The Delius Society Journal

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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
Chairman@ The DeliusSociety.org.uk

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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Martin Lee-Browne with Roger Buckley, our newest Vice President.

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CHAIRMAN'S NOTES

As I said in the July Newsletter, the Society is having an excellent year. Four very good meetings of the London and Midlands Branches; the weekend in Yorkshire and the AGM and Delius Prize day in Birmingham; five performances at the Proms – *Brigg Fair, The Song of the High Hills, The Cuckoo* (twice, in the Family Proms) and the *Cello Sonata*; Somm Recordings have provisionally agreed to produce a CD of four-hand transcriptions of orchestral works, played by Simon Callaghan and Hiroaki Tachenouki, which will be funded by part of the grant from the Elizabeth Emily Biggs Charity; and before Christmas there will be three very interesting talks to the London Branch at the New Cavendish Club – where, incidentally, we have turned a very informal, but seemingly long-standing, arrangement for our meetings into a 'proper' one at only modest extra cost to the Society. Finally, we are making very good progress towards the updating of the website which we share with the Delius Trust.

The contacting of all the professional and pro-am orchestras, choirs and choral societies, music colleges, opera companies and festivals in the country, suggesting that they should include one or more of Delius's works – preferably major ones - in their programmes for 2012 has, for all practical purposes, now been completed. It was never expected that we would get a large number of immediate responses, but among those that have come in have been from the Hallé, the LSO, the Philharmonia, one of the Oxford orchestras and some choral societies.

That exercise leads me to wonder what is the medium – to long-term future of the Society. Will we be as strong in 2014 as we are now? As the English music societies go, our membership of around 450 is very good – and it would be nice to think that we don't lose more than three or four of our 'older' Members a year. Furthermore, if only through the Reciprocal Membership scheme with other societies that Michael Green has worked hard to set up, we should have at least a smattering of new Individual Members each year. The Committee believes that the new website should help a little, and hopefully the performance of a good number of Delius works in 2012 will attract some people to 'explore' an unfamiliar composer.

How I came to let myself in for reporting all three of the Society's major events this year, I have no idea! I would not wish to hog the limelight from all those 'wanna-be' contributors about whom I am continually exhorting to come out of the woodwork, and who I'm convinced are in there somewhere!

Martin Lee-Browne

EDITORIAL

We are lucky in 2009 to be hearing so many interesting performances of music by Delius. Now that the Summer has gone and the Proms are long since finished I am having to eat my words to some extent regarding the paucity of performances of Delius in this concert series. We have heard an amount of English music but this constitutes nothing like an overdose. Whilst we can honestly say that the Proms performances – *A Song of the High Hills* and *Brigg Fair* in particular – were very largely successful, the radio and TV coverage of these concerts was inaccurate and perhaps rather misleading for a newcomer to Delius. It is a shame that the BBC spoilt the ship for a ha'p'orth of tar! As recently reported in the press, the audience attendance at the Proms rose by five per cent in 2009. It would be gratifying to think that one reason for this rise in numbers attending the Proms is the performance of more English music.

Both performances of *A Mass of Life* which have taken place so far this year have been successful. We have great hopes for the Huddersfield performances at the end of October, to be reviewed in the next Delius Society Journal. If anyone can tell me of another year when three performances of this work by highly accomplished performers took place in England I will be pleased to print details in a future Journal. We must hope that such successful exposure of Delius's music with the accompanying publicity will bring more members into the Delius Society to enjoy this beautiful music.

In this issue of the Journal we have two articles which list performances of Delius's music; firstly Bill Thompson in *Desert Island Delius*, looks at the choices of Delius's music made by guests on *Desert Island Discs*. I was intrigued to see the wide variety of people who chose this music, and how varied the choices were. They did not just choose *The Walk to the Paradise Garden* and *On hearing the First Cuckoo in Spring*. Secondly Robert Matthew-Walker has listed some of the early performances of Delius's music in the USA. Here again it is good to see when and where the Delius scores were presented to the American public. As we know some of this music had a big impact on Hollywood composers and other such people. These two articles underline how popular Delius can be for a wide variety of performers and listeners.

I have included Michael Green's review of David Mitchell's novel *Cloud Atlas*, because although this is not the first time we have mentioned this book in these pages, Michael has given us a very thorough and helpful overview which I think members might find helpful.

There is still a lot we do not know about Delius's early musical training

and so it is very welcome news that our President Lionel Carley has filled one important gap in our knowledge regarding Delius's violin tutors – and a fascinating story it is too. Another remarkable person – certainly the last person to recall in detail life in the Delius household – Evelin Gerhardi was 100 last June and we mark this special occasion with a couple of articles previously published in the Journal many years ago covering her time in Grez and her aunt Ida Gerhardi. Also included here is a personal recollection of Evelin by Jerry Rowe, and a note from our President, Lionel Carley. A number of members will remember Evelin's attendance at several AGM weekends when she was so friendly, interesting and vigorous. We send her our heartfelt salutations and every possible good wish.

Last but not least is another valuable insight into a Delius work by Robert Threlfall who has written this time on *Irmelin and her Prelude*. I am sure you will enjoy this and I know I learnt a great deal. Thank you to all those who helped with the preparation of this Journal. Please keep sending your articles, reviews, letters, pictures and suggestions. The success of the Journal depends on your contributions.

Paul Chennell

OBITUARIES

ROBERT L. BECKHARD
(1918 - 2009)

Robert L., BECKHARD - aged 91, died May 28, 2009 in New York City. Born and raised in Brookline, Massachusetts, he was a passionate musician and student of English music of the early 20th century. He studied at the Boston University College of Music, the New England Conservatory of Music, and Harvard University. During the late 1940s he was a music editor at G. Schirmer Inc., working with such composers as Kurt Weill, Percy Grainger, and William Schuman. He assisted Nicolas Slonimsky in his1948 edition of *Music since 1900*.

Bob composed over 200 choral and piano works, many of them published, and his works have been performed by numerous professional choruses. His pioneering research in the 1950s on Peter Warlock has proved invaluable to later scholars. He contributed an essay to the book *Peter Warlock, A Centenary Celebration*, published in 1994. Bob was an ardent Delian and was the co-author of articles in the *Delius Society Journal* and *Frederick Delius: Music, Art and Literature (*ed. Lionel Carley*)*. In later years he devoted himself to research for a book about the life and music of the singer John Goss.

Bob was also an accomplished professional photographer, whose photographs have been publicly exhibited in New York and Putnam County, New York, and published in books and magazines. He taught photography at the Garrison, N.Y. Art Center. He and his wife Pat loved their cottage near the Hudson River in Garrison, where Bob spent countless happy hours tending his vegetable garden. He will be greatly missed by his family and his wide circle of friends.

Daniel Beckhard

IVOR RUSSELL
(1921 – 2009)

Ivor Russell was a man inspired by great causes and he didn't just sit down and complain about how awful things were and how 'somebody' should do something about it; he saw himself as that 'somebody', he got up and put his heart into everything he believed in. He had a wide range of interests – intellectual, cultural and practical. He was inquisitive and open-minded; he loved literature, music and the visual arts – especially photography. Some of the music played at his funeral – *Summer Night On the river* and *On Hearing the First Cuckoo In Spring* - represented the artistic achievement of one of his favourite composers – Delius. He was a member of many other societies as well as the Delius Society.

As for cheerfulness: well, Ivor always had an optimistic view of life and always saw everything from the funny side. He was notorious for his jokes..... his timing never let him down. Where did all this come from?

At first sight, Ivor's early years and upbringing don't seem a likely starting-point; he was born in 1921 into a farming family in the village of Winford, near Bristol, the third of three boys. He would often talk about his childhood, growing up in the 1920s and 30s, helping out milking the cows before walking or cycling to school, helping with the vegetable garden, attending the village markets and fairs. Ivor was not only self-educated in his many cultural interests, but also professionally.

Ivor and Isabel met at a dance which led to a date going to the Philharmonic Concert Hall in Liverpool to listen to Tchaikovsky's 1st Piano Concerto. They later cycled on a tandem extensively throughout North Wales and were active members of the Youth Hostel Association. They were married in 1946 and spent their honeymoon in the Lake District, walking some twenty miles on the first day from Buttermere across to Ennerdale.

Ivor's love of landscape, walking, even rock climbing brought him many friendships which were to last throughout his life. And his book collection continued to grow. Another memory of this period of his life was going to the first Edinburgh Festival and hearing Kathleen Ferrier in Mahler's *Das Lied von der Erde*. That must have been quite something.

Travel became an abiding passion; they were early travellers to France by rail in the 1950s, enjoying walking holidays in the French Alps, calling back to Paris to enjoy opera, art and...I'm not sure I believe this, but the Folies Bergères. Ivor had an absolute passion to see places he read about, which led him to visit about sixty countries throughout the world. Sadly Ivor has now

left us, but I am sure his spirit of curiosity and fun lives on in his family and in all of those who were lucky enough to know him.

Roy Price

Lyndon Jenkins writes;

I know that Roy Price has written above about the late Ivor Russell, a long-standing member of the Society, and the only reason I am adding these few lines is because I believe I was instrumental in persuading Ivor to join the Society in the first place. It was a long time ago – in fact so long that I am at a loss to quite pin-point the time and circumstances of its happening – but after I left Wales in the 1960s we always managed to stay in touch, and the occasional reunion was possible when he and his charming wife Isabel came to some of those happy weekends that the Society organised from time to time. It was always a great delight to see them as they were so sociable. Ivor was a photographer of some considerable distinction, and I remember that he devised a Nordic journey in pictures which he set to Delius's music with wonderful sensitivity: it was first seen at a London meeting and then repeated at some of the branches; wherever it was shown it never failed to make a great impression. And not long ago he delved into his vast photographic collection for me, and came up with some superb photographs to illustrate a CD series with which I was involved. Ivor was a man of many parts: I knew he had done much in his life but I never got to know even one half of it; he was as self-effacing about his achievements as could be. I last saw him when Isabel and he journeyed up from Wales on the day I retired from the chairmanship – "For old times' sake", he said, which was a kind thought so absolutely typical of him.

EDWARD BLAKELEY TRAVIS
(1926 – 2009)

Edward Travis was born in Brentford to Thomas Charles Travis and Elsie Mabel (née Flynn). He attended Pinner County School. One vivid memory from his youth concerned one night during the black-out when he cycled all night, without lights, from Brentford to Leamington Spa to visit his father, stopping only for milk from a friendly farmer's dairy parlour at dawn. On leaving school in 1944 he joined the Royal Navy, in which he volunteered for the Submarine Service serving on HMS Surf. Whilst stationed at Portsmouth he taught himself to sail on the Solent and enjoyed taking a dinghy out to the Isle of Wight.

After the War he joined the Army who sent him to Cardiff University, where he gained a degree in music, his first love (if it wasn't Anglo Saxon and English). In 1951 he married Elaine Dougal, whom he first met outside The Royal Albert Hall before a Prom. They would have four sons: Rupert, Howard, Clive and Tom. In 1961 he joined the Royal Air Force making him a rare example of somebody who served in all three of the armed services. He rose to the rank of Squadron Leader. In 1969 he was posted to RAF Sharjahin the Trucial States (now the UAE) and here he became the founding editor of *The Gulf Mail*. It was the first English language newspaper in the Persian Gulf. He was a lover of the work of Gilbert and Sullivan and on his return to the UK he directed performances of *The Pirates Of Penzance* and *The Mikado*. He set up the first formalised media training for senior Armed Forces personnel.

On retirement from the RAF in 1973 he took up the role of music teacher at Harold Priory Middle School where, from scratch, he built the school orchestra and wrote the school song. He turned down the role of TV newsreader to take this job. One of his proudest moments was when he was asked by Eric Fenby, Delius's amanuensis, and James Gaddarn, the conductor, to translate Delius's *A Mass Of Life* from the German of Friedrich Nietzsche for the programme notes to be used in a performance at The Fairfield Halls; a most difficult task he set to with great skill, enthusiasm and conviction. Another great moment in his life was the performance, in 1990, of a new operetta, an extremely rare or even unique event in itself in the modern era. He wrote the music and Frank Richards the libretto. The operetta, based around the coming of the railway to Bedford and entitled *Gainst All Disaster (*in deference to John Bunyan) was a great success and no one who attended will ever forget it. In fact it was such a success it was put on again to celebrate the 150th anniversary of the first train to Bedford six years later.

He was an able poet and made attractive comment on the world around him throughout his life. He published these in small booklets (with illustrations by David Green) which were treasured. He enjoyed seeing his poems in *This England* magazine. He loved to play the church organ and never wasted an opportunity to do so (he was taught by Lionel Dakers, the former Director of the Royal School of Church Music).

As well as sailing he enjoyed tennis and cricket, and until very recently was swimming weekly and cycling daily (he was good friends with Louis Fussell, the champion fundraiser and long distance cyclist). He was a great handyman and mechanic.

Most of all though he was a greatly loved brother, husband, father and grandfather. He was most proud of his sons, grandsons and granddaughters, and they of their talented father and grandfather.

He passed away after a heart bypass operation following which he developed an infection which he fought so bravely and stoically but finally succumbed to with his wife and sons all at his bedside. His last instruction had been to give permission for his translation of *A Mass Of Life* to be used at The Bach Choir's performance at The Royal Festival Hall on May 21st. This completed his life.

Clive Travis

The Poet's Wish

If I should die in England
Let me die in the Spring –
In Spring, when all the world is new,
When the cuckoo sings to you
From out of the trees of England,
In Spring, I'll die, in spring.....

And if I die in Springtime
Lean over me and say,
"Friend, God's messengers are coming now;
The lilacs and laburnums bloom – and how
Beautiful the world all seems
In Spring right now, in Spring".

Oh! Let me die in England
When English trees are green;
And when I've run this mortal coil
I must rest in English soil,
In Spring, in Spring, in England.

©Edward Travis (c. 1942)

DAVID DUKE
(1919 – 2009)

David Duke, a long-time member of the Delius Society (U.K.) and Life member of the Philadelphia Branch, died of cancer on 15 August 2009 in the Bishop White Lodge Nursing Home at Cathedral Village in Philadelphia. A lifelong resident of Chester, P.A., David moved to this retirement community in December, 2005.

David graduated from Chester High School in 1938 and took some evening courses at Temple University while beginning a 38-year career at Sun Oil Company in Marcus Hook, P.A., interrupted by war service from 1943 to 1945. David was wounded in the Battle of the Bulge and was awarded a Purple Heart. His other service saw him receiving two Bronze Stars. He retired as a lab technician at Sun early at age 58 and enjoyed a retirement of travel, domestic and foreign, attending concerts, the ballet and theatre.

David especially liked England and its music and made many trips to the U.K. for Three Choirs Festivals, Delius Society AGMs as well as visiting Jacksonville, Florida, for many of the annual festivals of The Delius Association of Florida. He served as the Philadelphia Branch's first Treasurer and was a founding member in 1976.

David's ashes were laid to rest in the family plot in Lawn Croft Cemetery in Linwood, P.A. on 19 August. A memorial service was held at St Mary's Episcopal Church adjacent to Cathedral Village on 2 September followed by a reception at Cathedral Village. Many Delius Society (Philadelphia) members attended.

Bill Marsh

David Duke © Bill Marsh.

THE AGM AND DELIUS PRIZE 2009

The five-year agreement between the Society and The Royal Academy of Music to run the Delius Prize having come to an end in 2008, the Committee felt that there was much to be said for taking the competition to one of the 'out-of-London' music colleges. The Birmingham Conservatoire was accordingly approached, and they were more than happy to allow us to make it an all-day event, so that we could combine the Prize with the Annual General Meeting.

The one problem with the Conservatoire is that, at least on the first visit, it is pretty difficult to find in the concrete wasteland of central Birmingham – but in the event, we did all get there. It is a modern building, well laid out, with a welcoming feel – and the amount of student activity on that Saturday morning gave the impression of a very lively place.

The AGM – like the Prize later – was held in the acoustically excellent Recital Hall, and a reasonable number of Members attended or sent their apologies. To his great relief, as already reported in the *Newsletter*, the new Chairman was let off very lightly, with no heckling, barracking or awkward questions, and a happy atmosphere prevailed. The Committee was unanimously re-elected *en bloc*, all the statutory requirements for an AGM were observed, and the proceedings did not take much more than an hour and a half.

An excellent lunch, provided by the Conservatoire's catering staff, followed. We were delighted to have with us Professors George Caird, the Principal of the Conservatoire, and Julian Pike, the Head of Vocal and Operatic Studies – who duly had their ears bent about the Delius 150th anniversary – as well as our Vice President, Julian Lloyd Webber, who would adjudicate for the Prize later. In addition to the usual toast to the Society, one was also given to the memory of Jelka Delius.

The original 12 entrants for the Prize had been cut down to five in the preliminary adjudication made by the same two Professors - and, as usual, the standards were extremely high. Philip Hardy, with Robert Markham, although somewhat nervous, gave a lovely performance of the *Cello Sonata* with great warmth, lovely phrasing and a real 'feel' for the music. They were followed by a soprano, Clare Lees, accompanied by Agnieszka Strezelczyk; she sang *The Nightingale, Love's Philosophy, To Daffodils* and *Twilight Fancies*, followed by single songs by Grieg, Elgar and Vaughan Williams. Then Catalin Chelaru and Robert Markham (again) did the *B major Sonata* - and they were followed by a pianist Rebecca Omordia. She brought out two of the *Three Preludes* and the *Five Pieces for Piano* – hardly competition-winning stuff! – but she then launched into a highly impressive performance of *Scarbo* from Ravel's *Gaspard*

The Three Runner-Up Finalists; Claire Lees, Soprano; Philip Handy, Cello and Catalin Chelaru, Violin. © Martin Clark.

de la Nuit. It is extremely difficult, if not impossible, for anyone to make any of the Delius piano pieces 'come alive', and she did not succeed – but the Ravel was an astonishing exhibition of virtuoso pianism. She will have to work on the expression aspect of what she plays, and there were not many 'pauses for breath', but there was little doubt as to the quality of her technique, and from thunderous passage work to the *ppp* sections, she provided some very exciting playing. Finally, Anna Ovsyanikova and the indefatigable Robert Markham gave excellent performances of the *Legende* and the *Sonata No 1*, with a Debussy arrangement to finish with.

Many members felt that the cellist, Philip Hardy, was more attuned to the Delian idiom than any of the others, and should, on balance, have won the Prize – while others thought that about the last competitor - but in the event Julian Lloyd Webber, after a sensitive and kindly summing-up, awarded it to Rebecca Omordia.

All round, it was agreed to have been an excellent day. In view of the – it has to be said – far warmer welcome given to us by the Conservatoire than that by the Royal Academy, and the intention to avoid the Prize becoming permanently 'London-based', it is likely that the Committee will decide to repeat the formula in 2010 – with a really good map being sent out with the details!

Martin Lee-Browne

Julian Lloyd-Webber With the Prizewinner, Rebecca Omordia. © Martin Clark.

EVELIN GERHARDI AT 100

To celebrate the 100th birthday of Evelin Gehardi, who is now one of only two people living who remember Frederick and Jelka Delius, we are reprinting two articles she contributed to former Delius Society Journals, in which she remembers her time at Grez and her Aunt Ida Gehardi. (Ed.)

MY REMINISCENCES OF FREDERICK AND JELKA DELIUS AT GREZ-SUR-LOING

Evelin Gerhardi

When my sisters and I were young children the name of Frederick Delius was often mentioned in our home and we knew him to be a composer who lived with his wife – to us she was Aunt Jelka – in France. More than that, there was, in our drawing-room, his portrait by our Aunt Ida Gerhardi (our father's eldest sister) who was a painter. It was through her that the friendship was established; she had gone to Paris to continue her studies and later persuaded her friend Jelka Rosen, also a painter, to join her there. Ida was introduced to Delius by Jelka who was later to become his wife.

Ida was a very good friend of both Jelka and Fred and frequently stayed with them after they had moved to Grez-sur-Loing. From the very beginning Ida was fascinated by his music and it was through her that conductors like Klemperer, Nikisch, Busoni, Schuricht and others became acquainted with Delius's compositions and performed, in the years to follow, many of his works. Meanwhile Aunt Ida had left Paris and made her home in our father's house and there were frequent letters going to or coming from Grez-sur-Loing. After Aunt Ida's death in 1927 it was her younger sister Aunt Lilli Gerhardi who continued the correspondence and one day received a letter from Aunt Je1ka suggesting that I should come to Grez to help her a bit in the house, but chiefly to read to Delius who was then blind and para1yzed. So, early in January 1932, I went by train to Fontaineb1eau where Aunt Je1ka met me; then André the chauffeur drove us to Grez in a funny little car - now probably considered a fabulous old-timer.

Aunt Je1ka introduced me at once to my various duties and I was quickly integrated into the household which was run on very strict lines. This was a matter of necessity owing to the delicate state of health of De1ius. He was, quite naturally, the central – figure around which everybody and everything else kept circling. To me Delius was an awe inspiring personality and although

I called him 'Uncle Fred' I never felt towards him as I felt towards Aunt Jelka, whom I loved dearly. She was a marvellous woman, very well educated, highly gifted, warm-hearted and full of humour. We had many a laugh when working in the garden in spring and summer or shopping in the Fontainebleau market or going for short strolls on the other side of the river later in summer when the days were long and after Delius had been taken to bed by his male nurse. Aunt Jelka told me of many funny incidents which happened when Delius was still in good health and when they were able to travel. Most of these I have forgotten as it was all such a very long time ago, but one still remains in my mind. Once, when the two of them were travelling on a train in Germany, Delius wanted to get up, so he groped in the air and when he found something to hold on to he pulled himself up by it. Immediately the train gave a shrill whistle and came to a stand. The Deliuses were very puzzled by this until eventually the guard came into the compartment and demanded 'Why did you pull the emergency brake?' Delius was very confused and said that that had not been his purpose, but that he simply wanted something above his head to hold onto as he got up. Whether the guard was satisfied with his explanation, or whether Delius had to pay the penalty of 50 Marks (today it would be 150 Marks), I do not know.

It was on very rare occasions only that l saw Delius laugh or chuckle, for instance when I read Mark Twain to him. Some of his funny stories made me double up with laughter so that I had to stop reading. And one day there was a visitor – I cannot recall who he was - who cheered Delius up and made him laugh. They talked about things they had done together when both were young and those must have been very happy reminiscences because I never saw Delius so gay. When I first read to him I was often rebuked for my American accent. Before coming to Grez I had spent two years with an uncle and his family in the United States. I suppose that I gradually lost the American accent because there were no more complaints as the months went by. I read many nice and interesting books to Delius and I must say that I enjoyed the hours of reading.

Due to Delius's poor state of health there were but few visitors while I was in Grez. One of them was Cecily Arnold who sang his songs to him, some of which were in German. I remember that she sometimes asked me to give her a rough translation to see if she had grasped the meaning correctly. She also sang the Verlaine songs which to me are the most superb compositions of that genre by Delius. Cecily Arnold was extremely nice and I felt quite sorry when she left. Although she was a few years older than I, I had enjoyed the company of a young person; there were not many of my age at Grez. Moreover, I had

not been asked to come there to enjoy myself, but to help.

There was also a short visit from Balfour Gardiner, the former composer. He had quite turned away from music, never listened to a concert and never wrote any music himself any more. At that time his hobby was planting trees and vegetables, and he certainly did live up to his name. At another time James Gunn came to paint a portrait of Delius. I have but a dim recollection of him, but I remember very distinctly Eric Fenby, of whose work for Delius Aunt Jelka had told me. I found him to be a very entertaining young man and was pleased to listen to him at lunch or dinner, when he often made Delius laugh.

Then came the month of September and my departure was drawing near. Although I found Uncle Fred a rather stern person I had enjoyed my stay at the Delius's home immensely and, I believe, learnt a great deal. Spring had come early that year and for long months the lovely garden and the river had been fascinating. Then there was the season of the nightingales, birds which were never seen but heard all night. The neighbour, Alden Brooks, did not seem to esteem their heart-melting songs; he would get up at night and clap his hands loudly in order to shoo the birds away - an action which only resulted in his waking up all his family while the nightingales poured forth their sweet songs louder than ever. Mr Brooks's complaints in this respect were a source of great amusement to Aunt Jelka and myself. I should add that he was a very nice man otherwise, and I got to know him and his family quite wel1, even spending a weekend with them at their town-house in Paris.

When I was in Grez-sur-Loing I was a young girl, rather inexperienced and – as we might say today – still undeveloped. It was only much later that I was able to fully appreciate what Eric Fenby had achieved for the lovers of Delius's music all over the world and what Aunt Jelka had been to Delius. She had not only given him a home where he was able to work undisturbed, she had given up her own life for his sake, contented to be his devoted wife and faithful companion in happy days and during long years of illness and solitude. Eric Fenby's work with Delius required not only professional skill, but more so, a high degree of musical sensibility and a special gift to sense and guess his intentions. I am sure that there are world-famous artists who could not have done what he has done. I cannot imagine what would have happened if he had not been there while Aunt Jelka was almost on the point of dying herself. It must have been an awful and profound experience for a young man like him. When I read his book *Delius as I Knew Him* I thought what a blessing Eric Fenby had been to Uncle Fred and Aunt Jelka.

With my sister I revisited Grez and Aunt Jelka early in 1935, and we were deeply grieved to hear of her death later that year. But I am extremely happy

to say that I met Eric Fenby again – after 43 years – on the occasion of last year's Annual General Meeting of the Delius Society in London, and I don't think he can have changed much in all these years because I recognized him at once.

First published in The Delius Society Journal No. 52 July 1976.

Jelka Delius And Evelin Gerhardi.

DELIUS AND IDA GERHARDI

Evelin Gerhardi remembers

On 10 July 1988 at Lionel Carley's home in Sheepscombe, the then Editor of the Delius Society Journal, Stephen Lloyd had a long conversation with Evelin Gerhardi and her sister Malve Steinweg on a visit to England from their home town of Lüdenscheid. The discussion chiefly concerned memories of their aunt, Ida Gerhardi, and Evelin's visit to Grez in 1932 about which she had in 1976 contributed an article 'My reminiscences of Frederick and Jelka Delius at Grez-sur-Loing' *to* The Delius Society Journal No. 52 pp. 4-9. *To mark Evelin's 80th birthday in 1989, edited extracts of that conversation appeared in* The Delius Society Journal No 101. *We are reprinting this interview to mark Evelin's centenary.*

Can we first establish your precise relationship to Ida?
Ida Gerhardi, who was born in the same year as Delius, in 1862, was our father's sister; he had another sister, Lilli, who died in 1932. Ida was the eldest of the three; their father died very early of a brain disorder, before Lilli was born. He was a general practitioner.
What are your earliest memories of Ida?
When I was born she was still living in Paris. She fell ill in 1912 and afterwards spent a lot of time in sanatoriums. Later her friends, Frank and Bertha Stoop, took her to Egypt to cure her. Unfortunately it did her more harm than good when they were caught in a sandstorm. My sister Malve was born in 1912, when I was three years old, and Aunt Ida came to live with us about a year later. I had certainly seen her before as she sometimes came home to see her family and have a rest. My earliest memories are of her living upstairs with her mother and Lilli, occasionally coming down to her studio, and us being told, 'Children, don't be too loud, Aunt Ida is asleep!' [Ida was then a little over 50.] For almost four years after she became ill she was unable to work. In fact she didn't paint again until the winter of 1916 when she portrayed our mother with our youngest sister in her arms. [This sister went to live in Posen, now Poland, when she married, taking with her that painting and several others. They all got lost there, including the fine Busoni portrait, a photograph of which still exists.]

Aunt Ida had early art lessons in Detmold when her school teacher recognised her talent for drawing and painting, but it was only later that she made her way to Paris. In those days it was quite unusual – and by some considered even daring – for a young woman to go unchaperoned to the

easygoing French capital and paint. In Paris she worked very hard and was a close friend and fellow art student of Jelka Rosen. They had already met as girls. Jelka was six years younger and both families lived in Detmold. Ida studied for one year at Munich before going to Paris in 1891; Jelka followed a little later, possibly in 1895.

It was Jelka's mother who finally bought the house in Grez. There was a very funny story about it which Aunt Ida described in one of her letters. Mrs Rosen had money and when Jelka realised that Delius would come to live in Grez she wanted to buy this house. It was the property of a French marquis who allowed Aunt Jelka to sit in the garden to paint – and that's where she painted the model, Marcelle. Ida also went to Grez and they both painted in the garden. Then one day the marquis announced that he would have to sell the house and that he must have the money in cash. So the two girls worked hard on Jelka's mother to buy the house until she finally agreed. Mrs Rosen took 35,000 francs with her to Grez and stayed in the inn, with the money under her pillow that night. The next morning they went to buy the house, and when she came to pay she found she had left the money under her pillow. Someone rushed back and fortunately the money was still there!

When the house was bought both Jelka and Ida were very happy. Soon our aunt wrote home that she had met Delius who played to them in the evenings and that she had never heard such wonderful music. It was through her then by speaking to conductors and musicians in Germany - Nikisch, Busoni, Schuricht, Weisbach, Haym – that Delius became known there; they all performed his music, Haym first of all. He fought gallantly against the Elberfeld municipal council who thought him mad to have such music performed in their concert hall. It was even suggested that Haym should be dismissed from his post. But he soothed them by inviting them all to dinner at his house and afterwards playing Delius's music on the piano.

At the beginning of this century Ida Gerhardi became quite well-known and received very good reviews, particularly for her portraits. While the early ones are painted in rather subdued shades, she then went as the French did for the 'plain air'. All her later pictures are very light. Among others she painted Christian Rohlfs and Karl-Ernst Osthaus, founder of the Folkwang-Museum in Hagen. Much later she portrayed another well-known personality in Hagen, the pianist and piano teacher Heinz Schiingeler.

In her later years in Lüdenscheid when she was unable to leave the house she painted flowers brought to her by friends, and some still-lifes. She still did portraits, but due to her failing physical strength they lacked the intensity and brilliance of her earlier pictures. A favoured topic was the view from her

study window which she painted at various times of the year, in winter and in summer. Aunt Ida worked until about 1925. She died two years later, leaving one unfinished picture.

What are your earliest memories of Jelka?

She was very present in our minds because Aunt Ida was often speaking about her, and there were photographs of her in the house as well as her portrait painted by our aunt in 1901. I don't remember, however, meeting Aunt Jelka for the first time. I certainly saw her before I went to Grez, perhaps in the early 1920s. She must have come to Lüdenscheid alone once or twice.

My sister Malve met Delius (he was her godfather) only once very briefly on his way by train to Kassel (for a cure, about 1924). She went to Hagen to see Delius and Jelka at the station. For her christening Delius gave her a gold necklace with a red ruby in it which unfortunately is lost. For her confirmation she was given a silver jug formerly belonging to Aunt Jelka; it has Jelka's christening date engraved underneath and is still in Malve's possession.

The exact nature of the triangular relationship between Delius, Jelka and Ida at Grez is not entirely clear. Did Ida ever marry?

She had many suitors but she wouldn't marry. She may have loved Delius, but she never got in Jelka's way after realising that she had fallen for him. Some authors suggest that the two ladies fought for Delius, but they never did and they remained on good terms even when Delius and Ida became estranged. Somehow or other Jelka kept up the correspondence with Ida during those interim years. Moreover, in the early years of their acquaintance, Ida and Delius always addressed each other as 'Fraülein Gerhardi' (or 'Liebe Freundin') and 'Herr Delius' as can be seen from their letters. It was only after they became reconciled in 1909/10 that they called each other by their first names.

Did Ida withdraw from the circle?

She must have done so because she felt deeply hurt by Delius. In a letter to Rodin she wrote that she never expected such a noble personality to say or write something so nasty. Delius seemed to have been saying or writing 'We don't need her any more' for whatever reason. We don't really know what it was. In fact we never knew about it as there is no mention in her letters to her family (although a number of her letters are missing). It happened after Jelka and Delius were married in September 1903. In a letter to her family Ida wrote: 'Please congratulate Jelka on her wedding. She has deserved it. She has done so much for Delius.' It was a terrible shock for Ida to be cut off from Grez and it affected her health badly. Ida painted her first picture of Delius in 1897 and another one in 1903. Then in 1912 both she and Jelka portrayed Delius at the same time, just before Ida became ill. [All four portraits can be

found reproduced in colour in *Delius: A Life in Pictures.*] None of Aunt Ida's pictures were at Grez.

You have written elsewhere fairly extensively about your visit to Grez in 1932. When you read Mark Twain to Delius, did you read the English version?

Yes, I always read in English. I had been to the United States before and acquired an American accent. Delius always rebuked me for that, so I tried to put on an English accent. I read *The Innocents Abroad, The Good Companions* by Priestley, *The Broome Stages* by Clemence Dane - about a family who were actors moving from place to place – and (in English) the memories of a Frenchman, Georges Paleologue. Also I started reading *The Fountain* by Charles Morgan, but soon Delius said,'Oh no, that's boring.' I read a couple of other books, but I can't remember which now. Those I've mentioned remain foremost in my memory.

For what length of time were you reading to Delius, or did you just read until he had had enough?

I started, for instance, at 11 a.m. and continued until one o'clock when we had lunch. In the afternoon I read to him again. On rare occasions there were visitors in the afternoon. I had not been staying long in Grez when Heinz Simon came for a short visit. He was the owner of the *Frankfurter Zeitung,* one of the foremost newspapers in Germany. Another time there was a friend with whom Delius exchanged happy memories of by-gone days and they laughed a great deal. I have a very distinct memory of Balfour Gardiner who came for a short stay, and, of course, of Cecily Arnold and her husband Eric Johnson. She had come particularly to sing to Delius a number of his songs and I accompanied her. Last but not least I saw Beecham in Grez, but much later in January 1935. Malve and I had gone to see Aunt Jelka and one afternoon Beecham came to tea. Malve was allowed to open the door for him. We stayed with Aunt Jelka and her guest for a little while and then withdrew quietly. I greatly admired Beecham's suit. It looked like velvet; I had never before seen such wonderful material.

Did you see James Gunn at Grez?

Yes. I was still there when he came to do his portrait of Delius, and shortly before I left in September Eric Fenby came and I met him for the first time. I didn't meet him again until 1975 in London.

Who else was in the house while you were there?

First of all there was the cook Madame Grespier who lived in the village. She was a short and very energetic person, a fine cook. Then there was the young German maid, Hildegard, and the male nurse, Hubert Thieves (he called himself Bert). In the beginning he was very nice and reliable. Later he

became rather strange; it appears that he was taking drugs. About two years ago, a cousin of his – a lady I have known since school days – told me that he was one of the first persons to be killed by a bomb on Cologne. Finally, there was the chauffeur, André, who also lived in the village. He drove the car when Aunt Jelka and I went to market in Fontainebleau, usually once a week. Sometimes André let me drive the car.

What was meal-time like?

Breakfast was taken upstairs to Delius and Jelka. I had breakfast alone in the dining-room. Lunch and supper were taken in the dining-room. We were seated round the large table, Delius in his wheel-chair, Jelka across from him; I was at one side and Hubert Thieves next to Delius to feed him. There was never much conversation at meal-times. Sometimes there was a rather tense atmosphere, probably when Delius was in pain.

Was he critical about the food?

6 June 2009: Evelin Gerhardi at home among friends: l. to r. Hans Peter, Heike, Nils and Annegrete Dieterling © Klaus Steinweg.

No, it was cooked to his liking in the French way. I didn't like it myself so much at first, but after a while I got used to it and later on enjoyed it.

Were you always aware of his being in pain?

When Delius was downstairs he usually seemed free from pain or at least not to be suffering greatly. Sometimes, however, he was plagued by bad headaches and then asked Jelka to rub his head slowly. Evidently the soft massage eased the pain. Once when Jelka was away I tried to rub Delius's head and when he said, 'It's all right', I felt very proud! Quite often he suffered from pains at night and was unable to sleep. Then Aunt Jelka would have to read to him for some time. Listening in to a concert of his own music on the radio gave him pleasure and seemed to divert him from his pains. I remember a nice incident one evening when we were listening in to a live broadcast from Frankfurt. We heard the musicians tuning and the murmuring of the audience, when all of a sudden there was a voice saying: 'Guten Abend, Delius'. That was Heinz Simon speaking into the microphone. Delius was very pleased.

Did you attend any Delius performances at that time?

No, I didn't. I was away when *A Mass of Life* was performed in Hagen with Weisbach conducting. Malve attended the concert in the company of our father and our Aunt Lilli.

Have you been back to Grez since?

No, never. I prefer to remember the house and, above all, the garden as they were when I stayed with Aunt Jelka and Delius.

EVELIN GERHARDI

A Personal Memoir

Evelin reached her 100th birthday on the 6th of June. She is the last living contact with Delius and Jelka, having stayed at Grez–sur-Loing for some weeks in early 1932, when she was twenty-two.

In response to a card and note of congratulation from Midlands Branch chairman Richard Kitching and myself, I received the following letter of thanks, accompanied by two birthday photos. In one of them Evelin stands in front of the splendid portrait of her two-year-old self, painted in 1911 by her aunt Ida.

Lüdenscheid, den 23. 7 2009

Lieber Jerry,
Lieber Richard,

Ich habe mich sehr über Euren Brief zu meinem 100. Geburtstag gefreut.

Ich möchte Euch sehr herzlich dafür danken, dass Ihr an diesem Tag so treu an mich gedacht habt.
Natürlich war es auch für mich ein ganz besonderer Tag. Ich bin froh und dankbar, dass es mir an meinem Geburtstag so gut ging, dass ich ihn wirklich genießen konnte.

Einige Fotos habe ich beigefügt und hoffe, dass Ihr daran Freude habt.

Mit Dank und herzlichen Grüßen

Eure

[*signature: Evelin Gerhardi*]

Lüdenscheid 23rd July 2009

Dear Jerry
Dear Richard

I was delighted to receive your letter for my 100th birthday.

I would like to thank you very much for so kindly thinking of me on that day.
Naturally it was indeed a very special day for me. I am pleased and thankful that my birthday went so well and I could really enjoy it. I am enclosing some photos, which I hope will please you.

With thanks and heartfelt greetings,

Yours
Evelin Gerhardi

It was while Richard and I were researching the life and works of Ida Gerhardi that we twice visited Evelin and her sister Malve Steinweg during the mid-nineteen-nineties. On those occasions Evelin would always insist on meeting us and seeing us off again at the station at Lüdenscheid, a smallish hill town ("Bergstadt") at the end of the winding branch line from Hagen, which threads its way through some attractive holiday villages and skirts ever steeper wooded slopes up to its terminus at 401 metres. The town itself is another two or three hundred feet higher still.

On these visits both Evelin and Malve would regularly entertain us to tea or supper in their respective homes, where we were able to see many of Ida Gerhardi's works, especially some family portraits, also the fine study of FD in full cricket regalia. We were also enabled, through the sisters, to see more of Ida's work at the museums of Lüdenscheid, Hagen, and by appointment at the Westfälisches Landesmuseum in Münster, the state capital, where the main archive is held. The two sisters were founts of knowledge about their aunt's successful years in Paris, her long relationship with Jelka Rosen, and her somewhat troubled one with Delius, who first came to the house at Grez in 1897 and married Jelka in 1903.

Evelin's visit to Grez was made to help Jelka with household and secretarial work, in the absence of Eric Fenby, who was away at the time. Delius of course was in the late stages of his illness, and Ida Gerhardi had died in 1927. Subsequently Evelin lived and worked in Ceylon, where probably she acquired her excellent english English, notwithstanding she later spent some years in the USA.

As with all her family, Evelin was polite and proper, but a somewhat girlish sense of humour was never far below the surface, and easily accessible. I heard from her own lips that she was regularly teased by our illustrious President. I myself trod a little more carefully, but remember that a lot of fun was to be had in conversation with Evelin, especially over a glass of wine. On a later one-day visit, from Osnabrück in 2002, I took with me a young Russian student. Within minutes of our arrival, over lunch, a happy rapport had been established between the 90-year-old Evelin and the 23-year-old young woman (whose German, I must add, was very good indeed) to the extent that I could scarcely get a word in edgeways. Once we were taken to a concert, where the many greetings in the foyer marked Evelin as a well-respected and well-liked figure. Outside the hall I noted a plaque stating that a young Kurt Weill had been appointed conductor of the Lüdenscheider orchestra in 1919. Although both sisters were in their late 80s when Richard and I saw them, and Malve more or less housebound with severe arthritic problems, Evelin was still going along to her tennis club, at least on a social basis, and she would walk across town almost every day to fetch and carry and administer to her sister. It can be distinctly wintry in Lüdenscheid, as I remember well from my first stay in the town at Christmas 1955, (I knew nothing of the Gerhardi family then), but only the severest weather would deter Evelin from her family duty.

Evelin Gerhardi © Klaus Steinweg.

I was delighted to receive the above acknowledgment from Evelin herself from her own address. I do hope this means that she is cared for at home, or at least is able to return there regularly.

Jerry Rowe

Our President, Lionel Carley writes:

On the afternoon of Saturday 6 June, Roger Buckley and I found ourselves at the Wimbledon home of Robert Threlfall. We were there to discuss Delius's 'Red Notebook', on which many years ago Rachel Lowe Dugmore started her research with a view to working towards the notebook's ultimate publication. She had been joined a little later by Roger Buckley, who followed – literally – some of the paths that Delius had covered in his Norwegian diaries of 1887 and 1889, diaries that are a major feature of the notebook. With Rachel's death the project fell into abeyance, but Roger has now taken up the challenge and will see the work through to publication. We had, I think, a fruitful meeting, but the date was remarkable for quite another reason, and so it was that, before parting, we raised our glasses to toast Evelin Gerhardi on the very day on which she celebrated her 100th birthday. A congratulatory card had been signed and sent by the Delius Society's committee; Society members (and former visitors to her home in Lüdenscheid) Jerry Rowe and I had also sent cards; and the Delius Trust had sent a bouquet of flowers. On the day itself, our long-term member Hans Peter Dieterling and his wife, son, and daughter, drove down from their home near Cologne to congratulate Evelin in person.

Evelin remains active and on most days walks to and from the Lüdenscheid home of Malve Steinweg so that they can enjoy each other's company in the afternoon. Malve, Delius's goddaughter, is some three years younger than her indomitable sister, but now, unfortunately, finds it difficult to walk and is confined to her home.

The Delius Society sends its warmest greetings to our two most senior members, together with heartiest congratulations to our cherished friend Evelin upon her joining the ranks of truly illustrious centenarians.

LECTURES AT THE CULTURAL LOUNGE MUSEUM: MUSIC AND TALKS ON IDA GERHARDI AND GERTRUD OSTHAUS

Anna Christina Schütz
From: *Lüdenscheider Nachrichten*
March 23, 2009

The following is an interesting review of a concert given last March which we have received from Klaus Steinweg who has provided the following translation, (Ed.)

For quite a time before the start of this second series of lectures and talks the clattering of crockery could be heard in the museum`s cultural lounge. The lounge was crowded with people interested in culture, having cakes and coffee and waiting for the first lecture.

Wiebke Grüne welcomed the visitors and announced the two lectures concerning Ida Gerhardi`s and Gertrud Osthaus` contribution to *Establishing Of The Modern In The Province*. But first of all, she invited the listeners to collect in front of the lounge and to listen to the interpretation of three Gustav Mahler pieces by soprano Wanja Weippert and Frank Zabel at the Piano. Next, Hilke Gesine Möller, director of the gallery, began her lecture on Ida Gerhardi. As the lecture could not take place in front of the original paintings, Möller focused on biographical details of Ida Gerhardi`s exciting life. She proposed to take a look at the pictures when they are hung again in their normal places after the end of the Prussia exhibition.

Möller illustrated Ida Gerhardi`s background, including going to Paris in 1891 to study art there. As documented by numerous letters, the young engaged woman was travelling frequently and showed her pictures in Paris and in Munich. As a result of severe sickness she finally returned to her brother`s home at Lüdenscheid. Here she felt more respect for herself and for her art, not conforming to the academic rules and so judged to be inferior by many people in "Wilhelminian" Germany.

Dr. Rainer Stamm, Director of the Paula–Modersohn-Becker-Museum in Bremen then spoke on Gertrud Osthaus, the *Forgotten Collector Of The Modern*. The spouse of Karl Ernst Osthaus – founder of the Folkwang Museum – has been in the shade of her husband until today, although she was actively involved in his patronage and the design of the museum. She, during her journeys, contacted artists and bought works of art from Paul Cezanne, Henri

Matisse and many other artists for the Hagen "Hohenhof," The Osthaus family`s private home designed by Henry van de Velde. So close friendships grew with artists like Emil Nolde and Auguste Rodin, Dr. Stamm explained.

This event came to a close with another performance by Wanja Weippert, singing three Arnold Schönberg *Brettl Liede"* and a song – 'Der Himmel ruht dort überm Dach' - ('Le ciel est, pardessus le toit') composed by Frederick Delius.

Wiebke Grüne, Hilke Gesine MÖller and Wanja Weippert

DELIUS AND THE VIOLIN: THE STUDENT AND HIS TEACHERS

Lionel Carley

Information on the first of Delius's violin teachers is relatively sketchy. William Bauerkeller was a regular in the first violins of the Hallé Orchestra (founded in 1858) for thirty years, from the date he joined the band, on 22 February 1866, to the date of his last concert in Manchester on 12 March 1896. He is listed simply as Mr. Bauerkeller or Herr Bauerkeller in the Hallé programmes, and it was as Mr. Bauerkeller that he took part in the concert when Grieg for the first time came to Manchester – the composer playing, on 28 February 1889, his A minor Concerto under Charles Hallé's baton. A few months earlier, at Max Mayer's First Chamber Concert, given in the Gentlemen's Concert Hall, Peter Street, Manchester, Bauerkeller is recorded as playing in a quartet in which his friend Carl Fuchs (principal cello in the Hallé from 1896) was cellist. In his memoirs Fuchs also remembered how, a good few years later, at 'an evening at the house of Bauerkeller, the violinist, in Acomb Street', the young pianist Wilhelm Backhaus – teaching at the Manchester College of Music for a year – had sight-read brilliantly a 'very complex' work by Medtner. Incidentally Adolph Brodsky, principal of the College and formerly leader of the Hallé, was like Bauerkeller by this time also living in Acomb Street.

William Randolph Bauerkeller (one guesses that he was originally baptised Wilhelm Rudolf) was yet another of the many nineteenth-century immigrants to the Manchester area who had arrived in Britain from their native Germany. He would ultimately take out British nationality in 1891. The earliest mention I have found of him is as a young violinist in 1858 playing (at the concerts of the Kgl. Württembergischen Hofkapelle) a fantasy on themes from *The Daughter of the Regiment.*

It seems likely that Bauerkeller arrived in England some time during the first half of the 1860s. He was subsequently to marry, probably in the later 1870s, and bring up a family in Manchester. The city's school records indicate that Dora Bauerkeller, born in 1884, studied at the Manchester High School for Girls and went on to gain a first class degree in Modern Languages at Manchester University. At the same school Rosa (or Rosie) Bauerkeller showed a marked artistic bent and won recognition from the Royal Drawing Society of Great Britain and Ireland. Winifred Bauerkeller is also listed in these records, as is the fact that in 1904 one of the Bauerkeller girls had been appointed Assistant Mistress at the North Manchester High School for Girls.

If this is an indication of a generally cultured family, it is clear that the purely musical genes lived on in the person of Rudolph Bauerkeller, born in Manchester in 1879, who left for Germany as a youngster to study music. In due course he became both a violin and viola player of note, playing extensively in England and Germany. He went to the USA, probably around 1907, and subsequently took out American citizenship. Later he became Concert Master of the New York Symphony Orchestra and a first violinist in the National Symphony Orchestra. He died in his adopted country in 1922.

If we now have a picture – however indistinct – of the mature William Bauerkeller, active in Manchester's musical circles, entertaining other musicians in his home in Acomb Street and raising a talented family, we need to go back to a little before 1870 to find the young Bauerkeller, already playing with the Hallé, starting to give lessons to a considerably younger Fritz Delius. We know this from Delius himself: 'When I was six or seven, I began taking violin lessons from Mr. Bauerkeller, of the Hallé orchestra, who came over from Manchester especially to teach me'.

How did this come about? Surely through Fritz's father, Julius Delius, like Bauerkeller a mid-century German immigrant to Manchester. After moving to Bradford, Julius – who, said Fritz, 'loved music intensely' – became a subscriber and guarantor in respect of the city's St George's Hall, which was opened in 1853. He was, too, a life-long and active member of the Bradford Subscription Concerts which brought the Hallé Orchestra regularly to Bradford from 1865. His first few years in England in the 1840s had been spent in Manchester, in which city an elder brother had founded his own business, and he would certainly have followed concert life enthusiastically there. Once fully established in Bradford, as Philip Heseltine tells us in his Delius biography, 'his passion for chamber music brought the quartet parties and other players from Manchester, Leeds, and the neighbourhood, to the house at regular intervals'. Somehow then, by the end of the 1860s and by then long-established at the family's Bradford home 'Claremont', Julius Delius had come into contact with the Hallé's Wilhelm Bauerkeller and had acceded to his son's wish seriously to learn the violin.

* * * * *

We do not know exactly when Delius's next violin teacher took over from Bauerkeller, but much later Delius's admission certificate to the Leipzig Conservatory asserts that he had studied for three years with Bauerkeller. All we have from Delius himself is: 'Later on, I had another teacher, Mr. Haddock

from Leeds.' Assuming no major break between his lessons, it therefore seems likely that he was aged about ten when Haddock took over as his teacher. The Leipzig certificate curiously makes no mention of Haddock – Delius perhaps thinking that his name would be unlikely to have resonance in that institution. About George Haddock (1823–1907) considerably more is known, thanks largely to a book of memoirs originally published in 1906 (and recently republished in paperback): *Some Early Musical Recollections of G. Haddock.* Unfortunately, the 'early' of the title is the operative word, and the further notable events in George Haddock's later life are little-recorded, the author taking the opening of Leeds Town Hall in 1858 as his *terminus ad quem*. Inevitably, there is no specific mention of Fritz Delius.

George Haddock's family had a musical background, and their Leeds home had always, just like the Deliuses' rather later in Bradford, provided a welcome for other musicians – 'all the great players who visited Leeds', Haddock relates, 'were sure to be guests of my father, at whose house a portion of every day was spent in playing chamber-music'. George Haddock himself had good local teachers as a youngster and developed into a fine violinist, in due course founding in 1894 the Leeds College of Music. He tells of the first time he had an engagement to play in a chamber concert in Bradford:

> … it was a visit that was the beginning of a connection with Bradford which extended over half a century; indeed it was somewhat singular that it was precisely fifty years from this my first visit in 1845 to the establishment of the Bradford College of Music in 1895, an institution which I opened in connection with the Leeds College of Music, of which I was principal. During that long period I saw many changes in the style and development of music in Bradford, not to speak of other matters in connection with the city. Many friendships were also begun, developed, and ultimately ended during this half century – friends whose names stand for the builders of Bradford itself, I have only to mention Jacob Behrens, Sam Smith, James Drummond, Preller, Sichel, Delius, Averdieck, S. P. Myers, etc., to give some idea of what I mean.

In 1847 Haddock actually moved to Bradford, where he lived for the following two years, getting to know well 'a small number of earnest devotees to string music'. 'Not long after my return to Leeds' he recalled,

> I received a pressing invitation from my Bradford friends to return or to pay weekly visits. Although my time was fairly well occupied, having many public engagements, solo playing, leading orchestras, and giving concerts both in Leeds and elsewhere, I, in 1849, began to pay weekly visits to Bradford to receive violin pupils, and continued to do so up to a few years ago.

George Haddock (Coll. L. Carley)

That same year he led the orchestra in the first Bradford performance of *Elijah*, given under his own aegis in the Mechanics' Institute, a performance that so impressed leading members of the community, who were present for the occasion, that the city's mayor did not rest until the much larger St George's Hall was built. By the end of the year a meeting was held and the decision was made to erect the new hall. It was opened, accompanied by a three-day musical festival, on 31 August 1853. The result was that the new hall now became the venue for many noted visiting artists. Charles Hallé came to play the piano there in 1854, and four years later he brought his orchestra over from Manchester for the first time. In 1865 Bradford's Jacob Behrens was responsible for the inauguration of the Bradford Subscription Concerts, of which, Clare Delius tells us, Julius Delius was a member of the Committee of Management. Hallé's orchestra provided the spine of the series over many years, and Haddock would join the strings whenever the band appeared in Bradford. So close a friendship did he in fact develop with Hallé that he became the driving force in procuring for the orchestra's conductor a Knighthood.

Haddock's favourite teacher was the great Belgian violinist Henri Vieuxtemps, with whom he would take three lessons a week when Vieuxtemps was in London. There were times when Vieuxtemps actually led the Hallé, something that would also have brought him into contact with William Bauerkeller.

Known as a connoisseur of violins (and indeed string instruments generally), Haddock left, on his death, a collection of superb instruments that he had garnered and cherished over many years and that was worth a king's ransom. His sons Edgar and George Percy Haddock succeeded him as joint directors of the Leeds School of Music. *The Musical Times* in its obituary asserted that Haddock's 'reputation as a violinist was hardly less than that of a successful organizer of concerts, or as the founder of a college for teaching music'. And *The Strad*, in a much longer piece, described him as 'a great English violinist, a great artist, and a great promoter of his art'. The *Yorkshire Daily Observer*, quoted in *The Strad*'s obituary, opined: 'By the death of Mr. Haddock there is removed from the world of music a man who was one of its brightest adornments during the latter half of the nineteenth century, and whose fame spread far beyond the boundaries of Yorkshire'.

That Haddock's teaching achieved a degree of success is recorded by Clare Delius.

> The violin for a long time was the instrument he [Delius] studied and taught… So rapidly did he master the instrument that at the age of twelve or thirteen he was paid a signal honour. Joachim and Piatti, then the greatest violinist and cellist in the world, were to have given a performance of a trio at one of my father's musical evenings at Claremont. The third performer, however, was absent through illness, and Fred was called in to take his place. So perfectly did he play that both Joachim and Piatti were loud in praise of his skill.

A copy of just one letter relating to Haddock survives in the Delius Trust's Archive. Posted from Watford, probably early in 1915, Delius writes to either Edgar or George Percy Haddock:

> Dear Mr Haddock
>
> I remember your father very well indeed; he was my first Violin teacher – The war is affecting everybody, not only students but also composers –
>
> I, myself, am entirely cut off from my German editors who have edited all my music – I am, therefore, unable to comply with your desire
>
> Sincerely yours,
>
> Frederick Delius

* * * * *

George Haddock's lessons would have come to an end by the time the 16-year-old Delius was despatched to the International College in Isleworth, west London, his position as young Fritz's violin teacher now being taken over by Carl Deichmann (c.1827–1908). We learn this from Philip Heseltine ('He continued his violin lessons, while at Isleworth, with a Mr. Deichmann'), who also records that the student had special permission to play with an amateur orchestra which rehearsed at Chiswick once a week. Clare Delius misremembered her brother's new mentor as 'Mr. Lieshman', but recalls that while Fritz was at Isleworth he would sometimes be accompanied by his violin teacher to musical performances in the metropolis. Alec Hyatt King, in what he modestly calls 'random notes', recorded in 1988 what information he could find at the time on Deichmann. A little more information has surfaced in the twenty or so years that have since passed, and Deichmann's career can be filled in a little further, even if our knowledge of him still remains sketchy.

Carl Deichmann was born in Germany. The earliest record of him so far would seem to lie in a handwritten copy of two songs he composed, dated Brussels 5 and 12 June 1847 respectively, both of them preserved in the Beethoven House in Bonn. Then Marianne North, in her memoirs, remembers a recital (around the middle of the century?) in her Hastings family home in which Romberg's 'Toy' Symphony was performed 'with a distinguished cast, Mr. H. Brabazon (an accomplished amateur) at the piano, while Prosper Sainton and Carl Deichmann took the two violins, and Madame Sainton Dolby played the big drum with a will.' In 1855 there is a record of him playing at Dee's Royal Assembly Rooms, Birmingham, at 'Mr. F. Edward Bache and Herr Carl Deichmann's Second Soirée Musicale'. Edinburgh concert advertisements show him as 'principal violin' at a concert given on 18 February 1860 and as violinist in a recital in the city three days later. In 1875 Deichmann figures as 'Chef d'Orchestra' (sic) in one of the programmes of the International College's Dramatic Club. He was to continue an association with the Bache brothers: on 2 March 1882 and 5 March 1885 there were Liszt concerts in St James's Hall, London, when he led the orchestra and when Liszt's great English champion Walter Bache conducted. And in 1887 he gave the first English performance of the Brahms C minor trio, together with James Kwast (the Dutch pianist with whom Percy Grainger was later to study) and Carl Fuchs, cello.

Then there were the appearances chronicled by Hyatt King: at Oxford in 1860, 1873 (playing with Walter Parratt), 1875 and, it seems, 1897. Hyatt King also mentions Deichmann's short obituary published in the *Musical Times* in 1908, which elicited subsequent correspondence to that journal relating to London's Wagner Festival, during which Hans Richter conducted some of the rehearsals,

when Deichmann 'played the principal second violin and acted as interpreter to Wagner because neither he nor Richter, the conductor, could speak English'.

The eight concerts of the Wagner Festival were given in May 1877, shortly before the end of Delius's final term at Bradford Grammar and the beginning of his time at Isleworth. We would surely have known if he had been able to attend any of those concerts, all of which were given at the Royal Albert Hall; but there is no record of his having done so. However, Deichmann, who had played such a memorable part in the festival, must surely have encouraged an interest in his young student in Wagner, and it seems more than likely that in one or other of the concerts to which he later accompanied his promising young student, Wagner's music would have been on the programme.

After two years at Isleworth, a first concrete record of the young Delius's growing prowess on the violin is preserved in a handwritten programme of a holiday concert given jointly by members of the Spark family of Leeds and the Deliuses of Bradford. It is dated 'Filey, August 19th, 1879', and 'Mr Fritz Delius' is listed as playing two violin solos: 'Cavatina – Raff', and 'Sonata – Grieg'. Fred Spark, then honorary secretary of the Leeds Festival, sang a song by Théodor Marzials. Spark would many years later extend an invitation to Delius's great friend Grieg to come and play at the Leeds Festival of 1907. However, both he and Grieg died not long before the scheduled event.

Carl Deichmann by Ernest Gustave Girardot (Private Collection)

So it is that gradually we now see Carl Deichmann, too, emerging as a musician of some distinction, associating with Wagner, Richter, Prosper Sainton, Walter and Edward Bache, Carl Fuchs and many more. Like George Haddock, he left few compositions of his own to the world, but like each of Delius's teachers he was clearly a violinist of substance. The Delius Trust has recently acquired a copy of a violin and piano sonata by Deichmann which was mentioned by Hyatt King. It is not to be found in the British Library.

* * * * *

The years between the ending of Delius's studies at the International College and his departure in 1884 for Florida show no documentation of further violin lessons. Might he have resumed study with George Haddock? It's quite possible. These few years were spent pressed by his father into the family wool business, and among Fritz's foreign sojourns on behalf of Delius and Co. was a period in Chemnitz, in Germany, where at least he was freely able to attend concerts. Here he came into contact with the Prague-born composer and violinist Hans Sitt (1850–1922), under whom he continued violin lessons. Whether or not Delius had arrived with an introduction to Sitt, whose time in Chemnitz was spent conducting from 1873 to 1880, is not known. Sitt actually returns to play a further part in Delius's life in 1886 as professor of violin at the Leipzig Conservatory, where he taught from 1883 to 1921. He also joined the Brodsky Quartet in Leipzig, playing the viola. So it was that when Delius came to study at the Conservatory from 1886 to 1888, Sitt for a second time became his violin teacher.

During Delius's early travelling years we have it on record that he always took his violin with him. This was certainly the case when he left in 1884 for Florida. For some time the only instrument he had in the small house in which he lived on Solana Grove was his violin, on which at the time, as Clare Delius recorded, 'he was very fond of playing *Carmen*'. No teacher of violin is indicated either in his year or so spent within reach of Jacksonville, or indeed in an academic year that followed, spent in Danville, Virginia. However, it was now that the student was to become the teacher, and in *The Florida Daily Times*, in editions running from 9 June to 16 August 1884, there appeared an advertisement:

F. Delius
Teacher of the Violin
Stephen G. Sesser
Teacher of Foreign Languages
Bingham House, cor. Julia and Forsyth Sts.
Jacksonville, Fla.

Nothing remains to tell us if the aspiring teacher of the violin actually succeeded in gaining any private pupils.

Although Delius spent most of his time on his plantation – Solana Grove – the city of Jacksonville was just three hours by steamer downriver, so he would be in town quite frequently, taking an active part in Jacksonville's musical life. *The Florida Daily Times* of 21 November 1884 records a musical soirée in

Jacksonville, when an audience of some thirty distinguished residents listened to Mr. Fritz Delius opening the programme: 'Violin Solo – (a) Cavatina, Raff; (b) Romanza, Schumann'. It would seem that the Raff was evidently a favourite display piece of his. The final item in the concert was 'The Soldier's Farewell', sung by a male quartet consisting of Messrs. Burbridge, Delius, Paine and Strini. The paper recorded that the evening's music was 'of a high order' and that 'the whole affair was in excellent taste and highly enjoyed.'

The next record of Delius's aspirations to teaching appears soon after his arrival in Danville (cash-strapped and apparently accompanied by little more than his violin), in a notice in the town's *Daily Register* of 3 October 1885:

FRITZ DELIUS,
Will begin at once giving instructions in
PIANO VIOLIN THEORY AND COMPOSITION.
He will give lessons at the residence of the
pupils. Terms reasonable. Apply at the resi-
dence of Mr. J.F. Rueckert, or by postal card,
care P.O. Box 454, Danville, Va.

Just three days later the resourceful former student has now become a 'professor', an item in the *Register* noting:

> – Prof. Fritz Delius assisted by the interesting Rueckert Quartette and vocal talent, expect to give some classical concerts during the winter which will be free to all students in music in our midst. They will not only be very enjoyable but all very instructive to those attending them.

Apart from giving private lessons, Delius also gave French and German lessons in several Danville homes. Furthermore he accepted, for the only period in his life, a teaching post. This was for the duration of the academic year 1885–86 and at Danville's Roanoke Female College. Just one further piece of evidence of his talent as a violinist is found in the extant programme of a concert given at the College. This took place on the evening of 5 March 1886, when he was billed as playing the final movement of Mendelssohn's Concerto, op. 64. However, by the end of the college year it had been determined that he was to study from the autumn at the Leipzig Conservatory. Delius's teaching days were soon over.

* * * * *

A registered student at the Conservatory from 30 August 1886, Delius again studied the violin under Hans Sitt. He was to stay for two academic years, a period that has been usefully examined in some detail by Philip Jones. Sitt's first-year report was succinct: 'He was a student of mine for a short time only and made a substantial effort to master the work set'. 'For a short time only' might just indicate that Delius did not see out his first year as a student of the violin. This would seem to be confirmed by the student's final report. Here, under the heading of 'Piano playing' (wherein incidentally he was deemed 'not a serious piano student'), several lines are devoted to his piano studies, running well into the section of the report allocated to violin playing. There is no mention at all of any further study of the violin. Evidently Delius had taken his last formal violin lesson by March 1887 at the latest. Each of these two reports was made after Delius had finally left Leipzig, so the first and shorter one needed his professors to reach back in their memories in order for them to furnish him with some sort of certificate of competence. It is quite clear that the only area in which he had made real progress had twice come under the heading 'Theory of Music', where both his first-year teacher Carl Reinecke and his second-year teacher Salomon Jadassohn had described him as 'fleissig' (industrious, or hard-working), with Reinecke adding that he had 'composed some nice things'. This perhaps gives the lie to the old *canard* that his time at Leipzig had been useless to his development as a composer.

We can even point to a final flourish, in the last record that we possess of Delius performing in public as a violinist. This occurred during a summer spent in England in mid-1887, a stay midway between his two years at Leipzig. Harrogate was often a resort of the Delius family, and Fritz's favourite sister Clare was in due course to set up house there. This summer period is virtually undocumented, but there is a record in a Harrogate paper of his playing in public again at a 'grand concert' in the town to commemorate Queen Victoria's Jubilee: 'Mr. Delius of

Hans Sitt (Coll. L. Carley)

Harrogate charmed the audience with his violin solos'. J Sutcliffe-Smith's *A Musical Pilgrimage in Yorkshire* claimed that this concert had been given in Knaresborough, something that elicited from Eric Fenby in 1932 an irate letter, dated Grez-sur-Loing, March 6, to *The Times*: 'Mr. Delius never lived in Harrogate nor did he go to Knaresborough to charm the audience on this occasion.' However, neither Fenby nor Delius himself (at that much later date) denied that the latter had performed in Harrogate.

Delius returned to America in 1897, but this time in the company of Halfdan Jebe, the close Norwegian friend he had befriended at Leipzig a decade earlier. Jebe was a fine violinist, and at a concert in Danville that they gave in the town on 30 January the violinist's role was allocated to Jebe, with Delius for probably the last time appearing as an accompanist. In Norway the previous year he had been Jebe's pianist briefly too. He apparently acquitted himself well enough, but after the Danville concert he never again performed in public on any instrument. There were a couple of appearances to come as conductor of his own music, but it has to be said that his efforts did not outshine those earlier experiences as both violinist and pianist. What seems certain is that from 1887 on, with his first attempts at composition now bearing fruit, Delius, now aged 25, virtually abandoned the violin, though it has to be said that Clare Delius allows him a little longer: 'he gave up this instrument entirely shortly after attaining the age of thirty'. His violin had, during his student years, accompanied him nearly everywhere during his travels, but once established in France this was probably no longer to be the case. Of course, the instrument would still be brought out on occasion, Beecham in his biography of Delius relating how the composer, at work on *Koanga*,

> ".....to the delight of his two friends [Jelka and Delius's librettist C F Keary], brought out a fiddle on which he played many Negro melodies, some of which he was minded to introduce into the work under way. His method of execution on this instrument was similar to that of the Norwegian peasant upon the Hardanger Fela (a species of violin), on which the performer fills in as many of the harmonies to the tune he is playing as he can conveniently manipulate."

* * * * *

To sum up, we are left with the indisputable fact that Delius enjoyed a succession of violin teachers of far greater distinction than has until now been thought to be the case. And he had submitted to their persuasive teaching for little short of two decades. It can be no surprise to us that some of his earliest works, from 1888 to 1894, were for violin and piano or for violin and orchestra.

The four-movement Suite for violin and orchestra dates from 1888 and the accomplished Sonata in B dates from 1892, with three much later sonatas to follow. The culmination came in 1916 with his magnificent Violin Concerto – a worthy epitaph to the endeavours of Bauerkeller, Haddock, Deichmann and Sitt and their teaching skills. Of the four, Deichmann's death in 1908 meant that he was probably unaware of Delius's breakthrough in England around that time. How fascinating, however, it would have been to know of Hans Sitt's reaction, during the latter part of his life, to his former pupil's ever-growing fame in Germany.

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THE BARBIROLLI QUARTET PLAYS 'LATE SWALLOWS'

Lyndon Jenkins

At Evelyn Barbirolli's memorial service last year I was intrigued to hear musical contributions from the Barbirolli Quartet, four young female string instrumentalists who acquitted themselves very well. I didn't know them at all, or even of them, and I was interested to know how they came by such an illustrious name. Speaking to them afterwards I learned that they were all former students of Manchester's Royal Northern College of Music who had been individual recipients of several RNCM awards named after Sir John Barbirolli. They had been operating under another name since 2003, but in 2007 made themselves known to Lady Barbirolli and, by invitation, played to her (and an independent assessor she brought in) at her home. She was sufficiently impressed to grant them the use of her late husband's name, and had set the seal on it by attending their first appearance as the Barbirolli Quartet.

I first heard them in concert at the 2008 Cheltenham Festival when they confirmed the good reports we had been receiving. On that occasion the *Times* reviewer recommended that they should be 'watched closely' and on another declared that he'd 'rush to hear them again, even if they were called the Cat's Pyjamas'. As a result of their Cheltenham appearance the Federation of Recorded Music Societies (FRMS) immediately invited them to play at their annual musical weekend at Daventry in April 2009, when they again distinguished themselves.

Meanwhile they had been nominated by Symphony Hall Birmingham for the Rising Stars series in the 2009-10 season. The Rising Stars scheme was inaugurated in 1996 by the European Concert Halls Organisation (ECHO) made up of the directors of major concert halls in Europe such as the Concertgebouw Amsterdam, Philharmonie Cologne and Konzerthaus Vienna. Each year ECHO selects a young artist or artists from each country who is considered to be on the threshold of a musical career to take part in the series: those chosen undertake a recital tour of ECHO members' halls in the course of a season. Past Rising Stars have included the violinists Janine Jansen and Priya Mitchell, cellists Daniel Müller-Schott and Quirine Viersen, the Belcea and Tempera Quartets, the Vienna Piano Trio and the Capuçon brothers, bass-baritone Jonathan Lemalu and organist David Briggs.

The Barbirolli Quartet. © Tashmina Artists.

Somewhere along the way I suggested to the Barbirolli Quartet that they might look at Delius's Quartet, having regard to Sir John Barbirolli's early links with it in his days as a quartet player, and also his asking Eric Fenby in 1962 to expand the *Late Swallows* movement for string orchestra. Julian Lloyd Webber willingly offered to hear and advise them, and the upshot has been their decision to include *Late Swallows* in the tour programmes offered to their Rising Stars hosts throughout Europe. To everyone's gratification seven of the thirteen Halls to be visited chose the programme containing the Delius, so that during the period October 2009–April 2010 *Late Swallows* will be heard in Amsterdam, Athens, Cologne, Hamburg, Luxembourg and Stockholm as well as in Birmingham (at the opening concert of the tour). I have contributed a short programme note for the Quartet's use, incorporating the following footnote designed to explain their reason for choosing Delius's music and to make clear the link between it, them and Sir John Barbirolli:

> The Barbirolli Quartet plays this movement in eponymous tribute to the conductor Sir John Barbirolli (1899-1970) who was not only a greatly admired interpreter of Delius's music but, as cellist in the

Kutcher Quartet in the 1920s, himself played in early performances of Delius's Quartet. Barbirolli never lost his affection for it, and in Delius's centenary year arranged for the *Late Swallows* movement from it to be transcribed for string orchestra: in that format he both recorded it and conducted it widely.

The Quartet is planning to include *Late Swallows* in future concerts for music clubs and societies in the UK as well as on tours overseas. The opening concert of their Rising Stars tour (including *Late Swallows*) will be in Town Hall Birmingham at 11am on Sunday, 18 October 2009 (Box Office 0121-780 3333). Details of all their concerts can be found either on the concerts page of their website (www.tashmina.co.uk) or by contacting Sally Richardson, Tashmina Artists (0207 976 5041 or email sally@tashmina.co.uk).

IRMELIN AND HER PRELUDE

> "Another charming little piece written about this time [1931] was a prelude, *Irmelin*. This enchanting lyric for small orchestra arose out of a few ideas that particularly appealed to the composer in his very early [then] unpublished and unperformed opera Irmelin."

So wrote Eric Fenby in his ever-fascinating *Delius as I knew him*, p.112. "The theme of the prelude [of the opera] has been made familiar to the public by an extended version – arranged so as to include a passage from the last scene" was Sir Thomas Beecham's comment, written at the time of his biography of the composer. Perhaps, then, the first step in a study of the evolution of this score may take the purely factual form of a reasonably accurate conspectus which sets the bars of the Prelude against those corresponding in the complete Opera, such as now follows:

Irmelin Prelude	Irmelin, opera in 3 acts	
1 -3	Act 1	1 -3
4	* 4/5/6	
5 – 6		7 – 8
7 – 10		13 – 16 (modified)
11 – 15		23 – 27
16 – 21		32 – 37
22	43/44	
23	45	
24 – 33	Act 3	29 – 48 (transposed from Eb to F#)
34 – 37		42 – 45 (repeated, slightly altered)
38 – 41		newly arranged
42 – 52		49 – 58
53 – 54	Act 1	11 – 12
55 – 61		19 – 25 (differently scored)
62 – 64		690 – 692 (rescored and transposed)

* Some pencillings in the viola and cello parts in bar 4 and in the 2nd violin and viola parts in bar 10 of Act 1 of the (opera) MS full score anticipate the harmonic changes in bars 5 and 14 (and caused some discussion during the recording sessions under Norman Del Mar in 1985, when a photocopy of the then still-unpublished MS was used.) I am convinced that these annotations were made by Eric Fenby as aides-memoire when Delius indicated to him how

he wanted the structure tightened up. (There are a few similar pencillings in Act 3, in bar 41 to amend the 2nd flute and 2nd oboe parts and in bar 58 horn and viola parts.)

Let it be said at once, and most emphatically, that the above bald sequence of bar numbers, though essentially correct, gives us no idea of the many subtle amendments carried out during what was an inspired recreation rather than a mere "cut and paste job". Only an hour or two spent considering the two scores side-by-side in detail could attempt to reveal the creative skill which, whilst eliminating some of the repetitions of the earlier work, retains its essence in a flawless miniature. Delius's own continuing affection for the music of his first full-length stage work was undoubtedly the impetus for this particular work of collaboration, just as over 30 years earlier Jelka Delius, in her reminiscences of Frederick as recorded (p.79) by Beecham, recalled him playing "a lovely fragment from an opera *Irmelin* of which he seemed very fond" – and that was then already some five years after its completion.

As Eric Fenby rightly regretted, Delius did not live to hear the Prelude actually performed. It appears to have been first given on 23 September 1935, when it was included (as was an arrangement of *La Calinda*) during Beecham's revival of another of Delius's early operas, *Koanga*, where it formed an interlude during the major scene change in Act 3 of that work. Beecham also played it in place of the original second movement (By the River) when he reinstated the early *Florida* suite at an orchestral concert on 1st April 1937. His affection for Delius's early scores has often been noted and, as a practical result, *Irmelin* itself was staged for the first time by him at the New Theatre, Oxford, on 4 May 1953; a broadcast and even a partial TV revival subsequently followed.

Meanwhile the *Irmelin Prelude* (referred to in the contract as "Intermezzo from Irmelin") had been published in 1938 by Boosey & Hawkes as a score-and-parts set to no. 8000 in their Hawkes Concert Edition. A characteristically neat and accurate MS in Fenby's hand (supported by a copy made by Harold Perry) was used as the *Stichvorlage* for this publication. No doubt the constraints exercised by that edition demanded that the cor anglais and bass clarinet parts should be cued-in – the cues being indicated in red ink in Fenby's MS. As was also the custom for this series a piano-conductor part was prepared (by EF), likewise in red and black ink. In addition, he made grateful arrangements for piano solo and for organ; both of which were published by the same house at the same time. The score was also included, in miniature format, in the volume of Three Orchestral Pieces issued in the Hawkes Pocket

Score series as no. 86 (B&H 9065).

Detailed examination of the bulky 3-volume MS full score of Delius's opera *Irmelin* first became possible after its receipt by the Trust as part of the Beecham Accession in 1982. On opening the first volume it was a pleasant surprise to find, loosely inserted between the front endpapers, another – and obviously earlier – MS in Fenby's hand of the later recomposition, here entitled (understandably, if not quite accurately) "Prelude to the opera Irmelin/ Frederick Delius" and with the date 1890 added above the first page of the music. Closer study soon revealed that this document was far more than merely another copy of the piece; indeed it soon became obvious that this was an earlier MS written down by Fenby in which many interesting features are seen concerning its development from the existing materials, as will be studied below. In addition, Beecham's characteristic blue-pencilled additional or altered dynamics (and elimination of some "mouth-organ" hairpins!) make it quite clear that this was the source he used for his own early performances. Incidentally, when the score was finally printed, from Fenby's later copy, not all of these amendments were incorporated. It seemed appropriate, therefore, to include them in the reissue which is now to be found in Volume 27b of the Collected Edition. (In this earlier MS clarinets in Bb are called for and no cueing-in of the lower woodwind instruments is included. When Fenby prepared the piece for actual publication, using his later copy score, he was forced to use clarinets in A so as to produce the low C#s needed when substituting for the bass clarinet.)

When considering the various difficulties faced, and overcome, by the "Fenby collaboration" it is important to realise that different problems arose as different works were undertaken. All also needed preparation of definitive copies, detailed editing, not to mention the thousand-and-one chores attendant on publication such as proof reading and general correspondence. Apart from all that, *Cynara* and *A late Lark* involved considerably less attention in completion of the actual music of their final bars. *Fantastic Dance* and *Caprice and Elegy* were developed from sketched or drafted sections of varying extent – the former, in its central section, also involving a most ingenious transformation of what may have originally been an unrelated piece. *Songs of Farewell*, once past the first movement (of which Delius achieved a pencilled full score), called most of all on the composer's memory and Fenby's intuition in establishing the vocal structure and developing the orchestral support implicit in the surviving continuity drafts. *A Song of Summer* (after its newly-dictated introduction), *Idyll* and the present *Irmelin Prelude*, especially the two latter works, reveal the often mosaic-like reassembly of fragments from earlier

scores (*Poem of Life and Love*, *Margot la Rouge* and the opera *Irmelin*) with less actual newly-composed music involved.

Now to consider the earlier MS of the Prelude. The make-up of the MS consists of two (oblong, 24-stave) bifolia placed within a third, which latter acts as a cover. Signs of EF's pencilling on otherwise unused middle staves, especially on pages 3, 4 and 5 of his MS, seem to imply that the music of those bars (which was originally in Eb in Act 3 of the opera) was first envisaged in a transposition to Bb. On the verso of the titlepage a faintly-pencilled passage which was drafted in full score appears to lead from this section by way of a very chromatic expansion – harmonically well out of keeping with the music of the early opera – to the triumphant introduction of the music to Nils' farewell from the closing bars of Act 3 scene 1, but here in E Major (a semitone higher than it stood in the opera). Bars 664-9 from that source can be identified there, now on a 2-stave system, with bars 670-1 below at the bottom RH corner. The combination (on the original next page, which is now the recto of the last leaf) reveals bars 672-8 and 679 likewise. Bars 683-8 appear to reach the F# tonality; wherein two bars end the section, with some pizz. cello and bass notes evidently linking forward in some way not now surviving. (It also appears that trombones might have been called for here and elsewhere at this earlier stage of the work.)

With the subsequent elimination of all this material the piece became a more concise movement in welding together the moments chosen from the earlier opera as already indicated. Only bars 38-41 were newly developed and hence have no exact parallel in this source – but well might Eric Fenby reflect that "it might have helped to know where we were going", as he once said when interviewed by David Tall (DSJ 61, October 1978). The completely different character which the piece might thus have first assumed is in no way to be regretted in view of the homogenous nature of the perfect miniature with which we are now presented. This partial drawing aside of the veil which rightly screens the intimacy of a composer's development of his inspiration is perhaps justified in this particular instance as a revelation of the sometimes conflicting problems and emotions which might never be imagined by mere enjoyment of the perfection of the result.

Perhaps a personal note may be excused at this stage, for this piece has ever been on my own list of special moments. In 1995 the Delius Trust caused several reduced or small orchestral versions of some of the shorter works to become available, in an effort to stimulate interest and possibly to facilitate performance. As I was concerned with some of the work involved I could not resist the challenge of producing a version of the Irmelin Prelude for flute,

oboe, clarinet (in A) and small string ensemble (minimum 3.3.3.2.1). Score and parts sets in this form are now available from Boosey & Hawkes to their no. ISMN: M-060.10398-8. The clarinet part needs an A instrument so as to produce the bottom C#s, as there is no bass clarinet available in this version. (It will also be seen that I was unable to avoid low B#s for the flute and a low A# for the oboe. However, I could not bring myself to avoid all of these by transposing the whole thing up a semitone, into A minor/G major instead of the original's G# minor/F# major – though Delius himself ended his own first act in G major with essentially the very same bars as were later used to end the Prelude, but there in F# major.)

How dear Eric would have been appalled at such a wordy disquisition as this on his "enchanting lyric" – just as Delius's own comments might be readily guessed. However, if it has served as no other purpose, maybe this consideration of the assumed various steps in the genesis of this particular composition has at least confirmed my suggestion above, viz. that the piece was the result of as difficult a birth as many a larger score and was far from the "cut-and-paste job" that mere listening or too casual a study might have implied. Similar in-depth studies of some of the other "Fenby works" may well reveal the true depth of mutual understanding that made the results possible and to have been an unique musical partnership between composer of genius and dedicated apprentice. Well might Beecham refer to the latter's "almost angelic patience", just as Jelka Delius in writing to Bernard van Dieren stated that "Eric never got on Fred's nerves and was never impatient".

May this essay be seen as a modest tribute to Eric Fenby, whose assistance enabled Delius to set the new Prelude down, and to Sir Thomas Beecham who loved the piece and the opera from which it was derived.

© Robert Threlfall, March 2008

NEWS FROM MEMBER SOCIETIES

Michael Green

It is one of the special benefits of our Reciprocal Membership Scheme that we can exchange with other Societies promotional information about our respective activities. The following is a summary of information we have recently received and, in the case of Societies which have become members since our Spring Journal, includes a brief profile.

We are delighted that a number of additional Societies have joined us in recent months and there exists a very positive spirit of working together in order to extend Members' knowledge of British composers and, hopefully, to increase all of our respective membership lists.

THE ARTHUR BLISS SOCIETY

The Arthur Bliss Society (ABS) was founded in 2003 with the aim of furthering the appreciation, understanding and knowledge of the music of Sir Arthur Bliss.

The ABS publishes, and issues free to Members, two substantial Newsletters per year (in spring and autumn) which contain a variety of articles about the composer's life and works. The Society also arranges occasional gatherings or members and friends for informal lunches or pre-concert suppers where Bliss works are being played. Fuller details of the activities of the ABS may be found on its website www.arthurbliss.org which also contains details (where known) of future live performances of Bliss works, talks and forthcoming social events.

Forthcoming events:

Saturday 27 February 2010 at 7.30pm in St Alban's Abbey,
St Alban's Chamber Choir
Programme includes *The World is Charged with the Grandeur of Gad*

Sunday 9 May 2010 at 3.00pm in Avery Fisher Hall, Lincoln Centre, New York
Programme includes *Hymn to Apollo*
The American Symphony Orchestra

Membership of the Society is of three kinds: single membership at £15

per year, double membership (two at the same address) at £20 per year and life membership at £250. New members will receive the latest issue of the Newsletter; where still available, back numbers may be purchased.

THE IVOR GURNEY SOCIETY

The aims and objectives of the Ivor Gurney Society are to:

- make his music and poetry available to a wider audience by way of performances, readings, recordings and publications;
- enhance and promote informed scholarship on all aspects of his life, work and context through the publication of newsletters and an annual journal, available free to Society members;
- assist the Gloucestershire Archives in the cataloguing, conservation and enhancement of the Ivor Gurney Collection;
- encourage and facilitate the study of Gurney's work and context among students, scholars and Society members;
- encourage links with kindred societies.

Since its inauguration in 1995, the Society has initiated the dedication of a memorial window to Ivor Gurney at St Mary de Lode Church in Gloucester, erected a new memorial stone in the churchyard at Twigworth and supported the publication of songs, piano music and a bibliography as well as organising and facilitating a number of recordings on the Somme and Naxos labels.

Society events are normally held each spring. A substantial annual Journal and periodic Newsletters are circulated free to members.

Annual membership is £14 (individual) or £18 (Joint).

SIR ARTHUR SULLIVAN SOCIETY

The aim of the Society is to advance the education of the public in, and promote the performance of, the music of Sir Arthur Sullivan and other contemporary British composers, by means of the presentation of publications, recordings, lectures, concerts and other activities.

The Society has similar membership numbers to our own and Members receive three Journals per year and a variable number of Newsletters. There is usually an annual Festival/Meeting, the most recent, the eighteenth, having taken place at the Royal Agricultural College in Cirencester in September. A German Sullivan Society has recently been inaugurated. The Society has

been engaged in major fundraising to record *Ivanhoe.*

UK Membership is £15 (Adult), £10 (unwaged student, OAP), £20 (two people at the same address). Overseas $US50/£25; Couples $60/£30.

THE PETER WARLOCK SOCIETY

The Society was founded in 1963 at a time when interest in Peter Warlock was at a low ebb with few recordings of his music available. The object of the Society is to spread knowledge and appreciation of the life and work of Peter Warlock among the public and to encourage performance of his music. Notable achievements include the publication of a Critical Edition of all Warlock's songs, in eight volumes; publication of Warlock's complete letters, in four volumes; and the Warlockathon project on the occasion of Warlock's 111th birthday, for which all 123 of his songs were recorded in chronological order of composition, sung by students of the Royal Academy of Music. This 3 CD set plus a 95 page book is available at £10 for the CDs, £5 for the booklet, or £14 for both (inc. p&p in UK). Cheques to the Peter Warlock Society, orders to Peter Lane, 6 Montagu Square, London W1H 2LB. DVDs of the Delius/ Warlock Jaunt to Grez are also still available.

A Society Newsletter is published twice a year and the Society arranges various events, partly for the benefit of the membership, and partly with an element of out-reach. These include an annual Birthday concert, at one of the music colleges, to encourage performance of Warlock's music by students as part of their education; and an AGM, usually in May at a venue with some Warlockian connection.

Forthcoming Event:

Saturday 31 October – *Warlock Birthday Concert*

This will take the form of an imaginary play devised by Alex Clissold-Jones purporting to evoke the last night of Warlock's life, 17 December 1930. The scene is the 'Duke of Wellington' and the assembled friends of PW include Bruce Blunt, E J Moeran, Bernard Van Dieren, Barbara Peach, etc. The 'libretto' is a biographical patchwork of incidents and events, expertly woven together, but the best thing about the play is the chance to hear some of Warlock's wonderful solo songs and six superb carols. The performance will be of a high standard and although details are not yet finalised they can be obtained in due course from Michael Graves: michaeljohngraves@tiscali.co.uk

The Society is pleased to help members gain access to Warlockian material.

Further information will be found on the Society's website, www.peterwarlock.org

Membership £15 (full), £5 (Students), £180 (life).

THE GRIEG SOCIETY OF GREAT BRITAIN

The Society was founded in 1992 to promote British interest in Grieg and other Norwegian composers and to pursue cultural links between Britain and Norway, with regular newsletters, social activities and concerts amongst members. Non-members are welcome to attend Grieg Society meetings.

Forthcoming events:

Friday 30 October 2009, 18.00 for 18.30 at Schott Music, 48 Great Marlborough Street, London W1F 7BB.
Annual General Meeting.
Wine at 19.30, Piano Recital at 20.00.
Programme to include: *Grieg:* Arietta, op. 12/1; Remembrance; Brooklet, op. 62/4; To Spring, op. 43/6; Butterfly, op.43/1; *Mendelssohn: Variations sérieuses*, op.54. Santiago Mantas (piano).
(Wine and recital open to non-members at a charge of £5)

Thursday 11 February 2010, 19.00 for 19.30 at Royal Norwegian Embassy, 25 Belgrave Square, London SW1X 8QD.
Professor Roger Buckley on Delius's 'Red Notebook'
(This is a joint meeting with The Delius Society)

Thursday, 18 March 2010 , 19.00 for 19.30 at Royal Norwegian Embassy.
Film Evening: Ballad for Edvard Grieg.
In this often spectacular film the pianist Leif-Ove Andsnes is our guide on a journey through Europe, with the *Ballade* in G minor as its dramatic and musical focus. After the interval comes a complete performance by Andsnes of the *Ballade* filmed at the Bergen Festival in 2007.
(Open to non-members free of charge)

Annual subscription is £12.50 (Individual), £18 (Joint) and £7 (Student). Life membership is £100.

THE GRAINGER SOCIETY

Forthcoming events:

16-18 April 2010 Chicago
Percy Grainger Wind Band Festival

5-9 July 2010 Sydney Opera House and Melbourne
Follow in the Footsteps of Percy Grainger
Kingsway International under the direction of Dr. Matthew George

Further details via www.bardic-music.com

THE ELGAR SOCIETY

The Elgar Society has seven branches and the meetings, usually a lecture, are open to members of the public. The lectures are given by eminent Elgarians and members of the Society

Forthcoming events:

17 October Southern Branch at Havant Arts Centre
Dame Ethyl Smyth
Peter Avis

24 October Great Western Branch at The Bristol Music Club
Elgar's Chamber Music – an illustrated talk
Philip Lancaster

31 October at 7.30pm West Midlands Branch at the Baptist Church Hall, Worcester.
Inspired by Elgar
Brian Savage
(A joint meeting with Worcester Recorded Music Society)

2 November London Branch at Queen's College
The Elgar Family Diaries
Martin Bird

FRIENDS OF HOLST BIRTHPLACE MUSEUM

Forthcoming events:

Thursday 22 October 7.00pm at the Holst Birthplace Museum,
4 Clarence Road,
Cheltenham GL52 2AY.
Holst & Hardy
Words and music with Gordon Pullen and David Barlow
£8 (Friends) £5 (Visitors – SAE for tickets to Holst Birthplace Museum, as above)

Sunday 29 November 3.00pm at The Pittville Pump Room, Cheltenham
English Ayres
Concert of English Songs
Tickets £10 from The Town Hall or The Museum

Saturday 12 December 10.00am-4.00pm at the Museum
Victorian Family Christmas Day.
Children free with paying adult

26 September to 12 December 10.00am-4.00pm Tuesday to Saturday at the Museum
Exhibition of New Acquisitions: Recent Additions to the Holst Archive

[Our President, Lionel Carley, accepted an invitation to be guest speaker on *Holst and Delius* at the AGM on 5 September.]

FINZI FRIENDS

Forthcoming events:

Saturday 7 November at 7.30pm, St John's Church, Chester
Finzi and Friends
English vocal music from 20th and 21st centuries featuring Nicholas Mulroy (tenor) with Chester Bach Singers, conductor Martin Bussey
Songs by Gerald Finzi (*Seven Poems of Robert Bridges).* Howard Ferguson and Martin Bussey (*Rose Songs* for mixed voices)

Tickets £10.00 from Chester Bach Singers, 0151 677 3137

Saturday 28 November at 7.30pm, St. Augustine's Church, Limbury, Luton
In Terra Pax
Luton Choral Society

Saturday 6 February 2010, Ferneham Hall, Fareham
Love's Labour's Lost
Havant Orchestras, conductor Peter Craddock

Thursday 3 June 2010
Young Composers Competition
The English Song Weekend offers young composers an outstanding opportunity to hear their music performed in the context of the major festival of English Song and to work on their composition with one of the country's leading composers, Huw Watkins.

Thursday 3 June to Sunday 6 June 2010 in Ludlow Assembly Rooms
The Fourth Triennial English Song Weekend in Ludlow
Artistic Director: Iain Burnside

Annual membership £15.00

Agreed concession

Delius Society Members wishing to join any of these member Societies can enjoy the benefit of a **concessionary 50% reduction in the first year membership fee** (£10 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 and your details will then be passed on to the appropriate Treasurer/Membership Secretary.

THE DELIUS AND THE PROMS

Paul Chennell

Every spring when I read the Proms Prospectus I find myself disappointed that there is not more Delius performed at these historic concerts. It is true that we had a good deal of English music in 2008 - but no Delius. We have heard a few works by Delius performed in the 2009 Proms concerts. However, considering Delius's status we would expect more performances at a major concert series such as this. My aim in this article is to review the history of the Proms and how Delius's music was received at these concerts.

In the summer of 2007 I read *The Proms A New History* edited by Jenny Doctor and David Wright. (1) The book describes the history of the Promenade concerts started by Robert Newman and Henry Wood from the 1890s to the present day. We are given the background to the development of this concert series. The thirty years before the BBC took control is described. Henry Wood's direction is dealt with extensively, and his relations with the BBC after 1927 are outlined. The early crises confronting the concert series promoters are analysed and the prominent personalities involved with the Proms are described. The book then goes on to see what happened after Wood's death to determine what the BBC wanted from The Proms. Extensive coverage is given to the direction of William Glock and his successors. Social, economic and technological developments which affect the development of the proms are described in an entertaining and informative narrative.

I was fascinated by this book and its lively narrative, but also by its setting of the Proms in their social and cultural background. I began to think about Delius and the proms. What was the reception of his music – in London at first; then in Britain; and internationally with mass media and with the development of this concert series over the last 100 years? Why perform Delius? Well Delius was one of the most successful English composers at the beginning of the 20th century; writing beautiful and accomplished music, whilst Henry Wood was at this time on the lookout for talented composers so that he might perform their music at the Proms. Wood approached musicians with an unprejudiced ear and an open mind.

We shall see in this article that Robert Newman and Henry Wood had a passion to educate the public so that it could better appreciate great music. What was the approach of the audience to this mission? Clearly the Proms concert series was popular from the start. However, as Jenny Doctor and David Wright note in their book, E. M. Forster in his novel *Howard's End*

speaks about the Proms just ten years after they began. At one point in this novel Forster satirises the popularisation of music with the views expressed by various key characters. (2) Forster at this time thought that mass culture was a threat to civilisation.

Before we delve into the history of the Proms, let's just review the details of performances of Delius at these concerts. Firstly I must thank Jenny Doctor for giving me details of performances of Delius at the Proms, extracted from the Proms Database. Incidentally there are statistical details of performances of various composers in *The Proms A New History*, which makes interesting reading. (3)

Between 1907 and 2004 264 Delius performances took place at 233 Proms concerts;

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

Each of the following works has 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 – 1981)	10
Paris	1911	11 (1911 – 1984)	1
Dance Rhapsody No. 1	1912	41 (1912 – 1974)	19
Brigg Fair	1917	35 (1917 – 1999)	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)	–

The most popular pieces by Delius at the Proms are;

1. A Dance Rhapsody No.1,
2. Brigg Fair
3. The Walk To the Paradise Garden.

All of these works have been performed more than twenty times at The Proms in the period between 1907 and 2004. (4). In this article I want to look at seven works by Delius which have all appeared more than ten times at

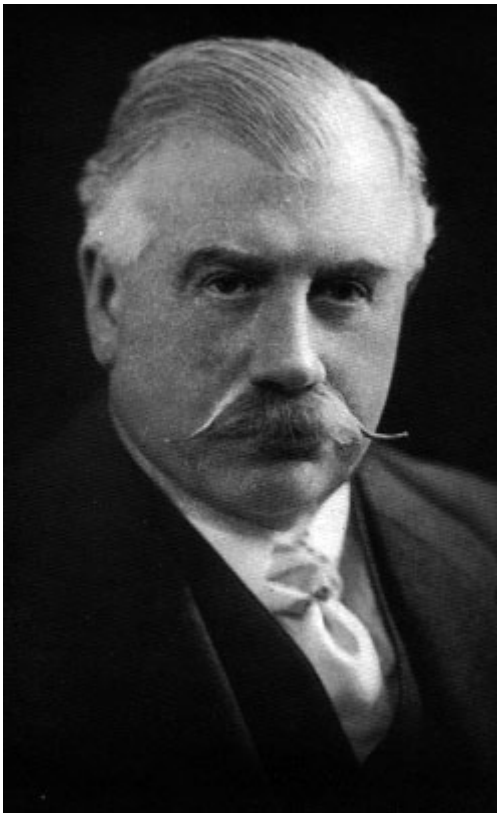
the Proms in the last century; when were they played and what did the critics think of them?

Of course the Proms concerts have developed and progressed a very long way from the modest beginnings presided over by Robert Newman and Henry Wood in the 1890s to the 21st century multimedia musical festival we now know. We can see at a glance a brief outline of the history of these concerts thus;

Between 1895 and 1927 the Promenade concerts were a London musical event; between 1927 and 1963 the Promenade concerts were subject to Partial broadcasting by the BBC; from 1964 onwards the BBC has ensured the broadcast of all Proms concerts; the BBC has also undertaken Overseas Broadcast of Proms concerts since 1932; television has made the Proms very widely available and popular; the Internet has meant that one can hear a promenade concert more than once for a limited period of time.

Let's start at the beginning and look at Robert Newman, Henry Wood and the beginnings of the Proms. By way of background, I should say that they were not the first people to promote promenade concerts in London. This variety of concert had been in the capital city since the middle of the 19th century. We might also note that Sir Charles Hallé in Manchester had a similar ambition to that of Newman and Wood, with the concerts of The Hallé Orchestra to give good music in concerts to all parts of the community.

I should give now a description of both men. Robert Newman (1858-1926) was the manager of the Queen's Hall, who founded the series of Promenade Concerts with Henry Wood as conductor.



Robert Newman

Newman was born into a

wealthy family. After an initial career as stockjobber in the City of London he went to Italy to study singing. He became a concert agent and managed some promenade concerts with Frederick Cowen at Covent Garden. He became manager of the Queen's Hall which stood just north of Oxford Circus in the centre of London. He was a man of energy and vision, combined with exquisite musical taste. He invited the young conductor Henry Wood to direct a series of Promenade Concerts. He told Wood: "I am going to run nightly concerts and train the public by easy stages. Popular at first, gradually raising the standard until I have created a public for classical and modern music". (5) Robert Newman was a singer who had trained at the Royal Academy of Music. His singing career was abandoned as he turned to concert promotion and management.

The first Promenade Concert took place on Saturday 10 August 1895. It was the start of a ten week season, and the start of a venture which Newman ran for thirty-two seasons until his sudden death in 1926.

Robert Newman had run other series of Promenade concerts in London in the early 1890s without any ambition to educate the public. As Arthur Jacobs tells us in his biography of Sir Henry Wood, Robert Newman operating a commercial enterprise at Queens Hall was not inexperienced at risk taking; he had been an unsuccessful stockbroker and appears to have been sensible regarding the promotion of his own career; knowing his own limitations. (6)

In an interesting extract from Henry Wood's Autobiography. He describes Newman as having; A brisk business like manner...and artistic ideals. ...the moment he discussed music his blue eyes lightened up with fire . (7)

Sir Henry Wood completed six decades of successful music making. In his biography of Henry Wood Arthur Jacobs tells us that between 1889 and 1944 Wood conducted the British or world premieres of 716 works by 356 composers – a staggering achievement. He had been a conductor since the late 1880s, and was every inch the bohemian artist. Are you quite English Mr. Wood? asked Queen Victoria when he was presented at Court, observing the beard and flowing locks of the young Londoner who so strongly championed Russian music.(8) At Queen's Hall his unshakable commitment to new music led to collaborations with such composers as Sibelius, Richard Strauss, Debussy, Schoenberg, Elgar and Britten.

Sir Henry Wood was the great trainer of orchestral musicians and the first in Britain to admit women to a first class orchestra. Equally he was the master performer of choral music. He was guest conductor of the New York Philharmonic and the Boston Symphony Orchestra, and one of the first major conductors to make orchestral recordings.

Ambitious and skilled as a singing teacher and conductor, Wood was a disciple of Arthur Nikisch. Havergal Brian writes in 1935; the educative influence of Wood's policy on native musicians is incalculable.

There must have been considerable musical success quite quickly, because John Lucas in his superb new biography of Sir Thomas Beecham, reveals that the young Thomas Beecham told a journalist in northern England in 1899 that "Mr. Henry Wood's orchestra in London is one I like very much, and is one of the best in the world." Beecham had been asked his opinion as to which was the best orchestra in this country. (9)

Sir Henry Wood

The first crisis for Wood, Newman and their Proms concerts came in 1902. Robert Newman had taken the lease of the Queen's Hall which he had made well known as a venue for all kinds of events - not least of which were its concerts. The Lease passed to the music publishers Chapell in 1902.

Sir Edgar Speyer, 1st Baronet who was an American-born financier and philanthropist of German Jewish ancestry stepped in to help. He became a British Citizen in 1892 and was chairman of Speyer Brothers, the British branch of his family's international finance house, and chairman of the Underground Electric Railways Company of London Limited (UERL, forerunner of the London Underground) from 1906 to 1915. He was a supporter of the musical arts and largely funded the Promenade Concerts until 1914. For his philanthropy he was made a baronet in 1906 and a Privy Counsellor in 1909. (10)

After the start of the First World War, he became a subject of anti-

German attacks in the press. Speyer resigned as chairman of the UERL and went to the United States in 1915. In 1921, following accusations of trading with the enemy during the war and actions not compatible with his British citizenship, his naturalisation was revoked and he was struck off the list of members of the Privy Council

Speyer heard of Newman and Wood's financial problems in 1902, and assisted with ample funds. Speyer was an enthusiastic patron of music. He took a particular interest in promoting new music including that of his friend Richard Strauss.

Sir Edgar Speyer

Turning now to Delius, who sent Henry Wood two of his scores: *Lebenstanz* and *Paris* in 1904, what was the young conductor's response? Henry Wood rehearsed Paris in 1905 but declined to give a performance of this piece because it would take a great deal of rehearsal, and he did not want to give a bad performance. Delius might have had music conducted by Henry Wood before had he heeded the advice of Percy Pitt. Had Delius approached Robert Newman in 1899 rather than H. Norman Concorde, he might have been successful in engaging Wood. Delius had written to Percy Pitt in 1899 with the hope of engaging Henry Wood to conduct a concert of his music in London. He made the error of approaching Concorde as well as Newman in March 1899. Pitt wrote to Delius explaining that Wood was wholly contractually bound to Robert Newman and so could not conduct the concert which in fact was given at St. James's Hall, Piccadilly. (11).

The first of the works by Delius which I should like to look at, was first given at a Prom concert in 1907; and this is the Piano Concerto; there have been 19 performances between 1907-1981, including 10 performances in Delius's lifetime, and 9 after he died.

It is important to remember that at this time, Delius's music may have been - as new music - challenging for the public and very difficult for some members of the Proms audience. So what was the critical reaction? *The*

Times critic at the first Proms performance thought it had good themes, but; "there was a feeling of monotony. The concerto does not quite succeed. The soloist Szanto got ahead of the orchestra." This is probably a typical reaction in London at this time. However, *The Musical Times* critic said "The solo part was most brilliantly played by Mr. Theodor Szanto, a newcomer of whom we should hear more. The concerto received an enthusiastic reception."

Delius heard this performance, being in London for this concert and a performance of *Appalachia* a month later. At this time Delius met Sir Thomas Beecham for the first time. Beecham was struck by his fine ascetic features; eager, restless expression in his eyes and mouth. Beecham said that Delius was like a cardinal in mufti. Beecham was an instant convert. (12)

The Second Delius piece I should like to consider was first performed at the Proms in 1911; and this is *Paris*. There have been 11 performances between 1911 and 1984. Only 1 of these performance occurred in Delius's lifetime, and most of the others in the 1940s and 50s. No Proms performances took place between 1912 and 1943. At its first performance at the Proms *The Times* critic was not impressed, and conceded that only the beginning and ending of the piece were effective in creating a characteristic atmosphere of twilight and the hum of the city.

This was a time of change for the Proms. Speyer was a very rich music lover, whose wife was a fine violinist. He encouraged foreign composers such as Richard Strauss to perform at the Proms. Speyer's money allowed the Proms content to be more ambitious. Performances of Delius's music might be seen as part of this greater ambition for the Proms and the education of the audience.

The third work by Delius I should like to look at is; *A Dance Rhapsody No. 1*. first given at the Proms in 1912. 41 performances were given between 1912 and 1974. 19 performances in Delius's lifetime –"quite evenly spread over the years) – and 22 after his death, –" mostly between 1934 and 1959).

The music publishers Chappell took over the proms from 1915 to 1927. This firm had no real interest in the aims of Newman and Wood. William Boosey the Chairman of Chappell's agreed to back the Proms for patriotic reasons. In the post-war period, there was a sense of artistic drift and it was impossible to avoid the impact of inflation on music making. In marked contrast to the optimism and challenge of the years when Speyer patronised the proms, there is a feeling of gloom from the end of the First World War until 1927. Jenny Doctor and David Wright reveal in their book that there were tensions between Newman, Wood and Boosey. Once it became clear that the BBC might wish to broadcast some of the Proms concerts Boosey would not

co-operate with any link to the BBC. He feared the impact of broadcasting as did many others, on the promotion of live music.

The Fourth of our seven pieces given at the Proms is *Brigg Fair.* This music was first given at the Proms in 1917. There have in all been 35 performances between 1917 and 1999. 13 in Delius's lifetime - evenly spread over the years, and 22 between 1934 and 1999 – mostly between 1934 and 1958.

So what was the Critical reaction to *Brigg Fair* after its first Proms performance? I have not found any particularly revealing reviews of this Proms concert but E. J. Dent's opinion from an entry in his Diary dated January 15th, 1911 is interesting if controversial for Delians.

> "...Very poetical and interesting, new to some extent but not too impressionistic and illogical – except a church theme with bells which was very bad in material and stupidly worked. The main folksong theme is not very good & harmonised in a wrong spirit - consecutive 9ths a la François: the harmony does not illuminate the melody which is sufficiently modal to be out of our idiom."

At this point I must offer thanks to Valerie Langfield, to Kings College Cambridge and the copyright holder for information from and permission to quote from Dent's diaries which Valerie Langfield is transcribing and editing for publication. Valerie Langfield is also preparing a very substantial collection of letters from Dent (and others) to Jack Gordon, staff producer at Sadler's Wells in the 1930s.

Turning now to our Fifth work by Delius; the Violin Concerto which was first performed at a Prom concert in 1921. There have been 15 performances of this work at the Proms between 1921 and 1969, 5 in Delius's lifetime and 10 after his death, – mostly in the 1930s and 1940s. After the first Proms performance, *The Times* critic thought this one of Delius's most characteristic works, here given an exquisite Performance by Albert Sammons. We are told that the audience gave it an enthusiastic reception.

When the BBC agreed to take control of the Proms in 1927 some interesting technological changes were coming to fruition which would help to ensure the success of radio broadcasting of music. These changes included: improvements in the transmission of radio and the quality of radios in people's homes; recording techniques were developing so that a more faithful representation of orchestras was given; and finally improvements in the quality of microphones – including electric microphones from the late 1920s helped with broadcasting and recording.

The impact of these changes meant that there would be audience

growth for radio, and the development of national broadcasting of good music, in excerpts from Proms concerts and other concerts. (13) Havergal Brian observes in *Musical Opinion*, at the time when the BBC took over the Proms; "The Proms are now national concerts and are now in thousands of households."

Interestingly Havergal Brian writing in *Musical Opinion*, notes in September, 1930 (reissued in *Havergal Brian On Music* Vol 2, ed. Malcolm Macdonald, 2009) that the Promenade concerts are increasingly popular and they have become a national institution. Brian suggests that if this is a national concert series we should acknowledge the music of others in Europe and America. His suggestions look forward to the changes and developments brought in by William Glock in the 1960s. Brian decries the lack of music by Bruckner, Mahler Schoenberg, Berg and Webern at this time. (14)

Why did the BBC want the takeover of Queens Hall and the Proms? The hall had a central location, and the excellent acoustics attracted the BBC, not Henry Wood or the loss making Proms. This may be a shocking, conclusion but I can only refer readers to Leanne Langley's findings in *The Proms A New History*, Ch. 2 where she cites correspondence in the BBC Written Archives to this effect.

Now for our Sixth Delius work given at the Proms and this is *The Walk To The Paradise Garden*, which was first played at these concerts in 1931. There have been 23 performances of *The Walk to the Paradise Garden* between 1931 and 2004; 3 in Delius's lifetime and 20 mostly between 1935 and 1955. At this first Proms performance *The Times* critic said of the whole concert that: "Delius filled the hall, and the music was either symphonic or rhapsodic." This is the same concert where *A Song of Summer* received its first performance.

Whilst Delius must have been pleased at the promotion of his music by Sir Henry Wood there can be no doubt that he was more cautious about Wood's ability than he would be about that of Sir Thomas Beecham. Once Eric Fenby had helped Delius complete *A Song of Summer* Henry Wood agreed to give its premier at the Proms in September 1931. Delius sent a message to Eric Fenby asking him to attend Wood's rehearsals of *A Song of Summer*, to ensure that the conductor observed the composer's requirements regarding tempi etc. The performance went well and Delius wrote to Eric Fenby thanking him. (15)

On 30th September 1931 Jelka Delius wrote to Bernard Van Dieren about this concert and other matters, as follows:

"Dear Bernard,

Thank you ever so much for handing the Folkeraadet Score to Fenby. 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.

I had always feared, this work having passed thro' such vicissitudes, it might appear "décousu", 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 Fenbys help. It is to be brought out at the Sargent Courtauld concerts in March....."

At this point I must thank Lionel Carley and the Delius Trust, for permission to quote from this letter which he has recently transcribed as part of a collection of 22 letters from Jelka Delius to Bernard Van Dieren which have recently come to light.

Although Eric Fenby had been sent to keep an eye on Wood by Delius, he was nervous, as he tells us in *Delius As I knew Him*. Fenby was also impressed by Wood's hard work and thoroughness. Fenby mentions here that; "In his enthusiasm for A Song of Summer Sir Henry Wood paid me the compliment; 'this is the first time I've had a Delius score fit to conduct from!'". (16).

And now for our Seventh and final work by Delius performed more than ten times at the Proms; and this is *Sea Drift.* This work was first performed at the Proms in 1943. 10 performances have been given between 1943 and 2004, mostly between 1943 and 1964. At the first Proms performance *The Times* critic in 1943 called *Sea Drift*; "a masterpiece," and said he thought it was very welcome with Roy Henderson singing and Sir Adrian Boult conducting. Given the quality of this work it is surprising that Sir Henry Wood had not included it in earlier years.

After Henry Wood died in 1944, Sir Adrian Boult and Basil Cameron were appointed Joint Principal Conductors of the 1945 Proms. Boult was reluctant to step into Henry Wood's shoes. The Head of the BBC Music Department Victor Hely-Hutchinson, was happy for the Proms to run "In accordance with Sir Henry's known wish". The Proms were run by Julian Herbage who designed the overall pattern of each season until 1961. (17)

Returning to Delius, Lyndon Jenkins has reminded me that there was still a considerable amount of Delius played at the Proms at this time; for example, Jean Pougnet played the Violin Concerto in several consecutive seasons after making his 1946 recording - three different conductors were involved in various performances. And there was an amazing Sargent programme in the late 40s where the whole of the 90-minute first half was devoted to Delius.

Once Sir Henry Wood had died and the direction of the Proms rested wholly with the BBC, a new phase of the history of these concerts began. The Proms formula was tried and tested and several BBC officials were reluctant to introduce any major changes. Julian Herbage and a committee of various BBC managers, Sir Adrian Boult and Basil Cameron, directed the development of the Proms. Herbage lead the programme planning until 1959, and made his concerns over the lack of new music performed in the early and mid 1950s at the Proms known to the BBC as some of his new music suggestions were rejected by people higher up in the Corporation.(18) Compared to the period 1928-1947, the number of performance of Delius works at the Proms declined between 1948 and 1969. This may be because there was a certain caution in the BBC after the death of Sir Henry Wood concerning the future of the Proms. Musical tastes in England were changing. Other concert series and festivals appeared in Britain in the post-war years. The BBC was not proactive in developing the Proms at this time. Sir Malcolm Sargent who became the new Proms figurehead, was strongly identified with the Proms in the 1950s and 1960s. However, Sargent was not as enthusiastic as Wood had been about promoting new music. Sargent was perceived to have a rather restricted musical repertory.

Although he was primarily a conductor of concerts, Sargent worked with the British National Opera Company conducting, for example, the premier of Vaughan Williams *Hugh The Drover*, and Holst's *At The Boar's Head*. He was well known for conducting Gilbert and Sullivan operettas, and gave at Covent Garden the premier of Walton's *Troilus And Cressida*. He gained a great reputation as a choral conductor.

Sir Malcolm Sargent and Julian Herbage saw the Proms change in a developing orchestral environment after the war. Sargent became the Proms figurehead from 1947 to 1967 - after Barbirolli turned this job down in favour of his work with the Hallé Orchestra. Sargent built up a great popular following with audiences. In contrast to this reputation, he had uneasy relations with William Glock who was brought in to direct the BBC's music department in the late 1950s.

After the appointment of William Glock as Director of the Proms in 1959 the number of pieces by Delius and other early 20th century British composers decreased. The best description of William Glock's career I have seen is the account in his Obituary which appeared in *The Guardian*, which tells us that before he joined the BBC at the age of 50 Glock was a musical outsider. Whilst he was an organ scholar at Cambridge University, Glock heard the pianist Schnabel and was greatly impressed with his musicality. Schnabel

gave him lessons and encouraged him to start one of England's first music summer schools. Many famous artists and composers came to the school at Dartington, to inspire the public and young composers as Glock had intended they should. Glock's editorship of *The Score* from 1949 kept him in touch with new musical talent and new musical developments, which would have an impact on his work at the BBC. Glock ran the Music Section of the Institute of Contemporary Arts. He is most famous for his time at the BBC.

There can be no doubt that Glock changed the Proms forever. He expanded its repertoire both forwards to the electronic era, and backwards through early music to mediaeval music. In many ways Glock steered the Proms back to the approach of Sir Henry Wood and Robert Newman, promoting the education of the musical public to allow them to enjoy both classical and new music. However, with Glock there seems to be one important difference in that he was accused by several commentators, notably Robert Simpson, of deliberately excluding some composers. Simpson is also greatly concerned that one man can direct the Proms for 14 years, with, as he said, a potential audience of 100,000,000 taking into account the worldwide broadcasting and recording of the Proms. Simpson's suggestion that there should be an independent Proms Planner in post for four or five years, seems a fairer arrangement, and might ensure that there is justice for less well known British composers and those from overseas. The problem with Glock was partly that he rejected those composers whose work he disliked, whilst Sir Henry Wood would only reject those composers who would not be likely to succeed in front of the public.

In contrast to William Glock's approach to the Proms, Havergal Brian says of Henry Wood in an article published in *Musical Opinion* that his policy has been to take an average of all schools of composers. Again Brian writes in September, 1930: "To be national in character, they (the Promenade Concerts) require the broadest-minded and most unprejudiced administration; for we have been told that'art knows no politics', even if it is difficult to find examples that support such a theory".(19) Compare this with William Glock's tastes which excluded some composers. As we can see now, there is from this time onwards at the Proms much less Delius performed.

Robert Simpson looks in his 1981 book *The Proms & Natural Justice*, at the methods by which the Proms are planned. In this important and provocative book Robert Simpson, for nearly thirty years a BBC music producer, scrutinises the methods by which the proms are planned. At the time of the publication of this book the BBC allowed the controller - Music, the absolute right to decide Proms programmes until death or retirement. Basing his experience on long years inside the BBC Dr. Simpson argues that whoever the controller

might be, the effects of his or her individuality are bound to colour the programmes over time. The only logical way to give the Proms the flair that a single imagination can provide - without the otherwise inevitable long term imbalances affecting both composers and performers – is to appoint a separate planner of the Proms with a limited tenure of four or five years. Dr. Simpson then examines the further artistic gains and financial savings to be made from more extensive use of the BBCs own orchestras. This would give the planner almost total control over the repertoire. This would enable the Proms to become more adventurous than ever before - a true realisation of Sir Henry Wood's original vision. This approach might also result in some financial savings. Somewhat surprisingly there is no real response to these suggestions and Simpson's argument generally, in Robert Ponsonby's memoir *Musical Heroes*, which has recently appeared.(20)

After Glock, further developments occurred and the Proms underwent a change which has transformed it from a concert series to a festival. A casual look at this year's prospectus shows that there are now Proms films, poetry readings, introductory talks and children's concerts etc. As we said earlier things have progressed a long way since the modest beginnings. Now the Proms are available through your computer, as well as via radio and TV. Many people in many countries hear these concerts. In 2009 four works by Delius have been performed at The Proms, and are reviewed elsewhere in these pages. Now that some critics, planners and performers are not so dismissive of English music as they used to be in the mid 20th century, perhaps we may hear more Delius and English music in the future at the Proms. Let's finish on an optimistic note. Musical fashions do change.

We have used the development of the Proms to show how Delius's music has been received in a major British concert series, which by the last quarter of the 20th century had a reputation throughout the world. The number of performances of Delius's music in other concert series and festivals will of course differ but I think the reputation of the Proms and its standing in Britain for most of the 20th century means that we can derive a good indication of Delius's performance progress in public concerts.

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A REGISTER OF EARLY PERFORMANCES OF DELIUS'S ORCHESTRAL MUSIC IN THE UNITED STATES

Robert Matthew-Walker

The following register began as a listing of such information as has survived regarding the first performances of Delius's music in the USA. As can be seen, my intention was, when I began to collate this information some years ago, first, to list the season in which the work was performed, and to follow with the performers, the date of the performance and the venue, ending with any claim made at the time as to whether the performance was a national or municipal premiere of some kind.

The works are listed alphabetically. I have confined myself to the major orchestras of the USA, of which there are about 30. There are over 700 professional or semi-professional orchestras in America today, and it has not proved possible to contact them all. Many of them have not been in existence for any great length of time, and are unlikely to have records going back very far. In addition, the vagaries of fashion mean that Delius's music is not so often heard in America as it ought to be – or, indeed, once was. Finally, even with some of the more famous and long-established professional orchestras, detailed records of concerts over the years are not always available, having been destroyed by fire or flooding. In other instances, written or typed records of earlier performances were not kept in sufficient detail; others have been thrown away or otherwise disposed of – particularly in those (thankfully) few instances where the activities of an orchestra were suspended for a number of years.

None the less, despite the necessarily incomplete nature of this register, I trust it will be of interest to Delians, and perhaps inspire others to investigate the information further than I have been able to, beginning with the information that I have managed to gather. My researches have revealed a number of puzzling concerns, chief of which is that I have been unable to trace any performance of *Sea Drift* by a major American orchestra prior to the 1923/24 season, which I find, frankly, unbelievable. I find it difficult to believe that no other performances of *Sea Drift* took place in America between the 1923/24 and 1953/54 season, or that the 1923/24 Festival performance was, in fact, the American premiere. The American setting and Whitman's poetry surely generated interest in the work before that 1923/24 season –

quite apart from the quality of the music itself. It may be that the omission of any references to earlier performances of this work is a simple mistake on the part of the archivists of the major orchestras, or that the information was contained in documents which, for one reason or another, are no longer available. In such instances, as well as identifying details of the performances of *Over the Hills and Far Away* by three orchestras in the same 1951/52 Season, I would welcome any information with which members are able to furnish me alongside other details clarifying the artists, dates and venues where appropriate. I hope, also, that the *Double Concerto* has at last been played in America.

Despite the necessarily incomplete nature of this register, I trust it will be of interest to lovers of Delius's music, and prompt efforts to ensure its more complete accuracy. It would, in my opinion, additionally be of the greatest interest to read extracts from contemporary press critiques of these performances, thereby enabling us to flesh out our knowledge of Delius's music in America – the country which first inspired, and awoke within him, his original genius.

Register of Performances

Appalachia

Season And Date	Performers	Venue	Comments
1930/31 Season, January 25th 1931	Milwaukee Philharmonic Orchestra, Conducted by Frank Laird Waller.	Milwaukee	
1937/38 Season. April 13th, 1938	Schola Cantorum of New York. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli.	Carnegie Hall	['First time in NY']

Brigg Fair

Season And Date	Performers	Venue	Comments
1910/11 Season: October 28th, 1910	New York Symphony Orchestra conducted by Walter Damrosch	Aeolian Hall	['First time in America']
December 2nd, 1910	Boston Symphony Orchestra conducted by Max Fiedler	Symphony Hall, Boston	
April 7th, 1911	Chicago Symphony Orchestra conducted by Frederick Stock	Orchestra Hall, Chicago	
1932/33 Season January 27th, 1933	Boston Symphony Orchestra conducted by Serge Koussevitsky	Symphony Hall, Boston	
February 4th, 1933	Boston Symphony Orchestra conducted by Serge Koussevitsky	Carnegie Hall, New York City	
February 9th, 1933	Boston Symphony Orchestra conducted by Serge Koussevitsky	Cambridge, Massachusetts	

Cello Concerto

Season And Date	Performers	Venue	**Comments**
1925/26 December 29th	Herman Sandby, Cello, Orchestra conducted by Percy Grainger	New York	This orchestra was assembled by Percy Grainger. Further details in *Frederick Delius; Music, Art And Literature*, ed. Lionel Carley. P94.

1927/28 Season. October 28th, 1927	Beatrice Harrison, cello. Philadelphia Orchestra conducted by Fritz Reiner	Academy of Music	
November 23rd, 1927	Beatrice Harrison, cello. New York Philharmonic Orchestra, conducted by Willem Mengelberg	Carnegie Hall	['First time in New York']

Piano Concerto In C Minor

Season And Date	Performers	Venue	Comments
1915/16 Season. November 26th, 1915	Percy Grainger, piano. New York Philharmonic Orchestra, conducted by Josef Stransky	Carnegie Hall	['First performance in America']

Violin Concerto

Season And Date	Performers	Venue	**Comments**
1938/39 Season: April 1st, 1939.	John Corigliano [sr], violin. [concert-master of the Philharmonic-Symphony Orchestra of New York]. Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli.	Carnegie Hall	

Concerto For Violin, Cello And Orchestra.

No performance yet traced.

***Dance Rhapsody* No 1**

Season And Date	Performers	Venue	Comments
1916/17 Season: November 3rd, 1916	Chicago Symphony Orchestra, conducted by Frederick Stock.	Orchestra Hall, Chicago.	Programmed twice in this season: the second programming was on December 1st. The work was repeated in the seasons of 1917/18 (October 12th, 1917), 1918/19 (April 25th, 1919) & 1919/20 (January 20th, 1920). All conducted by Frederick Stock.
1920/21 Season. December 23rd 1920	Boston Symphony Orchestra, conducted by Pierre Monteux.	Symphony Hall, Boston.	

Dance Rhapsody **No 2**

Season And Date	Performers	Venue	**Comments**
1961/62 Season November 2nd	Philadelphia Orchestra, conducted by Eugene Ormandy	Academy of Music	

***Eventyr*: Once Upon a Time**

Season And Date	Performers	Venue	**Comments**
1935/36 Season January 8th, 1936	Philharmonic-Symphony Orchestra of New York , conducted by Sir Thomas Beecham, Bart	Carnegie Hall	

This performance of *Eventyr* was reviewed in *The New York Times* by Olin Downes on January 9th 1936, and a reprint of this review is contained *in Sir Thomas Beecham Fifty Years In 'The New York Times'* compiled and edited by J. D. Gilmour, Thames Publishing, 1988. P74. Downes thought that *Eventyr* was one of two English pieces performed here that never would be missed. He called this piece invertebrate and undistinguished music of Delius. Downes gives his belief that there is good Delius and much poor Delius and then has no more to say about this composer.

Florida Suite*: No 2: *On the River

Season And Date	Performers	Venue	**Comments**
1923/24 Season	Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch.		

***Florida Suite*: Complete**

Season And Date	Performers	Venue	**Comments**
1959/60 Season March 17th, 1960	Chicago Symphony Orchestra, conducted by Sir Thomas Beecham, Bart	Orchestra Hall Chicago	

There is a listing of another performance of this work in the same season by the Pittsburgh Symphony Orchestra, but I have not been able to identify this.

Life's Dance (Lebenstanz)

Season And Date	Performers	Venue	**Comments**
1913/14 Season November 7th, 1913	Chicago Symphony Orchestra, conducted by Frederick Stock	Orchestra Hall, Chicago	
Repeated in the 1914/15 Season: April 9th 1915	Chicago Symphony Orchestra, conducted by Frederick Stock	Orchestra Hall, Chicago	
1918/19 Season December 12th 1918	New York Philharmonic Orchestra, conducted by Josef Stransky	Carnegie Hall	
1919/20 Season March 4th, 1920	New York Philharmonic Orchestra conducted by Henry Hadley [associate conductor of New York Philharmonic	Carnegie Hall	

March Caprice

Season And Date	Performers	Venue	**Comments**
1951/52 Season: January 22nd, 1952	Boston Symphony Orchestra, conducted by Sir Thomas Beecham, Bart	Symphony Hall, Boston	

North Country Sketches

Season & Date	Performers	Venue	**Comments**
*1923/24 Season April 28th, 1924.	Bridgeport Oratorio Society, New York Philharmonic Orchestra, Conducted by Percy Grainger		**Believed to be the US premiere – no earlier performance traced.**
*April 30th, 1924	Bridgeport Oratorio Society, New York Philharmonic Orchestra, Conducted by Percy Grainger,	Carnegie Hall , New York.	
1937/38 Season	Cincinnati Symphony Orchestra, conducted by Eugène Goossens	Cincinnati Music Hall	

On Hearing The First Cuckoo In Spring

Season And Date	Performers	Venue	**Comments**
1913/14 Season November 20th 1914	Los Angeles Symphony Orchestra, conducted by Adolf Tandler		*c/f* 'Summer Night on the River'
November 28th, 1915	New York Symphony Orchestra, conducted by Walter Damrosch	Aeolian Hall	'First time in New York' *c/f* 'Summer Night on the River'
1925/26 Season January 19th, 1926	Boston Symphony Orchestra, conducted by Eugène Goossens	Providence, Rhode Island	
January 22nd, 1926	Boston Symphony Orchestra, conducted by Eugène Goossens	Symphony Hall, Boston	
1932/33 Season January 20th, 1933	Boston Symphony Orchestra, conducted by Albert Stoessel	Symphony Hall, Boston	

Over The Hills And Far Away

It appears that no fewer than three performances of this work were given by major American orchestras in the 1951/52 Season. The orchestras were the Cincinnati Symphony, the Cleveland Orchestra and the National Symphony Orchestra, Washington DC. It may well be that these performances were all conducted by the same man, on tour in the USA, but I have not been able to verify any further facts with regard to conductor, dates and venues.

Paris

Season And Date	Performers	Venue	**Comments**
1909/10 Season: November 26th, 1909	Boston Symphony Orchestra, conducted by Max Fiedler	Symphony Hall, Boston	
1940/41 Season: January 24th, 1941	Boston Symphony Orchestra, conducted by Stanley Chapple	Symphony Hall, Boston	

Sleigh Ride

Season And Date	Performers	Venue	**Comments**
1958/59 Season	Houston Symphony Orchestra, conducted by Sir John Barbirolli		

Sea Drift

Season And Date	Performers	Venue	**Comments**
1923/24 Season, May 22nd 1924	Ann Arbor, Michigan May Festival under Earle Moore's direction.		
1953/54 Season:	Solo baritone, Chorus, National Symphony Orchestra of Washington, DC conducted by (?)Howard Mitchell		
	Solo baritone, Chorus Indianapolis Symphony Orchestra Conducted by (?)Fabien Sevitsky (nephew of Serge Koussevitsky).		

The work surely had to have been heard in the USA between 1924 and 1953, but I have been unable to trace any performance]. Details of the 1924 performance come from Don Gillespie and Robert Beckhard's article *Critical Reaction To Delius's Music In the US*, Chapter 3 of Lionel Carley's *Frederick Delius; Music, Art And Literature*, Ashgate 1998. P94

The Song Of The High Hills

Season And Date	Performers	Venue	**Comments**
***1923/24 Season** April 28th, 1924.	Bridgeport Oratorio Society, New York Philharmonic Orchestra, Conducted by Percy Grainger		Believed to be the US premiere – no earlier performance traced.
*April 30th,	Bridgeport Oratorio Society, New York Philharmonic Orchestra, Conducted by Percy Grainger,	Carnegie Hall , New York.	
1926/27 Season March 4th, 1927	Cecilia Choral Society of Boston, Boston Symphony Orchestra, conducted by Serge Koussevitsky	Symphony Hall, Boston	['First Time in Boston']

*Source of information *Percy Grainger* by John Bird OUP 1999 P217 and *Frederick Delius; Music, Art And Literature*, Ashgate 1998. P89

A Song Of Summer

Season And Date	Performers	Venue	**Comments**
1941/42 Season March 22nd, 1942	Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli	Carnegie Hall	['First New York Performance']

Summer Night On The River

Season And Date	Performers	Venue	**Comments**
1914/15 Season, November 20th 1914	Los Angeles Symphony Orchestra conducted by Adolf Tandler.	Los Angeles.	*'First time in Los Angeles' *c/f* 'On Hearing the First Cuckoo in Spring'.
1915/16 Season November 28, 1915	New York Symphony Orchestra, conducted by Walter Damrosch	Aeolian Hall	'First time in New York' *c/f* 'On Hearing the First Cuckoo in Spring'
1951/52 Season January 22nd, 1952	Boston Symphony Orchestra, conducted by Sir Thomas Beecham, Bart	Symphony Hall, Boston	
Repeated on January 25th, 26th, 27th, 1952	- all performances conducted Beecham	All Symphony Hall, Boston]	

*Source of information *Frederick Delius; Music, Art and Literature*, Ed by Lionel Carley. Ashgate 1998. P77.

Two Aquarelles

Season And Date	Performers	Venue	**Comments**
1946/47 Season:	Indianapolis Symphony Orchestra conducted by Fabien Sevitsky		[believed to be US premiere – no earlier performances traced].

Concert Excerpts from Dramatic Works:

Fennimore And Gerda

Season And Date	Performers	Venue	**Comments**
1961/62 Season:	Houston Symphony Orchestra, conducted by Sir John Barbirolli		

Koanga
Dance (probably *La Calinda*)

Season And Date	Performers	Venue	**Comments**
1935/36 Season: January 2nd, 1936	Philharmonic-Symphony Orchestra of New York, conducted by Sir Thomas Beecham, Bart	Carnegie Hall	['First time in America']

This performance of *Dance* (Probably *La Calinda*) from *Koanga*, was reviewed in *The New York Times* by Olin Downes on January 3rd 1936, and a reprint of this review is contained *in Sir Thomas Beecham Fifty Years In 'The New York Times'* compiled and edited by J. D. Gilmour, Thames Publishing, 1988. P72. Downes says of the music by Delius performed in this concert that it is permeated with the poetic and sometimes sentimental spirit of Delius. The audience is urged to hear the music more than once before trying to place it in the work of Delius as a whole. Downes noted Beecham's enthusiasm and knowledge of the music of Delius, and suggests that his audience learnt more about this music in this concert.

***Koanga*, Finale (probably the Closing Scene)**

Season And Date	Performers	Venue	**Comments**
January 12th 1936	Philharmonic-Symphony Orchestra of New York, conducted by Sir Thomas Beecham, Bart	Carnegie Hall	['First time in America']

This performance of Finale (Probably the Closing Scene) from *Koanga*, was reviewed in *The New York Times* by Olin Downes on January 13th 1936, and a reprint of this review is contained *in Sir Thomas Beecham Fifty Years In 'The New York Times'* compiled and edited by J. D. Gilmour, Thames Publishing, 1988. P77 Downes says of the music by Delius performed in this concert that it is new to the Sunday afternoon audience of the Philharmonic-Symphony Orchestras and this is the first time it has been performed in America. Downes does not think that the music performed here does anything to make him think more highly of *Koanga* after hearing other excerpts played by Beecham on other occasions. He did like the performance itself which was he suggests exceptionally virile and musical.

A Village Romeo And Juliet
***- The Walk To The Paradise Garden* (arr Beecham)**

Season And Date	Performers	Venue	**Comments**
1927/28 Season: January 12th, 1928	Philharmonic-Symphony Orchestra of New York, conducted by Sir Thomas Beecham, Bart	Carnegie Hall	

This performance of *The Walk To The Paradise Garden,* was reviewed in *The New York Times* by Olin Downes on January 13th 1928, and a reprint of this review is contained *in Sir Thomas Beecham Fifty Years In 'The New York Times'* compiled and edited by J. D. Gilmour, Thames Publishing, 1988. P35. Downes says of the music by Delius performed in this concert that it is the first New York performance of this piece. Downes notes sincerity and a concern for the task in hand in the interpretation of the music of Delius in this concert. This music abounds in the characteristic qualities of that extremely sensitive and imaginative composer. Downes thinks this music is sensitive, impassioned and of a fine texture. Downes will not commit himself as to whether this is one of Delius's finest creations. The interpretation of this music was on this occasion revealing.

Season And Date	Performers	Venue	**Comments**
January 17th, 1928	Boston Symphony Orchestra, conducted by Sir Thomas Beecham, Bart	Providence, Rhode Island	
January 20th, 1928	Boston Symphony Orchestra, conducted by Sir Thomas Beecham, Bart	Symphony Hall, Boston	
January 27th, 1928	Philadelphia Orchestra, conducted by Sir Thomas Beecham, Bart	Academy of Music	
1958/59 Season: January 30th, 1959	Boston Symphony Orchestra, conducted by Sir John Barbirolli	Symphony Hall, Boston	

A Village Romeo And Juliet
- Ballet (sic)*

Season And Date	Performers	Venue	**Comments**
1943/44 Season:	Minneapolis Symphony Orchestra, conducted by Antal Dorati		(although announced, this concert performance did not, in fact, take place).

*(See the Delius Society Journal No. 129 pp40-48 Ed.)

Hassan
- *Serenade* only

Season And Date	Performers	Venue	**Comments**
1935/36 Season January 2nd 1936	Philharmonic-Symphony Orchestra of New York conducted by Sir Thomas Beecham, Bart	Carnegie Hall	['First time by Society' – possible US premiere?].

This performance of the *Serenade* from *Hassan*, was reviewed in *The New York Times* by Olin Downes on January 3rd 1936, and a reprint of this review is contained *in Sir Thomas Beecham Fifty Years In 'The New York Times'* compiled and edited by J. D. Gilmour, Thames Publishing, 1988. P72. Downes thinks this piece is permeated by the poetic and sometimes sentimental spirit of Delius. He thinks we should hear this piece more than once before trying to place it in the output of Delius as a whole.

- *Intermezzo* and *Serenade*

Season And Date	Performers	Venue	Comments
1940/41 Season November 18th, 1940	Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli	Carnegie Hall	[First of eight performances this season]
1942/43 Season:	Utah Symphony Orchestra, conducted by Maurice Abravanel.		

THEY ARE NOT LONG, THE DAYS OF WINE AND ROSES...

An introduction to the Richard Hickox Foundation

Almost one year has passed since the premature death of Richard Hickox at just sixty years of age. He remains sorely missed. The concert that included *Brigg Fair* at the Proms on 26th July was to have been conducted by him - Richard sought to include Delius in his programmes as much as possible. Many will remember his performance of the *Mass of Life* in St. Paul's Cathedral some years ago. He brought an expressiveness and fluidity to Delius along with an ability to convey those wonderful moments of nobility and tenderness that lie at the heart of this music. Fortunately, his Chandos recordings of Delius show these qualities, not least in his memorable version of the poignant *Songs of Sunset,* with Bryn Terfel and Sally Burgess. The concluding song could almost act as an epitaph for the conductor:

They are not long, the weeping and the laughter,
Love and desire and hate:
I think they have no portion in us after we pass the gate.
They are not long, the days of wine and roses;
Out of a misty dream our path emerges for a while,
Then closes within a dream.

The forthcoming Chandos two-CD celebration of the art of Richard Hickox will be called *Within a Dream* and concludes with this most moving of Delius' songs.

Richard Hickox was taken from us when his music-making was deepening, especially in performances of English music. He showed profound musical insights and this, aligned with an infectious enthusiasm, carried all before it. He secured remarkable loyalty from singers and musicians. He cared about their development and always seemed to have the time, despite a frantic schedule, to listen to individual worries and issues. He was a delight to meet, with a disarming open style, great sense of humour and youthful looks that belied his age. He could have passed for mid-forties rather than sixty. All this made the shock of his passing even greater.

To help fill the gap and sustain Richard's astonishing legacy, the Richard Hickox Foundation has been formed. It will be launched at the Barbican in a

Richard Hickox
© Greg Barrett, Intermusica

concert featuring the City of London Sinfonia and London Symphony Chorus – both closely associated with Richard – at a concert of English music on 15th October, 2009. The conductors are Andrew Litton and Joseph Cullen. The objectives of the Foundation can be simply stated as follows:

- To commission recordings of British music, focusing on those of importance which have been neglected by the record companies
- To support young conductors and singers through grants to enable the appointment of Associate Conductors and Singing Fellowships with ensembles worldwide
- To encourage performances of British music outside of the UK
- To communicate information about the life and work of Richard Hickox

The Foundation is being registered as a charity under UK law and will be led by Richard's widow, Pamela Helen Stephen, as President and by his eldest son, Tom Hickox, as Vice-President. A group of Trustees who worked closely with Richard are being appointed to provide guidance, wisdom and leadership.

The Foundation's goals can only be achieved by raising funds from those organisations and individuals who cared about Richard Hickox and who want to see his legacy enhanced. After the 15th October, the Foundation will welcome individuals joining as *Friends* and more information about the benefits of becoming a *Friend of the Foundation* can be obtained by contacting me at albionslc@aol.com or by writing to The Richard Hickox Foundation, Crystal Wharf, 36 Graham Street, London. N1 8GJ

It was as long ago as 1994 that Richard Hickox received his second *Gramophone Award* for Delius' *Sea Drift,* a work he loved dearly. I hope that Richard's lifelong association with the music of Delius will lead members of the Delius Society to want to become associated with the Richard Hickox Foundation, thereby both showing appreciation for past achievements and helping create exciting future projects.

Stephen Connock
Acting Chairman
Richard Hickox Foundation

VERNON HANDLEY FOUNDATION

Vernon "Tod" Handley, who died last year, was (among other things) Principal Conductor of the English Symphony Orchestra. He was renowned for his musical integrity and championing of unjustly neglected British music - and much, much more.

The ESO featured late in Tod's life, at a low ebb for both of us. He gave us a lift and we gave him one.

Putting together concert programmes with him was both fun and a fascinating experience. Even though almost every single piece he conducted with us was by a British composer (and the last piece he ever conducted was Bax's *Prelude to a Solemn Occasion*), we had little opportunity to explore the catalogue of works which he wanted us to programme and record. ESO gets no public sector support and such programming is simply not financially viable for us.

When Tod died, ESO arranged the only formal memorial concert in his honour. For it we compiled a concert programme book containing musical stories and anecdotes from family, friends, musicians and others.

Vernon Handley
© Lewis Foreman

Time and again it was a performance of "Tod"'s music –a song by Moeran, a tone-poem by Bax - that stuck in the memory of the contributors, many of whom had not seen Tod for many years.

There was something wonderfully moving about a player with the Western Australian Symphony Orchestra who cannot forget a performance of Bax's *Tintagel* from nearly 20 years ago.

ESO would dearly have loved to include *The Garden of Fand* in our tribute concert – Tod's daughter was named after it, and he was buried with the score – but we simply could not afford the extra cost of rehearsal and performance. We are not the only orchestra to have found itself in such a position.

ESO therefore intends to establish a Foundation in Tod's name that will support the rehearsal and performance (live or on record) of unjustly-neglected British music. It will be a separately registered charity, run by its own Board of Trustees, which will include members of Tod's family and the ESO Board.

There are other charities and Trusts which support British Music and composers and we will be in touch with them to ensure that our activities complement and in some cases supplement each other. We may invite some of them to volunteer as Trustees for the Foundation.

The long-term aim is to create a regular British Music Festival. In the meantime, we are looking to raise funding to establish the Foundation and enable its first project. Once established the Foundation will become independent of ESO and listen to applications from other musical organisations.

In 2007, Michael Bochmann and I went to discuss a possible programme for such a Festival with Tod. "Can I be let off the leash for this?" he asked. On receiving the affirmative, he proceeded to rattle off a list of the wonderful and obscure, providing combinations for recording purposes at the same time.

It would be fantastically appropriate if a foundation in his name could bring to pass "Tod-off-the-Leash".

Peter Sheeran
Chief Executive, ESO

(*For further information concerning the Vernon Handley Foundation contact Peter Sheeran as follows:*
Peter Sheeran – Email; Peter.sheeran@btinternet.com Mobile; 07710 807921
Info@eso.co.uk. Ed.)

100 YEARS AGO

Paul Chennell

The summer of 1909 must have been rather frustrating for Delius. Both he and Jelka suffered from bouts of flu in the second half of the year, and he undertook much travel at this time. Delius undertook a walking holiday in The Black Forest with Norman O'Neil and did not enjoy it as much as his companion. Delius pined for Denmark and Norway.

In late July Jelka joined Delius at Hamburg and after a stay there, they soon moved on to Denmark where they visited their friends; Einar and Elisabeth Shou. Apparently Frederic Austin's children were also staying with Mr. And Mrs. Shou, as indicated in a letter from Delius to Jelka. They stayed with the Shous for most of August and then Delius was off to England, for The Three Choirs Festival. He had an engagement to conduct *A Dance Rhapsody* at The Shire Hall, Hereford. Beecham tells us in *A Mingled Chime* P79, that although he was unable to be present himself, it was reported to him by several other people who did attend the performance, that when Delius conducted; "... the performance (the first anywhere) of his *Dance Rhapsody* sent shivers of excitement running down the backs of everyone sitting in the massive nave of the Norman cathedral." In July of 1909 Delius had written to Jelka saying that he regretted taking the engagement.

At the time of this conducting engagement Delius suffered further illness, and this meant that he was obliged to return to London and to abandon plans to travel to Liverpool for the Musical League's first festival, which had originally been his plan. Lionel Carley tells us in *Delius A Life In Letters*, that whilst in Hereford Delius stayed at The Queen's Arms and spent the evenings speaking to the locals in the bar. This may have been a reaction to the invitation he had received from the Bishop Of Hereford, via the organist George Sinclair, to stay in the Bishop's Palace where Parry was to stay at that time. Delius befriended two local boys who showed him the local countryside. One of these people remembered many years later, how Delius condemned 'the smart set', and spoke to them about politics and nature. This gives us an insight into an interesting aspect of Delius's character – his sympathy for young people and their education.

The Deliuses returned to Grez and any work on *Fennimore And Gerda* in the late autumn began when he was back at home and had recovered. December brought visits to Germany, a performance of *A Mass Of Life*, and discussions in Berlin with his lawyer regarding the publisher Harmonie. Finally at the end of

December, Delius was back in Grez. Apart from two important performances of *A Mass Of Life*, other significant performances in 1909 included *Sea Drift* in London, *Appalachia* in Prague, and the Piano Concerto in Munich, Leipzig and Budapest. *Paris* was the first important work by Delius to be performed in the USA, by the Boston Symphony Orchestra in Boston, in November 2009.

DESERT ISLAND DISCS

Bill Thompson

Desert Island Discs is a long running BBC radio programme originally devised and hosted by Roy Plomley. Each celebrity guest is asked to select 8 records that they would wish to take with them if they were to be stranded on a desert island. The following guests selected a work by Delius. (as documented in the book *Desert Island Lists*" by Roy Plomley with Derek Drescher, ISBN 0091517613).

I acquired a copy of *Desert Island Lists*. Thanks to Terry Sanderson for alerting me to this book. I have compiled the instances where the celebrity guest on this popular BBC radio program selected a recording of a work by Delius as one of his or her 8 records to take to the desert island. The book covers the programs from 1942 to 1982.

I have added this table to my "Delius Connections" web page. The table is near the bottom of the web page. http://www.thompsonian.info/delconn.html. As we know, the Delius works selected most often are *The Walk To The Paradise Garden* and *On Hearing The First Cuckoo In Spring*, generally in the Beecham versions.

NOTE: Beginning in 1959, the guest was asked to identify which of his records they would keep if they could select ONLY ONE. If they selected the Delius record, it is marked with a triple asterisk (***).

There are a few surprise selections! Most of the guest personalities are of course British, and are not well-known to me (and probably most Americans). But there are a few that I will now want to know more about. Now I want to find out what Delius works were selected from 1983 to 2009. If you have access to such a list, please e-mail me at bill@thompsonian.info.

The Walk To The Paradise Garden. Nineteen people chose this, including the following:

Name & Claim to Fame	Broadcast Date	Recording Specified
SONIA DRESDEL, Actress	29/12/1945	RPO/Beecham
VIC OLIVER, Comedian, actor and musician	14/11/1955	RPO/Beecham
BEVERLEY NICHOLS, Novelist, playwright and journalist.	21/11/1955	RPO/Beecham

ANNE HEYWOOD, Actress	18/04/1960	RPO/Beecham
LORD BOOTHBY, Politician and journalist	08/08/1960	RPO/Beecham
SIR ALAN COBHAM, Pioneer in long-distance aviation	28/05/1962	LSO/Collins
VIVIENNE, Photographer	22/07/1963	RPO/Beecham
CONSTANCE SHACKLOCK, Opera singer	08/11/1965	RPO/Beecham
BARBARA MURRAY ***, Actress	21/10/1968	RPO/Beecham
EVELYN LAYE, Actress and singer	23/06/1969	LSO/Barbirolli
MAX ADRIAN, Actor (portrayed Delius in "Song of Summer" film)	18/10/1969	LSO/Barbirolli
CARRIE TUBB***, Soprano	03/10/1970	LSO/Barbirolli
MRS SYLVIA STUART WATSON, Licensee of the Theatre Royal, Haymarket.	21/08/1971	LSO/Barbirolli
DAVID SHEPHERD, Painter	11/09/1971	RPO/Beecham
JOYCE CAREY, Actress	08/09/1973	LSO/Barbirolli
PEGGY LEE ***, Singer	14/05/1977	LSO/Barbirolli
ROBIN RICHMOND***, Organist and entertainer	10/09/1977	LSO/Barbirolli
SIR JOHN GIELGUD, Actor	16/05/1981	RPO/Beecham
THOMAS ALLEN, Baritone	06/11/1982	LSO/Barbirolli

On Hearing the First Cuckoo in Spring. Eighteen people have chosen this work for inclusion on *Desert Island Discs*, including the following:

Name & Claim to Fame	Broadcast Date	Recording Specified
IVOR NOVELLO, Composer, playwright, actor	30/04/1942	RPO/Beecham
SYBIL THORNDIKE, Actress	15-Jan-52	RPO/Beecham
RICHARD HEARNE, Actor and comedian	01-Apr-52	RPO/Beecham
MARIE BURKE, Actress and singer	16-Apr-56	RPO/Beecham
PETER SELLERS, Actor and comedian	04-Feb-57	LSO/Collins
PERCY EDWARDS, Bird and animal imitator	17-Jun-57	RPO/Beecham

ERIC BARKER, Comedian	09-Sep-57	RPO/Beecham
GEORGE MELACHRINO ***, Conductor, composer & arranger	20-Jul-59	RPO/Beecham
JACK JACKSON, Broadcaster	29-Feb-60	RPO/Beecham
FREDDY GRISEWOOD, Broadcaster	07-Nov-60	RPO/Beecham
GWEN FFRANGCON-DAVIES, Actress	08-Oct-62	RPO/Beecham
GEORGE SHEARING, Jazz pianist	05-Nov-62	RPO/Beecham
DR. REGINALD JACQUES, Conductor & lecturer	26-Aug-63	RPO/Beecham
DAME GLADYS COOPER, Actress and manager	23-Dec-67	RPO/Beecham
LEONARD HENRY ***, Comedian	07-Jul-69	RPO/Beecham
JOSEPH COOPER, Pianist, lecturer and broadcaster	19-May-73	RPO/Beecham
VINCE HILL, Singer and entertainer	15-Nov-75	RPO/Beecham
MEL TORME' ***, Singer and songwriter	24-Jul-76	RPO/Beecham

Serenade from *Hassan*. Seven people chose the Serenade from *Hassan*, including the following:

Name & Claim to Fame	Broadcast Date	Recording Specified
MABEL CONSTANDUROS, Novelist, playwright, actress	20/03/1944	LPO/Beecham
GRACIE FIELDS, Singer and actress	13/06/1951	Hallé Orch/Lambert
NIGEL PATRICK, Actor and director	14/11/1952	LPO/Beecham
VAL GIELGUD, Playwright, and novelist.	10/11/1962	RPO/Beecham
THEA HOLME, Actress and writer	04/10/1969	RPO/Beecham
SIR GAVIN DE BEER, Scientist	25/04/1970	RPO/Beecham
BASIL DEAN, (directed original production of *Hassan)*	16/06/1973	RPO/Beecham

La Calinda. Five people chose *La Calinda*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
HENRY KENDALL, Actor and director	09/10/1951	LPO/Beecham
CHRISTOPHER STONE, Broadcaster	29/07/1952	Hallé Orch/Lambert
CHRISTOPHER STONE, Record presenter	23/09/1957	LPO/Beecham
STANLEY BAXTER, Actor and comedian	31/01/1970	Hallé Orch/Lambert
JULIAN LLOYD WEBBER, Cellist	01/08/1981	Hallé Orch/Barbirolli

Brigg Fair. Five people chose *Brigg Fair*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
JEAN POUGNET, Violinist	21/07/1958	RPO/Beecham
DUDLEY PERKINS, "Can I Help You?" broadcaster	18/03/1963	RPO/Beecham
PETER PEARS, Tenor	21/07/1969	LSO/Toye
DAVID DAVIS, Broadcaster for children	08/08/1970	RPO/Beecham
MIKE HARDING, Comedian	23/10/1982	LSO/Barbirolli

Summer Night on the River. Three people Chose *Summer Night on the River*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
BERYL REID, Comedienne	24/06/1963	RPO/Beecham
LESLIE MITCHELL***, Broadcaster	01/06/1974	RPO/Beecham
JACK PARNELL, Bandleader and drummer	25/06/1977	LPO/Beecham

Paris, the Song Of A Great City. ***Two*** people chose *Paris*, thus:

Name & Claim to Fame	Broadcast Date	Recording Specified
EVELYN LAYE, Actress and singer	05/11/1954	LSO/Collins
MICHAEL SOMES, Dancer	21/03/1960	RPO/Beecham

The Closing Scene from *Hassan*. Two people chose the Closing Scene from *Hassan*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
LAURENCE HARVEY, Actor	02/01/1956	Royal Opera House Choir,
BASIL DEAN, (directed original production of *Hassan*)	16/06/1973	RPO/Beecham

To the Queen Of My Heart and *Love's Philosophy*. One person chose these two songs on two separate occasions, thus:

Name & Claim to Fame	Broadcast Date	Recording Specified
FAY COMPTON ***, Actress	13/05/1952 & 2 Feb 1974	Heddle Nash/Gerald Moore

Part 1 of "*A Mass of Life*". One person chose Part 1 of "*A Mass 23/12/1957of Life*" as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
SIR THOMAS BEECHAM, Conductor	23/12/1957	London Philharmonic Choir/RPO Beecham

Prelude to "*Irmelin*". One person chose the Prelude to "*Irmelin", as follows:*

Name & Claim to Fame	Broadcast Date	Recording Specified
DEREK McCULLOUGH, 'Uncle Mac' of Children's Hour	23/06/1958	LPO/Beecham

Piano Concerto, One person chose the Piano Concerto, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
DORIS ARNOLD, BBC broadcaster & producer	25/09/1967	Benno Moiseiwitsch/ Philharmonia Orch/Lambert

Excerpt from *A Village Romeo And Juliet*. One person chose an Excerpt from *A Village Romeo And Juliet*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
STANFORD ROBINSON, Conductor	09/06/1969	Lorely Dyer /RPO/Beecham

Cynara, One person chose Cynara, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
HENRY WILLIAMSON, Writer	11/10/1969	John Shirley-Quirk/Royal Liverpool Philharmonic Orchestra, Sir Charles Groves.

Idyll. One person chose the *Idyll*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
HELEN WATTS, Contralto	12/09/1970.	Heather Harper/John Shirley-Quirk/RPO/Davies.

In A Summer Garden. One person chose *In A Summer Garden*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
WENDY HILLER, Actress	15/04/1972	RPO/Beecham

Song Of Summer. One person chose Song Of Summer, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
CHRISTOPHER GABLE, Actor (portrayed Eric Fenby in "Song of Summer" film)	14/10/1972	LSO/Barbirolli

Florida Suite. One person chose the *Florida Suite*, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
BRENDA BRUCE ***, Actress	30/06/1973	RPO/Beecham

Intermezzo from *Fennimore And Gerda.* One person chose the *Intermezzo* from *Fennimore And Gerda* as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
GERVASE DE PEYER, Clarinettist and conductor	11/08/1973	RPO/Beecham

A Song Before Sunrise. One person chose A Song Before Sunrise, as follows:

Name & Claim to Fame	Broadcast Date	Recording Specified
Bernard Hailstone, Portrait painter	25/01/1975	RPO/Beecham

Other Selections Of Interest

Name & Claim to Fame	Selected Item And Broadcast Date	Recording Specified
SIR LEONARD HUTTON, Cricketer	"On Ilkla Moor 'Baht 'At"(basis for Fenby overture). 07/09/1959	Yorkshire Vocal Quartette
ROY CASTLE, Entertainer	"On Ilkla Moor 'Baht 'At". 30/09/1967	Grenadier Guards Band
HARVEY SMITH, Showjumper	"On Ilkla Moor 'Baht 'At". 13/02/1971	Muriel George/ Ernest Butcher, piano

LETTERS

From Katherine Jessel

I have been very interested to see the photograph of Jelka Delius on the back cover of the Spring issue of the Journal No 145. It depicts my grandmother Adine O'Neill's sitting room at 4 Pembroke Villas, Kensington, and could well be the last photo of Jelka ever taken. Your readers may like to know that all the objects on view (apart from the chair) are still in everyday use in my home.

From E. E. Rowe

Around Percy Grainger

May I please correct some inaccuracies in my review of Dr. Carley's excellent talk '*Around Percy Grainger*' given to the Midlands Branch last November?

Chief amongst these was a reversal of the facts regarding *Brigg Fair*: Delius based his *English Rhapsody* (1908) on the traditional folksong, having heard Grainger's earlier version, and actually dedicated it to him. Grainger later wrote to Delius (Jan 1911) thanking him for this.

That apart, the following points also arise: Grainger did not record the whole of Grieg's Piano Concerto in 1908, only the cadenza. The letter from Delius in the Grainger Archive is from 1907, not 1909. Grainger's contribution to *Hassan* seems to have been limited to the completion of the General Dance in the middle of the work.

Regarding Grainger's interest in new musical sounds, most of his experiments with instruments took place after the second world war. (Nevertheless his search for new orchestral combinations was surely stimulated earlier, as instanced by his fondness for the saxophone, and also the wide variety of wind instruments used in *A Lincolnshire Posy*, which was put together over many years up to 1937).

The Aldeburgh Festival at which William Walton and Imogen Holst were present, as well of course as Benjamin Britten and Peter Pears, took place in 1970. Ella Grainger and Stewart Manville, on a visit to England at the time, were also there, together with our illustrious President.

My apologies go to Dr. Carley for some misrepresentation of his careful

scholarship, which I trust the above notes will put right, and for any other inadvertent inaccuracies.

From Michael Green

In his generous review of Members' Choices Martin Clark, on page 125 of the Spring Journal (145) writes that Ralph Holmes played the *Suite for Violin and Orchestra* at the 4th Delius Festival at Keele. In fact the work he played was the Violin Concerto and it was this performance and the opportunity to meet the soloist that prompted Michael to select part of his performance of the *Suite for Violin and Orchestra* to play to Members.

BOOK REVIEW

CLOUD ATLAS

David Mitchell

Sceptre 529 pages. 2004. ISBN-10: 0340822775

Let me explain straight away that this is not a novel about Delius. However, the author, in his acknowledgements, states that "certain scenes….owe debts of inspiration to *Delius: As I Knew Him* by Eric Fenby" and there are quotations from Nietzsche, further suggesting a link with Delius who was, of course, very much in tune with his writings, setting passages from *Thus Spake Zarathustra* in *A Mass of Life.*

David Mitchell was born in 1969 and *Cloud Atlas*, published in 2004, was shortlisted for the Man Booker Prize and was the winner of the Richard and Judy 'Best Read of the Year' so it is a work of some pedigree. But it is not a novel in the traditional sense – it is episodic, taking the form of six sections or novellas, each continued in the second half of the book, tenuously linked, and ranging in subject matter from 19th century history through thriller, comedy and sci-fi to an astonishingly imagined future time after the fall of the civilised world. Bewildering at first, it soon becomes compulsive reading and finally reaches conclusions which are strangely satisfying.

The interest for Delius lovers is contained in the sections titled "Letters from Zedelghem". These letters are written in 1931, by one Robert Frobisher from the home of Vyvyan Ayrs, a blind, syphilitic composer living in Belgium, to his English lover, Rufus Sixmith, who appears in a later section of the book as a nuclear scientist. Frobisher has offered his services as amanuensis to Vyvyan Ayrs who is no longer able to write down his own work. However, unlike Fenby, Frobisher, as well as being potentially a musical genius in his own right, is also a cad, who is busy making love to Ayrs's wife and daughter, while selling off books from the library to solve his financial embarrassment.

There are many interesting references for Delians. For example, the Ayrs's cellar contains 600 bottles of fine wine left "unlooted by the Hun officers who used Zedelgham as a command post". Then we have the process of musical dictation "Tar, tar! Tar-tar-tar tattytattytatty, tar. Got that?....." and the apparent hopelessness of the task. Again, Ayrs's 'bible' is *Thus Spake Zarathustra* which doesn't appeal to Frobisher at all. There is even a visit from Edward Elgar!

Whether this book as a whole will appeal to Members I can't say, but it is a

work of extraordinary invention and imagination and at times it is very funny. The sci-fi passages are perhaps the most challenging but curiosity continually drives one on. For me, this was a very good read.

Michael Green.

DELIUS: VIOLIN SONATAS (COMPLETE)

B major (1892) Op. Posth. No. 1 (1905-1915), No. 2 (1923), No. 3 (1930)
Suzanne Stanzeleit (violin), Gustáv Fenyő (piano).
Naxos CD 8.572261 (77 minutes, DDD) £5.99

Over the years there have been many historic recordings of the Delius violin sonatas but until the 1997 Tasmin Little/Piers Lane CD (reviewed in DSJ 122) the four sonatas had not been recorded together on a single disc. We now have another, bargain price CD with all four sonatas and, inevitably, comparisons have to be made with the Little/Lane recording which, in my view has taken on something of a 'gold standard' against which all future recordings are bound to be judged. The Naxos sleeve note says that Suzanne Stanzeleit's recordings include "the complete violin music...of Delius...." but I am unaware of any other Delius recordings by her so we must conclude that this CD is her first recorded foray into the Delius repertoire.

There is much fine playing on this CD, and interpretations are generally quite similar to those on the Little/Lane recording. Total playing time is 77'13" as against 76'40" for the earlier disc. Suzanne Stanzeleit has a wonderful lyrical tone but she is sometimes too reticent and there is a general tendency throughout for the piano to dominate. This is most obvious in the Sonata in B major, perhaps the least satisfactory performance on the disc. This youthful, energetic and lively piece is unfortunately marred by sluggish tempi in the outer movements and an over-prominent piano. The opening piano chord is banged out so hard as to make one jump, and Gustáv Fenyő often lacks Piers Lane's subtlety in quiet passages. The middle (Andante) movement is the best: the slow, relaxed tempo has a pleasantly hypnotic feel but Stanzeneit and Fenyő cannot match Little and Lane in the energy and vigour that this piece needs.

Fortunately, the violin-piano balance is much better in the rest of the disc and Stanzeleit and Fenyő give fine performances of Sonatas 1 and 2; the endings of both works are particularly big and impressive. Generally speaking, Tasmin Little and Piers Lane make more of the contrasts between sections but Stanzeleit avoids the occasional violin edginess that is present on the earlier recording. In Sonata No.3 both Little/Lane and Stanzeleit/Fenyő adopt similar, slow tempi for the outer movements but in the second movement Fenyő's piano playing seems a little stiff and the tempo for the middle section theme (the 'ter-te-ter' tune famously dictated to Fenby at his first session with Delius) is so slow as to almost grind to a halt!

Tasmin Little and Piers Lane's performances are stylish, intense and full of contrasts. Piers Lane's quiet passages are wonderfully subtle and the piano is never over-dominant, but Tasmin Little's intense and prominent violin may not be to everyone's taste. In some ways this Naxos CD is the reverse: Suzanne Stanzeleit's violin tone is warm and wonderful though occasionally too reticent, and Gustáv Fenyő's accompaniment is sometimes too prominent and lacks Piers Lane's subtlety. But having said this there is much to recommend on this bargain-price CD, despite a rather disappointing Sonata in B major. Recording quality is excellent (notwithstanding my earlier remarks about piano imbalance) and there is a concise yet highly informative sleeve note by Lyndon Jenkins. I was intrigued by the note on the back of the CD case. Naxos always put a brief comment on the music featured on each of their discs and this summary of Delius's style is unusually accurate: "Delius developed a unique musical language which leavened the post-Romantic heritage of Wagner with.....European and Afro-American folk idioms.....". The absence of words like 'English' and 'pastoral' is particularly pleasing: perhaps some people are at last understanding the true measure of Delius's genius.

Whatever recordings you already have of the four violin sonatas, this bargain-price CD will be a useful addition. Not every performance on the disc is as convincing as those by Tasmin Little and Piers Lane, but there is much fine playing here and alternative interpretations that some might prefer. Watch out for further recordings and performances by this duo; they definitely have a feel for playing Delius.

Tony Summers.

DELIUS: *Hiawatha* (Tone Poem), Suite For Violin & Orchestra, *Legende* For Violin & Orchestra, Double Concerto For Violin, Viola & Orchestra, *Caprice And Elegy* For Violin & Orchestra

Philippe Graffin violin, Sarah Jane Bradley viola, BBC Concert Orchestra conducted by David Lloyd-Jones
(Dutton Epoch CDLX 7226)

Whenever I see the name 'Hiawatha', I am transported back to long drowsy afternoons in the first form at grammar school (incredible though it seems to me, fifty years ago this autumn), listening to my English teacher (who, for some inscrutable reason, always emphatically pronounced the title '*Hee*-awatha') reading from Longfellow's epic poem. I was aware of a musical connection even then, for a copy of Samuel Coleridge-Taylor's cantata setting, *Hiawatha's Wedding Feast,* remained in the bookcase at home, a relic of a performance in which one or possibly both of my parents sang, before I was born, when the work was firmly established in the choral repertoire.

So it was with great disappointment that I realised that the 'Delius jinx' of which Eric Fenby used to speak had struck yet again, as I was unable to attend the world premiere concert performance of Delius's 1888 tone poem of the same title, which was to be performed at the English Music Festival at Dorchester-on-Thames on 23 May this year, a date which had long been pencilled in as requiring attendance at a family wedding (a perhaps not inappropriate alternative!). But as a consolation, I have been privileged to hear this splendid new compact disc, on the Dutton Epoch label, of music directed by our distinguished Vice President, David Lloyd-Jones, conducting the BBC Concert Orchestra.

The disc contains no fewer than three world premiere recordings (though two are of works available in different versions), and represents almost the totality of Delius's working life in terms of the dates of composition. As

Robert Threlfall's sleeve note reminds us, *Hiawatha* was, if not his first orchestral score, an extremely early work, and shows strongly the influence of his recently-completed sojourn in Florida as the Suite of that name also does. Robert explains that the work remained unplayable until he managed, with the support of the Delius Trust, to 'close the gaps' in the original score caused by Delius's inexplicable removal of two sections of his bound manuscript, and the performing edition was published last year by Boosey & Hawkes as Supplementary Volume 6 of the Delius Collected Edition.

Like *Florida*, the work begins with a quiet introduction (marked *Tranquillo, allegretto*), evoking a picture of early morning in the great American outdoors, but the music quickly moves on with the introduction of various themes in which the influence of the native American background to Longfellow's story is evident. A second section, *Allegretto con moto*, begins in joyous, light-hearted mood, but contains music of greater emotional intensity, much of it reminiscent of *Florida*. Eventually (the piece lasts over seventeen minutes) peace is characteristically restored as Hiawatha bids farewell among the hues of sunset and the work ends in an atmosphere of typically Delian calm.

Reviewing the premiere performance in *The Times* on 26 May, Geoff Brown wrote of 'a lightly exotic, congenial score, realised with passion and authority by the BBC team and its conductor', and one cannot disagree with that assessment of the work as revealed in this recording.

The *Suite for Violin and Orchestra*, which follows, dates from the same year as *Hiawatha* and so can be described as another of Delius's very early works. Like *Hiawatha*, it was not heard in public for many years. I have a recording of a broadcast dating from 1984 which the announcer correctly describes as the first on air and possibly the first ever performance of the work. Of similar length to *Hiawatha* (also running to over seventeen minutes), it comprises four movements, *Pastorale, Intermezzo, Elegie and Finale*. One recalls that the violin was Delius's own instrument, and there are hints of later works, notably the Cello Concerto, as well as the familiar wistful mood of much of his output, which makes the listener feel on more familiar ground here.

Legende, also for violin and orchestra, dates from some seven years after the two early works, and appears to have been conceived originally as a piece for violin and piano, and later scored for full orchestra. This is a charming work, beautifully played.

The fourth item on the disc will be (paradoxically) both well known and yet strangely unfamiliar to Delius enthusiasts. It is a version of the Double Concerto arranged for violin, viola and orchestra by Lionel Tertis. The Concerto was written in 1915 and first performed under Sir Henry Wood in 1922.

Tertis's arrangement dates from 1935. Robert Threlfall's sleeve note describes the work as 'one of Delius's most beautiful and fascinating creations', and this recording does it full justice.

Incidentally, the compact disc was recorded at Watford Town Hall in January this year, and so less than a mile from Grove Mill House, where the Double Concerto was written, so it has, in a sense, finally come home! (See Lewis Foreman : 'Watford sur Gade : Delius in Watford during the First World War', DSJ 130).

The final work on the disc, *Caprice and Elegy,* is, by contrast to the first two items, among Delius's last compositions, and was completed with the assistance of Eric Fenby in 1930, specifically for Beatrice Harrison, with whom the Concerto is also closely identified. The elegiac mood of the Suite (especially the third movement) is once again captured here and it makes a fitting finale to the disc.

David Lloyd-Jones' meticulous and pellucid readings of these widely differing works, as well as the expressive and insightful playing by the violinist Philippe Graffin (who, coincidentally, has also recorded Coleridge-Taylor's Violin Concerto) and by the violist Sarah-Jane Bradley, make this a welcome addition to the catalogue of Delius recordings, and its purchase is highly recommended.

Richard Packer

DISCOVERING DELIUS

A Portrait Of Frederick Delius 1862 – 1934. Produced and written by Jan Younghusband, directed and narrated by Derek Bailey.
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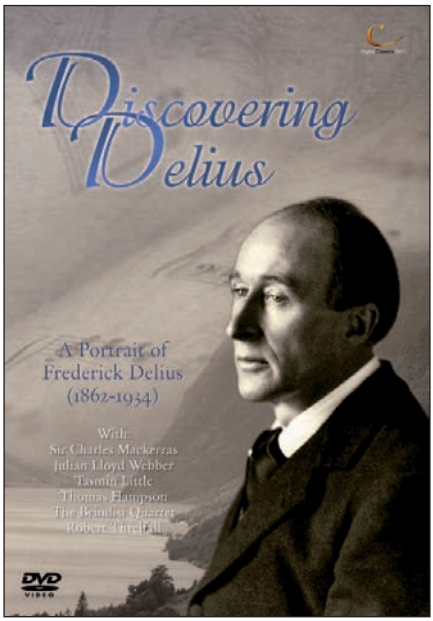
Catalogue Number; DCD1009DC.



It was not the first time I had seen *Discovering Delius*, but what a wonderful hour I spent watching this film. Some members will remember seeing it as a video at various Society meetings over the years, but we are presented here with a new DVD version, distributed by Digital Classics/Discovery Records, who are offering members a discount on this DVD.

One aim of our society is to promote the music of Frederick Delius, and I should say that this DVD is a good start in any such activity because it succeeds in educating while keeping viewers entertained and informed. The makers have assembled excellent speakers and performers, some closely associated with Delius and some new to the subject, and this contrast in experience makes for interesting viewing. It is fascinating to see how, for example, Thomas Hampson and the Brindisi Quartet react to the music by Delius they perform. It is also helpful to know how members of the orchestra feel about this music and this film includes players' views.

When I watched the film this time I imagined myself as a newcomer to Delius's music, hearing the scores for the first time and listening to the narrative of the composer's life. If a new listener is interested they have here a good sketch of the life and works. They do not receive details of every work, but may be encouraged to go on to read some of the scores or books on the subject by Eric Fenby, Lionel Carley and others. *Discovering Delius* looks at

the early life and work of the young cosmopolitan composer. It is stimulating and makes you want to find out more about Delius by telling us who he was, enlarging on his biography through contributions from Eric Fenby, Felix Aprahamian and Robert Threlfall. Several champions of Delius's music including Sir Charles Mackerras, Tasmin Little, Julian Lloyd Webber, Thomas Hampson and The Brindisi Quartet are seen rehearsing, performing and discussing his work.

The music chosen concentrates on the landmarks of Delius's creativity and reveals every aspect of his compositional style: it includes extracts from the film of *A Village Romeo and Juliet* featuring Thomas Hampson: *A Mass of Life* from the 1992 Brighton Festival: Sir Charles Mackerras rehearsing and performing *The Song of the High Hills,* and movements from the *Florida Suite*. Tasmin Little discusses, rehearses and performs the Violin Concerto most beautifully: the power of her musical personality is made very clear in this film. The Sonata for Cello and Piano is performed by Julian Lloyd Webber in a typically atmospheric and beautiful fashion. Lastly the Brindisi Quartet rehearses and performs *Late Swallows* from Delius's String Quartet.

Discovering Delius was first reviewed in *The Delius Society Journal* No. 111 in 1993 but it is good to review it again now that we have a DVD version which will hopefully reach a large audience in this country and overseas. This film deserves to be seen by all those who love good music. I hope you enjoy it: if so, why not show it to a friend?

Paul Chennell.

CONCERT REVIEWS

A MASS OF LIFE

Anne Sophie Duprels, soprano
Jean Rigby, mezzo soprano
Daniel Norman, tenor
Alan Opie, baritone
Leeds Festival and Philharmonic Choirs
BBC Philharmonic Orchestra
David Hill, conductor
Leeds Town Hall, The Headrow, Leeds
Saturday 21st March 2009 at 7.30pm

The Society's events are invariably great fun – and this 'jaunt' (as the Warlockians would say) by 35 of us was no exception. The Victoria Hotel in Bradford – formerly the great railway hotel – where we had stayed for Tasmin Little's 'Delius Inspired' Festival in 2006, said they were glad to have us back, and (a somewhat meagre tea when we arrived on the Saturday afternoon excepted) everything was first class.

We went by private coach to Leeds Town Hall – that grand statement of Victorian civic pride, with the Victoria Hall inside painted in a riot of gold and colours – for the first of the three performances of *A Mass of Life* taking place in England this year to celebrate the centenary of the work's première.

During the early preparation stages for the performance, it was discovered that with the almost 200-strong chorus, there would not be enough room on the platform for the huge orchestra specified in the full score: 2 flutes plus piccolo; 2 oboes plus bass oboe and cor anglais; 3 clarinets and bass-clarinet; 3 bassoons and contra; 6 horns with a 'bumper', 4 trumpets, 3 trombones and tuba; 5 percussion, 2 harps and 68 strings (although in the event there were only 50). Serious efforts were therefore made to track down the reduced score used by Sir Malcolm Sargent – indeed the orchestral librarian even contacted the writer, to try to discover whether Richard Hickox had used it at Gloucester in 2001, as the platform space there is really restricted – and there were even rumours of cancellation. Happily, however, the Town Hall agreed to remove several rows of seats from the stalls, and extend the normal platform.

It was well worth their effort! The combined 382 performers made a truly magnificent sound – and the two choirs (trained respectively by Simon Wright and Mark Hindley) were the undoubted stars of the performance. From the second bar of the whole work, the *Con fervore* 'O Du mein Wille!' to the final

Leeds Town Hall

pppp 'Ewigkeit', their singing was quite marvellous, with clear, bright sopranos who had no difficulties with their top B flats and Cs; un-plummy altos; strong, ringing, tenors; and an agile and sonorous bass line. There was a real sense of vitality, words were excellent, and the hushed sections in Part 2 were spell-binding. The orchestra – probably the most versatile in the country – was equally excellent, well matching the attack and the subtlety of the choirs, producing a proper Delian sound, and with some awe-inspiring playing of the horn calls of the *In the Mountains* section.

There was, however, considerable disappointment with three of the soloists. Most unfortunately, both Joan Rogers and James Rutherford – whose completely satisfying performance in *Sea Drift* at the 2006 Festival some will remember – had had to withdraw at the last minute on account of illness. Her substitute, Anne Sophie Duprels, was simply out of her depth, and Alan Opie sang Zarathustra throughout the entire evening with his head in the score, seemingly quite uninvolved – which was surprising, as he had done it extremely well at that 2001 Gloucester performance. The contralto, Jean Rigby, also seemed out of sorts – 'Oh, Zarathustra', one of the highlights of the work, almost went for nothing – and it was only the tenor, Daniel Norman, who 'delivered', with a lovely floated line in 'In dein Auge' in the third movement of

Part I; it was a great pity that Delius did not give him more to sing! Happily, however, David Hill (who later conducted the second 'anniversary' performance in London with The Bach Choir) had a sure grasp of the structure and essentials of the work, and overall – largely on account of the quite excellent choirs and the orchestra – the performance, whilst not 'great', was pretty satisfying.

Martin Lee-Browne

Harewood House

SEA DRIFT

Derby Bach Choir
Soloists: Lucy Crowe, Soprano; James Rutherford, Bass/Baritone;
Derby Cathedral
4 April 2009

Richard Roddis; *Lauda Creatoris*
Frederick Delius; *Sea Drift*
Ralph Vaughan-Williams; *Benedicite*

How is it that live performances of Delius's major works are so often fraught with problems? My first live performance of *Sea Drift* was in the 1960s when Ivor Keys conducted the Nottingham University Choir, and the baritone (a

professional who shall remain nameless) came in two bars early at one stage.

Later, at the 1962 Bradford Festival, I saw *A Village Romeo And Juliet* when, in the final scene, the boat, which was intended to sink was dragged off stage in a series of jerks accompanied by a loud grinding noise.

Unfortunately, this Derby performance had problems in that someone had been allowed to bring in a baby, which proceeded to howl at various stages of *Sea Drift*. (Delius had failed to score a part for a howling baby which was short-sighted on his part). Nobody seemed to insist on the removal of the child (which I could have strangled!) As to the performance, James Rutherford sang well, but his voice being more bass/baritone than baritone tended to be drowned by the Chorus and Orchestra.

I was not familiar with the Vaughan Williams piece *Benedicite*, which I did not feel was among his greatest inspirations.

Lauda Creatoris turned out to be an extensive and very enjoyable piece (with hints of Walton here and there). The work consists of settings of words by St. Francis and Gerald Manley Hopkins. Here the soloists distinguished themselves, Lucy Crowe in particular sang exquisitely, and the composer Richard Roddis, (to whom I spoke) was obviously delighted with the performance and its reception.

Several Midlands Branch members were present, including Mr. and Mrs. Rushton and Mr. and Mrs. Tyler who had travelled from Aldridge for the occasion.

Richard Kitching.

A MASS OF LIFE

The Bach Choir / Philharmonia Orchestra / David Hill
Royal Festival Hall on 21 May 2009

There isn't an obvious association between Delius and The Bach Choir (indeed, I'm sure the composer himself would have been alarmed at the prospect) but they were, without a doubt, the real "stars" of this impressive concert. David Hill has been their Musical Director for over ten years and the rapport he's built up with them was instantly apparent. The moment he unleashed the opening *animato*, the voices responded with admirable energy and attack. I have never heard another choir bring off this movement, not to mention the

entire work, with such brilliance. The large choral forces (I made the total number of singers 196) scaled Delius's perilous heights effortlessly – the ladies being particularly intrepid and impressive mountaineers in what, let's face it, is often cruel and impractical writing. There was an accuracy of pitch and a control of dynamics that, for once, confounded the oft-held view that a smaller number of voices can better untangle Delius's harmonic complexity. Not on this occasion. All the big choral numbers benefited from the power of a mighty engine and the opening movements of both Parts, as well as the great peroration of the final pages, were simply thrilling – at least, they were from my seat, nineteen rows from the front. As far as I'm aware, David Hill hasn't recorded any Delius, but I found him a sympathetic and idiomatic interpreter and he'd obviously done such thorough "note-bashing" that the choir exuded confidence, rare in performances of this work. Some may disagree but I found the *tempi* of the faster movements exhilarating – Hill drove onwards and upwards in top gear and without skidding round corners. Even my own *bête-noire* – the "la-la-la's" in number 3 of Part Two – were surprisingly tolerable and the choir sang here, and elsewhere, with great sensitivity. Indeed, I really can't fault their contribution at all.

The orchestra (90-strong, led by Maya Iwabuchi) was the Philharmonia, playing at the peak of their form. Again, it must have been unfamiliar territory but you'd never have guessed. Rich and powerful strings matched some particularly ravishing woodwind playing in the more reflective moments. The brass had a magnificently unblemished evening - apart from the introduction to Part Two, where the "off-stage" horn calls didn't quite come off (a difficult effect anyway in this particular venue.)

The soloists were the soprano, Susan Bullock; the mezzo, Susan Bickley; the tenor, Nigel Robson; and the baritone, Alan Opie. They were more than a match for the forces grouped around and behind them, with the exception of the tenor, whom I could barely hear and, when I did, seemed rather out of his depth. Both Susans had copious supplies of burnished tone and immaculate phrasing to offer, as did our Zarathustra who I thought established great presence on the platform. I remember especially his warmly evocative singing in the *Night Music* of number 5 in Part One and the great solo that opens number 6 in Part Two. This authoritative interpretation had the necessary *gravitas* and range of expression.

Another voice was also "present", that of Sir Ian McKellen no less, who, like some disembodied Nietzschean phantasm, boomed forth before we embarked, exhorting us to disconnect any irritating apparatus. However, towards the end of *O Mensch! Gib Acht!* in Part One, an undesirable

supplement to Delius's supreme orchestration was heard in the form of an alarm or ringing-tone impudently emanating from the front stalls. The final pages were spoilt and I'm not surprised that Mr Hill glared. Why had this wretched *Mensch* not *Gib Acht*-ed, as instructed? An infuriating blemish to an otherwise splendid and memorable concert, supported by The Delius Trust and The Idlewild Trust. Good to see a full-page advert – and a most effective one, too – for The Delius Society in the programme.

Paul Guinery

ENGLISH MUSIC FESTIVAL

Jeremy Huw Williams, baritone
Philippe Graffin, violin
BBC Concert Orchestra
David Lloyd-Jones, conductor
Dorchester Abbey,
23 May 2009

Parry: *Jerusalem*
Curtis: *Festival Overture*
Brian: *Reverie*
Vaughan Williams: *Willow Wood*
Elgar: *The Sanguine Fan*
Delius: *Hiawatha*
Cliffe: Violin Concerto

The large audience gathered in Dorchester Abbey for the main event of the 2009 English Music Festival, conducted by David Lloyd-Jones (his back to the orchestra), added its voice to the evening's opening item, Hubert Parry's own orchestration of his *Jerusalem*. Though it came second, Matthew Curtis's *Festival Overture* seemed the true overture to the concert, with its tricky rhythms, broad melodies and accomplished craftsmanship. *Reverie* by Havergal Brian, a movement from his fifth *English Suite* scored for strings alone, established a contemplative, pastoral mood and, barring the discordant climax, seemed to nod nostalgically in the direction of Finzi.

Jeremy Huw Williams joined the orchestra for RVW's 1903 *Willow Wood*,

a setting of four sonnets by Dante Gabriel Rossetti which, in the darkness of their prevailing mood, are in stark contrast to the affirmative texts, also taken from *The House of Life*, which in the very next year the composer set as his song-cycle of the same name. The voice was powerful, but it became overwhelmed at times, the problem seeming to lie more with the orchestration than with any shortcoming of soloist or conductor.

Elgar composed his highly characteristic ballet *The Sanguine Fan* for a 1917 enterprise no less curious than the origin of Walton's *Façade*. He wrote of this deeply nostalgic music:'I was dreaming yesterday of woods & fields… or some lovely remembrance of long ago idylls, & now deep snow. Well, I have put it all in my music & also much more that has never happened.' He recorded part of the score in 1920, but it was not until 1973 that Sir Adrian Boult conducted the whole work for the first time. We were treated to a sensitive and thoroughly idiomatic performance.

Two items followed the interval, the second of which was, according to the programme note, the first professional performance, for more than a century, of Frederick Cliffe's Violin Concerto of 1896. The solo part is characterised by virtuoso writing which Philippe Graffin carried off without apparent effort. The lengthy first movement illustrates Cliffe's skills in orchestration, marked especially by his sympathetic treatment of the cor anglais. The slow movement is quite lovely and the finale, though clearly reminiscent of Bruch, is in fitting proportion. The programme note, contributed by our member David Green, made the point that the standard repertoire contains no violin concertos written between those of Dvorak (1879) and Sibelius (1903-5); Cliffe's, he maintained, could and should fill that gap.

For Delius enthusiasts the most interesting item in this thoroughly intriguing programme was, inevitably, the world première performance of *Hiawatha*. In an article to be offered to the Editor, I shall attempt to analyse the background of this work and its musical content. For now, it needs to be said that *Hiawatha* (the composer's second orchestral work, following the composition of *Florida* by just a year) is as thoroughly charming and instantly likeable as its predecessor. Twenty-two pages of the original 90 are however missing from the manuscript, as a result of which the piece was until recently not performable; but the redoubtable Robert Threlfall has made a performing edition, using two short bridge passages based entirely on Delius's material for this work. The result, being both musically convincing and seamless, reflects the highest credit on the'ghost composer'. The fact that he has not indulged in re-composition, while shouldering the responsibility of introducing important themes after the extant but alarmingly brief fifteen bars of initial scene-setting,

speaks volumes for his musical insight and his respect for the mutilated score. Robert's heroic rescue from oblivion of *Hiawatha*, a task that had eluded others, may be seen as the culmination of his hugely impressive editing of the complete works of Delius, an enormous catalogue of work begun in the composer's lifetime by Sir Thomas Beecham, whose eminently worthy successor he became.

There were smiles all round after this world première, and an enthusiastic reception for the BBC Concert Orchestra and conductor David Lloyd-Jones. This was, presumably, the last ever major Delius first performance; those present had reason to be grateful to Em Marshall, the founder and director of the English Music Festival, for providing them with this unique opportunity.

Hiawatha is an attractive, colourful and almost pictorial score. Its motifs and episodes clearly depict some of the characters and themes of Longfellow's epic poem. It might lend itself to being choreographed as a short ballet. You read that here first!

Roger Buckley

DELIUS AT THE PROMS 2009

BBC PROMS

Rebecca Evans, soprano
Toby Spence, tenor
BBC Singers
BBC Philharmonic Orchestra
Sir Charles Mackerras, conductor
Royal Albert Hall, London, 25 July 2009

Elgar: Overture: *Cockaigne (In London Town)*
Delius: *The Song of the High Hills*
Holst: *The Planets*

'I aim to make whatever I do sound like a first performance': so Sir Charles was quoted in the *Financial Times* on the day of this concert in the BBC Proms series. That is exactly the effect he created that evening, certainly in the first half.

Under Sir Charles's direction, Elgar's *Cockaigne* unfolded at ideal tempi, allowing time for the ear to appreciate the virtuoso orchestration and for the heart to be warmed by the long-limbed, generous themes. What a fine piece this is! Towards the end the Albert Hall's organ made a noble entry, trumping the splendour. The capacity audience responded rapturously.

'I think it is one of my works in which I have expressed myself most completely' wrote Delius to Grainger, referring to *The Song of the High Hills*. The work had occupied him for many years; Rachel Lowe identified germ material for some of its themes in Delius's 'Grey Notebook', written down when he was walking in Norway with Grieg and Sinding in 1889. It was finally published in 1912. The long gestation ensured that the piece embodied spiritual principles important to Delius as well as a most elaborate orchestration. Then there is the wordless chorus, of which Sir Charles, in the same *FT* article, was quoted as declaring: 'The chorus in *The Song of the High Hills* comes in inaudibly - you wonder if you're hearing it or not. There's a long unaccompanied section with those typically melting Delian harmonies that go from one dissonance to another, but they're always euphonious dissonances.'

'Euphonious dissonances' - isn't that a good way to put it? On the way to the snow line, and onwards from there to the vista of 'the wide, far distance - the great solitude', Sir Charles was our sure-footed guide, as reliable as the team which in 1923 devotedly carried the composer on an improvised sedan chair to the summit of Liahovda, behind the Deliuses' summer house at Lesjaskog. The BBC Singers were as assured in their unaccompanied passage, suggesting both the voice of 'man in Nature' (as Delius explained in the original programme note) and the inhuman sounds of the winds in those Norwegian heights. Delius's 'epic nature-drama', as Christopher Palmer called it, received an unhurried performance which gave the impression of having been prepared over years of mature contemplation, yet newly-minted for the occasion.

After the interval we heard *The Planets*, beginning with what so many people have seen as an uncannily prescient portrayal of modern mechanised warfare: *Mars, the Bringer of War*. Holst's superb orchestration, here and in the rest of the Suite, uses the vast forces, including the organ - that low pedal note at the final return of the opening figure of *Uranus, the Magician* being particularly thrilling - to brilliant effect.

By the end of the evening the hall was hot, the orchestra was beginning to tire and there were one or two lapses of ensemble, but these were unimportant. It had been a magnificent concert, not only for the many actually present but also for the vastly greater radio and television audiences. The programme

(based on the BBC's '1934 crossroads' theme) had been well chosen, and whatever one may have thought about Delius being pigeon-holed as an English composer, it was just marvellous to hear *The Song of the High Hills*, the work in which he considered that he had expressed himself 'most completely', in a live performance radiating such love and understanding.

Roger Buckley

BBC PROMS

Susan Gritton soprano,
BBC National Chorus of Wales,
BBC Symphony Chorus,
BBC National Orchestra of Wales,
David Atherton Conductor
Royal Albert Hall, London, 26 July 2009

Holst: First Choral Symphony
Delius: Brigg Fair
Elgar: Enigma Variations

Brigg Fair is in many ways an ideal work for a newcomer to Delius's music, with its clear and distinct theme which is varied so effectively. We might reflect on how many members of the audience at this Prom may not have heard Delius's music before. We need to know that these newcomers hear fine performances of this music, to ensure they understand the music well. This score shows immediately some of Delius's finest musical characteristics: beautiful harmonies, colourful use of the orchestra, and above all an ability to work on our imagination so that we see the two lovers referred to in the original folk song. This score will surely stay in the memory of a person in the audience who has not heard this music before. So the BBC is to be congratulated for including this approachable example of Delius's work to mark the 75th anniversary of his death in this well designed Prom concert. The performance seemed a little bit slow to begin with, but picked up as we moved through the variations. The woodwind seemed to be on good form, and the orchestra as a whole was well balanced with no particular section dominating. This was, of course, due to the fine judgment of David Atherton

who had a clear idea of what the score involved and what he wanted to achieve with the piece. The conductor gave the impression of having revisited the score, putting a new perspective on some of the many variations on the original melody. This is not a vision of an idealised England from the past, but a representation of growing love between two people. *Brigg Fair* hints at a gritty reality, not a chocolate box view of England. At the end it was pleasing to note that the audience sounded, from their vigorous applause, very happy with this performance.

The first item in this concert had been Holst's *First Choral Symphony*. This was a very fine performance by a committed chorus and orchestra, though Susan Gritton used excessive vibrato in some of the solo soprano passages which had the effect of limiting the success of the overall forces. She has a fine voice but the vibrato distorted some of the music she sang. In this score Holst gives us a visionary music which covers a variety of moods. Some passages are mystical and some vigorous. Lastly we had Elgar's *Enigma Variations* which, comparatively speaking, is a piece familiar to British concert audiences. This performance was rather slow, though again the orchestra was well balanced: the woodwind and brass did particularly well. As Elgar's friends gradually appeared before us, however, the pace of the score speeded up to an extent, and the overall impression was well-rounded and pleasing. Once we get to Elgar himself at the end of this piece, we experience a warm glow of pleasure and, as on other occasions, cannot help admiring his hard work and tenacity as an autodidact and composer of great ability.

Paul Chennell.

BBC PROMS
Natalie Clein, cello,
Andrew Kennedy, tenor
Jonathan Lemalu, bass-baritone.
Jennifer Pike, violin,
Tom Poster, piano.
Cadogan Hall, 29th August 2009

Delius, Cello Sonata,
Holst, Four Songs for Tenor and Violin Op. 35

Holst, Six Songs for Baritone and Piano, Op. 15 selection.
Elgar, Violin Sonata.

What is essential for a successful performance of the Delius Cello Sonata? Surely amongst the qualities to be heard there must be an understanding of Delius's very particular concept of lyrical beauty in this rhapsodic piece. Soloists must understand the very individual way Delius approaches harmonic invention. The Sonata is full of delicately coloured music with opportunities for subtle shading. The performers must not let the music drag, but must ensure that the piece moves along in order to bring out the full impact of this music. As Eric Fenby has written;

> "Delius was drawn in later years to the problems of developing lyrical line in terms of extended melody. His flights of melodic prose, notably in the Sonata for Cello and Piano, composed in 1917, aspire to a long-spanned freedom of phrase rare in British music"

Natalie Clein and Tom Poster were particularly successful in giving us a clear, colourful performance which kept moving but did not become detached from this beautiful score. Their firm grasp of this music helped stimulate our imagination – which is very often an outcome of a successful performance of Delius's music. Whilst listening to this music I was reminded of various pieces by French composers living at this time. I am not thinking of any one composer specifically, it is as though Delius is here remembering other works, even though he was so dismissive of the works of others. Nevertheless, after this performance it seemed to me that the Cello Sonata is one of Delius's finest chamber works.

This was another concert in this year's Proms marking the 75th anniversary of the deaths of Holst, Delius and Elgar. Whilst the performances here of works by Elgar and Delius could be regarded as a fitting tribute the performances of music by Holst, particularly that of Jonathan Lemalu, was a significant failure. Andrew Kennedy did his best with the Op. 35 songs, which were not particularly outstanding. It is an unusual combination to have words set for a tenor and violin; it's just that the music devised was not memorable – certainly not as memorable as Holst at his considerable best. The real low point in this concert was Jonathan Lemalu singing the Op.15 songs. Mr. Lemalu's gross vibrato seriously distorted the music. It has to be said that the selection given here from the Op. 15 songs was indifferent music rendered by a singer whose voice sounded like a quivering jelly.

Thank goodness we could then move on to Jennifer Pike and Tom Poster performing the Elgar Violin Sonata, which was beautifully played. Here these artists showed that they really understand and could inhabit the Elgar idiom in this performance. This music, which is full of sentiment but is not excessively sentimental, was captivating in this very successful performance. Jennifer Pike's accompanist gave her all the support she needed and they made us believe this is a very fine Sonata.

Paul Chennell

REQUIEM

The Central City Chorus and Orchestra conducted by Stephen Black
Symphony Space, New York
June 4 2009

On June 4 at Symphony Space, New York had the rare opportunity of hearing Delius's *Requiem* (1916), in a first-rate performance by the Central City Chorus and Orchestra conducted by Stephen Black, the organization's director. It was only the fourth documented performance in the US. This concert would, as *The New Yorker* announced, feature "a major choral work by an always neglected genius Frederick Delius." Although one might have wished for a larger chorus (its placement at the rear of the remodeled stage lessened its projection), the soprano and baritone soloists, Elizabeth Farnum and Jonathan Hays, revealed a remarkable understanding of Delius's unconventional texts, and the conductor shaped the entire work admirably for a large and enthusiastic audience that was surprisingly responsive to Delius's pagan, at times Nietzschean language. The chorus's leader since its 2005-2006 season, Black informed this reviewer that he was originally captivated by a performance of *Sea Drift* while a student at the University of Kentucky, and later wrote his Master's Thesis at Yale University on the *Requiem*.

It seems unfair to dwell on the often anti-religious and bluntly agnostic doctrine of the first two movements, for they seemed designed to highlight the pantheistic message of the last (fifth) movement, with its rapturous exhortation for the eternal recurrence of "Springtime!" and for the acceptance of a joyous life in nature, with the knowledge that one must bravely face one's own transient existence on earth. The conclusion of the *Requiem* is

unquestionably one of the most moving passages in all of Delius's music. Although Beecham and Heseltine could never bring themselves to accept the agnostic *Requiem*, dedicated "to the memory of all young Artists fallen in the [first world] war," the devout Christian Eric Fenby eventually became less disapproving about the work, recognizing it as "Delius's singularly personal lament for all that in his judgment cramps the human spirit in its all too brief, meaningless life here on earth" (S. Lloyd ed. *Fenby on Delius*, p.168). One wishes that the *Requiem* could find a place in US concert life, but the country's present-day conservative fixation on organized and politicized religion makes that eventuality very unlikely.

In summary, all Delians are grateful to Stephen Black and his committed performers for giving New York an opportunity to experience this masterpiece.

Don Gillespie

VIOLIN SONATA IN B Op. Post.
Edgar Bailey (violin) accompanied by Joanne Sealey
Worcester Concert Club at the Huntingdon Hall
8 March 2009

Members who attended The Delius Prize at the Royal Academy of Music in November 2006 will remember a fine performance of the first two movements of the posthumous Violin Sonata in B performed by the young Edgar Bailey which earned him, along with his accompanist Timothy End, the Second Prize.

Edgar, who was born in Cheltenham and attended Cheetham's School of Music, has subsequently won the York Bowen Prize, the Gloucestershire Young Musician and Chandos Symphony Orchestra Competitions (2007), which resulted in concerto performances and a recital at the Cheltenham International Music Festival. Ahead, his busy schedule includes solo recitals and quartet concerts with the Galamian Quartet, of which he is a member.

His programme for Worcester Concert Club, sponsored by The Delius Trust, was wide ranging, commencing with a Mozart Violin Sonata and continuing with Bach, Schubert (a delightfully played Sonatina in D) and Wieniawski. His second half included a recent composition *Aphelion* by Jeremy Pike, two Gershwin songs, rather uninspiringly arranged by Heifetz, and ended with a splendid performance of the Introduction and Rondo Capriccioso by Saint-Saëns.

The early Delius Sonata in B opened this second half and formed the substantial centre piece of this generous and challenging programme. It was clear from this performance (and from conversing with Edgar after the concert) that he has very much taken this work to heart. He drew all the lyricism from this, the longest of the Delius Sonatas and the *Andante molto tranquillo* was presented with great sensitivity. The final Allegro had to be omitted for the Prize event because it would have made his programme too long. Now we had a chance to hear this movement played with great conviction, and with all the light and shade envisaged by the composer. This most rewarding performance was much appreciated by the audience, and in this work, and throughout the programme, Edgar was ably supported by the fine musicianship of his accompanist, Joanne Sealey.

The Society can be well pleased when The Delius Prize is able not only to introduce young musicians to the music of Delius, but to so communicate the worth of his music that these musicians choose to include his compositions in their repertoires; it was good to hear that Edgar is anxious to find time to work on the other Delius Sonatas in the future.

Michael Green

CONCERT NOTES, Cambridge and Cheltenham

Great Fen Concert
Britten Sinfonia
Garry Walker (conductor)
King's College Chapel, Cambridge
Saturday 7 May 2009

Stephen Fry introduced this popular concert, given for the benefit of the Great Fen Project, a conservation initiative to protect more than 9,000 acres of fenland in Cambridgeshire. He rejoiced that the event was being held in 'one of mankind's greatest achievements' and likened the delicate tracery of the Chapel's columns and vaulting to 'birds' bones'. As the members of the audience looked upwards, some of them might have reflected on the heavenly sounds that have been heard here over so many years and that maybe still resonate, to this day, in the smallest recesses and crevices. Of these sounds,

none can have been more beautiful than those which followed the interval: Delius's *On hearing the First Cuckoo in Spring* and *Summer Night on the River*, the former brisk in tempo but the latter ideally paced, affectionately conducted and suavely played. *Summer Night on the River* transported us effortlessly in sound to the tranquil Loing and the tall trees of Delius's riverside garden at a summer sunset.

The remainder of the programme (Vaughan Williams's *The Lark Ascending*, Mahler's *What the Wild Flowers Tell Me* (arranged Britten), Woolrich's *Whitel's Ey*, Sibelius's *Scene with Cranes* and Britten's *A Time There Was*) confirmed the professionalism of this fine group of players and the versatility of the evening's conductor.

Fitzwilliam College Chamber Series 2009
'Two Centuries of Viola Music'
Martin Outram (viola)
Julian Rolton (piano)
Fitzwilliam College, Cambridge
Sunday 10 May 2009

Martin Outram, Professor of Viola at the Royal Academy of Music in London, adjudicated the preliminary rounds of The Delius Prize in 2007 and 2008. A keen Delian, he recently decided to transcribe the 'Cello Sonata for viola and piano. The first performance of the piece in its new arrangement took place in Cambridge in May at an evening recital in the Fitzwilliam College Chamber Series, and very well it sounded. (With the recent release of David Lloyd-Jones's latest Delius recording, viola transcriptions seem to be all around us.) Members will be able to hear the same performers in this piece on 10 March 2010 at a Steinway Hall recital organised by the Society. Further details of this event will follow in the January Newsletter.

Cheltenham Festival 2009
Performers Festival Academy Strings
Neil Thomson (conductor)
James Gilchrist (tenor)
Pitville Pump Room, Cheltenham
Thursday 9 July 2009
This year the Cheltenham Festival Academy consisted of a group of 17 string players, 13 of them students but with each main section strengthened by a

professional player. Thirty-five students were put forward by the major music academies of the UK and then auditioned by 'cellist Robin Michael (one of the four professionals) and Festival Director Meurig Bowen. Despite the fact that the group came together for the first time only three days before this concert, the result was undeniably fine; they had plainly worked hard and well in that short period.

The concert began with one of the Suites that Hermann made from his music for Hitchcock's film *Psycho*: ten minutes of flesh-tingling unease. Calm was restored by a performance of Barber's *Adagio for Strings*, after which James Gilchrist joined the Academy for *Dies Natalis* in which Traherne's radiant prose and Finzi's respectful glance back to Bach, which somehow costs him nothing in originality, together made their uniquely moving effect.

After the interval, Claire Jones added the harp's familiar timbre to the *Adagietto* from Mahler's 5th Symphony. The concert ended with a Delius arrangement that we rarely hear: Fenby's transcription of the String Quartet. It works very well, especially when as well played as it was on this occasion, with the main tempi judiciously chosen and all temptations to over-linger scrupulously avoided. *Late Swallows* is of course the heart of the work, with its introduction of a melody that gradually arose, fragment by fragment, through the *Florida Suite* of 1885/87 and *Frühlings Morgen* (one of the *Symphonische Dichtungen* of 1889-90), appearing in full at the emotional climax of the opera *The Magic Fountain* (1893-95), as Watawa lies dying in the arms of Solano.

The young players of the Cheltenham Festival Academy, ably directed by Neil Thomson, shaped the melody beautifully and reminded us that, though we shall probably never know what caused Delius, as he composed the String Quartet in 1916, to reach back over the years to this crucial moment, we can only be glad that he did so.

Roger Buckley

WHAT IS IT WITH THE BBC?

As is required these days, the Elgar/Holst/Delius Promenade concert of Saturday 25th July was presented on BBC television by a celebrity with scant knowledge of the music that was at the heart of this 75th anniversary commemoration of the deaths of all three composers. But at least we had Sir Charles Mackerras conducting a magnificent performance of *The Song of the High Hills*.

Informing us that the work was 'a setting of the feelings evoked by Norwegian mountains', our presenter went on to tell us that Delius 'spent most of his time in America or France'. It was furthermore 'an unusual situation' to have a work with both a chorus and soloists. We also learned that 'after the first World War it [Delius's music] was rejected in Britain, partly because of anti-German sentiment'.

Music experts were also interviewed, from whom we learned that Delius was 'sort of schooled in France, had great success in Germany and indeed in Norway' (well, at least the middle bit was right). As for *The Song of the High Hills*, 'it's about the weather, it's about the ascent and descent of mountains'. Sir Charles, we were assured, was 84. Again, I'm afraid not. Kindly make that 83 instead.

At least our presenter tried to even things up by referring to another of the evening's composers. 'His name is Swedish', we were told. No, Clive, it's not. It's German, coming from his German grandfather, Matthias von Holst, who somehow managed to bypass Sweden when he emigrated to England.

BBC Radio 3 did its bit to compete on that same evening, referring to 'the Norwegian mountains that the composer had loved since his first visit to Scandinavia in 1897'. Where else but in Scandinavia was Gothenburg, the port that welcomed Delius in 1881, the first of his several visits to Scandinavia before 1897? And where, too, did I hear on that same weekend that 1897 was the year when Delius began living in France? No, BBC, it was 1888. Did Delius, by the way, really take 'seventeen *walking* holidays in the summer in Norway'? Not if you include a working (emphatically not walking) stay in the Norwegian capital in the autumn of 1897 (there we have that year again) or his final visit in 1923 when he was largely wheelchair-bound.

Nor have we seen, as Radio 3 asserted, 'a notable production of…*A Village Romeo and Juliet* at English National Opera'. Delius's masterpiece has never been given at ENO. Would that it had been…

In more recent years, BBC Radio 3's 'Composer of the Week' series, so often invaluable in presenting performances that we might otherwise find

it difficult to get to hear, has come up with a plethora of similar distortions. This has certainly been the case, in this writer's experience, in sequences of programmes about both Delius and Grieg. If we are able to spot such errors in respect of composers we in our Society might claim to know something about, what about other programmes that purport to tell us of the lives and times of other composers? Might the facts as presented in such cases be equally unreliable? And what proportion of errors are down to (a) BBC researchers or (b) the programme presenters? I think we should be told…

I give you one last instance of careless misinformation from BBC Radio 3; On 29th August *Summer CD Review* spoke about Delius's *Hiawatha*, in its 'performing edition by Robert Threlfall'. But Robert from then on has to share the bill with actor David Threlfall (no relation) who, we are told, 'closed the gaps' in the score and is then credited once again as having 'reworked Delius'.

Lionel Carley

(See Miscellany *for details of another howler concerning Delius, in the BBC TV broadcast of The First Night Of the Proms. Ed)*

DELIUS SOCIETY MEETINGS

LONDON BRANCH

New Cavendish Club, London on 24 February 2009

Sir Thomas Beecham: An Obsession with Music

John Lucas talked with Lyndon Jenkins about his new book and Sir Thomas Beecham

We were lucky enough to have with us the authors of the two most recent books on Beecham. Our guest, John Lucas, is an extremely experienced writer on music (having among other things completed Peter Heyworth's monumental biography of Otto Klemperer and written a biography of Reginald Goodall) and 'privately' the husband of the marvellous Wagnerian soprano, Dame Anne Evans, whom we were delighted to have with us - and the other was well known to Members!

Lyndon said that they were going to have a conversation – that being the second finest way in which two human beings could communicate – and he first asked about the research involved. John explained that it was prodigious, and had only really been possible because, accompanying his wife around the world, he had had many unusual opportunities of inspecting archives in almost all the foreign opera houses and concert halls where Beecham had conducted. One example was the one in the Teatro Còlon in Buenos Aires, that possibly no-one had ever looked at before (and where he had to ask permission every single time he wished to use the only photocopier!).

The first music of the evening was an astonishing film clip of a rehearsal of Tchaikovsky's *Polish Symphony* just two months after the formation of the LPO in 1932, with many well-known players of the time visible. Beecham's greatest gift was perhaps his determination to produce an orchestra that was the equal of the best in the world – the Berlin and Vienna Philharmonics, and the Philadelphia – and although the BBC Symphony Orchestra had been founded two years earlier, it was with the arrival of the virtuoso LPO, with the amazing power and elegance of its playing, that London really came of age in terms of concert-giving.

As a young man, Beecham had thrown himself into forming orchestras and opera companies which his father, the 'pill king' Sir Joseph, funded for him – and, indeed, it used to be generally assumed that Beecham would not have had a career at all if it had not been for his father's money. In fact,

however, Thomas and Joseph fell out, almost before Thomas's career took off, over Joseph's 'getting rid' of Lady Beecham into a mental home, when there was really nothing wrong with her at all – and for the next nine or so years of his career Thomas received no financial support whatsoever from his father. Completely undeterred, however, he managed to scrape a living, and gradually things improved. As soon, however, as his career really began to flourish, Joseph became jealous, and in due course that led to a *rapprochement*, brought about when Thomas performed, of all things, Ethel Smyth's *The Wreckers*. Joseph paid huge sums for the three astonishing opera seasons in 1910, in which Thomas gave the first English performances of *Elektra* (in the last two of which the Chairman's grandfather, Frederic Austin, sang Orestes), *Salome, A Village Romeo & Juliet, Feuersnot, Ariadne auf Naxos* and *Rosenkavalier.* In 1914, Joseph very unwisely contracted to buy the enormous Covent Garden Estate from the Duke of Bedford for (in today's prices) £125 million, but, because of a Government ruling that people could not spend capital on anything that was not directed to the war effort, he was unable to pay for it; then, in 1916, he died, and Thomas was left to complete the extraordinary deal – which he eventually did, with the aid of huge loans, in 1918. Although in his enormously entertaining autobiography *A Mingled Chime*, he glossed over many of the unpalatable truths, he was bankrupted several times – but curiously, when he had money it didn't really interest him as such, whilst when he had none – which was during most of the period between 1919 and 1931 – he was completely hamstrung. The sums involved, whether he had it or owed it, were enormous; and when the former was the case, his generosity was amazing – for example, in 1915, to help the Deliuses out of their own financial difficulties, he paid Frederick the equivalent of £43,000 for three chamber works, and over the years he provided substantial financial help for the LSO, the Hallé and the Royal Philharmonic Society. On top of all that, of course, Thomas's love life was almost as complicated – his long-standing affairs with Lady Cunard and the soprano Dora Labette were common knowledge.

The Beecham Opera Company had been phenomenally successful during the Great War. In 1920, however, it simply ran out of money, but its demise resulted in the formation, by its principals, of the British National Opera Company – the precursor of Sadlers Wells – in which the great figure was the Artistic Director, Frederic Austin. Beecham had an unshakeable belief that he could found a national opera for Great Britain, but he signally failed to raise the subscriptions he needed to do so. He did, however, make an immense effort for music in England through his championship of many English composers – particularly in his early years. Apart from Delius – whom he

unquestionably established on the musical map – among others, he played Holbrooke, Cyril Scott, Vaughan Williams, and perhaps primarily Bax – but sadly he never succeeded in raising much enthusiasm for their music.

In 1930, the BBC decided to form its own symphony orchestra – but although Beecham flirted with them over becoming its conductor, in the event Adrian Boult got the job and proved to be a very safe pair of hands. It was as well, for Beecham was most certainly not a team player, and he wouldn't involve himself in anything unless he was going to be the boss! As the result, he was somewhat in limbo – he didn't really get on with other conductors, he hadn't got the BBC job, and Covent Garden wouldn't have him back because in the past he had lost them so much money. Then an extraordinary thing happened. Samuel Courtauld, the American textile magnate, and his wife Elizabeth were very generous patrons of the Arts. She set up a remarkable series of concerts with the LSO, and Malcolm Sargent as her Music Director – but she was never happy with the LSO's continued use of the 'deputy system'. She then unfortunately died, and, in her memory, Sam Courtauld asked Beecham to form a new orchestra that would refuse to adopt it – but without Beecham's financial involvement! The result was the LPO.

Notwithstanding his earlier operatic successes, the finest period of Beecham's musical life was undoubtedly the 1930s with the new orchestra; in addition to giving a fantastic number of concerts, it played in the pit at Covent Garden (where he had in fact become 'head kid') from 1933 to 1939 – and he secured many of the top singers and conductors (such as Reiner, Kleiber, Weingartner and Gui) to perform with or for him there. He was part of that great group of international conductors such as Toscanini, Furtwangler, Bruno Walter, Koussevitsky – and without doubt in his own way, their equal. His astonishing ability to conjure the very best out of his performers can be gauged by listening to the CDs of him in full flight conducting the Second Acts of *Götterdämmerung* and *Tristan*.

In 1939 Beecham took a break by going to conduct in Australia, but he then went on to live in America between 1940 and 1944. By not coming back to England, he got a very bad press – but, to judge from the fact that in the Great War he had continued to conduct concerts in London with air raids going on, it might be that it was not because he feared for his own safety. When he did return (in the middle of the period of the V1 and V2 bombing – which apparently did not un-nerve him), things had changed: although the LPO had him back, they had become self-governing and he soon fell out with them – as he did with almost everybody throughout his life! So in 1946 he formed another brilliant orchestra - the RPO. With them, among a multitude of

marvellous concerts throughout the country, he gave the 1946 Delius Festival, the Richard Strauss Festival, and Sibelius's 90th birthday concert in 1955 and throughout the 1950s, he was conducting almost every day of the week. It was probably during this period that he cemented his reputation for an amazing ability to make pieces which everyone knew backwards sound quite magical: "I like hackneyed music, because I can show you how it should be played!"

Finally, in answering one of a number of questions, John explained that he had wanted to write a book about Beecham because he personified the history of musical performance in this country from 1905 to 1961 – and in this most entertaining and instructive *conversazione* evening, he and Lyndon (in his inimitable and amusing manner) together undoubtedly succeeded in showing Members that that was indeed the case.

The remaining very varied selection of music included an extract from one of the two electric performances of *Elektra* given as part of the Strauss Festival, after which Beecham was kissed on stage by Strauss!; Dora Labette singing Delius's *The Nightingale* with Beecham at the piano; the first half of *L'après-midi d'un faun;* part of the Trio from the last act of Gounod's *Faust*; and a quite beautifully played 'lollipop' – part of Sibelius's *Swanwhite.*

Martin Lee-Browne

DELIUS SOCIETY MIDLANDS BRANCH MEETING

'Ravensdale', 41 Bullhurst Lane, Weston Underwood, Derby on 15 March 2009

'Words And Music'
A Talk by Lyndon Jenkins

On the afternoon of Sunday 15 March 2009 members of the branch gathered at Chairman Richard Kitching's house in Weston Underwood, Derbyshire in expectation of another excellent talk by Vice President Lyndon Jenkins. We were, of course, not disappointed. Our speaker gave a presentation on the subject of 'Words and Music', i.e. music specifically intended to accompany the spoken word in one form or another. He began by inviting us to name the narrator in a recording of Prokofiev's *Peter and the Wolf*: a rather 'period' voice

was correctly identified by two members as being that of northerner Wilfred Pickles in a recording made in 1950 which, unusually, combined a separate voice part with a later orchestral recording. Other well known speakers in the part included Frank Phillips, where voice and orchestra were recorded together in tightly timed four minute segments - and the cat section took no less than seven attempts to achieve final success!

The unmistakable voice of Sir Malcolm Sargent featured next as narrator of the 1946 film of Britten's *Young Person's Guide to the Orchestra*. Lyndon reminded us of his work on the BBC radio programme 'The Brains Trust': when challenged by Professor Joad to describe orchestral sound production, he said it "was done in three different ways – blowing, scraping or banging!" Asked how he thought the YPG film should ideally start, Sargent replied, "I think I ought to come on to a furious burst of applause from the orchestra."

On a more sombre note, we heard Basil Maine narrating Wilfred Owen's poem 'Spring Offensive' as used by Arthur Bliss in his choral symphony *Morning Heroes*. Taken from a single Decca 10 inch 78 rpm disc, Maine's delivery had amazing qualities that saw both pitch and intonation rising up gradually to suit the final, tragic words.

Next came the inimitable Noel Coward reading 'Elephants' from the Ogden Nash poems designed to further illustrate Saint-Saëns's *Carnival of the Animals*, which showed off his theatricality to its full extent. Lyndon added that he himself had acted as the narrator in the work in performances at Symphony Hall in Birmingham, and had observed that "children in any audience always watch the narrator very closely indeed!"

Lord Byron's verse-drama 'Manfred' was provided with an orchestral score by Schumann (in 1848-9), but Sir Thomas Beecham decided that more musical background to the spoken word parts was desirable and so he arranged some of Schumann's piano music for strings. In this form we heard Manfred's final soliloquy, beginning 'The stars are forth: I linger yet with nature…' beautifully spoken by Laidman Browne.

American music came next with an extract from Aaron Copland's *Lincoln Portrait*, read in statesman-like style by Senator Adlai Stevenson. Beginning at 'As I would not be a slave, so I would not be a master,' the Gettysburg battleground address of Lincoln's concluded with 'That from these honoured dead we take increased devotion to that cause for that which they gave the last full measure of devotion' and ending famously with the words '…that government of the people, by the people and for the people shall not perish from the earth.'

After the interval we heard Eric Fenby recalling memories of his first

attempt to take down music dictated by the ailing Delius early in 1929, which he so memorably records in his book *Delius As I Knew Him* – 'That evening, after supper, Delius surprised me by saying that he had an idea in his mind – a simple little tune – and that he wanted me to take it down". The method of dictation, in a repeated monotone drawl of "ter-te-ter, ter-te-ter, ter-te-ter" and Fenby's reaction and failure, as he records, is now well known to Delians. Lyndon reminded us of Delius's crushing comment to his wife afterwards, "Jelka, that boy's no good. He cannot even take down a simple tune." Fortunately for us Eric persisted, and we heard a second recorded excerpt of him re-enacting a later attempt to construct the last twenty or so bars of *Cynara*, a most complex process which this time was completely successful.

From the sublime to the theatrically ridiculous, we next heard Anna Russell talking about *The Valkyries* in Wagner's 'Ring' cycle where she described Wotan ('a crashing bore') wandering about, Sigmund illicitly falling in love with Sieglinde, and her husband Hunding 'who lives in a house with a tree with a sword stuck in it growing through his living room floor,' adding, 'But that's the beauty of grand opera, you can do anything so long as you sing it!' Continuing the theme we heard Messager's amusing *Souvenirs of Bayreuth* – piano duet pieces based upon music from Wagner's operas.

Our speaker recalled Vaughan Williams as one composer who was good at speeches, and an occasion when Barbirolli, who was to conduct his *Sea Symphony* in Manchester in VW's presence, asked the composer if he would like to conduct it himself. JB rehearsed the work, then played in the orchestra whilst VW occupied the rostrum. Afterwards a titled lady, intrigued by the unfamiliar sight of Barbirolli playing a 'cello, said to him, "Oh, Sir John, I didn't know you were a musician." At a recording session later the sound engineer complained of a high-pitched whistling noise, which turned out to be VW's hearing aid! After that VW spoke: "I want to thank you and your conductor Sir John Barbirolli for what for me was a beautiful experience of your playing – all my faults came out in the performance, especially the final pianissimo 'Epilogue' of my Sixth Symphony – it was a positive pianissimo, and when I say gentlemen, I include the lady harpist."

The talk ended with a quote from the inimitable Sir Thomas Beecham introducing a Mozart concert in 1947 being recorded for the BBC's General Overseas Service. He referred to *The Magic Flute* as one of the three most famous operas of **Moz**art (which is how he always pronounced the name, emphasizing the 'Moz'!) and, aiming his remarks specifically at the listening audience overseas, introduced the final piece as "The best-known Mozart – *The Marriage of Figaro* – the overture of which takes exactly 3¼ minutes or 3

minutes 20 seconds to play, which is exactly the time that the British housewife considers that an egg shall be boiled, and for that reason it is known in my profession as 'The Egg Boiler'."

Richard Kitching gave Lyndon a vote of thanks for another fascinating presentation, endorsed by a hearty round of applause, and in turn Lyndon thanked Richard for juggling his discs so that we heard all of the extracts without any problems. The branch members then tucked into a splendid afternoon tea spread provided by Wyn Evans, Gwen Parsons and Mary Bell to round off a happy afternoon.

Brian Radford

A YORKSHIRE WEEKEND

MARCH 21st – 22nd

For a lover of Delius' music, any visit to Bradford will always have particular resonance and fascination. After all, this is the place where the story begins… but a weekend visit that included such a stunning centenary performance of "A Mass of Life" as we heard in nearby Leeds, was, for sure, something very special, and our Chairman will be writing in this edition about the concert itself, and far more eloquently and knowledgably than I could possibly manage - so enjoy that!

On arrival (Saturday afternoon), time to get one's bearings and enjoy the pleasant realisation that our hotel (the Great Victoria) –apart from providing easy comfort and a welcome pint of Yorkshire ale, is situated within easy meandering distance of that area of Bradford still known (for reasons of its past connections with the wool trade) as "Little Germany", and it is perhaps interesting for us to recall that the first recorded entry alluding to Delius & Co. is to be found in the Bradford Trade Directory of 1861. Julius' first warehouse was then to be found in Peckover St., moving, just a few years later, to Caspian House on East Parade, just a stride or two from our hotel, and still an impressive building today, although I guess there is probably not much wool in evidence these days.

Leeds Town Hall provided a spectacular setting for *A Mass of Life*, and the reception laid on for us beforehand offered a delightful opportunity for this long-time member (but one attending his first society gathering since

the Keele Festival of 1982) to enjoy meeting new friends, and to discover, from Lionel Carley no less, that being a stalwart Nottingham Forest fan is no barrier to membership, even though those heady days of Brian Clough are now long gone!

As for the concert itself, it was one of those very special experiences that reminded one forcibly of the fact that, while this is not perhaps a flawless work, when performed by musicians who are 100% committed to the enterprise, it really works wonderfully well, and provides many, many moments of breathtaking beauty and power. This was such an occasion.

Not an easy sing, of course, as was borne out by our two excellent guides at Harewood House on the Sunday morning, both of whom had performed with the Leeds Festival Chorus the night before. They were both full of it, affirming in response to our cheerful probing that "yes, they had survived the occasion – even those high notes…", and "enjoyed it far more than they had expected to when they first began rehearsals!" Bravo!

All too soon, the need to depart, head back to the Midlands, leaving behind impressions of a lovely lunch enjoyed with new-found friends, images of red kite wheeling effortlessly above the neo-classicism of Harewood House, and thinking that it would indeed be foolish to wait another 20 something years before attending another society occasion.

On behalf of everyone who attended, may I offer thanks to those whose excellent organisation allowed us to enjoy such a splendid weekend to the full!

Charles Foulds

THE DELIUS SOCIETY – PHILADELPHIA BRANCH ANNUAL REPORT 2008-2009 SEASON

(Below is the report from the Philadelphia Branch, as read at the Delius Society 2009 AGM. I hope its inclusion here will mean it can reach as many society members as possible Ed.)

The season began in grand style with a public Ralph Vaughan Williams Tribute Concert at Temple University in Philadelphia. The October 12 event happened to fall on RVW's 136th birthday which was marked earlier in the day at St

Mark's Church in Philadelphia where all the music was by Vaughan Williams including the *Mass in G Minor*, rarely heard in a liturgical setting.

The birthday of Delius was celebrated two days late on January 31 at the lovely residence of Michael Stairs in the Philadelphia suburb of Rosement. The large music room in the 1901 mansion holds two Mason & Hamlin grand pianos, a 3-manual digital organ and still has room for 50 members and guests seated on various chairs and settees. Arthur Zbinden with Michael Stairs at the organ ran a quiz on Vaughan Williams's hymns; John French, piano and Holly Gaines, alto saxophone, played a nice version of Finzi's *Five Bagatelles*; Nora Sirbaugh accompanied by Giles Brightwell offered three silly songs; Frank Staneck played two movements from RVW's *Birthday Gifts* and guest artists Dick Swain and Tim Brown played several 4-hand RVW piano selections on the twin pianos.

The final public event of the season came on May 17 at Longwood Gardens, Kennett Square, PA, when we brought back the stars from our 30th anniversary dinner, novelty pianist Alex Hassan and tenor soloist Rob Petillo. This was a light program which included many Tin Pan Alley numbers. Alex played the *Serenade* from *Hassan* with a humorous jazz improvisation on the melody thrown into the middle of the piece, and then the Perry Transcription of *La Calinda*.

On the academic side of things we were able to identify for the music librarian at Western Illinois University just when the US première of *Appalachia* took place (in Milwaukee in 1931). He is writing the preface to the new edition of the work for a German publisher. Also there was a rare performance of Delius's *Requiem* in New York on June 4.

The 2009-2010 season opens on Sunday November 15 at the German Society of Pennsylvania in Philadelphia. The Wister Quartet will play the Delius *String Quartet*, mezzo-soprano Suzanne DuPlantis will sing some of Delius's songs in German with Davyd Booth at the piano, and there will be three Goossens songs with string quartet, as well as several by Peter Warlock, also with strings.

Bill Marsh

MISCELLANY

Finzi Friends

On Saturday 7 November the Finzi Friends are presenting an introduction to English Song in Chester, prior to the 2010 Ludlow Festival of English Song. Events begin with a master class given by distinguished soprano Lynne Dawson, who will lead three students from conservatoires through items of the English Song repertoire. This begins at 4.30 in Wesley Methodist Church, Chester, with tea available beforehand. In the evening, at 7.30 in St John's Church, baritone Eamonn Dougan sings English Songs alongside the Chester Bach Singers, directed by Martin Bussey. The concert contains music by Finzi, including his Seven Robert Bridges settings for Choir, Martin Bussey's recently composed *Rose Songs* and other items of English Song. Both Wesley Methodist and St John's are in Chester city centre, within sight of each other. Tickets for the master class cost £7.50 (students £5) and for the concert, £10. A joint ticket for both events is £15. These can be obtained by telephoning 0151 677 3137.

'Discovering Delius' offer

We are delighted to include details of a special offer to all members of the Delius Society, to buy the *'Discovering Delius'* DVD (catalogue number DVD1009DC, Region 0, covers all) for only £12.99 (including p & p in the UK). (The normal full price is £14.99.) Contact Discovery Records and quote 'Delius DVD offer'. Send cheques/postal orders made payable to Discovery Records Ltd to:

'Delius DVD offer'
Discovery Records Ltd
Nursteed Road
Devizes
Wiltshire
SN10 3DY

Tel: 01380 728000, e-mail: info @discovery-records.com
All major credit cards accepted apart from American Express.
Offer closes 30.10.09.

Delius on the Radio

Peter Ratcliffe writes to tell us of 55 minutes of back-to-back Delius miniatures on Radio Devin (the Slovak Radio classical music station) on 23 April 2009, played by Richard Hickox and the Northern Sinfonia (in fact, a quick bit of Googling revealed that it was a complete EMI Classics British Composers CD, except that the CD player did not like track 5, *A Song Before Sunrise*, and they had to abandon the piece halfway through). The full playlist: *Sleigh Ride*, *Fennimore and Gerda Intermezzo* (arr. Fenby), *First Cuckoo*, *Summer Night on the River*, *A Song Before Sunrise*, *La Calinda* (arr. Fenby), *Irmelin Prelude*, *Hassan Serenade* & *Intermezzo* (arr. Beecham), *Summer Evening* (arr. Beecham) and *Air and Dance*.

You'll no doubt be glad to hear that Radio Devin repeated the Delius miniatures on 13 August, this time successfully finishing track 5 (*A Song Before Sunrise*). Also, you may have noticed that Radio 3 scheduled a broadcast of the newly-recorded *Hiawatha* on 18 August, after the usual Proms repeat (sorry, Another Chance To Hear). Well, on 17 August, between the repeat and the scheduled extras, they filled the gap they had (doubtless sensibly) left for a concert overrun with an unscheduled broadcast of the recording of the *Suite for Violin and Orchestra* (Philippe Graffin with the BBC CO and David Lloyd-Jones).

There are three things to note on the Radio 3/Slovak radio front. Firstly, on Thursday 20 August, Radio 3 filled some of the time available after the Prom repeat with the new recording of the Tertis arrangement of the Double Concerto. Then on Saturday 29 August, apart from the performance of the Cello Sonata as part of the Proms (and Friday's Violin Sonata on Classical Collection), *Hiawatha* was played in its entirety on CD Review* (though, unfortunately, this is not noted in the online listings, I don't know if Radio Times is any different). Lastly, Radio Devin broadcast some Delius, this time *Songs of Sunset* (at 10.30 in the morning) on 30 August 2009 – in the Fenby Unicorn-Kanchana recording. However, no doubt because of time considerations (at least Radio 3 doesn't worry too much about overruns) they cut the last song quite unceremoniously. I suppose you can't have everything...

**See Lionel Carley's thoughts on the BBC elsewhere in this copy of* The Delius Society Journal (Ed.)

Boydell and Brewer offer for Delius Society members

Boydell and Brewer are pleased to offer members of the Delius Society 25% off any of their music books. See their website at www.boydell.co.uk or download the latest music books catalogue at http://www.boydell.co.uk/cats.htm. Recent titles include biographies of Thomas Beecham, Erik Chisholm, Ivor Gurney and William Alwyn, the fourth volume of Benjamin Britten's letters, Lionel Carley's study of Grieg in England, Lewis Foreman's study of Arnold Bax, Peter Warlock's complete correspondence and much more. Members may order online, by 'phone on 01394 610600 or by post to Boydell & Brewer Ltd, PO Box 9, Woodbridge IP12 3DF, UK. In order to secure the 25% discount please quote reference number 09154 in all cases. Postage and packing will be charged extra at £3 in the UK, £6.50 elsewhere.

Peter Warlock Letters offer

We also have news from Boydell and Brewer of a big reduction on one book in particular. They are having to clear copies of the *Collected Letters of Peter Warlock* (4 Volumes), which has been priced at £200. For a very limited period Boydell and Brewer are able to offer these at £50 for the set plus £10 postage or £20 outside the UK. The offer is available until 30 November 2009 and members should quote the offer code 09234.

Limpsfield Church

Charles Barnard has kindly provided a copy of the leaflet *St. Peter's Churchyard & The Musicians*, currently available from St. Peter's Church, Limpsfield, which contains the following information. Brief biographical details are given of Delius and some of the other prominent musicians buried in this churchyard. These musicians include: Sir Thomas Beecham, Eileen Joyce, Jack Brymer, the Harrison sisters and Norman Del Mar. The leaflet tells us that the Churchyard Committee has agreed a conservation plan put forward by 'Limpsfield In Bloom'. The churchyard will continue to be maintained to its usual high standard, but in limited areas there will be no mowing during the spring and summer to encourage natural regeneration of wild flowers and wildlife. These areas, including that around Delius's grave, are roped off in the spring, but as soon as the grass grows longer the posts and string are removed.

Delius and the Stroud Connection

On Wednesday 7 October at 12 noon, Stroud FM 107.9 broadcast a programme called *Delius and the Stroud Connection*, the first of a series about classical music with a Gloucestershire connection. It featured an interview with our President Lionel Carley conducted by society member Peter Stevens and included music by Delius. The broadcasting range is small but the programme will be easily accessed on the internet.

Lyndon Jenkins: FRMS President

Congratulations to our Vice-President Lyndon Jenkins on becoming President of the Federation of Recorded Music Societies in succession to Edward Greenfield OBE. Members might like to take a look at the FRMS website at www.thefrms.co.uk. Not everyone knows about the FRMS – to which we are affiliated and upon which Tony Lindsay and now Brian Radford keep an eye. The FRMS has a history going back to 1936 and earlier presidents have included Sir Adrian Boult. So Lyndon is following in distinguished footsteps.

As many members will know, Lyndon Jenkins is a writer, lecturer and broadcaster on music. From 1972-1987 he wrote for The Birmingham Post before becoming a regular contributor between 1983-99 to the BBC Radio networks, in particular Radio 3 (*Interpretations on Record*, *Record Review*, *Mainly for Pleasure* etc.) and the BBC World Service. For the Independent Radio Network he was Classical Presenter at Mercia Sound 1980-9, BRMB 1986-9 and BBC Radio WM 1989-92. From 2001-4 he presented a weekly programme on another of his interests, light music, for Saga Radio.

English Music Festival 2010

The fourth English Music Festival will take place in and around Dorchester-on-Thames, Oxfordshire from Friday 28 to Monday 31 May 2010.

As usual, the EMF will commence with a Friday evening concert (performed by the BBC Concert Orchestra, of early twentieth-century English rarities) and run through to the Monday evening.

Although the programme is yet to be fully confirmed, it is hoped to feature some Delius, as usual. Other plans include a *Come and Sing* concert (Vaughan Williams's *Five Mystical Songs* and Elgar's *Scenes from the Bavarian Highlands*); a brass band concert, choral concerts from the Elysian Singers and Syred

Consort, the Orchestra of St Paul's with twentieth century chamber works, and Rupert Luck giving some premieres of violin sonatas. The 2010 EMF will also see the return of Joglaresa, Oxford Liedertafel and Hilary Davan Wetton with the City of London Choir.

'A Song Of Summer' American DVD

Bill Thompson writes: 'Attention American viewers: Ken Russell's *Song of Summer*" is available as a DVD rental from Netflix.com: http://www.netflix.com/Movie/A_Song_of_Summer_Frederick_Delius/70104704?trkid=147042. If you are interested in trying the service, Netflix is offering a 1 month free trial. I have been using the Netflix service for about a year now. I enjoy the convenience of receiving the DVDs through the mail and the selection of DVDs they offer. An additional benefit is that a large number of movies are available for instant viewing over the Internet.'

Douglas Craig (1916 - 2009)

Roger Buckley has sent in details of an obituary of the late Douglas Craig which appeared in the *Daily Telegraph* on 25 August 2009. The complete obituary notice is available on http://www.telegraph.co.uk/news/obituaries/culture-obituaries/6088903/Douglas-Craig.html. Douglas Craig was director of Sadler's Wells during some of the theatre's most difficult times.

'His most notable triumph was undoubtedly the resurrection and overhauling, with Andrew Page, of Delius's *Koanga* (1897), the first opera of African-American origin and the first to tackle the issues of the slave trade. It was based on the composer's experiences managing an orange plantation in Florida, but the libretto was "frankly a mess".

'Craig and Page worked late into the night for several months in an attempt to make sense of the composer's intentions, and their restored version was seen at Sadler's Wells in May 1972 as part of the Camden Festival.

'It was conducted by Charles Groves and attended by Delius's niece who, although enjoying the performance, was dismissive of the after-show revelry. "Uncle Delius wouldn't have liked that," she declared.'

Two Viennese premières

Godfrey Newham has contacted us concerning two interesting first performances in Vienna, at a Recital, on Wednesday 20 May, in the Schubert-Saal, Wiener Konzerthaus. as follows. In the middle of a recital programme of Austro-German heavyweights – Schubert, Schumann and Brahms – Martin Offord inserted a programme item he called 'Two English miniatures'. These promised pastoral relaxation in the middle of a strenuously Germanic programme, a promise amply fulfilled in performance. No matter that neither composer was quintessentially English, or that neither item could be fairly described as 'miniature'.

The first of these 'miniatures' was Delius's *On Hearing the First Cuckoo in Spring* in a 1914 piano transcription by Gerard Bunk, a Dutch contemporary of Delius. Martin has performed this at a previous recital, (see DSJ 143, page 147) and considers it to offer a faithful rendition of the complex changing harmonies of the piece.

In January 1914, the twenty-one year old Kaikhosru Sorabji heard Mengelberg give the first British performance of *First Cuckoo* and *Summer Night on the River* and described them to Philip Heseltine as 'exquisite dreams of beauty'. Sorabji's *In the Hothouse*, a tropical nocturne, reflects that love of pure, lyrical beauty. Written in 1918, and published in 1921, it is a gentle, lilting piece, but again using complex harmonies and arabesques to conjure up the mood. It is purely sensuous 'mood music' and contains none of the complex and lengthy counterpoint that characterizes his later, large-scale piano works. One of Sorabji's most enjoyable and approachable works, a mere six minutes in length, it has (according to the Sorabji archive) received forty-six live performances and eleven broadcasts since 1975.

Sorabji has the stronger claim to be an English composer, simply because he lived most of his life in England. Neither he nor Delius wrote music in what could be regarded, in hindsight, as an English idiom. Never mind. The Viennese audience were delighted.

Brigg Fair cancelled

Roger Buckley has contacted us with the following news. On 27 July 2009 the *Market Rasen Mail* reported that this year's Brigg Summer Fair has been cancelled after Brigg Lions Club pulled out of organising the event scheduled for Sunday 9 August. The cancellation was due to the fact that the permissions of all the relevant Departments of the Council were not obtained.

Meanwhile the travelling community was expected to turn up in their usual numbers to mark the traditional horse fair date in the town of 5 August, celebrating the long standing horse market and the folk song of Joseph Taylor which, coupled with the music of Delius, made Brigg Fair famous the world over.

Ironically, Delius's *Brigg Fair* has been one of the highlights of this year's Promenade concerts in London, coming as it does on the 75th anniversary of the English composer's death in 1934.

A Calendar Of Fairs And Markets Held In the Nineteenth Century, by Pat Loveridge, tells us that Brigg Fair has been held for many years and certainly in the 19th century two fairs were held in Brigg; the horse and livestock fair on 5 August and a hiring fair on the Friday before 12 May each year. A hiring fair was where farmers recruited servants and labourers for work on the nearby farms.

The Twiddleknobs

I was delighted to receive the following from Paul Guinery who has an excellent sense of nostalgia.

The Twiddleknobs

The Delius Myth

Thanks for the following to John Rushton. This is just a little bit of light hearted banter, which actually happened. It took place on 20 May 2009 in Delamere Forest in Cheshire. The occasion was a day's walk, organised for members of two '41 Clubs' (i.e. past members of Round Table, where the leaving age was 40 – now 45!) from Aldridge in Staffordshire and from Clitheroe in Lancashire.

Scenario: Early afternoon a cuckoo was heard for several minutes, followed by a second whose pitch was slightly different.

The conversation then went like this:

Frank: I think I could write a poem about cuckoos!
John: No, it would have to be music!
Jim: Was it Delius or Vaughan Williams?
John: Delius, of course!

Then – quick as a flash –

Bill: But Delius never existed!
John: What on earth are you talking about?
Bill: Haven't you heard of (the) Delia Smith?

Delius in High Heels

And just to prove that it is sometimes wise to save the best until last, my thanks to Michael Lester for the following which he sent to me at the very beginning of the 2009 Proms Season; I quote: 'I wonder if any members were watching the First Night of the Proms on Friday with the subtitles switched on? In one of the breaks between the music, the presenters were talking about forthcoming concerts, and mentioned the 1934 connection. I am really looking forward to hearing the Delius *Song of the High Heels* in Prom 12 on 25 July!'

My thanks to the following people for their contributions to this Miscellany: Michael Richards, Martin Lee-Browne, Paul Guinery, Roger Buckley, Bill Thomson, Charles Barnard, Em Marshall, Peter Ratcliffe, John Rushton, Godfrey Newham and Michael Lester. Ed.

EVENTS 2009-2010

Details of events are included in an attempt to give as complete a coverage as possible, even if some recent concerts have taken place by the time members receive the Journal. Ed.

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 Rodgers, 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
Manchester, 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;
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

Saturday 23rd May, 7.30pm
Dorchester Abbey
Parry *Jerusalem*
Curtis Festival Overture
Havergal Brian *Reverie*
Vaughan Williams *Willow Wood*
Elgar *The Sanguine Fan*
Delius *Hiawatha* (World Premiere)
Cliffe Violin Concerto

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

Sunday 31st May 2009, at 11.15 am.
The Bergen International Festival.
The Concert Hall (Troldsalen) beside Grieg's house.
Songs by Delius *(Seven Songs from the Norwegian),* Grieg, and Schubert.
A recital by *Magnus Staveland*, tenor, and *Sveinung Bjelland*, piano.

Thursday, 4th June, 2009, 8:00 pm.
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*

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

Wednesday 1st July 2009 - 7:30pm.
The Seven Series at St. Gabriel's Church, Warwick Square, London.
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
Victoria Simonsen (cello) and *Paul Guinery* (piano).

Saturday 25th July 2009 7.30 pm.
BBC Proms, Royal Albert Hall, London,
Elgar: Overture: *Cockaigne (In London Town)*
Delius: *The Song of the High Hills*
Holst: *The Planets*
Rebecca Evans, soprano Toby Spence, tenor
BBC Singers
BBC Philharmonic Orchestra
Sir Charles Mackerras, conductor

Sunday 26th July 2009 7 pm.
BBC Proms, Royal Albert Hall, London,
Holst First Choral Symphony
Delius *Brigg Fair,*
Elgar *Enigma Variations*.
Susan Gritton soprano,
BBC National Chorus Of Wales,
BBC Symphony Chorus,
BBC National Orchestra Of Wales,
David Atherton Conductor

Saturday 29th August 2009 4.30 pm.
BBC Proms, Cadogan Hall.
Delius Cello Sonata,
Holst Four Songs for Tenor and Violin Op. 35
Holst Six Songs for Baritone and Piano, Op. 15 selection.
Elgar, Violin Sonata.
Natalie Clein, cello,
Andrew Kennedy, tenor
Jonathan Lemalu, bass-baritone.
Jennifer Pike, violin,
Tom Poster, piano.

Sunday 20th September
The Pump Room, Bath
Clementi Duo in E flat Op.14
Delius Dance Rhapsody No.2
York Bowen Suite No.2 for pianoforte duet Op.71
Walton Crown Imperial: A Coronation March
Delius North Country Sketches
Ravel La Valse
Simon Callaghan Piano
Hiroaki Takenouchi Piano

London Branch Season, 2009/10
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).

Tuesday 22nd September 2009 at 7.15pm
'A Delian Miscellany'
David Lloyd-Jones, Chairman of the Delius Trust, speaks about Delius's *Hiawatha*.

Saturday 3rd October 2009.
Mendelssohn in England Music for Cello and Piano from England
Kulturkreis Stapelfeld
Kratzmannsche Kate Reinbeker Strasse 4
22145 Stapelfeld
Hamburg, Germany.
(Info: 0049-40-677 5922)
Arthur Sullivan, Duo Concertante G-Dur
Frederick Delius, Cello Sonata.
Alfredo Piatti, Rimembranze del Trovatore
Felix Mendelssohn, Cello Sonaa in B flat major op. 45
Rolf Herbrechtsmeyer, Cello
Yuko Hirose, Piano.

Sunday 11th October 2.30 pm
Delius Society Midlands Branch Meeting,
Derwent Ridge,
Bulhurst Lane, Weston Underwood, Derby
Notes From A Career,
Talk by John Charles.

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

Wednesday 21st October 2009 at 7.15pm
Delius Society, London Branch Meeting.
'Delius's most popular work? The history of *The Walk to the Paradise Garden*'.
Talk by Tony Summers.

Friday 30th October 2009 7.30 pm
Huddersfield Town Hall
A Mass of Life
Huddersfield Choral Society
Janice Watson (soprano)
Anna Stephany (mezzo-soprano)
Jeffrey Lloyd-Roberts (tenor) and
Roderick Williams (baritone).
BBC Philharmonic Orchestra
Conducted by Martyn Brabbins.

Wednesday 11th November 2009 7.30
Watford Colosseum
Elgar: *Pomp and Circumstance March, No. 1*
Delius*: Sea Drift*
Holst: *The Planets (Selection)*
Elgar: *The Music Makers*
Watford Philharmonic Orchestra.

Sunday 15th November, 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.

Saturday 21st November 2009 at 7.30
Symphony Hall, Birmingham.
Delius*, Sea Drift,*
Vaughan Williams, *A Sea Symphony*.
City Of Birmingham Choir.
City of Birmingham Symphony Orchestra
Julie Cooper *soprano*
James Rutherford *baritone*
Adrian Lucas *conductor*
Tickets £11 - £36 Box Office 0121-780 3333
or visit www.thsh.co.uk

Thursday 26th November 2009 at 7.15pm
The Delius Society London Branch Meeting.
'Edwin York Bowen: The Last Romantic'
Paul Guinery explores the life and work of this outstanding English composer.

Tuesday 19th January 2010 at 7.15pm
The Delius Society London Branch Meeting.
'The hidden harmony is better than the obvious' (Pablo Picasso)
Alan Gout, with the aid of a keyboard and some recordings, shares with us some of his discoveries.

Saturday 30th January 2010 at 2 pm.
Delius Birthday Concert.
Philadelphia Ethical Society Building,
1906 Rittenhouse Square,
Philadelphia PA 19103
Works The Notables, Michael Stairs, Conductor.

Thursday 11th February 2010 at 7.15pm
Norwegian Embassy, 25 Belgrave Square, London SW1X 8QD
The Delius Society London Branch Joint meeting with the Grieg Society
(Details of programme to be announced)

Wednesday 10th March 2010 at 6.30pm
The Delius Society London Branch Meeting.
Steinway Hall, 44 Marylebone Lane, London W1U 2DB
Viola and Piano Recital
Martin Outram, viola
Julian Rolton, piano
Programme to include Martin Outram's new arrangement of Delius's 'Cello Sonata

Sunday 14th March 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)

The copy deadline for the next Delius Society Newsletter is 1st December.
The copy deadline for the next Delius Society Journal is 15th February 2010.

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