jaunt to Bourron-Marlotte and Grez-sur - Loing in July 2008

On page 124 of DSJ 144 Autumn 2008, Malcolm Walker concluded his article on 'The French Jaunt' by saying the whole event was recorded on film and that it was hoped it will be available on DVD at a later date. That date has now arrived and the hour's DVD can now be obtained from Malcolm Rudland, 31 Hammerfield House, Cale Street, London SW3 3SG by sending a cheque payable to the Peter Warlock Society for £25.

The film starts with Malcolm Rudland setting the scene at Eton from where Philip Heseltine was an Etonian before becoming better known as the composer Peter Warlock. Whilst at Eton, on 16 June 1911, Philip was allowed to go to the Queen's Hall to hear Delius's music for the first time, with Beecham conducting the first performance of the *Songs of Sunset*, along with *Paris*, the (first) *Dance Rhapsody and Appalachia*, and where, in the interval,

he was to meet the composer for the first time, all of which was to have a dramatic influence on Philip's life.

Philip met Delius again in September that year through Philip's Uncle Joe, the painter Arthur Heseltine, who was then living in Marlotte, in the next village to Delius in Grez-sur-Loing in the Fontainebleau forest. This film follows the jaunt to these places with the Guildhall Brass Ensemble performing Warlock's *Pieds-en-l'air* from *Capriol* in the garden of Uncle Joe's former home. This was heralded by a parade up the leafy nearby 'Passage Heseltine' with the whole company playing and singing Warlock's *The Cricketers of Hambledon*. The film shows excerpts from a Warlockian concert in a local school and features the afternoon ride on a local narrow-gauge industrial railway. It then features the following day's visit to Delius's house with a concert in the garden featuring complete performances of Eric Crees's arrangements of *On Hearing the First Cuckoo in Spring*, the first of the two wordless choruses *To be Sung of a Summer Night on the River*, *Air and Dance* and *Sleigh Ride*. As Malcolm Walker wrote 'The wind in the trees and the leaves rustling during the playing of the music just added to the occasion: it was all so appropriate. As Jean Merle d'Aubigné (the owner of the Delius house) said afterwards "It was like being in a cathedral".'

A sequel is planned for a Warlock/Bartók Jaunt to Budapest to explore the connections between Warlock, Delius and Bartók. More details from Malcolm Rudland at mrudland@talk21.com or on 020 7589 9595.

Delius postcards

Postcards of the painting of the Delius house in the 1920s by Ray Osborne at a cost of 30p each or 10 for £2.50 are available (including p&p 40p for 10), from Jo Radford with postal orders sent to:
21 Cobthorne Drive
Allestree
Derby DE22 2SY

Thanks are due to: Robert Threlfall, Bill Thompson, Malcolm Rudland, David Chandler, Roger Buckley, Stewart Winstanley, Brian Radford and Klaus Steinweg for information included in this Miscellany.

EVENTS 2008-2009

N.B. Unless otherwise stated, all meetings of the London Branch take place at the Jubilee Room, New Cavendish Club, 44 Great Cumberland Place, London. W1H 8BS. Tel. (020 7723 0391).

21st September
The Pump Room, Bath,
Piano Duet Recital by *Hiroaki Takenouchi* and *Simon Callaghan*, performing, Delius arr. Dale: *Eventyr ;* Delius arr. Juhl: *Brigg Fair;* Delius: *Three Preludes and works by* Schubert: Tchaikovsky: Czerny: Walton and Lambert.

Sunday, October 12th, 2008 7:30 P.M.
Rock Hall, Temple University
North Broad Street & Cecil B. Moore Avenue Philadelphia, Pa 19122
Philadelphia Branch. Ralph Vaughan Williams Anniversary Concert.
The Wister Quartet with additional violist from the Philadelphia Orchestra performed works by Vaughan Williams, Delius, and Frank James Staneck.

Monday 27th October 2008 at 7.00pm
Royal Academy of Music
The Delius Prize
Adjudicator: Bo Holten

Tuesday 28th October, 2008, 7.30
Savile Club,
Trinity College Of Music String Ensemble, Conducted by *Michael Young*.
Programme included *Two Aquarelles* by Delius, and works by Wiren, Mendelssohn, and Janacek.

22nd November 7.30
Sevenoaks Symphony Orchestra, *Darrell Davison* Conductor and *Lucy Baker* Violin.
St Nicholas' Church, Sevenoaks, Kent.
Concert of works by Walton, Bax and Elgar including Delius Violin Concerto.

Tuesday 25th November 2008 at 7.15pm
Delius Society London Branch Meeting.
Talk by Paul Chennell, 'Delius at the Proms' –

29th November 2008
Guildford Cathedral,
Guildford Symphony Orchestra, Darrell Davison.
Concert including works by Bruch, Walton, Vaughan Williams, as well as Delius's *North Country Sketches.*

30th November 2008,
Midlands Branch
"Ravensdale", 41 Bullhurst Lane, Weston Underwood, Derby, on 23rd November, 2008.
"*Around Percy Grainger*", A Talk By *Lionel Carley.*

21st January 2009 at 7.15pm.
Delius Society London Branch Meeting.
'Members' Choices' Chaired by *Michael Green*.

Saturday January 31st, 2009 2:30 P.M.
Residence of Michael Stairs, 1215 West Montgomery Avenue, Rosemont, PA 19010
Philadelphia Branch, *Annual Delius Birthday Party*

Tuesday 24th February 2009 at 7.15pm
Delius Society London Branch Meeting.
John Lucas:'*Writing about Sir Thomas*'
An account of his new biography of Sir Thomas Beecham.

Sunday 8th March at 3 p.m.
The Huntingdon Hall, Worcester
Worcester Concert Club Presents:
A Violin Recital by *Edgar Bailey*, including The Sonata No. 0 by Delius.

21st – 22nd March 2009 Delius Society Weekend.
Saturday 21st March 2009 at 7.30pm
Leeds Town Hall, The Headrow, Leeds LS1 3AD;
A Mass of Life
Joan Rogers, soprano
Jean Rigby, mezzo soprano
Daniel Norman, tenor
James Rutherford, baritone
Leeds Festival and Philharmonic Choirs
BBC Philharmonic Orchestra
David Hill, conductor

Saturday 28th March, 7pm
The Bridgewater Hall
Delius *Dance Rhapsody No.2*
Beethoven Piano Concerto No.4
Elgar Symphony No.1
BBC Philharmonic Orchestra, Vassily Sinaisky conductor,
and Ashley Wass piano

Wednesday 1st April 2009 at 2.15pm
Birmingham Symphony Hall; Box Office tel: 0121 780 3333
British Classics
City of Birmingham Symphony Orchestra
John Wilson, conductor
Lawrence Power, viola
Programme includes Walton's Viola Concerto, *On Hearing the First Cuckoo in Spring* by Delius, and works by Holst, Sullivan, German, Farnon, Ketèlbey, Elgar and Coates

Saturday 4th April 2009
Derby Cathedral; Box Office c/o Foulds Music, tel: 01332 344842
Sea Drift
Derby Bach Choir & Orchestra and Voices Girls Choir
James Rutherford, baritone
Richard Roddis, conductor

Thursday 21st May 2009 at 7.30pm
Royal Festival Hall, London SE1 8XX; Box Office tel: 0871 663 2500
A Mass of Life
Susan Bullock, soprano
Susan Bickley, mezzo soprano
Nigel Robson, tenor
Alan Opie, baritone
Bach Choir
Philharmonia Orchestra
David Hill, conductor

23rd May, 7.30pm
Dorchester Abbey

BBC Concert Orchestra Conductor, *David Lloyd Jones, Philippe Graffin* Violin, *Jeremy Huw William*

Parry *Jerusalem*
Curtis Festival Overture
Havergal Brian *Reverie*
Vaughan Williams *Willow Wood*
Elgar *The Sanguine Fan*
Delius *Hiawatha* (World Premiere)
Cliffe Violin Concerto

31st May 2009, at 11.15 a.m.
The Bergen International Festival. The Concert Hall (Troldsalen) beside Grieg's house. Details on <www.fib.no>
A recital by *Magnus Staveland*, tenor, and *Sveinung Bjelland*, piano, of songs by Delius *(Seven Songs from the Norwegian),* Grieg, and Schubert.

Thursday, June 4, 2009, 8:00 p.m.
Symphony Space
2537 Broadway, at 95th Street
"Frederick Delius, A 75th Anniversary Remembrance"
Central city Chorus, Conductor *Stephen Black*, perform
Frederick Delius — *Requiem*
Elliot Z. Levine — *Requiem for the Living*
Further details from; www.centralcitychorus.com.

Saturday June 20th
The Delius Society AGM Delius Prize 2009
The Birmingham Conservatoire.

1st July 2009 - 7:30pm –
The Seven Series at St. Gabriel's Church, Warwick Square, London.
Victoria Simonsen (cello) and *Paul Guinery* (piano).
Schumann *Fantasiestücke for cello and piano, Op. 73*
Brahms Sonata no. 1 in E minor Op. 38
Delius Sonata for cello and piano
Prokofiev Sonata for Cello and Piano in C major, Op 119
Tickets can be bought on the door - £14 (£10 Concessions) – or online.
www.sevenseries.co.uk or via email tickets@sevenseries.co.uk.

Sunday 18th October 2009,
Town Hall Birmingham 11a.m
The Barbirolli Quartet
Haydn: Quartet in G major Op.77 No.1
Delius : *Late Swallows*
Brahms: Quartet No.1 in C minor Op.51

November 15th, 2009 at 3PM.
German Society Of Pennsylvania, 611 Spring Garden Street Philadelphia PA.
The Wister Quartet and Mezzo-Soprano *Suzanne Du Plantis*, in a programme including some of Delius's songs in German.

March 14th 2010
Portland, Oregon, U.S.A – Arlene Schnitzer Concert Hall
Vaughan Williams Symphony No. 6 In E Minor
Delius *Iremelin Prelude*
R.Strauss *Le Bourgeois Gentilhomme*
Oregon Symphony Orchestra
Carlos Kalmar (Conductor)

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