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The Delius Society
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Please note Editor's change of address
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The lateness of this issue has been due to the Editor moving house. His new address, differing only slightly from the former, appears on page 1.

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**CHAIRMAN'S MESSAGE**

Welcome to the first of what is intended to be a regular feature of future *Journals*, in which I hope to keep members abreast of the more important things that are happening.

Members who could not be present will, I am sure, like to hear about the Society's Annual General Meeting on 20 August last, at which Rodney Meadows retired from the chairmanship after a wonderfully long period. At the lunch beforehand, tributes were paid by Tasmin Little, Felix Aprahamian, Robert Threlfall, Richard Kitching and Brian Radvord, and Rodney was presented with a cheque for £1,000 (made up of members' contributions) together with a magnificent photograph-size album crammed with more tributes, photographs and messages of goodwill.

In a letter of thanks to all members, Rodney writes: 'I was surprised and delighted by the presentation book, in which so many messages were included to mark my 23 years as chairman. The photographs and other graphic items added to the pleasure. You have been generous indeed with the cheque. The sum is huge. One member has suggested that it might be spent on my visit to America next year. There is a good precedent, since that is how Estelle Palmley spent her presentation gift. So, maybe. You can be sure that the money, whether on goods or travel, will be frugally spent for pleasure, and that I shall continue to think of you all with much gratitude.'

At the AGM two new committee members - Roger Buckley and Michael Green - were elected. The other main business concerned the suggestion that the Society's Rules should be examined in case any revisions are necessary. With this *Journal* comes a copy of the Rules. Will you please read them and send any observations you may have to Secretary Jonathan Maddox (address on page one) by 31 March. A report can then be made at the 1995 AGM and action taken as necessary.

In his message above, Rodney Meadows speaks of his visit to America next year. This will include delivering the Fenby Lecture at the 1995 Delius Festival at Jacksonville, Florida in March.

Lyndon Jenkins

The new Chairman of the Delius Society is the writer, broadcaster and lecturer Lyndon Jenkins, who was elected at the Society's Annual General Meeting in London on 20 August 1994. He was a founder member of the Society and is only the third chairman in the 32 years of the Society's existence.

Lyndon Jenkins has been involved in musical activities for more than 30 years, and is currently Special Projects Manager at Symphony Hall, Birmingham. He appears regularly on BBC Radio 3 in a wide variety of programmes, and has also worked for the BBC World Service and on both BBC and Independent Local Radio. He lectures widely and has written extensively on music, especially on the history of music in the Midlands, and he reviewed music for the *Birmingham Post* from 1972-1988. He is particularly active in the record industry as consultant, contributes to various gramophone journals, and writes many CD booklets.
ROBERT LOUIS STEVENSON (1850-1894)

A Centenary Tribute

by Derek Cox

RLS has dogged my footsteps for many years; or, rather, I have dogged his, especially last April, when I followed the RLS trail across the magnificent Cévennes countryside, described in his famous *Travels with a Donkey*. But I had no Modestine, only a back-pack!

There was first the connection with Grez-sur-Loing, where Stevenson met his American wife-to-be, Fanny Osbourne, in 1876, at the artists' colony in the Hôtel Chevillon, a few hundred yards down the street from the Delius house.

Then in 1986, a home exchange took Shelagh and me to Monterey, California, where RLS waited in 1879 for Fanny to get her divorce from her wayward husband Sam Osbourne. She and Louis were married in Oakland in 1880 and took the train up the Napa Valley to the terminal depot at Calistoga; thence 3000 feet up Mount St Helena to the 'squat' in the crumbling bunkhouse of the disused silver mine where they spent their honeymoon. RLS wrote charmingly about the honeymoon, the mine and the people and places of the Napa Valley in *The Silverado Squatters*. Another Californian exchange took us there in September 1993 and we climbed Mount St Helena to the site of the old squat and visited the Silverado Museum and talked to its Curator, Mrs Beth Atherton. The Museum is a little gem, full of priceless Stevenson memorabilia.

So back to Grez-sur-Loing and here below, offered as a centenary tribute for RLS, is his description of Grez, from *Forest Notes* (1875-76):

Grez - for that is our destination - has been highly recommended for its beauty. 'Il y a de l'eau,' people have said, with an emphasis, as if that settled the question, which, for a French mind, I am rather led to think it does. And Grez, when we get there, is indeed a place worthy of some praise. It lies out of the forest, a cluster of houses, with an old bridge, an old castle in ruin, and a quaint old church. The inn garden descends in terraces to the river; stable-yard, kailyard, orchard, and a space of lawn, fringed with rushes and embellished with a green arbour. On the opposite bank there is a reach of English-looking plain, set thickly with willows and poplars. And between the two lies the river, clear and deep, and full of reeds and floating lilies. Water-plants cluster about the sterlings of the long low bridge and stand half-way up upon the piers in green luxuriance. They catch the dipped oar with long antennae, and chequer the slimy bottom with the shadow of their leaves. And the river wanders hither and thither among the islets, and is smothered and broken up by the reeds, like an old building in the lithe, hardy arms of the climbing ivy. You may watch the box where the good man of the inn keeps fish alive for his kitchen, one oily ripple following another over the top of the yellow deal. And you can hear a splashing and a prattle of voices from the shed under the old kirk, where the village...
women wash and wash all day among the fish and water-lilies. It seems as if linen washed there should be specially cool and sweet.

We have come here for the river. And no sooner have we all bathed than we board the two shallops and push off gaily, and go gliding under the trees and gathering a great treasure of water-lilies. Some one sings; some trail their hands in the cool water; some lean over the gunwale to see the image of the tall poplars far below, and the shadow of the boat, with the balanced oars and their own head protruded, glide smoothly over the yellow floor of the stream. At last, the day declining - all silent and happy, and up to the knees in the water-lilies - we punt slowly back again to the landing-place beside the bridge. There is a wish for solitude on all. One hides himself in the arbour with a cigarette; another goes for a walk in the country with Cocardon; a third inspects the church. And it is not till dinner is on the table, and the inn's best wine goes round from glass to glass, that we begin to throw off the restraint and fuse once more into a jolly fellowship.

Half the party are to return to-night with the wagonette, and some of the others, loath to break up good company, will go with them a bit of the way and drink a stirrup-cup at Marlotte. It is dark in the wagonette, and not so merry as it might have been. The coachman loses the road. So-and-so tries to light fireworks with the most indifferent success. Some sing, but the rest are too weary to applaud; and it seems as if the festival were fairly at an end -

"Nous avons fait la noce,
Rentrons à nos foyers!"

And such is the burthen, even after we have come to Marlotte and taken our places in the court at Mother Antonie's. There is punch on the long table out in the open air, where the guests dine in summer weather. The candles flare in the night wind, and the faces round the punch are lit up, with shifting emphasis, against a background of complete and solid darkness. It is all picturesque enough; but the fact is, we are a-weary. We yawn; we are out of the vein; we have made the wedding, as the song says, and now, for pleasure's sake, let's make an end on't. When here comes striding into the court, booted to mid-thigh, spurred and splashed, in a jacket of green cord, the great, famous, and redoubtable Blank: and in a moment the fire kindles again, and the night is witness of our laughter as he imitates Spaniards, Germans, Englishmen, picture-dealers, all eccentric ways of speaking and thinking, with a possession, a fury, a strain of mind and voice, that would rather suggest a nervous crisis than a desire to please. We are as merry as ever when the trap sets forth again, and say farewell noisily to all good folk going farther. Then, as we are far enough from thoughts of sleep, we visit Blank in his quaint house, and sit an hour or so in a great tapestried chamber, laid with furs, littered with sleeping hounds, and lit up, in fantastic shadow and shine, by a wood fire in a mediaeval
chimney. And then we plod back through the darkness to the inn beside the river.

How quick bright things come to confusion! When we arise next morning, the grey showers fall steadily, the trees hang limp, and the face of the stream is spoiled with dimpling raindrops. Yesterday's lilies encumber the garden walk, or begin, dismally enough, their voyage towards the Seine and the salt sea. A sickly shimmer lies upon the dripping house-roofs, and all the colour is washed out of the green and golden landscape of last night, as though an envious man had taken a water-colour sketch and blotted it together with a sponge. We go out a-walking in the wet roads. But the roads about Grez have a trick of their own. They go on for a while among clumps of willows and patches of vine, and then, suddenly and without any warning, cease and determine in some miry hollow or upon some bald knowe; and you have a short period of hope, then right-about face, and back the way you came! So we draw about the kitchen fire and play a round game of cards for ha'pence, or go to the billiard-room for a match at corks; and by one consent a messenger is sent over for the wagonette - Grez shall be left tomorrow.

FOOTNOTE

Members who go back to the early 1970s and have kept their Journals may like to re-read the two fascinating and carefully researched articles by Christopher Redwood on 'Grez before Delius' in Journals 42 and 43. The latter mentions the 'unconventional cosmopolitan circle' of artists which gathered there in the 1880s. This was the subject of an interesting exhibition, 'The Open-Air Painters at Grez-sur-Loing' at the 1994 Cheltenham International Festival of Music.

* * * *

SEA DRIFT AT CARNEGIE HALL
by Rolf Stang

In spring 1993 I was invited to comment on Delius, his Sea Drift score and Walt Whitman for the members of the New York Choral Society. Rehearsals had just begun.

To get a feeling for the Whitman philosophy with which Delius would have identified, I first recited Whitman's 'When I heard the learned astronomer'; it speaks well for both.

The singers in this Society, some 150 strong, are excellent and very well trained. Many study singing privately. They felt ill-at-ease with Delius's treatment of the text. I understand such complaints and, in the brief fifteen minutes allowed me, tried to explain why I disagree. There is actually a larger issue to be surmounted, which lies completely in the hands of the performer. Once overcome, it would make the problem of occasionally awkward syllable setting in Delius seem very minor indeed.

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Frankly, in Delius I personally find much less to criticise than in a Schubert choral score for instance. I am thinking now of his Mass in G. In such a score we discover, for instance, that, while it can be sung beautifully, it is not vocal music per se, but rather 'piano music', with words. While the flexible human voice can deal with such writing and sing it convincingly, altos and tenors pay a dear price. They are called upon to sing repeated notes with only an occasional tone, coming as relief, off at the interval of a third, a step or a half step. Yet this is what choral singers are used to and, therefore, accept uncritically. Certainly, singing endless repeated notes is hard on the voice, dull and abusive of the text's poetry; the tenors sing endless repeated Ds - some 35% of their part, in fact - in that Schubert score. Contrarily, Delius's lines-to-be-sung are intrinsically cantabile and draw the best from the voice. Granted, it is music for mature voices and highly skilled choristers.

As most choral conductors (and musicologists) are not singers but rather organists and pianists, this problem of getting verbal stress-and-release points right in 'reading' a poem set to music remains a hurdle to overcome. Most conductors in my experience do not, in fact, recognise precisely what the problem is (I have sung choral music now for some 40 years). We are all familiar with organists, for instance, who drone out verse after verse of a hymn, each exactly the same, oblivious to changes in the text from verse to verse or phrase to phrase! Delius in the hands of such performers is not going to fare well.

When a text is the source of Delius's inspiration and has determined the form and structure of the music itself, a far more evolved sensitivity and level of artistry is called for.

Delius, it has been said, had no feeling for the poetry of words. Originally this was said of Wagner and other composers whose music - in the right hands - has proven in the end to be very vocal and a gold mine of poetic expression. Each genius sets down his own special idiomatic demands, unorthodox and not at first always recognised as logical or adept. When the music is clearly great, it is performers who must meet that challenge to find the key. Read the original critics on Tristan, then listen to Flagstad, Meisle, Melchior, Neidlinger or Salminen sing the same passages they talked of with disdain! Without excluding the great Bruce Boyce, whom he engaged so often, Thomas Beecham spoke of a day in the future when masterful Delius-singers (and I'll add to that: choristers) must ultimately come along.

I recommend the study of solo songs, Lieder, to conductors, not just passive study, but actually the singing of the songs themselves. One soon learns that composer and singer do not always do the same things in a phrase at the same time! The tension created in the vocal line when both composer and singer(s) are putting the text across lies at the base of the concentrated emotion which comes across in Lied. We speak here of that unique dimension that voice and text can bring to music, a dimension of which choral music is too often robbed of interpreters, generalists in their approach, who limit themselves by taking a solely instrumental approach.

Doing justice to the text, not just simply following melodic contours (predictably punching out the highest note in the line), not merely observing
abstract musical accents as one does in non-textual music, presents a great challenge in Delius. An art in itself, this is the key to lifting the music, releasing the voice and thus attaining a higher level of inflection and persuasion.

By cutting short a visit to London, where on 1 April I'd spoken on Edvard Grieg, it was possible to hear the performance of the New York Choral Society on 3 April. Because intonation, pronunciation and sound are so outstanding with the group, Delius's sonorities sounded beautiful in the big warm acoustical ambience of Carnegie Hall. Yet, as a whole, the performance did not cohere, sad to say; doubly so as Delius of course gets the blame. The orchestra (the Mostly Mozart group of Lincoln Center, I believe) were fine, but with too little money for adequate rehearsal, a complex work such as this is doomed to a non-idiomatic performance, even with such players. The rich tapestry of sound in Sea Drift is of course never easily realised. And it must ebb and flow with seeming ease. Instrumentalists used to the relatively easy-to-cope-with and familiar interpretative demands of the metronomically exact classical repertoire would not bring with them the necessary experience to get a quick grip on such an expansively phrased piece with much finesse. It's none one's fault that the playing was mf to ff throughout, rather thick sounding and that tempos were on the stiff and stodgy side.

Nonetheless, just hearing the piece was a great pleasure, and there was much to admire and enjoy, especially from the choir and the soloist. The listening company was exceptionally fine, Bo Holten, conductor of the BBC Singers and member of the Delius Society, was, along with his two daughters, my guest for this performance. It's always a special pleasure to hear Delius in the company of a fellow enthusiast, isn't it?

Make note of the name of the soloist, Mark Pedrotti. He was outstanding, demonstrating clearly the fruits to be born of approaching Delius first as Lied. Mr Pedrotti, an operatic baritone, brought the added skills of a Lieder singer to his reading of Whitman's lines and, therefore, was able to project word and tone eloquently, with an exceptional fullness and beauty of voice. He is a Delian singer in the sense of which Sir Thomas Beecham spoke.

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Harold Diamond, Editor of the Newsletter of the Delius Society, Philadelphia Branch, wrote:

*It was a joy to hear 'live' sounds of Delius filling a real concert hall. Though there is a broad range of recordings to choose from and an ample, excellent literature on Delius, there would seem to be a virtual ban on Delius performances in the US. Therefore, it is an act of courage to buck the prevailing tide of accepted repertoire with a performance of a major Delius work.

The concert began with a reading of the Whitman poem that is the text of Sea Drift [at the suggestion of William Marsh, Chairman of the Delius Society, Philadelphia Branch]. This is a fine idea as long as the reading itself lives up to the noble concept of reading the poem before the concert begins. Unfortunately, the reader stumbled on some
words and sounded unrehearsed, thereby slackening the pace of the concert before it began. The tempos chosen by the conductor were slow, perhaps in an effort to achieve the sense of repose essential to any performance of Delius's music. This was not successful and caused the musical line to falter.

The deceptive simplicity of Delius's music is a trap that conductors all too aware of the economics may wish to avoid. An evocation of atmosphere, a sense of repose with no loss of forward motion requires thought, analysis, and much rehearsal.

Ken Smith, a member of the chorus, contributed an article with music examples, 'Discovering a Masterwork: the Ebbs and Tides of Delius's Sea Drift', to the May 1993 issue of Chorus! In it he wrote of some of the difficulties his chorus encountered, quoting the 'O rising stars' section as an example of what he felt as Delius's disregard for human limitations in performance. This is by no means limited to his choral output, but without instruments to hide behind, singers take these things so personally. From the conductor's (and audience's) point of view, this hurdle has to be balanced against what Delius does superbly, which is grasping the colour of a choral sound and matching a line to a particular voice to fit effectively in the harmonic texture.

DELIUS ASSOCIATION OF FLORIDA
34th Annual Festival March 10th - 12th 1994

Already plans are in progress for our next annual Membership 'Brunch' to be held in November, anticipating our Delius Festival for March 1995. Meanwhile, the historian can reflect on the successful completion of our 34th Annual Delius Festival in Florida.

This was a very special Festival as it included many highlights. It was held in Jacksonville and of course included Delius's Solano Grove. The Festival was off to a good start on Thursday 10 March as Delians greeted one another on the beautiful campus of Jacksonville University. Mr Robert Threlfall and his wife Joan were our very special visitors from England for the week which included the Festival.

Mr Threlfall opened the Festival with a most interesting talk entitled 'The Collected Edition - An Informal Introduction'. This was an overview of the publications of the complete editions of the musical works of Frederick Delius. Mr Threlfall touched on other composers whose works had been catalogued, which gave insight into what a monumental task had at last been completed.
We saw the film *Discovering Delius* which many of us had seen in last year's Festival. We realised that there is much in this film, subsequent viewing is quite enlightening, so that it is well worth seeing many times. At noon we adjourned for what is called the 'Composers' Luncheon'. Several composers attended as they were present to hear their compositions performed that afternoon.

There was then free time to visit the Delius House which remains on the campus. As we started for the house, one of our Florida rain showers caught many of us, but our spirits were not dampened as we found shelter where Delius found shelter many years ago. The University asks two or three ladies of the student body to be hostesses in the house during the Festivals. It is always enjoyable to observe their curious surprise on hearing the visitors talk of the music and life of Frederick Delius.

At three o'clock the Delius Composition Award Concert was presented in the Terry Concert Hall of the University. Local musicians had previously reviewed nearly one hundred and fifty entries and selected winners in three categories: chamber music, vocal, and keyboard. These three compositions and others, including a High School Award winner, were performed by capable professional musicians. The chamber music composition was awarded the First Prize, and the composer, Jay Lyon, was present to be applauded. The Delius Association awards an annual scholarship in composition to a Jacksonville University student. A composition by the 1993 recipient, Michael J Pickering, was performed, and the 1994 recipient, Jennifer Sleap, was named. Concluding the concert, Aaron and Mary Lou Wesley Krosnick, University faculty members, performed the Lento from Delius's Third Violin Sonata.

We are all fortunate to have Delius's music in recorded form, but the auditorium of Friday Musicale usually provides us with the venue for live performances. On the second day of the Festival a most delightful and moving concert of choral music was performed there under the able direction of our member Brenda McNeiland who named her chorus 'The Solano Singers'. This very interesting programme included early part-songs, an excerpt from *Irmelin*, three carols of Peter Warlock, the final chorus from *Appalachia*, and it concluded with the Serenade and several choruses from *Hassan* with, in its final number, the music fading away as the singers left the auditorium in a stately single file. Of course, they returned to acknowledge very appreciative applause.

After refreshments provided by Friday Musicale members, a group of Delians went to the downtown area of our city for the ceremony to dedicate a bronze sidewalk marker at the corner of Bay and Main Streets, designating the approximate location of the music store where Delius met Thomas Ward, then an organist at our Catholic church. Our guest speaker for the occasion was the Hon. Charles E Bennett, who was for many years our representative at the Congress in Washington, D. C. Mr Bennett is quite an historian, and after learning about our monument at Solano Grove, it was at his suggestion and urging that we placed this marker on Bay Street.
On Saturday at noon we gathered again on the banks of the St Johns River at the Florida Yacht Club where the river is up to three miles wide. Robert Threlfall gave us our Fenby Lecture which has been a Festival highlight since 1983. His subject was 'Delius's Musical Apprenticeship'. The life of Delius has been one of the most interesting in the annals of music, and the early period has not always been given the attention that other periods of his life have received. Early works of Delius were demonstrated to us by Mr Threlfall on the piano, including Zum Carnival (published in Jacksonville in 1892) and several other early works, some from his time in Leipzig. The finale was two movements from Delius's Florida Suite which Mr Threlfall had beautifully transcribed for the piano. I know those of us who are familiar with this suite could mentally hear the orchestra as he played. Another highlight has been added to our Fenby Lectures.

This 1994 Festival was dedicated to Evelyn Fretwell Harris, a very fine pianist, who joined our association in its formative years. Mrs Harris was in attendance at the Yacht Club. We look at one of her many contributions as the persuading of a young native musician, thirty years her junior, to become interested in the music of Delius and join the association. He soon became its president and served for five years. He is now one of our three Honorary Life Directors. He is known and loved on both sides of the Atlantic. He is, of course, Robert Sandlin. Our founder member, Jeanne Donahoo, was also with us at the Yacht Club.

Out-of-town Delians included visitors from Boca Raton and Sarasota in Florida; from Savannah, Georgia, from New York and from Seattle, Washington.

On leaving the Yacht Club, a few of us crossed the three-mile bridge to the east side of the St Johns and drove to Solano Grove. We were exceptionally pleased that Robert Threlfall saw the monument to Delius at Solano Grove which was dedicated in 1992.

During the Threlfalls' visit to Jacksonville, their hostess, Mrs Harold R Clark, entertained a few friends at her home for a musical soirée. Robert delighted us at Vivian's grand piano by playing music by Grieg and some of his own piano arrangements of the music of Delius for which he provided interesting musical comments.

Members of our association are very grateful to the leadership of our President, Mrs Backstrom B Neeley, and Vice-President Jeff Driggers for bringing us through another successful year. It was certainly a pleasure to have Robert and Joan with us for the Festival, and trust they will be with us again in many future festivals.

Henry Comley, historian

There is still no news of the film Discovering Delius, reviewed in Journal 111, being made generally available, and while it has been televised abroad, it has not yet had a showing on British television.
KOANGA
Leeds Youth Opera. Civic Theatre, Leeds. 6th - 9th July 1994

Koanga: Julian Close; Palmyra: Sara Pickersgill / Sarah Estill; Renée: Elinor Hamilton / Chelsea Tinker; Jeanne: Zoe Hornby / Emma Arnott; Hélène: Lisa Inman / Emma Turner; Marie: Heather Graham / Lucie Shaw; Aurore: Emily Holbrook-Treen / Claire McKenna; Hortense: Clovissa McNeill / Penny Cliff; Olive: Sarah Judd / Luisa Graham; Paulette: Lucy Spink / Emma Giffilan; Uncle Joe: Alastair Watson / Dan Potts; Simon Perez: Geoff Page / Richard Mason; Don José Martinez: Dominic Higgins / Iain Stewart; Clotilda: Catherine Nuttgens / Hannah Mason; Rangwan: Benedict Mann / Jay Waters; A Slave: Alex Nuttgens / Richard Poppa.

Conductor: Michael Williamson Director: Jonathan Clift
Set design: Ray Bradshaw Lighting: Peter Waddicor
Ladies' costumes: Jonathan Clift and Midland Costume

Given with the support of Yorkshire Electricity, Leeds Leisure Services, The Foundation for Sport and The Arts, and The Delius Trust.

A young company that in recent years has performed such varied works as Bernstein's Candide, Sondheim's Sweeney Todd, Verdi's Nabucco, Bizet's The Pearl Fishers, and Philip Glass's Akhnaten should be well equipped to tackle Delius's Koanga. And so it proved. The Leeds Youth Opera Group consists of about 65 members aged between 12 and 25, working under professional direction, and, with production costs in the region of £16,500, this was no mean undertaking. What they lacked in experience they made up in enthusiasm. The orchestra, too, almost entirely drawn from members of the Leeds Youth Orchestra, acquitted itself splendidly, producing a pleasing and sonorous ensemble.

The production showed many imaginative - and one or two more debatable - touches. Koanga is a kind of story within a story. It opens one evening on a Mississippi plantation where a party is in progress in the house. Tired of dancing, four plantation daughters, here dressed as 'flappers', come out onto the verandah and call upon Uncle Joe, an old slave, to retell the sad slave story of Koanga and Palmyra. In this production the plantation house was a two-tiered construction, with wings sloping towards the audience and the upper level approached on either side by steps. One of the entrances, slightly left of centre, was from the slave quarters, or cells. During the Prologue, as if to illustrate the fact that the daughters are already familiar with the tale from Uncle Joe's frequent retellings, Palmyra and Koanga were both visible, lying dead behind a gauze. The daughters, and Uncle Joe, remained on stage near the wings for the whole of Act One to watch the story unfold. At the end of the act, they moved centre stage as the plantation slaves gathered round to greet the wedding couple. Rather curiously, near the end of the opera, after the deaths of Palmyra and Koanga, the flappers made their entrance for the Epilogue not from the wings but from the upper level of the staging, descending the steps to be within the action. At the close an odd
happy ending was implied: while the flappers gazed at the rising sun, a risen Palmyra and Koanga were seen standing and pointing from behind the gauze. A curious slant on Delius's notion of eternal renewal!

The production was not without humour. During the wedding celebrations the plantation owner, wheeled on in a wicker chair with a rug on his lap, looked every bit the image of Delius (himself, of course, a former plantation owner). The death of Koanga was rather unconvincingly staged. Even if his fall from the upper level was fairly spectacular, the early appearance and positioning of slaves ready to catch him robbed the moment of any surprise and spontaneity. There were, however, many memorable effects, enhanced by excellent lighting, all worthy of applause; for example, the graceful dancing in the wedding scene illuminated by Chinese lanterns, Koanga's dramatic emergence from his cell through blazing light, and the effective use of shadow in Rangwan's scene.

The star of the Saturday evening performance was undoubtedly Sarah Estill as Palmyra. Her presence and assurance, and above all her glorious singing, contributed much to the production's success. Sad to report, by comparison the male leads were weak in voice and somewhat stiff in action.

While Julian Close made a very commendable attempt at the demanding role of Koanga, that sense of pride and power within the character was missing. This was partly due to the decision of having the slaves all white. In the programme book, the producer explained how, with the impossibility of Leeds Youth Opera to cast the opera almost exclusively with black singers, and feeling the use of black make-up inappropriate, he had sought instead to approach the story of Koanga from a wider viewpoint, seeing it not just as a case of the oppression of black people by whites, but as the oppression of human beings by fellow human beings. While on paper this may seem a valid interpretation, it robbed the story of its basic strength. Could one any more reasonably envisage a white Porgy?

The production was well supported by a good number of Delius Society members, and in the foyer there was a flourishing side-line of Koanga mugs and tee-shirts (all black!) on sale. Leeds Youth Opera deserves our congratulations on a highly successful enterprise.

S.F.S.L.

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HAVERHILL SINFONIA
ENGLISH ANNIVERSARY CONCERT
Sunday 27 November 1994

'Over the Hills and Far Away'. From the M25 we drove through darkening, ever wilder and more rain-sodden country: Ongar, Fyfield, Leaden Roding, Great Dunmow, even Finchingfield - 'the loveliest village in Essex' - looked damp and melancholic. We endured several more miles of twisting country lane before the lights of Haverhill promised civilisation.
Castle Manor School was full of people who looked as if they all knew one another. We spotted no other Delius Society members, and a group of local patrons we chatted to in the bar assumed we were 'relatives'!

Packed into the main hall, the 85-strong orchestra - mostly locals, plus some London professionals - made an impressive noise. But the choice of music was even more impressive, an ambitious and varied programme celebrating the anniversaries of Delius, Elgar and Holst, and two birthdays, Maxwell Davies' 60th and Peter Warlock's 100th.

Maxwell Davies' spare little chamber piece A Welcome to Orkney was mercifully short, soon banished from memory by the arrival of the full orchestra and the rumbustious energy of Holst's Fugal Overture - a daring curtain-raiser, but the band soon had the piece under control, and gave it a sharp and crisply rhythmic attack.

I had gone to hear Delius's Piano Concerto. Frankly, any performance of this vital early work would have been welcome. We were treated to a bold and vigorous reading. Tom Blach, the soloist, played with musicianly swagger, coping successfully with the sudden switches from powerful chordal bravura to the most transparent delicacy. It was fortunate that his musicianship was persuasive enough to make one temporarily unaware of the clangy tones of the 'Estonia' hired piano. The orchestral support was superb, particularly in the outer movements, although the Delian introspection of the slow central section was somewhat overplayed.

After the concert interval, more rare treats were on offer. Warlock's Capriol Suite was given in its seldom-heard orchestral version. This is a very simply-scored affair, but highly effective, with woodwind and brass interposing patches of cheerful colour into the string texture, as well as some witty harmonic quirks reminiscent of Grainger. Sharp, rhythmic playing was in evidence throughout, and the warmth of string tone was a joy. As elsewhere in the concert, the playing of the horn section was outstanding.

The highlight of the concert was Delius's Over the Hills and Far Away. Under the masterly direction of conductor Kevin Hill, the orchestra played as one man in a reading of amazing dynamic energy and urgency. The magically sensitive playing of the first horn soloist was a treat, and Hill's credentials as a one-time pupil of Norman Del Mar became inspiring manifest.

Finally, down to earth (or was it urban pavement?) with a refreshingly jaunty reading of Elgar's Cockaigne. Kevin Hill handled the kaleidoscopic mood-swings and sudden transitions with consummate expertise, and kept every section of the orchestra sensitively balanced. An impressive but entirely appropriate volume of sound was generated, and adrenaline carried the day.

This excellent and enjoyable concert was supported by a generous grant from the Delius Trust.

Godfrey Newham
MIDLANDS BRANCH REPORTS

BRIGG FAIR AND IN A SUMMER GARDEN

A Talk by Lyndon Jenkins

It was a great pleasure, indeed an honour, to welcome Lyndon Jenkins to the Midlands Branch of the Delius Society on Saturday 8 October at Richard Kitching's home at Weston Underwood. This was Lyndon's opening engagement as the new Chairman of the Society, and it was fitting that he should mark his assumption of the post by talking about two favourite orchestral pieces, Brigg Fair and In a Summer Garden. It was an excellent talk, as Lyndon has the ability, in describing a piece of music, to examine the detail and yet not lose sight of the overall structure. Furthermore, he is willing to take the odd risk, and include opinions which he knows are his alone and yet throw a new light on familiar ground.

Lyndon's talk on Brigg Fair was preceded by a brief account of the folk-song movement that led directly to the composition of Brigg Fair, the orchestral rhapsody, and Percy Grainger's part in its evolution. Brigg Fair, Lyndon told us, could be described as a set of variations with two interludes, and an introduction. Such simplicity belies the subtlety with which the piece develops, and, as so often with Delius, with more concentration than the sometimes improvisatory nature of the music suggests. The opening introduction, a descending flute passage accompanied by harp and strings, is Delius at his most atmospheric and evocative, and the theme that follows, announced by solo oboe, never fails to move. Six variations follow, although they are really the same theme played six times on different instruments. Lyndon recalled that the work is described as a rhapsody and not variations, a deliberately made distinction.

A brief reminder of the opening sequence introduces an entirely new melody bearing little relation to the folk tune, yet fitting perfectly into the progress of the music. This wonderful passage, Delius at his most mellow, moves steadily through the orchestra, finishing on violas and horns, and reluctantly makes way for variations 7 to 12. These variations are followed by an interlude that recalls the opening bars of the work, and this in turn leads to variations 13 to 16 in which the piece moves to its climax, a fully orchestrated conclusion in which the trumpet rides over the orchestra (or should!) with the final reprise of the melody, before the music subsides and dies away in that uniquely Delian way of suggesting a leave-taking, a valedictory farewell. A gentle coda, in which the oboe recalls the theme against string accompaniment, brings to an end a piece described by Neville Cardus as evoking an idealised English landscape.

If Brigg Fair is quintessentially English, Lyndon assumed we all agreed that In a Summer Garden is a graphic, almost literal, description of the garden at Grez. To put us in the mood, Lyndon circulated some photographs of the garden, taken when Delius lived there, and the riot of colour that all admired can be guessed at even on a black and white photograph. Lyndon suggested that the piece quite literally described a walk down the garden to the river, followed by a return stroll.
The opening section, with its shimmering and translucent atmospheric quality, suggests a hot summer's day with flowers in bloom and the buzzing of insects. The lightest of scoring accompanies the woodwind motifs, which ebb and flow as if carried by the breezes. As we move into a second section, there is more activity, the orchestral colours become brighter, and repeated chords suggest shafts of sunlight shining through gaps in the trees. Fanciful perhaps, but the very title of the piece suggests we can interpret as we choose.

We now reach the river bank and here all agree that the wonderful serene and expansive music that ensues can only be the flowing River Loing, and that the accompanying woodwind arabesques are the leaves rustling in the trees overhead. The theme is repeated three or more times, first with a fuller orchestra, then violas in treble clef doubled with trumpets, and finally on the violins. Soon afterwards the music moves to a climax marked by the return of the opening motifs. The time has now come for a recapitulation, although as Lyndon said, Delius did not like to use words which suggest sonata form in any way. However, we do hear snatches of earlier music and the mood associated with it. Then the scene begins to dissolve, suggestions of evening breezes and autumn colours come to mind, and the music comes to a quiet and gentle conclusion. So ends an orchestral masterpiece, which, as Lyndon said, contains not one superfluous note, or a bar that could be improved on.

With a few minutes to spare, the talk ended on a lighter note, with Lyndon playing a full unexpurgated tape of Beecham being interviewed by John Freeman. We then adjourned across the road to Graham and Gwen Parsons' home where a delicious supper was enjoyed by the Midlands Branch.

Peter Trotman

DELIUS'S MUSICAL APPRENTICESHIP
A Talk by Robert Threlfall 12 November 1994

Delius told Eric Fenby '. . . my studies at Leipzig were a complete waste of time'. In his talk, Robert illustrated the substantial amount of work done by Delius at Leipzig, leading gradually to the completion of the Florida Suite, a substantial achievement belying Delius's remark. It is clear that, in later life, Delius liked to play down the contribution made to his development by conventional study.

Robert has done a tremendous amount of research into the four notebooks kept by Delius [see Journal 112, p.9], recording his studies at Leipzig from 1866-8. He illustrated his talk by playing the following:

- Pensées Mélodieuses (No 2) (10 June 1885)
- Zum Carnival - Polka (?1885)
- Song of Sunshine (mixed chorus) (1887)
- Two miniatures (Lento and Tarantelle)
- Norwegian Melodies (summer 1887)
- Five Fugues (October-November 1887)
- Plantation Dance and Nocturne from Florida Suite
The progress made by Delius from the earliest pieces to the two items from the *Florida* Suite was clearly shown, and the six hours a day to which Delius referred in a letter to Gertrude Rueckert (a former pupil at Danville) dated 11 December 1886 must have produced results, notwithstanding his subsequent statements.

The *Norwegian Melodies* composed during a visit to Norway in the summer of 1887 would appear to show the influence of Grieg, although Delius did not meet Grieg until the end of that year. He may well have been familiar with his music, however, which would account for the very Grieg-like harmonies in number 4 of the set. Robert has not found the original tunes upon which the pieces are based and it is possible that they may be Delius's own.

Part Two consisted of piano pieces which either were studied by Delius or were likely to have been studied by him. Jelka described Delius as 'a very bad pianist, playing his own music shockingly.'* The fact that Delius was not a very competent pianist would seem to indicate that his performances of the works played by Robert would not have been very satisfactory. The pieces Robert played were:

- 3 Two-part Inventions (nos. 14, 9 & 8) J S Bach
- "Andante and Variations in F minor" Haydn
- Sonata No 19 in F K547 (1st movement) Mozart
- 3 Studies from *The Art of Finger Dexterity* Op 740 nos 31, 40 & 32 Czerny

As expected, Robert's performance left nothing to be desired, and the Czerny Studies in particular showed considerable virtuosity.

We were fortunate to have a preview of Robert's new book, *'Delius' Musical Apprenticeship'*, published by the Delius Trust. This beautifully produced volume contains photographs of many of Delius's notebooks and transcripts of the music, together with scholarly notes by Robert on the various notebooks and manuscripts. This is an essential volume for all lovers of Delius.

* Eric Fenby, *Delius as I knew him*, p.206

R.B.K.

**BOOK REVIEWS**


'Rachel Lowe Dugmore, Delius Trust Archivist 1964-66, was the first to collate the Grieg and Delius letters and to set down a range of intelligent and informed comments on the material.' Thus Lionel Carley acknowledges his predecessor in this area, whose work is fortunately available to us in the chapter 'Frederick Delius and Norway' of *A Delius Companion* (edited by Christopher Redwood, published by John Calder, London, 1976).
Mrs. Dugmore found 37 letters from the Deliuses to the Griegs, and 71 from
the Griegs to the Deliuses. Dr Carley quotes in full in this volume one more in
each direction; perhaps the card Jelka sent to Nina announcing Delius's
reinterment in 1935, and Nina's brief reply, account for the difference in the
totals.

Dr Carley has had the good fortune to be able to start where
Mrs. Dugmore left off, and the result is impressive indeed. The format is
familiar to readers of the two volumes of Delius - A Life in Letters, and the
scholarship and attention to detail is of the same very high order: always
unobtrusive, but quite indispensable. The letters are laid out in full, in
Dr Carley's own translations (mainly from German), and footnotes explain the
references to people, places and happenings. Dr Carley's matchless knowledge
of his subject allows him to call upon every imaginable source for supporting
material. Rarely can the reader lose his or her way, though just occasionally
the non-specialist might feel the need of a little more guidance.

There are linking essays at intervals, one of the most striking being that
which occupies pages 163 to 174, in which the cooling of relationships
between Grieg and Delius after 1896, previously a mystery, is convincing
rationalised. Grieg's attitude to innovation in musical form, his championship
of the conservative Sinding, Delius's inability to find a publisher, and his
involvement in the Folkeraadet scandal: these are some of the ingredients.
Despite a resumption of extremely cordial relationships in 1906, Delius's
rapidly escalating successes towards the very end of Grieg's life seem to have
passed Grieg by; at any rate, though we have it on the authority of Percy
Grainger that Grieg enthused over the score of Appalachia, and we know that
Delius sent Grieg a piano score of Sea Drift nearly a year before the latter
died, no first-hand reactions to the early mature works have come down to us.

It is worth recording that, of the 110 letters reproduced in this book, only
36 have appeared before in the Life in Letters volumes. We are told that the
translations have been carefully revised; a comparison of the letters common
to the two works reveals that this has resulted in very few changes of
significance, since it is generally style rather than factual information that is
affected. For most readers, a change from 'He is going to Leipzig in
November' to 'He's off to Leipzig in November' will be unimportant.
Sometimes an actual correction is made; for example, 'Wasilhofs Hotel'
becomes 'Wasilliofs Hotel', and evidence of such careful scholarship is
welcome.

Some more statistics may be of interest. In the four years following his
meeting with Grieg in 1888, Delius wrote 26 letters to the Grieg household,
all but one to Edvard; thereafter he wrote only 6 more in Grieg's lifetime
(Grieg died in 1907) and subsequently only 5 more - that have survived - to
Nina in the 27 years that were to elapse before his own death. Delius's
writings to Edvard, then, were virtually over after four years, apart from the
brief 'reconciliation' in the year before Edvard's death.

Nina was a more consistent correspondent; and a remarkable flurry of
activity between October 1891 and January 1893 resulted in the penning of 12
letters to Delius. This phenomenon cannot pass unnoticed. There is no doubt,
from the context, that Delius was involved in this correspondence, but his letters seem not to have survived. This curious circumstance makes it all the more likely to this reviewer that at this time Nina believed in a romantic attachment between herself and Delius. Presumably she either destroyed his letters, or hid them; they could still exist in private hands! There were at least two preceding incidents which could be interpreted as having awoken this gentle infatuation. Delius's travel diary for late July 1891 carries the following passage: 'I took a walk with Mrs Grieg on the Vidder - picking lovely blue & brown gentian flowers. Again a lovely day.'

A month or two later in Fredriksvaern (now Stavern) they were together again. On 16th November Nina wrote to him: 'How often I think of our companionship in Fredriksvaern, it still seems like a fairy tale to me, a wonderful one. - "Woodbines", we have the word too, I have thought about it. "Vedbend" is what we call it here.'

On 29th July 1892 Nina wrote: 'Dear Delius, I find it so very difficult to accept the fact that we are not going to be seeing you this summer, but now I understand that it cannot be otherwise and so must therefore try to let the bird fly. I have to think of you continually though, for the air is saturated with the smell of the Engdronninge and there is a profusion of flowers in field and forest which is quite unique. But the little blue flowers which grow higher up are nowhere to be seen - they were fairytale flowers, you don't find them every day.'

Grieg himself had infatuations and affairs at various times of his life, but not perhaps especially at this time. Indeed, on 11th June 1992 the couple celebrated their silver wedding anniversary, and the whole Norwegian nation rejoiced with them. By the middle of 1893 the Nina/Delius affair, if such it was, seems to have been over. Nina wrote always affectionately to Delius, even if she took a rather censorious interest in his personal life, and in this her persistent references to 'rattling' and 'rattlesnakes' (code for flirtation and young women respectively) are rather tiresome.

Apart from the loss of certain letters, a few other mysteries remain. For example: Isidore de Lara reported of Delius that: 'His means were very small, and he cooked his own meals; I have often dined with him in his room on a couple of eggs.' Delius himself declared: 'I cannot make a fiver.' Yet at about the same time (the mid-1890s) Edvard Munch 'knew he could go over to his friend's rooms in the rue Ducouëdic and be well fed and given decent wine.'

(The no doubt the explanation is simple.)

The book is so good that one is tempted to point out minor defects. This reviewer felt that Gilles Gérard-Arlberg (on William Molard) and Robert Ferguson (on Knut Hamsun) earned places in the bibliography in addition to text notes; and it is a pity that the main part of the work begins with a howler, which asserts that Delius was born on 29th December 1862, rather than in the month of January. (There are very few other typographical errors.)

The non-specialist musical readership will probably judge the work from a purely musicological standpoint, and in this regard the early letters between Grieg and Delius are the most interesting. It is clear that Delius idolised Grieg, whose music he had known since boyhood, and whom he was overjoyed to
meet in Leipzig. By then, he had a catalogue of Norwegian experiences, and boundless enthusiasm for Norway, both of which rendered him immediately interesting to the older man. (Grieg's affectionate term for him - 'Hardangervidde-man' - was probably over-generous, however; if Delius's chronicled wanderings in Norway are accepted as representative of the reality, he had barely strayed over the edge of that vast wilderness.) Soon, Delius had compositions to show to Grieg, whose early, frank criticisms were clearly of the greatest value. It says much for Delius's esteem for Grieg that, even after he found his own mature style and left behind Grieg's musical influence, he continued to declare his indebtedness to the older man. The musical relationship between the two composers is neatly summarised by William R Mead, whom Dr Carley quotes in the introductory chapter: 'It was Grieg who first encouraged this (Delius's) art. There would have been a Delius if there had been no Grieg; because no personal restraints or misunderstandings could have frustrated such a will to create. That there was a Grieg meant that creation was easier. That there was a Delius means that Grieg is the greater.'

This book has 226 pages and 58 illustrations, and is inexpensive by today's standards. The only possible advice is: buy it, and read it!

Roger J Buckley


The author of this interesting study was formerly professor of drama and theatre at several colleges in the United States. Starting with the thesis that many opera composers since Wagner have preferred to write their own libretti (so that, in addition to the music, they can maintain firmer control over all elements of opera - the plot, character, lines, stage movement, scenery, and lighting), with this in mind he examines the major operas of four composers who created their own libretti. Thus Delius joins company with Busoni, Schoenberg and Berg.

The Delius chapter, placed first, is brief - only 11 pages long, and it is almost exclusively concerned with *A Village Romeo and Juliet*. Rather oddly, it does not acknowledge any of Delius's earlier operas, or *Margot La Rouge* that followed it (the libretti of *Irmelin* and *The Magic Fountain* were after all the composer's own). Mr Dace spends most of the chapter in outlining the action of *A Village Romeo*, with occasional references to the Keller story from which it grew. He quite reasonably suggests that Delius had shorn the story of so much realistic detail (the farmers' fight on the bridge, their wives, Manz becoming a tavern keeper) so as to allow the underlying symbolic elements to emerge: the wild land representative of unspoiled nature, the Dark Fiddler a poetic representation of "natural man" dispossessed by civilisation of his birthright, and the young lovers as 'universal tragic symbols of all ideal youthful love and erotic passion which cannot find lasting fulfilment in civilised life' (though here he is largely quoting Deryck Cooke). However, he offers few insights, with no suggestion even that Delius might have recognised something of himself in the character of the Dark Fiddler and been
sympathetic to his moral code. Although the bibliography lists Christopher Redwood's *A Delius Companion*, he does not quote from Christopher’s fine essay 'Delius as a Composer of Opera' in that collection, in particular Delius’s view of realism on stage as being 'nonsense' (in a letter to Heseltine). Such an opinion puts Delius firmly on the side of opera as dramatic poetry. Is it not significant, too, that Delius used the term 'lyric drama' instead of opera?

Mr Dace ends this chapter with brief comment on *Fennimore and Gerda*. Here, he feels, Delius's 'histrionic imagination failed him', and he shows some surprise that Delius did not keep to Jacobsen’s novel and follow Gerda and Niels to their deaths, the latter dying of wounds in a military hospital. Clearly Mr Dace does not see *Fennimore and Gerda* as a departure from the conventional, something modelled more on Strindbergian lines. One shortcoming in this study is that with neither of these Delius operas does the author comment on its staging (or, one might suggest, *Fennimore*’s suitability for television). This is a problem that has beset more than one production of *AVillage Romeo*.

He concludes the book with a brief chapter that works towards a definition of opera. If his examination of Delius offers little that is new, it is at least gratifying that *AVillage Romeo and Juliet* can be discussed on equal terms with Busoni’s *Doktor Faust*, Schoenberg’s *Die glückliche Hand* and Berg’s *Wozzeck*.

S.F.S.L.

**HENRY J WOOD: Maker of the Proms** by Arthur Jacobs. xxiii, 504pp. Methuen, 1994 £20.00

Arthur Jacobs’ authoritative biography of Sir Henry Wood is a classic case of a book appearing at exactly the right moment. In the case of Sir Henry it was clearly a matter of not being able to see the Wood for the Timber and Arthur Jacobs has done a wonderful job in clearing away the legend Sir Henry constructed about himself in his autobiography, which he shows is a far from reliable source. Why Wood needed to embroider the story when the truth was a matter for considerable pride is only with difficulty understood. Yet Wood was one of those figures who peaked at a comparatively early age - probably between the age of 30 and 45 - and having become a legend lived for another 30 years, still a great figure but increasingly challenged by a new generation. It would be interesting to see a graph of Sir Henry’s income between 1900 and 1944: I would hazard a guess that it would show a slow but steady decline over at least the final period.

Arthur Jacobs gives us a thoroughly researched and readable text, excellent for background and with a good selection of illustrations both gathered in two sections of plates and also scattered through the text (the latter particularly of facsimiles of programmes).

Wood is remembered as the founder of the Proms, as a celebrated British conductor, and as the orchestrator of various keyboard works by Bach, Rachmaninov and others. He invented the pseudonym Klenovsky for his orchestration of Bach’s Toccata and Fugue in D minor. Why did he need a
Jacobs' catalogues and lists have a considerable value in their own right. We relating to Sir Henry Wood, and as well as being a remarkably good read, Wood asked Delius for Lebenstanz and was sent the score of Paris as well. He was thus able neither to have Wood or the Queen's Hall. Later, in 1904, he came close to conducting Delius's celebrated 1899 London concert of his music, but Delius, oblivious of London musical politics, approached Norman-Walter would provide. In presenting new-born works which bid to bridge the gap between the old romanticism and its newer forms - the music of Strauss, Sibelius, Elgar, Rachmaninov - Wood had those composers' complete confidence that he knew the way from the printed page to the heart of the audience.' (p 411)

As Jacobs remarks, 'at a sufficiently cooling distance it is possible to see in the adoration of the Toscanini-type and its successors just what caused Wood to be downgraded in the estimation of many... If we seek evidence for Wood simply as an outstanding interpreter, then it must be admitted that the greatest acclaim came mainly in his earlier decades. Not even Hans Richter's performances were always preferred to his then... When New York or Zurich invited Henry J Wood, they looked to hear (and reports show they were not disappointed) deliveries of the classics no less individually arresting than a Mengelberg, a Weingartner, a Walter would provide. In presenting new-born works which bid to bridge the gap between the old romanticism and its newer forms - the music of Strauss, Sibelius, Elgar, Rachmaninov - Wood had those composers' complete confidence that he knew the way from the printed page to the heart of the audience.' (p 411)

His list of premières is remarkable and Arthur Jacobs' list of Wood's world premières and British first performances is very extensive, including some 716 works by 356 composers. He was certainly passionately interested in the new, and he was only interrupted in his early pioneering championship of Schoenberg and Mahler by the First World War. He was, of course, a noted champion of Delius, and he conducted the first performance of a major Delius score in a regular London orchestra concert, ahead of Beecham, when he conducted the Piano Concerto at the 1907 Proms. He gave the world premières of six Delius scores (Eventyr, Double Concerto, A Song Before Sunrise, Dance Rhapsody No 2, A Song of Summer and Idyll), and also gave the British premières of Sea Drift and the Piano Concerto. Indeed Wood had come close to conducting Delius's celebrated 1899 London concert of his music, but Delius, oblivious of London musical politics, approached Norman-Concorde rather than Robert Newman to whom Wood was contracted. He was thus able neither to have Wood or the Queen's Hall. Later, in 1904, Wood asked Delius for Lebenstanz and was sent the score of Paris as well, the latter being rehearsed, but both were postponed until more rehearsal time could be available.

All writers about British music need to refer to a good reference book relating to Sir Henry Wood, and as well as being a remarkably good read, Jacobs' catalogues and lists have a considerable value in their own right. We
have an extensive discography (and accompanying article on the recorded legacy); a list of HJW's own compositions and arrangements; his paintings; and a remarkably short list of works dedicated to him; finally, a useful general bibliography. To the discography needs to be added one item in the recently issued Symposium CD of Wood broadcasts (Symposium 1150) — an incomplete performance by Beatrice Harrison of the Bax Cello Concerto from 1938, and the recently discovered recording - not issued commercially - of extended extracts from the second half of Gerontius in the Easter 1938 Queen's Hall performance.

Sir Henry is not as well remembered as a champion of Gerontius as he should be. We do well to remember that he gave the fourth UK performance, at the 1902 Sheffield Festival, and he also made the first recording of extracts, four Columbia 78 sides with Clara Butt as the Angel, recorded only fifteen months after she had first sung the role, in February 1915. Those records, so far not reissued on CD - a really major omission - were notable for their sympathy and communication. The 1938 BBC performance did not have a particularly good press, but the impression one gains by listening to the extended fragments is of a fine, even thrilling, performance, with Muriel Brunskill, Parry Jones and Harold Williams, almost a classic cast of the period. Moral: one generation does not always value what may be prized by the next.

Living as I do at Rickmansworth, I can never cross nearby Chorley Wood common without a pang - imagining the procession of famous composers who in the 1920s must have strolled across the common from the Metropolitan line station to Sir Henry's Appletree Farm House (it is still there, though recently much converted from what it was). Jacobs gives us a number of evocative snaps taken at Chorley Wood. Readers may be interested in being reminded that the 'BBC officials' seen but not named in the famous photograph of Sir Henry Wood in the bombed ruins of Queen's Hall (plate 32/3), includes (on Sir Henry's right) Hubert Clifford, Anglo-Australian composer who wrote a celebrated wartime symphony which has yet to be revived.

Lewis Foreman


There can have been few family names so eminent in music this century as that of Goossens. Bridging three generations, it produced three conductors - one of whom was also a composer of distinction, a horn player, an oboist and two sister harpists, each pre-eminent in his or her own particular field.

A little of the family history was related in an article in *Journal* 109 that was based on an interview with Sidonie Goossens. In September 1992 Delius Society members were privileged to attend an evening at the BMIC when Sidonie reminisced on her illustrious career and on her family. Now, Carole Rosen has given us a full picture, skilfully intertwining the individual careers into one continuous narrative.
Of the three Eugenes, each distinguished like kings by a number suffix and each closely connected with the Carl Rosa Opera Company, it was the third of that name who was soon to establish himself in the 'twenties as a conductor of modern music, most noticeably Stravinsky but also many of the rising young British composers with whom he was acquainted. His acoustic 78s of Brigg Fair and The first cuckoo were, with Henry Wood's Dance Rhapsody No 1, the first orchestral recordings of Delius to be made, and it was he who conducted the first night of Hassan at His Majesty's in 1923. Then, handing the baton over to Percy Fletcher, he was off to America to take up an appointment with the Rochester Orchestra. It is interesting to speculate what might have happened had he stayed in England. Although he occasionally made return visits to this country, with his lengthy periods first in America and later in Australia, he never established a major reputation here. Carole Rosen handles with much understanding and sympathy his fall from favour over the Australian scandal, and paints a sad picture of his last years when engagements were not as numerous as they might have been.

Léon's artistry on the oboe with his unmatched tonal quality placed him at the top of his profession. With good reason Elgar wrote to Fred Gaisberg after hearing the test-pressings of his Froissart Overture that he recorded with the new London Philharmonic Orchestra in 1933: 'Léon G's oboe passages ... are divine - what an artist!' His courage, at the age of sixty-five, of rebuilding his technique after a serious road accident demands the greatest admiration. Léon had seen service in France during the Great War, as had his elder brother Adolphe, a horn player, who was killed in action. His harpist sisters each had distinguished long service records: Marie's nineteen years with the LSO and Sidonie's fifty with the BBC. Their combined lives make fascinating reading, and Carole Rosen's well-researched and well-written multi-layered biography offers much insight into the pressures, problems and pleasures of a musician's life throughout the greater part of this century.

As appendices there is a list of Eugene III's compositions and good discographies of each Goossens: complete as regards the conductors, and selective for the instrumentalists. The most substantial is that of Eugene III, although his own recording of Symphony No 1 is curiously missing, a live performance from a concert he gave with the Sydney Symphony Orchestra in Sydney Town Hall on 23 October 1947, issued on Festival Records FC-30866 as 'A Tribute to Sir Eugene Goossens'. Another unfortunate omission is of recordings of his own compositions under the baton of other conductors. While it may be argued that such lists quickly out-date, with his music much underrated and little performed today, the only opportunity of making an assessment is through recordings. Although admittedly most of these are not easily obtainable, such important works as the opera Judith, the Sinfonietta, and the oratorio The Apocalypse have been available on LP, the latter in a live recording made appropriately in Sydney Opera House which was Eugene's concept and for which he selected the site. Other works exist in sound archives.

Léon's discography had necessarily to be a selective one as regards his performances more as an orchestral player as distinct from a soloist. Yet,
while Beecham's 1934 Paris and 1938 La Calinda are included, even more worthy of inclusion is the 1936 Fennimore and Gerda Intermezzo, 'that marvellous Goossens piece' as Moeran referred to it to Lionel Hill.

This is a highly recommendable book, and one that was much needed since no sequel to Eugene's autobiography Overture and Beginners was forthcoming. Of the few slips noticed, one should perhaps mention that Miss Rosen reveals a performance of the Mass of Life under Eugene in Linz in November 1960 but omits any mention of the May 1946 Cincinnatti Festival when he first gave that work. Elgar never conducted Geronitius at the Proms (p.86), neither did Beecham record Brigg Fair with the LPO (p.168).

Sadly, there is no-one to perpetuate the name of Goossens; Sidonie is the surviving member of this dynasty. How fortunate, then, that longevity seems to have been a family characteristic!

S.F.S.L.

Peter Warlock: The Life of Philip Heseltine by Barry Smith 347pp., illustrated. OUP, £25.  
Peter Warlock: A Centenary Celebration - the man - his music - his world compiled and edited by David Cox and John Bishop. 264pp., illustrated. Thames Publishing, £14.95

Anybody reading about Delius cannot fail to come across the name of Philip Heseltine. If Delius can be said to have had any disciple, then it was he. Heseltine's obsession with the older composer's music when only fifteen - without having heard a single note of it - is one of the amazing factors in his life. He heard none until Beecham's all-Delius concert at Queen's Hall in June 1911, on which occasion he also met the composer. The young Etonian was aided in his enthusiasm by two of the school's music staff. One was Edward Mason who earlier that year in March conducted Sea Drift at the Queen's Hall, a performance that Heseltine was unable to hear. But Mason did at least lend Philip a copy of the score: 'It is absolutely heavenly, and, to my mind, as near perfect as any music I have ever seen. What it must be with the proper orchestral colour! O that I could hear some Delius!' he wrote to his mother.

That he ultimately was able to attend Beecham's concert was thanks to Colin Taylor, another of the Eton music staff, who cleared it with the authorities so that he could take Philip to the Queen's Hall. By a happy coincidence many years later, it was an elderly Colin Taylor whom Barry Smith encountered in South Africa when his interests in Heseltine first arose.

On Heseltine himself the interested reader has for too long been reliant on Cecil Gray's fascinating but one-sided study. More recently, Warlockians have been indebted to Fred Tomlinson for his Warlock handbooks and other similar volumes in which he so thoroughly prepared the ground for later researchers. This debt is readily acknowledged by Barry Smith in the preface to this splendid biography. One hesitates to use the word 'definitive' as it is a term so freely used nowadays in much the same way as recorded performances are endlessly described as 'legendary' and the slightest of acquaintances can make any account 'authoritative'. Nevertheless, one cannot easily imagine this study
accompaniments may have come through his playing/composing at a slowerspeed. Nevertheless, this makes all the more remarkable his numeroustranscriptions for the piano of Delius's orchestral scores.

He was only to be expected. When Eric Fenby arrived at Grez in 1928, he wasaware that there had been some slight estrangement between Delius andHeseltine, and when quite soon the latter paid a visit, Fenby was taken abackby some comments he made on the music. In January 1929, Philip wrote toColin Taylor. 'Delius, I think, wears very badly. His utter lack of any sense of
construction, coupled with the consistent thickness of texture and unrelievedsweetness of harmony ... gets on one's nerves.' A reaction to a surfeit of
Bartók and Stravinsky, perhaps? Yet in May he was writing to Fenby apropos
of North Country Sketches: 'It will be a big success. It is time that many other
works of Delius which are lying in his cupboard should be given a hearing, for
there is undoubtedly a great deal of good stuff among his manuscripts.' That
autumn he was assisting Beecham in the organisation of the Delius Festival.

Elizabeth Poston herself is an enigmatic figure in this story. At aSotherby's auction in 1967, she acquired Heseltine's letters to Delius andthereafter refused anyone access to them. As Lionel Carley indicated in theintroduction to his second volume of Delius: A Life in Letters, this made a fullrepresentation of Heseltine quite impossible. It was only in 1993, six years

Biographies can have curious effects on their readers. After reading Peter
Warlock one is left with the impression of having dealt with a manic
depressive. A substantial portion of the text is taken up with extensivequotations from letters. Rather like Grainger, Heseltine was a no-holds-barredcorrespondent and frequently went emotionally over the top. His emotionalhighs and lows are often extreme. This is apparent not only in suchenthusiasms as Delius, Bartók and Van Dieren, but especially when writing
about something or someone with whom he is at odds. His reactions toWinthrop Rogers' rejection of some Van Dieren piano pieces and to Ernest
Newman's criticism of The Sackbut prospectus brought forth torrents ofabuse. While many people who met Heseltine could be charmed by him, so bycontrast could he easily make enemies. At the end, the possibility of death by
suicide does not come as a surprise.

Heseltine's book on Delius, which appeared in 1923, was for many years a
standard text, in fact the only substantial volume on the composer until it waslater joined by the Fenby (1936), Hutchings (1948) and Beecham (1959)
books. Two years later Heseltine was contemplating another, smaller book onDelius, containing detailed descriptions of about fifteen works. This, sadly,never appeared. That his early enthusiasm for the music of Delius would wane
was only to be expected. When Eric Fenby arrived at Grez in 1928, he was
aware that there had been some slight estrangement between Delius andHeseltine, and when quite soon the latter paid a visit, Fenby was taken aback
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Listening to Warlock songs, the ear is constantly drawn to the brilliance
of the piano accompaniment, so it is the more surprising to read that when
Heseltine and Cecil Gray visited Grez in 1923, Jelka was bemoaning the fact
that neither could play the piano. The composer Elizabeth Poston, who also
confirms that he was no pianist, has hinted that the difficulty of his
accompaniments may have come through his playing/composing at a slower
speed. Nevertheless, this makes all the more remarkable his numerous
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introduction to his second volume of Delius: A Life in Letters, this made a full
representation of Heseltine quite impossible. It was only in 1993, six years
after Miss Poston's death, that the letters became accessible to researchers after they were deposited in the British Library. From these Barry Smith has been able to quote extensively. On the question of Poston's relationship with Heseltine, Smith suggests something of an adolescent infatuation on her part, with no evidence of it becoming anything more. Certainly her name is otherwise absent from the narrative. Once on the BBC music staff and remembered today chiefly for her editing of folk-songs and carols, and in particular for her beautiful carol Jesus Christ the Apple Tree, she lived in the house in E M Forster's Howards End. The Warlock influence is immediately detectable in some of her songs: In praise of woman is rather too close for comfort to Warlock's As ever I saw.

Carols was a sphere in which Heseltine, or Warlock, excelled. It is one of the many paradoxes of the man that one of the most beautiful carols from any pen, Bethlehem Down, could have been tossed off in a few days when composer and poet found themselves short of money to get suitably drunk at Christmas.

This finely-researched study not only brings forward much fresh material but also throws doubt on several aspects of Nigel Heseltine's Capriol for Mother (Journal 110, pp.11-13 and 111 p.28). It can be thoroughly recommended to Warlockians and Delians alike. One omission: the bibliography does not list issue 94* of the Delius Society Journal which was devoted to Heseltine's complete published writings on Delius.

Another book on Heseltine might seem superfluous in the face of a full biography. But Peter Warlock: A Centenary Celebration complements Barry Smith's study admirably. For one, Smith is concerned with the man and not the music, so several essays, specially written for this second book, on various aspects of the music, are most welcome. Then, aspects of the man are revealed in further essays by people who knew or admired him, by Elizabeth Poston, C W Orr, Cecil Gray, Paul Ladmirault (the Brittany composer who held Warlock in mutual respect), Arnold Dowbiggin (for whom Warlock and Moeran wrote some songs), Eric Fenby (an interview, B92-3 in the Fenby Bibliography, Journal 106 p.50), Felix Aprahamian, and others. Those who would like to play amateur sleuth can tackle 'The Mystery of Philip Heseltine's Death' in which Barry Smith, without offering any conclusions, lays out all the evidence, including a transcript of the complete coroner's inquest. With contributions from 30 writers, past and present, and by today's standards a very modest cover price, this volume of unusual interest should not be overlooked.

S. F. S. L.

* This 64-page issue, The Published Writings of Philip Heseltine on Delius, which includes a brief foreword by Dr Eric Fenby and Heseltine's programme notes for Beecham's 1929 Delius Festival, together with numerous articles and concert reviews, is available from the Editor, price £5, postage inclusive.
Music in England 1885-1920 as recounted in Hazell’s Annual by Lewis Foreman. Thames Publishing. 121pp., illustrated. £15.95.

The name Whitaker’s Almanack is familiar to most people. Much less so is that of Hazell’s Annual which, from 1886 until 1922, was issued in direct competition with Whitaker’s. The interest here in this particular publication is that each year, with the exception of the 1917 and the 1922 issues, it included a short section of two or three pages in which it surveyed the previous year’s musical events. These Lewis Foreman has had the imagination to extract and bring together as a separate volume. He prefaced it with a detailed survey of Victorian and Edwardian music, highlighting in particular the revival of interest in recent years in the music of these periods of the so-called English Musical Renaissance and in such key composers as Parry, Stanford, Mackenzie and Cowen. For the year 1917 Lewis has supplied his own survey in keeping with the style of Hazell’s so that the whole volume offers a fine conspectus of music in England for the years 1885-1920.

While the small print size of the photo-reductions necessary to keep this publication within reasonable dimensions does not make for easy reading, the result is nevertheless manageable. This volume will prove particularly useful for the researcher, and here the very thorough index is invaluable. But many will enjoy dipping into selective years to savour the tastes, the novelties and the artistes of a particular period. The very reasonable cover price is well worth every penny for the illustrations alone which are of superb quality. A good number are from now rare post-card portraits. This book is indispensable for anyone seriously interested in the history of music in England.

S.F.S.L.


The blurb in the press release for this thought-provoking book makes clear its authors’ slant. '1990s Britain often presents itself as the most flourishing musical culture in the world. To some extent this represents a conscious political shift, creating a new vehicle of artistic prestige which helps to compensate for the loss of national confidence and purpose. . . It is notable that post-Falklands Britain rediscovered the music of Elgar as it was understood and appreciated in the composer’s own day, as a patriotic hymnody, and so on. Ignoring the fact that a pre-Falklands Britain had already rediscovered Elgar (a process that began with Ken Russell’s Monitor film and gained momentum with gramophone recordings such as the First Symphony under Barbirolli for EMI), the authors step back a few decades and attempt to relate the music of the so-called English Renaissance to the cultural, social and national values of the time. The interest, then, is in the politics behind the music, rather than the music itself.

There is a half-mocking tone - in the titles of the opening and closing chapters: 'Foreplay' (Grainger’s translation of Vorspiel) and 'Coda-piece' (with
acknowledgement to Warlock) - that is present throughout as an undercurrent to the text. The authors, one a reader in history at Cardiff and the other a lecturer at Uxbridge College, have read widely and, with much insight, offer an absorbing and well-researched survey of the period in question. Yet there is a strong feeling that, having marshalled their facts, they have at times selected those that best suit their particular line of argument, and imposed interpretations that stretch the truth. For example, they see Bax's use in his film score for *Oliver Twist* of themes from an early unperformed and unpublished work in memory of Padraig Pearse as the Master of the King's Musick's way of atoning for his Irish sympathies! Do they not realise that Bax was only doing what many a composer has done during a period of low inspiration: putting to good use earlier ideas when he was, as he wrote, 'inveigled (not to say bullied) into writing music for . . . the book of Dickens that I most dislike' (Lewis Foreman, *Bax: A Composer and His Times*, p.346)?

One fact, it seems, can be made to suit differing viewpoints. The all-English Stanford concert in Berlin in 1889, which included the première of his Fourth Symphony, is seen first as an artistic success for its composer (p.30), yet elsewhere (p.105) as something that was only accepted by the Berliners as a homage to Brahms through the symphony's underlying influence. The authors do not mention that Mahler twice conducted Stanford's *Irish Symphony* with the New York Philharmonic Orchestra, but had they done so, would they have seen it as a move to please the large Irish population of that city?

The authors skate warily around Delius, but even so, with a couple of nonsensical paragraphs, create cracks in the ice large enough to fall through. In the 1920s England was *not* the only country where his music had gained a foothold: during that decade Germany saw many more performances of the *Mass of Life*, for example, than England's meagre three. And the idea that Delius plotted with Heseltine, Gardiner and Beecham to arrange his own rehabilitation in order 'to procure artistic immortality', that 'Delius's personal and musical image was deliberately manipulated to fit the requirements laid down by the "English Pastoral"', with Delius ultimately becoming 'an icon of Englishness', is a preposterous interpretation of the facts.

One should point out that it gives a mistaken impression to categorise Norman O'Neill as a composer of light music without mentioning that his talent (or at least one of them) lay in writing music for the theatre. As regards Beecham's 1936 German tour with the London Philharmonic Orchestra, during the interval of the Berlin concert he did *not* chat with Hitler* in his box (p.126); instead he stayed in the conductor's room, causing the German press to stoop to faking a photograph of the two together (see Berta Geissmar, *The Baton and the Jackboot*, facing p.236). A point missed by the authors is that while for political reasons Beecham did not conduct Mendelssohn's *Scottish Symphony*, he gave them instead Elgar's *Enigma* Variations which, as the programme (of which I have a copy) made very clear to all present, includes an unmistakable quotation from Mendelssohn in the 13th Variation.

Despite many such slips or points of contention - perhaps even because of them - this is a very readable book. The authors, not unconvincingly, conclude
that there was 'never any truly homogeneous Musical Renaissance'. Had there been one, this book would doubtless have been much the duller, for among its most engaging sections are those dealing with figures like Elgar and Rutland Boughton who fought against the mould. A pity that the authors did not recognise Delius as one such figure and give him his due.

* Beecham did have a meeting with Hitler, but before the concert. 'I should have liked so much to come to London to participate in the Coronation festivities,' Hitler is reported as saying, 'but cannot risk putting the English to the inconvenience which my visit might entail.' To which Sir Thomas quipped, 'Not at all. There would be no inconvenience. In England we leave everybody to do exactly as he likes.' (Geissmar, p.256)

S.F.S.L.

**RECORD REVIEWS**

**BEECHAM conducts DELIUS**: *Appalachia*, BBC Chorus, London Philharmonic Orchestra, recorded January 1938; *Koanga* Closing Scene, London Select Choir, London Philharmonic Orchestra, recorded December 1934; *Hassan* Intermezzo and Serenade and Closing Scene, Jan van der Gucht (tenor), Royal Opera Chorus, London Philharmonic Orchestra, recorded December 1934 and June 1938; *On hearing the first cuckoo in spring* and *Summer night on the river*, Royal Philharmonic (Society) Orchestra, recorded December 1927 and July 1928; *Cradle Song, The Nightingale* and *Twilight Fancies*, Dora Labbette (soprano) and Sir Thomas Beecham (piano). Dutton Laboratories CDLX 7011.

Further important re-issuing of historic material. In April 1934 Sir Thomas Beecham went into the Abbey Road studios to initiate the recordings that became the three Delius Society volumes, 42 78 r.p.m. sides comprising 14 works (including two songs). Readers of *Delius as I knew him* will recall that Delius, sadly, did not live long enough to hear test pressings of *Paris* from the first volume that was not issued until December of that year. In fact, even on 3 January 1935 Jelka was writing to Moeran: 'I am greatly looking forward to the first volume of the Delius Society which Fenby, I hope, will bring to me to-morrow.' Eight days later she was able to write: 'We have been revelling in the records of the first Delius album.'

The main work in the third volume, issued in December 1938, was *Appalachia*. This classic recording has only subsequently been available in its LP transfer in those splendid World Records boxed sets. In both versions the acoustic was rather dry and Michael Dutton has done wonders in bringing out the scoring that echoes the luxuriant growth of the Mississippi region. It is one of those scores, like *The Song of the High Hills*, that, once heard, implants an unforgettable impression on the listener.

The remaining items in this issue are equally welcome. The *Koanga* and *Hassan* excerpts come from volumes 1 and 3 of the Society sets. The *Koanga* extract is not the same version as that on the Sony CD, recorded in 1951 and
reviewed in Journal 112. Indeed, there are other differences. Both 'final scenes' start at the same point, but the earlier recording has a cut of four bars between [43] and [44] and of 29 bars before day-break in the Epilogue, omitting chiefly vocal lines of the plantation daughters. The later recording is not quite complete as it restores some of the dialogue but still cuts 14 bars at about the same place. (All the remaining works from the three Society volumes - with the exception of two songs sung by Heddle Nash - have been available on Beecham 2 and Beecham 3 CDs.)

The first cuckoo and the The Walk to the Paradise Garden, both released on Beecham 3, were Sir Thomas's first Delius recordings. The former is re-issued on this Dutton disc in much cleaner sound, together with Beecham's next recording, Summer night on the river, which is re-issued for the first time. A word of warning. The Geoffrey Toye Delius CD from Dutton Laboratories has almost sold out, and as these issues are in a sense limited editions, members are advised not to delay for too long in purchasing this issue.


Unusual pairings here: Newbolt and Whitman, Stanford and Delius, drawn together by the shared inspiration of the sea. The two splendid Stanford song-cycles have long been popular and rightly so, even if less frequently heard today. Those who are ready to dismiss Stanford out of hand would do well to acquaint themselves with these works, both moving and exciting by turns, especially when given such bold, punchy readings as here under the masterful direction of the much-missed Norman Del Mar.

This performance of Sea Drift has long been out of the catalogue (although it was for a while available on cassette). It first appeared on LP (ASD2958), coupled with The Song of the High Hills. The recordings took place two days after performances given in York Minster as part of the 1973 York Festival. (That same month Sir Charles agreed to become a Vice-President of our Society.) The soloist at York was Thomas Hemsley. Here instead, perhaps for contractual reasons, we have John Noble. With several other recordings of Sea Drift currently available, this one would not be a first recommendation. It is a performance that lacks drama, and tends to drag in one or two places. John Noble sings well enough but without shading his performance and giving any sense of real involvement. One only has to listen to a few bars of Bryn Terfel on the new Chandos version to discover what is missing. The acoustic of the Stanford songs is over resonant, while with Sea Drift it lacks a degree of body and clarity. It is a pity that one cannot give the whole disc a stronger recommendation.
FREDERICK DELIUS. Orchestral works. Brigg Fair, In a Summer Garden, Appalachia (including a rehearsal sequence), On hearing the first cuckoo in spring, Summer night on the river, A song before sunrise, Intermezzo and Serenade from Hassan, with Robert Tear (tenor), La Calinda, Late Swallows, Intermezzo from Fennimore and Gerda, The Walk to the Paradise Garden, Irmelin Prelude, A Song of Summer. Hallé Orchestra and London Symphony Orchestra, Sir John Barbirolli. CMS 565119-2.

Glorious, passionate, heart-felt performances, if occasionally somewhat self-indulgent. This 2-CD set brings together all Barbirolli’s later Delius recordings for HMV; Brigg Fair and Appalachia from ASD2637, in fact his last recordings, made with the Hallé in July 1970; In a Summer Garden and several shorter items also with the Hallé, recorded in 1968 and originally issued on ASD2477; and the three works from two LSO sessions in 1965 and 1966 that first appeared on the English Tone Pictures LP ASD2305 (later ESD7092). To this gathering is added the Fennimore and Gerda Intermezzo which Barbirolli recorded for Pye in June 1956. It appeared on an all-Delius LP CCL30108 (that also included a fine reading of the Idyll) and was briefly available from Nixa on NIXCD6003.

An extra item is a short rehearsal sequence from the Appalachia sessions. In the accompanying notes, Michael Kennedy tells us how on the second day Barbirolli collapsed in Kingsway Hall. For some time he had been having minor heart attacks that rendered him unconscious. When he came round, someone told him that an ambulance had been called. ‘I’m going on with the Delius,’ was the characteristic reply. He died within a fortnight. While this rehearsal extract is too brief to give any insight into Barbirolli’s approach to Delius, it does at least preserve his voice. Those familiar groans are elsewhere much in evidence. Barbirolli brings a luminous quality to the pastoral interlude in Brigg Fair, and works like the Irmelin Prelude and Song of Summer receive magnificent performances that are steeped in nostalgia. Appalachia also receives a fine reading, and in Barbirolli’s hands, Delius’s garden at Grez seems bigger and even more luxuriant! This is a set that is well worth-while investing in, even if it inevitably means duplicating most of the items. Some of the shorter pieces have appeared elsewhere (see previous Journal, p.25), and A Song before Sunrise can also be found on a disc entitled ‘Favourite British Music’, 7 67596-2-3.

ENGLISH IDYLL: Vaughan Williams Romanza; Elgar Romance in D minor Op 62 and The idylle Op 4 No 1, Delius Caprice and Elegy; Percy Grainger Youthful Rapture; George Dyson Fantasy; John Ireland The Holy Boy; Walford Davies Solemn Melody; (Traditional) Brigg Fair; Holst Invocation; Cyril Scott Pastoral and Reel. Julian Lloyd Webber (cello), John Lenehan (piano), John Birch (organ), Academy of St Martin in the Fields, Sir Neville Marriner. Philips 442 530-2.

Here is a disc that is refreshingly different, a mixture of the (fairly) familiar and the unfamiliar, with nearly all the works, as one might say, appearing by arrangement with (or in this case by) the composer or other hands. First is the
Romanza from Vaughan Williams’ Tuba Concerto in a version by the composer for cello and orchestra. Then there is Elgar’s Romance in a version not for bassoon but for cello. In both cases it is difficult to shake off memories of the sound of the instrument for which they were originally intended, but on repeated listening the cello proves itself an able substitute. (Wise, perhaps, to adapt the middle movement only of the Vaughan Williams, for the cello could hardly match the wit of the tuba elsewhere in the Concerto.) Elgar’s Idyll for cello and organ is a very early piece. Strictly speaking, this is not its first recording as the booklet states, as Beatrice Harrison made a record of it with Herbert Dawson that remained an unissued test-pressing until its inclusion on the cassette Beatrice Harrison Cello Pieces’ HST001 from Symposium Records, reviewed in Journal 112, p.21. Cyril Scott’s Pastoral and Reel were written for Beatrice Harrison. In the Reel the cello is called upon to imitate bagpipes, and a very passable imitation it makes too. The Brigg Fair is a transcription by Christopher Palmer of Grainger’s arrangement of the folksong. The gem on this disc is the Invocation by Holst, an early work of which Lloyd Webber gave the premiere recording on RCA when it was coupled with the Delius Cello Concerto. He has, of course, also recorded the Caprice and Elegy before (another work written for Beatrice), and these two longer items supply the musical meat to an enjoyable and varied programme.


Not perhaps the ideal coupling. How much more preferable it would have been to have had Beecham’s later Appalachia instead of the Arnell and Berners pieces! Nevertheless, those two works are not to be dismissed, especially the delightful Triumph of Neptune Suite that here includes that wonderfully evocative movement ‘The Frozen Forest’ that Beecham omitted from his earlier recording of the Suite.

Those who grew up with this version of Paris, with its Sea Drift coupling on the original turquoise-covered Philips issue (how dull CD covers are compared with those of LPs!), will have a special attachment for it. The earlier of Beecham’s two recordings of Paris has been issued on Beecham 2. This has a wonderful feeling as if the work were being discovered as it unfolded; in the later version Beecham may seem to be taking a slightly broader view, yet amazingly there is only three seconds’ difference in the timings. Both are superb readings, and at least the later one is without the curious fade at the end of the first 78 side on the 1934 recording. And here we have the bonus of a typical Beecham shout urging his players to whip up speed [at 17' 27'']. The transfer is an excellent one. A must for collectors.
MUSIC REVIEW

Frederick Delius. Five Piano Arrangements by Philip Heseltine and others. Intermezzo (Hassan), Serenade (Hassan), Intermezzo (Fennimore and Gerda), Two Aquarelles. Thames Publishing £3.95.

This tidy little volume contains five arrangements that originally appeared during Delius's lifetime. The Hassan arrangements were made by Philip Heseltine, the remaining three by Eric Fenby.

The Hassan Serenade is one of Delius's loveliest inventions, a melody tinged with ineffable sadness, and one really only fully appreciates the sheer mastery of its subtle shifts of harmony when feeling them through one's fingertips. For this reviewer at least, the Serenade recalls an indelible memory of Dr Fenby giving a magical performance some years back at a public lecture. Each of the other pieces brings its own special appeal.

One minor quibble. It was perhaps a little unjust on the title page to call these arrangements 'by Philip Heseltine and others' when Dr Fenby deserves equal billing, and while the provenance of each arrangement is fully detailed in the Introduction, the arranger's name should really have appeared at the head of each piece. Those of only modest pianistic ability will find these within their means and should derive much pleasure from making closer acquaintance with these already familiar works.

* * * *

OBITUARY

Sir Thomas Armstrong
A Personal Memoir by Felix Aprahamian

More than half a century ago, Dr Thomas Armstrong, as I first knew him, called to see me at the offices of the London Philharmonic Orchestra in Welbeck Street. The exact reason for his visit I cannot remember; probably a proposed Oxford concert by the LPO. But I do remember the bemused smile on his face when he saw Volume Four of the Greek Anthology, in the Loeb parallel-text edition, on the LPO Concert Director's desk. That I had little Latin and even less Greek would have probably amused him less than the idea of that book being there at all. Later, over the years, I often saw him smile at the unexpected - a remark or occurrence; there was benign philosophical wisdom in that smile.

When, some years later, our paths crossed again, it was to do with Delius and the Delius Trust. In 1946, moving from the LPO to United Music Publishers, my new office in Montague Street, backing on to the British Museum, was just round the corner from Bloomsbury Square and the office of Philip Emanuel, Sir Thomas Beecham's solicitor. He was one of the two Trustees of the Delius Trust set up by Jelka Delius on her death-bed in 1935; Barclays Bank was the other Trustee and Sir Thomas Beecham, its Adviser.
But Beecham's nomadic habits and domicile in the South of France did not always make him readily available to advise on a number of small queries that the devoted Mr Emanuel had to deal with in his absence. Philip, bluff and golden-hearted, more at home in a police court or at the races than in the concert room, would often phone and ask me to come round and help with a Delius query. In 1961, on Beecham's death, Philip asked me whether I would act formally as Adviser to the Delius Trust. But, since the Trust was a Charity, my personal enthusiasm for its objects was not good enough for the Charity Commissioners; the Senior Adviser had to be a more 'official' person; precisely, at the time, either Director of the Royal College of Music or Principal of the Royal Academy of Music. Philip asked me whom I would most welcome. I had no doubt. Thomas Armstrong was the obvious man; he knew his Delius and loved the music, although I did also remember that, years earlier, George Dyson, a former RCM Director, had broadcast a wonderful two-part talk on the subject of Delius's *Brigg Fair*. But Dyson, fifteen years older than Armstrong, was retired, and his immediate successors at the RCM were best known as church musician and baritone, respectively. So Armstrong's name was put forward and he was duly accepted as Senior Adviser to the Delius Trust. Joining him in 1961 were Norman Millar (known to Philip Emanuel as a former Manager of Beecham's RPO) and myself. But it was Thomas Armstrong's initial advice that set the Delius Trust on the flourishing path it has maintained ever since; and it was his idea that the Delius Trust should profit from the specialised experience of the Musicians' Benevolent Fund, of which he was also Chairman, and that of its brilliant Secretary, Martin Williams.

(For the record: the MBF took over from Barclays Bank as a Delius Trustee in 1979. In 1975, Robert Threlfall had become an Adviser. In 1991 we were joined by Lionel Carley, Archivist to the Trust since 1966, after Alan Denson (1962-1964) and Rachel Lowe (1964-1966), and also by Robert Montgomery. Norman Millar had succeeded Philip Emanuel as Trustee in 1961. He was succeeded in 1991 by Meredith Davies, who had become an Adviser and taken over as Senior Adviser on Sir Thomas Armstrong's retirement in 1989.)

Any memoir of Sir Thomas Armstrong and his work in the cause of Delius's music must also consider him in relation to the career of Eric Fenby, for it was Armstrong who, in 1964, invited Fenby to teach at the Royal Academy of Music in London. More than three decades earlier, after returning to England from Grez-sur-Loing, Delius's amanuensis had gone back to his native Yorkshire. Although Fenby's work for Delius had brought him into close touch with Boosey and Hawkes, who had published his Delius arrangements, he had returned to live and work in the provinces. Armstrong's invitation made Fenby a valuable Londoner easily accessible to officials of the Trust, who, after Sir Thomas Beecham's death in 1961, always recognised Fenby as the musical conscience of the Delius cause, and arbiter of what Delius himself would have wanted. If, previously, Beecham had his private reasons for advising the Trust without any specific consideration of Fenby's views, it was now clear that Fenby should be consulted. On the other hand,
with hindsight, it is now equally clear that, had Fenby personally been appointed an Adviser to the Trust, he would have been in the invidious position of having to commission work from himself. This, the post-Beecham Delius Trust was able and happy to do, so Armstrong’s invitation led conveniently to Fenby’s productive years in the capital as a Delius consultant as well as Academy Professor.

Born on June 15, 1898 and knighted in 1958, Thomas Armstrong was a pillar of the musical establishment who had greater practical musical experience than most. The son of a church musician at Peterborough, he became a chorister of the Chapel Royal St James, and then a succession of church, college and cathedral appointments led him to Christ Church Oxford. As Choragus of the University, he radiated a power for musical good, as he did as Principal of the Royal Academy of Music for thirteen years from 1955.

I have the happiest memories of him as the wise Senior Adviser to the Delius Trust from 1961, and not always at our Ogle Street meetings. What a privilege it was to visit him in his native Bedfordshire village when retired. Earlier, in July 1982, what an honour it was to welcome him in my own home, when Lady Beecham returned to the Trust and Advisers the autograph full score of Delius’s Ein Messe des Lebens. On that occasion, the Senior Adviser arrived early enough to play some Bach. In marvellous form, he played the five-part central panel of the Fantasia in G on the chamber-organ in my music room, in a way which its former owner, André Marchal, would have greatly admired. A few days later, he wrote from Newton Blossomville: ‘My dear Felix, That was one of the happiest evenings I’ve spent for a long time and I want to thank you most sincerely. . . . I should be happy if you would add this small copy of Handel’s six fugues to your collection. . . . It is a score not unworthy to appear on the music-stand of that beautiful organ, and you are one who will appreciate it. It was left to me, with some other music, by T W Bourne, who prepared the version of the Messiah accompaniments that was used in the Royal Choral Society revival of the original accompaniments somewhere about 1898 under Frederick Bridge. You’ll remember that the Fugue No 6 in C minor was the one chosen by Ernest Pontifex for the funeral of Aunt Alethea (The Way of All Flesh, Chapter XXXVI). With my affection—Tom Armstrong.’ It was charming and typical of a lovely man. And at the Memorial Service for him in Oxford at Christ Church Cathedral on October 15, it was extremely moving to hear that very Fugue, of which, according to his son Robert, Tom himself was particularly fond.

Audrey Langford

Listening to Dr Fenby’s recording of Songs of Sunset recently, I reflected sadly on the infrequency of performances of this work. I have only heard it once live and that was a very long time ago, in Lewisham Town Hall in a double-bill with Belshazzar’s Feast. The conductor was Audrey Langford whose death was reported on 5 August this year.
Female conductors were less common in those days - Ruth Gipps is the only other name that springs to mind - but there was no doubting the competence and enthusiasm of the lady on the podium. The choir was the Bromley Philharmonic, a body which she herself had founded, just as she had the Kentish Opera Group.

Born in Rochdale in 1912, Audrey Langford became Covent Garden's youngest singer at Beecham's behest. She sang there regularly, particularly in Wagner, until the Second World War when her career was cut short by a perforated ear-drum. She then returned to teaching and conducting, and her enterprising choice of programmes made the choir's dates worth watching. Delius was one of her favoured composers and I recall hearing Sea Drift under her baton. Audiences were always good and, while Miss Langford neither aspired to nor achieved top rank, we all have reason to be grateful for her efforts.

C.W.R.

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NEWS ROUND-UP

• In May the Northeast Pennsylvania Philharmonic, conducted by Hugh Heelan, played Delius's Florida Suite in Scranton and Wilkes-Barre.
• At the Wigmore Hall on Tuesday 28 June, Delius's Légende formed part of the programme given by Tasmin Little and John Lenehan. On 11 July Tasmin broadcast the Second Violin Sonata on Radio 3, her accompanist on that occasion being Martin Roscoe.
• The BBC Scottish SO, under its conductor Jerzy Maksymiuk, broadcast In a Summer Garden on 3 August. A week later, Radio 3's programme 'Midweek Choice' concentrated on Bradford and celebrated that city's 'most famous musical son' with recordings of La Calinda, the third Violin Sonata (Albert Sammons and Kathleen Long) and Songs of Sunset (Beecham).
• Three early works of Delius received broadcasts on Radio 3 over Christmas. On Tuesday 20 December, Martin Brabbins conducted the BBC Philharmonic in Lebenstanz, while a week later Barry Wordsworth conducted the BBC Concert Orchestra in the tone-poem Paa Vidderne and the American Rhapsody. Both late-night programmes were broadcast again the following day. Perhaps confused by the alternative title for Paa Vidderne (On the Mountains, as it was programmed, or even On the Heights), the announcer's script incorrectly claimed this to be the first 'recording' since Beecham's in 1946. It was, after all, given in 1974 by the enterprising Leslie Head and his Kensington Symphony Orchestra, while more recently it has been issued commercially, with the American Rhapsody, on the Marco Polo label.
• The successful compilation entitled A Delius Festival that has appeared on HMV Greensleeve and EMI Eminence labels (the title on the former prefixed with La Calinda) has been re-issued again on CD with the new catalogue number CDM 7 69534-2. The principal item is Sargent's recording of Songs of Farewell.
• Delius's *Two Aquarelles* appear on the budget label Naxos, 8 550823, in a collection of English music for strings, with Richard Studt conducting the Bournemouth Sinfonietta. Works by Britten, Holst, Vaughan Williams and Warlock complete the disc. On Medici-Whitewall MQCD4002 George Vass conducts the Oxford Orchestra da Camera in the Intermezzo from *Fennimore and Gerda, A song before sunrise, Two Aquarelles, On hearing the first cuckoo and Summer night on the river*, together with works by Elgar, Vaughan Williams, Holst and Warlock (*the Serenade for Frederick Delius*).
• The first CD to be issued by the Royal Liverpool Philharmonic Society is *Sir Charles Groves: An affectionate tribute*, on RLPS CD1592. Excerpts from a number of Groves's EMI recordings are interpolated with extracts from recorded interviews with him on BBC Radio Merseyside. He is heard speaking briefly about his championing the works of Delius and how he felt to a certain extent he had to go his own way, despite the advocacy of others like Beecham, Barbirolli and Sargent. This is followed by part of his recording of *Dance Rhapsody No 1*. The CD also includes Sir Charles playing Brahms' *A flat Intermezzo*, and this disc will be especially valuable for those admirers who would like to have a record of Sir Charles speaking. Lady Groves also briefly contributes.
• Our Vice President Felix Aprahamian was suitably feted on the occasion of his 80th birthday by a programme of his choice given by the Nash Ensemble at the Wigmore Hall on Saturday 4 June 1994. The Hall was packed to standing-room only, and the otherwise French programme included Delius's Cello Sonata.
• Congratulations to Richard Hickox and Chandos for winning the choral section of the 1994 Gramophone Awards with their recording of *Sea Drift, Songs of Farewell and Songs of Sunset*.
• Richard Hickox opened the Hallé 1994-5 season at the Free Trade Hall on Sunday 2 October with a performance of *Appalachia* with the Hallé Choir, pairing it with Tippett's *A Child of our Time*. Two days earlier, on 30 September, these forces gave the same works at Bradford. A note in the programme book reminded listeners that the last time *Appalachia* had been performed at these concerts was in March 1970, and it was with this work that Delius had his only conducting engagement with the Hallé, in April 1908 at Hanley. What the programme tactfully omitted to mention was what Delius is reputed to have said to them at rehearsal when some key instruments failed to turn up: 'Call yourselves an orchestra? You're no better than a bloody village band!'
• Our member Mrs Julia Ward has made the interesting observation that when Her Majesty Queen Elizabeth attended her first Promenade Concert on Monday 18 July 1994, the first music she heard was Delius's *A Song of Summer*. The only other work of Delius to be performed at the 1994 Proms was *The Walk to the Paradise Garden*, with Tadaaki Otaka conducting the BBC National Orchestra of Wales on 4 August.
• The Arte channel of Televisions Francaise devoted the evening of 16 November to a showing of Ken Russell's Delius film *Song of Summer* followed by *A Village Romeo and Juliet*. 
• An important new Delius Trust publication is Robert Threlfall’s *Delius’ Musical Apprenticeship*, already referred to in the Midlands Branch reports above. Here for the first time we have a detailed assessment of Delius’s student days, concentrating principally on the surviving notebooks from his Leipzig years between 1886 and 1888. It is distributed by Boosey & Hawkes, ISBN 0 9502653 9 X, at £29.50. A paperback version is also announced. A full review will follow.

• A performance of Delius’s String Quartet, given by the Bridge Quartet on 27 November in the Village Hall of Bourron Marlotte, may well have been the work’s first performance in France.

• Eric Parkin has recently recorded for release on CD the complete piano works of E J Moeran (whose *Summer Valley* is dedicated to Delius). Copies are available from J M Stafford, 298 Blossomfield Road, Solihull B91 1TH, price £12.50.

• A number of members attending the AGM asked if the sum raised by the sale of books and music belonging to our late member Arnold Crowe could be published in due course. Secretary Jonathan Maddox reports that the auction of Delius items, so expertly run by Bill Thornton, raised £362, and when added to that raised from the sale of the rest of the collection gave a total of just over £1000. This will be split equally between Arnold’s widow Margaret and the Society. The sum received by the Society has not been earmarked for any particular cause, but will give further security to the future of a Society so loved by Arnold.

• On Sunday 30 April, our long-standing member and composer Tony Noakes celebrates his 60th birthday with a concert of his music at 2.30 p.m. at Westminster Friends Meeting House, 52 St Martin’s Lane, London (100 yards north of the Coliseum). This will include his song-cycle on poems from Vera Brittain’s *Testament of Youth*. Admission will be by programme, £4, in advance or at the door, with concessions, and proceeds will go to Christian Aid and Campaign Against Arms Trade. Enquiries to Tony Noakes, 081 954-8230.

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**FORTHCOMING EVENTS**

Tuesday 24 January at 7 p.m. B.M.I.C., 10 Stratford Place, London W1
Delius Society meeting: ‘Experiences of Delius’. Felix Aprahamian, at 80, reminisces about past performances.
Thursday 2 March at 7 p.m.  B.M.I.C., 10 Stratford Place, London W1

Delius Society meeting: a recital by Jonathan Saunders to include the two-piano versions of Delius's Piano Concerto and *A Poem of Life and Love*, introduced by Robert Threlfall.

2 - 4 March 35th Annual Delius Festival, Jacksonville

Thursday 2 March

10 a.m. Film: *A Visit to Grez-sur-Loing* by Roger Buckley
3 p.m. Composer Award Concert

Friday 3 March

11 a.m. Friday Musicale Auditorium chamber concert including two works to mark the sesquicentennial of the State of Florida: selections from Leo Sowerby's piano suite *Florida* played by Don Gillespie, and Robert Threlfall's piano arrangement of two movements from Delius's *Florida* Suite, played by Mary Watanabe.

Saturday 4 March

11 a.m. Rodney Meadows delivers the Fenby Lecture, followed by the annual excursion to Solano Grove.

Saturday 18 March at 2.30 p.m.  Octagon, Univ. of West of England, Bristol

Meeting of the Delius Society, West of England Branch, when Dawn Redwood will be the guest speaker. Further enquiries to Mrs Alice Jones, tel. 0272 569237.

Thursday 6 April at 7 p.m.  B.M.I.C., 10 Stratford Place, London W1

Delius Society meeting: 'Delius and *La Belle Dame sans merci* - a talk by John White on Delius's *An Arabesque*.

Saturday 8 April at 7.30 p.m.  Nottingham

A meeting of the Delius Society, Midlands Branch, at the home of Mr and Mrs R Cotton, Northfield Farmhouse, Wysall, Nottingham NG12 5QW, when Jonathan Maddox will talk on 'The text of the *Mass of Life*'. Members wishing to attend should notify Branch Chairman, Dick Kitching, not less than seven days in advance. Tel. 0335-360798.

**Delius Society 1995 AGM and Dinner**

At the time of going to press, arrangements for this year's AGM were being finalised. An out-of-London venue is being investigated, and the suggested date is the week-end of 27-28 May. Members will be informed as soon as a firm booking has been made.

Further details of Delius Society events can be obtained from Programme Secretary Brian Radford, 21 Cobthorne Drive, Allestree, Derby DE3 2SY. Tel.: 0332 552019.