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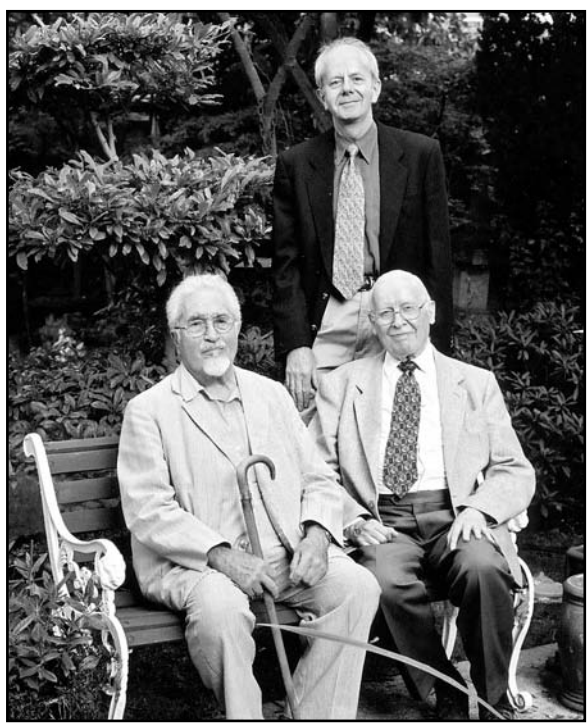
CHAIRMAN'S MESSAGE

When I was a small child my father introduced me to *The Walk to the Paradise Garden*, explaining its ebb and flow in terms of an amble through a beautiful landscape. At the time, the full emotional impact of this music was inaccessible to me, but had dawned when, as a sixth-former in 1962, I replied to one of Roland Gibson's advertisements proposing the formation of a Delius Society. I could never have imagined that I might one day be elected Chairman of the Society; but that has now happened, and I have pledged myself to serve the interests of the Society to the best of my ability throughout the duration of my chairmanship.

It has been a privilege and an education to be Lyndon Jenkins's deputy for a number of years. His example has been a gentle inspiration, for which I shall remain grateful. During this period I also edited the *Journal*, in which task I was daunted by the example of Stephen Lloyd, whose scholarly editions I had so much admired. After nine editions, which I hope have been more or less satisfactory, I am happy that your Committee has decided to place this responsibility in the hands of my admirable former Assistant Editor, Jane Armour-Chélu.



Chairman Roger Buckley, with President Felix Aprahamian and Vice President Robert Threlfall
Photograph: Jane Armour-Chélu

The Committee has the power, under Rule 14 of the Constitution, from time to time to elect Vice Presidents, which elections are formally to be reported at the subsequent AGM. I am happy to announce now that the Society has two new Vice Presidents: in alphabetical order, Lyndon Jenkins and Tasmin Little. Of Lyndon, one recalls that he was a founder member of the Society and a long-serving member of the Committee. His years of Chairmanship, which ended at the June AGM, were marked by a growth of the awareness of and respect for the Society by the wider musical world. I know that members will join me in hoping that Lyndon's association with the Society will continue for many more years, and that we may continue to profit from his knowledge and wisdom.

In Tasmin Little we have not only an internationally acclaimed artist but also one of the finest ambassadors that the music of Delius, and The Delius Society, have ever had. Tasmin's recital at June's AGM was continuing evidence of her readiness to be associated with our Society, and her appointment as a Vice President reflects our acknowledgement and gratitude.

As for the future of the Society, I believe that it is safe in the hands of the fine Committee which I now have the privilege to chair. We shall not only do our best to meet the aims set out in our Constitution; we shall also meet the challenges of the new century with a will, and wherever appropriate use emerging technology to pursue those aims.

Roger Buckley

EDITORIAL

I am very conscious of the fact that I have a 'hard act to follow' - or maybe that should read 'acts'. I must admit that initially the prospect of taking over the Editorship of the *Journal* was somewhat daunting; not just because of the high standard set by my predecessors, but also because I had an inherent dread that I would never be able to find enough to publish. I need not, however, have worried on that score, as members have continued to send in items. It is testament to the success and thriving nature of the Society that this should be the case.

Coincidentally this issue contains three original articles, based very much on personal experiences of performing Delius and music in general. I was extremely pleased to be able to include the fascinating interview of Society member George Shearing by our recently-retired Treasurer and Membership Secretary, Derek Cox. And, the major CD release of the past few months, *Danish Masterworks* featuring the Danish Songs, and conducted by member Bo Holton, is reviewed herein. For the first time, I am including short pen-portraits of the Committee members, and sincerely thank them for contributing so readily to my request; and also for all their support and assistance. I would also like to take this opportunity to thank the past Chairman, Lyndon Jenkins, and Robert Threlfall for always being at the end of the phone when I needed advice.

Please continue to send in items for publication, together with ideas, news and suggestions for future articles; all material will be gratefully received. The next *Journal*, No 129, is due to be published in April 2001, the first edition of the 'real' new Millennium. The last date for receipt of copy will be 1 March.

Photograph: Max Whitaker

OUR NEW VICE PRESIDENTS

virtuoso violinist Tasmin Little,
and recently retired Chairman of
The Delius Society, Lyndon Jenkins

Photograph: Jane Armour-Chélu

GEORGE SHEARING - ALL THAT JAZZ!

Derek Cox

The Society is proud to have the two distinguished jazz musicians, George Shearing and Mel Tormé amongst its members. Sadly Mel Tormé died last year and Jane Armour-Chélu, our new Journal Editor, wrote a detailed and thoughtful obituary for *Journal* 126, making reference to his satisfying collaboration with the pianist George Shearing.

George Shearing and his long-time bassist, Neil Swainson, closed the Cheltenham International Jazz Festival 2000 in the Town Hall on May 1; a richly nostalgic evening. Lionel Carley and Derek Cox were there and went backstage afterwards to pay their respects. Out of this meeting with George Shearing and his wife Ellie, a professional singer, came the idea of an interview for the *Journal*. Conducted initially by email and rounded off with a pleasant visit to the Shearings' Cotswold 'bolthole', as they call it - here it is.

Derek Cox: Looking back to early days in London, do you remember learning the piano or did it just come?

George Shearing: The piano, ostensibly, just came to me. I had private lessons in school, but I remember, when I was playing in an all-blind band, that the bass player on my left, by the name of Alfred Heckman, said to me that, if I needed any help with the chords, he'd be glad to assist me. He and I are still in contact today and the all-blind band days were in 1937. Alf said to me quite recently that he'd never felt more foolish in his life, because after playing about 16 bars, he realised that I needed no help whatsoever!

Musical Partners:
George Shearing and Mel Tormé

DC: You arrived in New York around 1946/47. Bebop was rising fast. What do you remember about those times, the music and musicians, the technical breakthroughs? How important for

you personally as a jazz musician? Did you ever play at Birdland or Mintons?

GS: When I first heard bebop, I was astounded by the complexity of the head and tail of the composition. I felt an immediate challenge to use a lot more technique than I was planning to use. It is always important to know how to deal with any unexpected requirement…in jazz especially. Since jazz is largely made up of improvisation, it would seem doubly important to be prepared. I played Birdland for two or three weeks every year for many years. I sat in with some of the very best at Mintons, but never actually worked there.

You may be interested to know that, in October 2000, history will repeat itself. We'll be taking the George Shearing Quintet back into Birdland, with the old Quintet line-up - vibes, guitar, bass, drums and piano. I did some rehearsing with the guitarist Reg Schwager in Toronto in June and the bassist will be Neil Swainson, a valued colleague I've worked with in a duo capacity for over 14 years. There should be an album 'The George Shearing Quintet back at Birdland'. You asked about my composition *Lullaby of Birdland*. Well! It was written in the 1950s, so has a hop feel about it. I recall it took about 10 minutes to write, over a steak in my house in New Jersey!

DC: Lake Chautauqua, Western Pennsylvania, summer 1975. Your Quintet concert included a free solo improvisation on some themes from "my favourite composer Frederick Delius." When did Delius's music 'hit' you? In broad terms, what draws you to it?

GS: Delius's music first 'hit' me while I was still in school and in my mid-teens. At this writing, he is still my favourite English composer. I can't think of anyone with whom I agree more when it comes to harmonic progressions. I guess the shorter orchestral pieces draw me more than the big choral works. The choirs seem to get lost in the dense harmonies and get too heavy on vibrato. I have a cherished memory of a surprise birthday party for Ellie, when I engaged a small group of singers, who did English madrigals and Mel sang the unaccompanied *Brigg Fair*. I have the three Delius Piano Preludes in Braille, but don't often play them. It's the rich moving harmonies and the sumptuous orchestral sound that get me.

DC: Mel Tormé. What a partnership! Tell us about it - treasured memories etc.

GS: If there is any greater Delius 'nut' in this world than I am, it would have been Mel Tormé. As to our partnership. Mel, more than anyone else, felt quite comfortable with each new performance, no matter how many times I changed the harmony in a song. I was glad your Editor brought in the bit about our being two bodies with one musical mind in her obituary of Mel. That about sums it up. We were entirely compatible musical partners, very sensitive and responsive to each other. I was never just his accompanist. Which reminds me that a woman once

said to me, "Oh! You're George Shearing, aren't you? Stephane Grappelli's accompanist?" I don't think Stephane saw me that way either!

DC: Looking back over a long, rich career in music, which two or three jazz musicians have you most enjoyed working with?

GS: This question must be answered in the fashion of a true Leo! I enjoy working with any instrumentalist or singer who thinks the same way as I do. The reason is that one never needs to learn the 'language' of another. At the top of this list would be Hank Jones (pianist), Joe Pass (guitarist), Gary Burton (vibes) and Cal Tjader (vibes). Singers would be Ella Fitzgerald and Nancy Wilson. I might add that any of the members of my Quintet would be included, because if I didn't enjoy working with them, they would not be in the Quintet! I guess, too, that my long partnership with bassist Neil Swainson in our duo work together over 14 years has been, and still is, really satisfying. Like with Mel, this kind of rewarding collaboration doesn't often happen in jazz, but when it does, it's great.
You asked about favourite recordings I've made. Well! Straight off - the album *Pick Yourself Up*, made for Capitol Records in the 1960s, with Nat 'King' Cole, the Quintet and strings, is a highlight. A different kind of highlight was my 8Oth birthday concert in Carnegie Hall, New York, in 1999, literally a once-in-a-lifetime experience.

Postscript

If you're interested in the George Shearing/Mel Tormé partnership, you can't do better than *An Evening at Charlie's*, live from the club in Washington DC in 1984 (Concord Jazz CCD4248). It is full of treasures, like the piano-then-vocal versions of Cole Porter's little-known *Dream Dancing;* two winsome lost-love songs, *Caught in the Middle of My Years* by George Shearing, and Mel Tormé's *Welcome to the Club*, with its ingenious lyric. And if you're a cat lover, you'll specially love Mel's version of Noel Coward's *Chase Me Charlie*. Still in the lists, you can get it from Tower Records, Piccadilly Circus, London, 020 7439 2500, www.towerrecords.co.uk

You can hear George Shearing working with Stephane Grappelli on Compact Jazz 833 284-2, which also includes a latter-day version of *Lullaby of Birdland*, recorded in Germany in 1974. This may be harder to get.

George Shearing signing Derek Cox's CD of *An Evening at Charlie's* at the Shearings' Cotswold bolthole, July 2000
Photograph: Derek Cox

KOANGA - 'IN AT THE DEEP END'

John Rawnsley in conversation with George Little

The world of theatre sometimes throws up amazing coincidences. On my current tour of *Dr Dolittle,* I found myself sharing a dressing room with John Rawnsley, whom I knew to be a baritone opera singer of some note. He has sung both in this country and abroad, notably in Italy, and at Covent Garden, the English National Opera, Glyndebourne and Opera North here, playing such roles as 'Ford' in *Falstaff* and 'Figaro' in *The Barber of Seville*. His *Rigoletto* in particular is renowned. Naturally, the subject of Delius and his music arose, and I was surprised when John told me, not only that he knew of *Koanga,* but that both he and his wife had appeared in it: John's wife in the early 70's under Sir Charles Groves; and John himself, on 20 May 1995, with the Chelsea Opera Group, at the Queen Elizabeth Hall with David Lloyd-Jones conducting. (See *DSJ* 117 p 41/42) The Society has a considerable body of material with regard to Delius's life and his music, but considerably less about the experience and reaction to *performing* it, especially his opera music as opposed to his orchestral or instrumental works. So I asked John if he would talk to me for the *Journal*. This is our conversation.

G L John, it is a great pleasure to talk to you. I have to say I was not only surprised that you had *heard* of *Koanga,* but that you had been in it, and had actually played the part. Tell me how it came about.

J R A few years ago, I got a telephone call from a very old friend of mine called David Lloyd-Jones, the conductor, to ask me, what I was doing in fourteen days time. He asked me if I knew *Koanga,* the Delius opera, and I said, "No I don't!" I'd

George Little and John Rawnsley outside the Theatre Royal, Plymouth
Photograph: John Rawnsley

heard of it, but never having performed any Delius, I didn't know of it musically. And he said, "Well, would you like to sing it in fourteen days time?" And I said, "Oh my God!" I was in rehearsals for *Rigoletto* at that time, and so I declined initially. But he said, "You must do it. You must do it! You're our only hope. We've scraped the barrel"

We both laughed at John's use of this old theatrical chestnut.

J R In truth what had happened was that the Chelsea Opera Group hadn't found anyone to sing *Koanga* and they hadn't let him know, and was I available? And I said that I *was* available, but that I was tied up with rehearsals for *Rigoletto,* and I was a bit worried about jeopardising that, by the effort to learn the *Koanga.* But the way that David put it, they couldn't find anybody and would I do it? So I said "Oh all right!" and I learned the piece in fourteen days. And my rehearsals for *Rigoletto* had to be rearranged, so that I ended up rehearsing *Rigoletto* in the mornings and *Koanga* in the afternoons. I also had to take some days off from rehearsals and we went on from there.

G L It must have been a huge, great strain to be doing two major operas, with you singing the leads in *both* of them at the same time. It must have proved very daunting.

J R Well, it proved daunting in as much as the two pieces are poles apart, vocally. Delius's writing for *Koanga* is rather strange. I am of the opinion that dear old Frederick Delius didn't know much about the human voice, really: in as much as he didn't understand the ranges; and *Koanga* is desperately high fiendishly high. And yet it goes low. Whereas with Verdi, you know where you are. It's continually high - upper middle voice - and doesn't really go low at all. In fact in Verdi's two operas, *Aida* and *Ballo in Maschera,* those are the only two operas where he writes a low A for his baritone. You'll never hear his baritone singing a low A in any other Verdi opera. With Delius, not only is it exceptionally high - top A's, A flats and G's and things, continually - it suddenly drops down into a low voice, it's a different *fach* altogether and that's what the problem was. But it's a problem I surmounted. Initially, I would say, in the fourteen days in which I learned the rôle, I did get round that problem, but at a cost. Because it wasn't 'sung' into my voice properly, as much as all the other roles that I've done, it put a strain on my vocal chords, and – in football terms - I 'got injured'.

G L And how did the performance go when it finally came round after fourteen days of intensive labours?

J R Well, three of those days were spent, not singing at all, because as I say, I strained a vocal chord, and the E.N.T specialist said I had to stop singing

altogether. This was due to the fact that I was learning it very, very quickly and was rehearsing *Rigoletto* at the same time. I was fine for the performance - I started it very well. But then I got two-thirds into the piece, and suddenly my voice became very, very tired. And that is because I didn't have enough time to 'sing' it into my voice; and I only wish the Chelsea Opera Group had asked me earlier, and I would have had much more time to prepare and I could have and *would* have sung the rôle a lot better than I did.

G L And what did you think of the Opera itself?

J R Well, as I've never sung any Delius before, or since - opportunity never arises - and I didn't know what to think, actually. I thought that, as a piece, and to my way of thinking, it doesn't rank alongside Verdi or Puccini. There's a hint of Wagner about it. You could see that he was influenced by Wagner. I think one of the reasons it's not done a lot, is because they can't cast it. It's well nigh impossible to cast. The baritone, *Koanga* part is so high and there aren't many singers around who have got those high notes consistently.

G L But, in conjunction with David Lloyd-Jones, who is, of course, a great Delian, and loves the music did you find that his attitude to it, infused you with any inspiration and the ability to 'get it right', as it were?

J R Oh, I enjoyed singing it. I really did enjoy it when it came to the performance. I had a very nice time. And I enjoyed learning it. Once I had the style and the flavour of where it was going. Delius is contrary to a lot of people's belief that it's very difficult stuff to learn. It isn't! Once you start rehearsals, with the piece, you are continually going through it, and you start to know *exactly* where he *is* going, it's not so daunting a task to learn. As with Mozart or Rossini - with Rossini *recits* or Mozart *recits* - once you understand and get to know the style and you get a feeling for the style the composer has, it's all much easier to put away - to learn. I did enjoy doing it. I only wish I'd had more time because I know I would have enjoyed it more; and it would have been more rewarding and I would like to think, now, that if someone was to come along and say, "We're doing a *Koanga* in six months time, and we'd like you to sing 'Koanga'", I would jump at the chance to do it again. I'd have lots of time to prepare and I'd be far happier.

G L And David Lloyd-Jones - did you find him good to work with?

J R Oh, I've known David for years. David is an old friend, right back from the early days of Opera North. In fact, he and Graham Marchant *founded* Opera North way back in 1978, and I was there in the very first opera that they performed - *Samson et Dalila.* So I've known David a long, long time. We're old friends and we've laughed a lot together. I gave my first *Macbeth* with him, and my first

Rigoletto: and in 1979 I did *La Bobême* with David. I was a member of the Company. He's an old friend and I think he wished I'd been contacted earlier as well in order to serve the piece better than I did.

G L Now as far as the music of Delius is concerned, I understand that you are not a Delius aficionado, but has the fact that you performed *Koanga* made you want to discover anything else in Delius's music. Have you listened to a lot more Delius since performing it?

J R No!

At this point we both collapsed with laughter, before I was able to say

G L Well, I see no reason to ask you to elaborate on that very full answer.

J R Well, you see, it's not a question of not having time. But I've always been a person who moved on. And, for instance, singing Verdi doesn't necessarily mean I listen to a lot of Verdi. I suppose I'm rather an odd opera singer from this point of view. If it came down to, would I rather listen to Delius or listen to Verdi or Puccini, or go to the Lord's Test Match, I'd rather go to the Lord's Test match.

More laughter

G L I think Delius would as well - he was a great cricketer!

J R And again you see, if you're listening to music, you tend to stay in your own backyard. Pianists tend to listen to *other* pianists, violinists to violinists and so on. As a singer, I tend to listen to *singers* - Corelli, Bergonzi, Jussi Björling, and they didn't do a lot of Delius. And I'm not really interested in song recitals as such. I'm a theatre man and that's where my interest lies. And again, I've got so many musical tastes. I listen to all sorts of things. And if I had the choice of listening to Delius or listening to Korngold, I'd sit down and listen to Korngold, because I enjoy his romanticism. But I never sit down and listen to anybody in particular. And I wouldn't sit down and say, "I'll listen to some Delius". But if somebody had a CD playing, and your daughter, Tasmin, was playing, then I would sit and listen to it and enjoy it. But out of choice, I wouldn't say "Oooh I'll listen to some Delius tonight", or "Let's have a Puccini evening". I'm not like that! I sit down and watch a movie. Or I read a book about Hollywood or about Edmund Kean.

G L Well, you're obviously a person of wide interests and all these interests inform, complement and supplement what you do on stage. Bearing in mind that *Koanga* is the first black opera to have been written, would you like to perform it on stage - would you enjoy 'blacking-up' for it?

J R I think it would be a very difficult piece to stage. We were talking earlier about coloured people. Not everyone in *Koanga* is coloured. I would love to do it again. I don't think it could be staged well. I think it's one of those pieces which, when broadcast, it is left to the listeners' imagination as to what the character, Koanga, should look like. I'm not exactly a six-foot six, strapping coloured chap. I'm not 'princely' looking, but from a vocal point of view I can impart that. But visually, I think it would be a gross mistake for me to do *Koanga* on stage. It's a bit like P.G.Wodehouse. Everybody has their own vision as to what Bertie Wooster and Jeeves look like, so that too would be hard to stage. So I think *Koanga* is fine for concert performances and it should be done more often. It's not done a lot. And as I said earlier, that's because you can't cast it. There's a wonderful soprano part as well; the tenor is a bit of a thankless rôle, but certainly the two protagonists - Koanga and Palmyra – are great parts to sing. But not as great as say, Macbeth or Aida or Radames, because I don't think that, at that particular time, Delius really understood the ranges and the nuances of the voice. He did later, with *A Village Romeo and Juliet,* and I think that is why it is more popular, because he'd managed to 'crack it' as it were, with his vocal lines.

G L John Rawnsley, thank you very much!

DANISH SAGA

Performing Delius in Denmark

Nora Sirbaugh

Who would have known that a chance discovery of the songs of Ivor Gurney in a library in Baltimore, Maryland would one day lead to a recital tour of Denmark? From Gurney to Delius is but a small leap, and from there, to Scandinavia. Delius loved Scandinavia and would visit it many times, establishing life long friendships with individuals like Sinding and Grieg, both Norwegian. Drawn to the Scandinavian landscape, it was but a small step to be drawn in to the literature as well. Those who love Delius's music know well his love of Scandinavia in his larger works. But it emerges in the small gems as well, the songs. Fundamentally a practical man, Delius willingly translated the many Scandinavian poems he set in song into the more marketable languages of German and English. However, in recent years there has been a movement to introduce the Danish, Swedish and Norwegian songs in their original language. A chance observation of Eric Fenby's in *Delius As I Knew Him* concerning Delius's setting of poetry combined with my own experience of singing Delius in translation led me to re-examine the performance of some of Delius's works in translation.

And thus I found myself on a plane to London on Monday 8 May 2000. With a grant from the Delius Trust, Roger Buckley, Delius Society Chairman, and I were to tread where angels fear to tread, into the Danish language.

It is supremely difficult to coordinate recital programs when two artists are living on different sides of the Atlantic. We had four days of extensive rehearsing at Steinway Hall. There was a panic typing programme notes for the recitals, but aided by my long-suffering husband Bob who faxed me information hunted out of the computer by my eleven year old son, this oversight was corrected. Programme notes had been a minor (!) oversight which had to be rapidly corrected. But hard work has its rewards, and on Thursday it included a brisk walk through Regent's Park to the home of Ursula Vaughan Williams for tea. We had a lovely and informal time at Ursula's while she laughingly hunted for her "ears", having misplaced her hearing aid.

On Friday we finally struck off for Derbyshire in the early afternoon. Four hours on the road finally brought us to the home of Richard Kitching, Chairman of the Midlands Branch of The Delius Society. This was the first concert of our tour, and we both were understandably a little jittery. Friends and friendly faces abounded in the rooms, which both helped and terrified us! From the first group of Delius, I think that 'Young Venevil' went the most charmingly, and the group of American folk songs went well. Personally, I was disappointed in my rendering of the Delius Verlaine songs. I think it was all those Delians in the audience.

However, once we swam into the spirituals, I felt wonderfully comfortable and on home territory. *Sakuntala* I probably could sing in my sleep - and I do love it - so it felt good. Lyndon Jenkins said some lovely things at the end, and Richard presented me with an exquisite Derbyshire bowl (instead of flowers) at the end. How wise and clever! - since the flowers would undoubtedly have suffered from being dragged hither and yonder across Europe. A perfectly wonderful reception followed and I met many friends, old and new. At 1.30 in the morning I phoned home (8.30 pm there) to the delight of my family. We then staggered back to the hotel and I fell in bed at 2 in the morning. We had to be on the road at 6.45 in the morning to catch the ferry from Harwich.

First recital over: time to relax!
Photograph: Roger Buckley

Sunday 14 May

We arrived at Hook of Holland in the Netherlands. While Roger drove along what was clearly a road up on a kind of dyke, I gawked at windmills and acres of greenhouses. This was the beginning of a 600-mile drive across Europe. We had hoped to reach Kiel in time for *Fennimore and Gerda*. A pipe dream, really. We ate peanuts, cashews, chewy candies, and drank soda. I played with the car radio and drove poor Roger nearly over the brink with my renditions of Bob Dylan, et al. Interesting the way so much of the pop music on the radios is American, interspersed with Dutch/German/Danish commentary. Needless to say, we were really tired by the time we rolled in to Kiel, Germany. Hotel found, we stumbled off to our respective rooms, where, unbelievably, we cleaned up and went out at midnight in search of the Delius crowd we knew would be celebrating the performance. At midnight we found Lionel Carley, Bo Holten and his wife, as well as various members of the cast and staff of the opera. We stayed an hour before

we all strolled back to the hotel. Seven and a half hours later, we enjoyed breakfast together in the hotel with Evelyn Gerhardi as well.

Monday 15 May

Andreas Meyer, Chief Dramaturg at the Kiel Opera House arranged rehearsal space for us there. Practice for a couple of hours was followed with a relaxing outdoor luncheon across the plaza from the Opera House. Here we also planned our route through Denmark. We headed up the Jutland peninsula, aiming ultimately, at Bo Holten's suggestion, for the central portion and the town of Silkeborg in the center. This part of Denmark is akin to the Lake District of England. However, the town was packed to the gills with some event, so we abandoned Silkeborg and headed north, settling for the night in the town of Randers. My first impressions of Denmark - flat! Open space, windmills constantly on the horizon, and lovely purple drifts of tiny thrift along the highways. And EVERYONE speaks English. It is really quite extraordinary, and rather humbling.

Tuesday 16 May

We lunched in Frederikshavn on the east coast of the Jutland peninsula. Here I acquired a Danish/English dictionary from a charming bookstore. I had been on the hunt for one in which the Danish pronunciation was indicated in the International Phonetic Alphabet. Impossible. Thanks to the assistance of several Danes, I knew how to pronounce my repertoire for the recitals, but I felt rather helpless on the road. We arrived in Skagen on the very tip of the Peninsula some where between three and four in the afternoon. Found the post office and sat and wrote post cards for twenty minutes as well as a birthday card for my soon to be fourteen years old daughter. I also discovered the important stuff, like the local ice cream shop! Then it was off to the public library to meet Hans Nielsen, the gentleman who had arranged the recital in Skagen and who is curator of the museum that is the former home of Holger Drachmann. He directed us to the very nice hotel where we stayed, the Hotel Plesner, and agreed to meet us at Drachmann Hus at 7 pm. Roger and I eagerly set off for the spit of land which juts in to the sea north of town and which represents that point where the Baltic Sea and the North Sea meet. And of

Holger Drachmann's grave
Photograph: Nora Sirbaugh

course I had to step in to it. We collected pebbles and shells and then literally stumbled upon Drachmann's grave, located on the highest dune overlooking this point of land. It is covered with rugosa roses - red roses - and people have left all kinds of offerings, from pebbles and shells to bundles of wildflowers on top. So we too left an offering. That evening we had a marvelous time wandering about the rooms at Drachmann's House, examining the paintings and drawings, poems, books and papers, as well as the cloaks and hats, all virtually as he had left it. Drachmann was not only a poet, but a fine artist as well, and the room in which we would give our recital was actually his studio. Unfortunately, there is a pervasive damp quality to the house as well as a musty odor, and this affected my singing after a bit. Fortunately, I am not like many singers who are totally crippled by allergies, so I was able to manage. There was a kind of magic in singing in this house; like reaching back and touching time. It felt as if Drachmann himself heard us. We decided that the encore should be Schubert, played by Roger on the antique piano. Initially Mr. Nielsen had urged us to use that piano for the entire recital, but Roger had explained to him that it was totally inadequate for the Delius and some of the American. The result, much to Roger's dismay, was a digital piano. It was barely adequate, and required some adjustments to the programme, but the magic of making music in Drachmann's home made it bearable.

Northernmost tip of the Jutland peninsula (north of Skagen) North Sea to left and Baltic Sea, right. Nearby is Drachmann's grave.
Photograph: Roger Buckley

Wednesday 17 May

Roger and I met at Drachmann's House around ten, and we practised for a couple hours. Then back in to town, where Roger espied a splendid old hotel called Brøndums. It is lovely, and its old dining room is actually now an entire room in Skagen's art museum. Located next door to the museum, we followed lunch with a visit there, and I discovered a world of stunning art of which I had been virtually ignorant. In addition to Drachmann, there was the magnificent work of Krøyer and Anna and Michael Ancher**,** to name but a few. All these artists lived and

worked in Skagen in the late nineteenth century. The recital that evening went really well. However I have seldom had such an attack of nerves as I had when I stepped out to sing that first set of songs - poems of Holger Drachmann set by Delius in their original Danish. It was the Danish thing! So nervous was I about performing Danish to a Danish audience, that I opted to have my music in front of me in spite of the fact that it was all memorized. God forbid that I should muck up the words here! I nearly swallowed my heart during the piano introduction to the first song.

Nora and Roger at Drachmann's piano in Drachmann's house
Photograph: Nora Sirbaugh

But the audience was lovely and very receptive, and many informed me later that they understood my Danish. As the evening progressed and the room grew darker, lit primarily by candles, a kind of magic pervaded the room. In the final song, Schubert's 'An die Musik' with Roger at the old piano, we seemed to step back in time, and one could almost see Drachmann seated in the shadows in the back of the room. Unwilling to abandon the atmosphere of that old house, Roger and I stayed on with Hans Nielsen and his wife, as well as their friend Birthe, and drank wine in Drachmann's dining room. We sat laughing and talking by candlelight and drinking out of glasses expressly made for the visit of the Queen of Denmark to Drachmann's home. I think Drachmann would have been pleased at yet another convivial evening in his home, with artists coming together to create art and establish friendships.

Thursday 18 May

We continued on our relatively leisurely way to Bornholm the venue for the next recital. We headed towards Købnhavn, a.k.a. Copenhagen, hoping to see a stunning Renaissance Castle in central Zealand on the way. We deliberately stopped for the night just short of Copenhagen, on the theory that it would be shockingly expensive in the city.

Friday 19 May

We spent several hours in Copenhagen including a trip to the Tivoli Gardens where I took pictures and made notes for my garden and we had lunch, always mindful of the need to be on the road no later than 3 pm in order to catch our ferry from Sweden to Bornholm. Those unfamiliar with the map of Denmark should know that it is made up of 42 islands, of which Bornholm is one, and the only way

to get there is via a ferry from Sweden. Now, throughout our travelling in Denmark, many had told us with great delight of the new bridge connecting Denmark and Sweden from Copenhagen, and even the stamps I bought celebrated the new bridge. So, imagine our dismay when after much futile searching, we finally stopped at a petrol station where I inquired as to the bridge's whereabouts and was informed that although finished, it was not open!

By now it was approaching 4 pm and the last ferry from Ystad in Sweden to Bornholm was at 6 pm. We tried, we really did. A mad dash north to catch a ferry at Helsingør, which we just made, then a giant push down the coast of Sweden towards Ystad. Well, we arrived at 6.30 pm, and phoned our hostess, Hattie Andersen, and informed her of the disaster. She was wonderfully calm about it, and directed us to get a good night's rest and catch the first ferry out in the morning. In order to work up an appetite for dinner, we took a long walk along the beach, and came upon the most amazing sight. There appears to be a tremendously long sandbar - as much as a half a mile long or more - along which people wade out to fish during the low tide. In addition, large flock of swans and mallard ducks feed on the detritus. I thought these were all fresh water fowl. As I opened the balcony curtains, I saw a full moon glowing over the sea and thought it one of the most beautiful sights I had ever seen.

Saturday 20 May

Driving back to the ferry pier, I was struck for the first time by the inland landscape of birch and pine. The pines had no lower branches and were very tall. Combined with knee-deep grasses, the landscape was decidedly Scandinavian, and different from Denmark. In the hotel parking lot I had made note of the birds, wagtails and sparrows that were more pinky buff than American ones. Our unscheduled stop in Sweden had had its own rewards. We arrived in Bornholm by 10.15 am, riding on the new catamaran from Ystad. Hattie was there to greet us, bless her, and put at our disposal an entire floor of a huge flat she and her husband Mogens live in above the book shop they own and operate in Rønne, the capital of Bornholm. After we got settled, Roger and I did a bit of sight seeing in town. Our goal:

The garden and house at Eriksens Gård in Bornholm
Photograph: Nora Sirbaugh

Eriksens Gård, childhood home of Wilhemina, first wife of Holger Drachmann and the heroine of his long narrative poem *Sakuntala*, set so movingly by Delius. It was a charming old home at the back of which was a splendid old garden. Part of a network of gardens in the Østersøen (East sea), this one is evidently renowned for being kept very much in its original nineteenth century form, with over 160 different plants packed into its small space. Heavenly. Back in the center of Rønne a fair was taking place in the town square. We strolled through and then had a lunch of locally smoked herring and salmon as well as local cheeses, all courtesy of Hattie. Hattie, American born with a lovely southern drawl overlain with a Danish twang, then took us to the Musikskole, site of our recital the next day. The Musikskole had a good piano, much to Roger's relief after the one in Skagen. We discovered the room was very 'live' during our rehearsal, so spent much time making adjustments during the ensuing hours. Tired but content we returned to the Andersens', where Hattie and Mogen were getting ready for a small gathering of friends over dinner. We had a convivial evening meeting and making friends, all amidst the candlelight, which by now I had learned was a very Danish custom.

Sunday 21 May

This was the day of our final full recital and we began it with a little sight seeing around Bornholm. First stop, Hammershø, a magnificent ruin of a castle with stunning views out over the Baltic Sea. We then went to the Bornholm Art Museum, had lunch and sat outside in the tiny village of Gudhjilm and watched the boats in the harbour. We then returned to Rønne to practise bits of the recital. The recital itself went very well, and the audience was very receptive. They were pleased at the connection between Delius and Bornholm through Drachmann's *Sakuntala*. There are moments in a concert when a particular piece seems to touch all concerned, both artists and audience, and this moment came in the simple Celius Dougherty setting of 'Shenandoah'. I know the feeling for myself, one of prickling hairs and music which sings almost without my conscious self. For the audience, so clearly seen, there was a softening of the faces and a surreptitious wiping of tears. And, between us an understanding and a connection. A treasured moment and one I will cherish. After the recital we shared a celebratory glass of wine with new-made friends, and then were invited to hear nightingales at the home of Jane and Sven Sparholt, friends of Roger. In a scene reminiscent of so many Scandinavian paintings, we sat in a field of long grass at a picnic table covered with a brightly coloured cloth and drank champagne to old friends and new. We watched the sun set in all its splendour out over the sea and listened to the trilling of the nightingale.

Now I understand Delius's love affair with Scandinavia. There would be a gruesome push from Denmark back to England in a 23 hour marathon the next day. But this cannot tarnish the golden memories of nightingales in Bornholm, red wine and red roses in Skagen.

36 YEARS OF THE MIDLANDS BRANCH

Richard Kitching

I have to confess that, until the former Chairman, Lyndon Jenkins drew my attention to the fact that the Branch held its first meeting in 1964. I had not appreciated that things had gone on so long! He mentioned a letter he had received from Eric Fenby at that time in which he said he was pleased to learn that a Midlands Branch was being formed.

In 1962 I went to the Delius Festival with Jerry Rowe and we attended Rudolf Kempe's concerts. We did not meet any fellow Delians then, but we followed up this event by attending the performance of *A Village Romeo & Juliet* conducted by Meredith Davies at Bradford. On this occasion we were accompanied by Joan and Brian Dunn and Shirley Clover. All are still members of the Branch.

I then joined The Delius Society in August 1963 (member 111) and attended my first meeting in December when Estelle Palmley (then Secretary of the Society) reported in the Newsletter that 'Mr. Kitching made a special visit from Derby' as if Derby was in a foreign country - it is, of course, North of Watford!

At this meeting I met the then Chairman, David Simmonds (a real character if ever there was one) and he asked me if any friends of mine were interested in Delius and, if so, whether we could get together from time to time. I followed this up, and we held our first meeting on 22 March 1964 at which 11 persons were present. Jerry Rowe reported in the Newsletter that 'the evening was notable for the number of precedents set which seem unlikely to be matched in the future, viz: the erudition of the Chairman's address and the diligence of its preparation and the excellence of the refreshments provided which included vins rouges et blancs and petits fours'. The latter (but not unfortunately the former) prediction remained true for 36 years!

It would be invidious to single out many of the wonderful evenings we have had, and the following are some of the more amusing events.

Members will be interested to know that in 1965 we were entertained by Lyndon Jenkins in a performance of Delius's second Violin Sonata accompanied by Yours Truly (I shall be castigated for reporting this event). During the rehearsals at my Mother's home, which we were recording on tape, the slow middle section was interrupted suddenly by a fall of soot down the chimney which was an effect not anticipated by Delius: in fact, I thought it an improvement (Tasmin may wish to include it in future performances - I can supply the appropriate cue!).

In January 1966, Stanford Robinson came to talk about Delius, and spent most of the evening putting on records of Delius and conducting them. The Midland Hotel at Derby, where he was staying, failed to give him an early morning call, and he missed an important appointment. He did not come again.

In 1974 we held our 10th Anniversary Dinner. I could not relate this anecdote without the consent of my friend, our illustrious founder Roland Gibson, who has

Eric Fenby with Richard Kitching in 1992
Photograph: Richard Kitching

The Midlands Choir: *L-R* Wenda Williams, Joan Dunn, Margaret Trotman, Shirley Clover (almost hidden behind) Peter Trotman *conductor*, Christopher Redwood, Brian Dunn, Graham Parsons, unknown and Brian Radford
Photograph: Richard Kitching

Jo Radford and Wyn Evans with Richard Kitching at his 60th birthday dinner.
Photograph: Richard Kitching

kindly said that he has no objection. Two guests of honour were invited, the then Chairman, Rodney Meadows, and Roland as Founder. Roland was seated at the bar and the barman kept filling his glass with whisky without his knowledge (Roland was too busy talking). When we came to go into dinner, Roland was asleep and could not be roused. He now tells us he "was with us in spirit"!

In June 1978 we were honoured by a visit from Eric Fenby and his wife Rowena who, coincidentally came from Derbyshire. When we saw them off the following day at Nottingham Station we had a Chaplinesque scene. The train (as we thought) arrived and we said our fond farewells only to turn round to see an empty line and a solitary locomotive disappearing into the distance.

When I attained the advanced age of 60, Jerry Rowe organised a Dinner in my honour at the Midland Hotel in Derby. Roland and Jean Gibson came and, on this occasion, Roland participated in the meal! Robert and Joan Threlfall also attended: Robert has always been a tower of strength at the Midlands Branch, accompanying excerpts from *A Village Romeo & Juliet* in 1974 and *Irmelin* in 1975 as well as giving lecture recitals on a regular basis.

Since then, we have had countless wonderful evenings and it is really impossible to single out any particular events out of so many outstanding meetings, the majority of which have taken place due to the willingness of members to give talks, perform or otherwise help with catering. I should like, at this point, to mention Wyn Evans who has, without complaint, devoted hours to ensuring that the catering has always been of a very high standard. I should also like to thank other current and former Midlands members for their help in hosting meetings.

To celebrate the Millennium, Roger Buckley suggested that we might like to have Nora Sirbaugh to give a song recital. This took place on 13 May 2000 with Roger accompanying the soloist. The performers and the weather provided us with a wonderful evening and we had champagne in the garden in the interval and 'petits fours' (as predicted by Jerry following our first meeting) with wine after the concert. This seems a suitable finale to our 36 years.

19, South Avenue,
Scalby,
Scarborough. Yorks.
8th March 1964.

Dear Mr. Jenkins,

Thank you for your kind letter.
I should very much like to meet
you and your Delius members from Derby and Nottingham
after my talk, and join you for a meal. It will be very
pleasant too to see your friend, Rodney Meadows, again,
and I am very interested to hear that you are about to
form a Midlands Branch of the Delius Society.

Yours sincerely,

Eric Fenby.

T. Lyndon Jenkins Esqre.,
47, Brecon Road,
Birmingham 20.

1964 letter from Eric Fenby

This plaque is in Chapel Street, off the Leeds Road in Bradford
Photograph: Basil Shuttleworth

THROUGH NORWAY IN (SOME) OF DELIUS'S AND ROGER BUCKLEY'S FOOTSTEPS

Ron Prentice

Last winter while re-reading some Journals of the late 1980s, I came upon the two-part article in *DSJ* No's 99 and 100 by Roger Buckley in which he wrote about following the tour taken by Delius on his 1887 summer visit to Norway. Having read the article several times, I became enthused with the idea of a summer holiday in that country and spending some of the time following the same route.

As only my wife and I were going, we decided to use her 26-year-old MG Midget sports car for the journey and travel arrangements were made for July, which is the same month that both the 1887 and 1987 visits were made. A smooth crossing of the North Sea from Newcastle resulted in two contented and well-fed Prentices staying a night at the Strand Hotel, Bergen, and taking the opportunity to visit 'Troldhaugen', Edvard Grieg's home, before setting out for Ulvik, at the top of the Hardanger Fjord.

At Troldhaugen there is a fine 200-seat concert hall for chamber music and an exhibition of photographs and other artefacts in addition to the house, which is now a museum. I mentioned to a member of the staff that I didn't see a photograph of Delius among the collection on display and was told that there was one in the house. I asked the guide in the house and was not only shown where it was, but it was taken down and handed to me. It was dedicated to Grieg and signed 'Frederick Delius'.

'Troldhaugen' - Grieg's house
Photograph: Ron Prentice

We had previously discovered that the pension mentioned in Roger's article was the Ulvikfjord Pension and that it was longer owned by the memorably named Odd Hammer, but by a charming couple called Arvid and Elfrid Hove. We had good meals, with second helpings available and the stuffed animals and birds were still in the room as described by Roger. We were unable to find the old picture of Vestrheims Hotel, where Delius stayed, or the picture of the German fleet anchored in the fjord.

The Skjervefoss near Voss
Photograph: Ron Prentice

We could not find Vestrheims Hotel in the village, so asked the proprietor of the pension if he knew of it. He at once introduced a man standing nearby, who turned out to be the great-great-grandson of the man who had built it in 1885. He told us that the hotel had been destroyed by German navel gunfire in April 1940 and that also the pension where we were standing had been badly damaged and rebuilt after the war. The library and other offices now occupied the site of the Vestrheims Hotel.

In part two of Roger's article he describes his walk on the old post road, which was used during the summer months up until the road over Dalen was completed in 1901. Delius had walked the *postvegen* from Ulvik to Granvin, but as there was no bus back to Ulvik at a suitable time, we took the 9 am bus from outside the pension to Granvin, asking the driver to let us know when we arrived at Øvsthus-saga. "Do not worry" he said, "there are ten others also getting off there". The ten others turned out to be Americans who having got off the bus, started walking at a tremendous speed and after a few minutes they were lost from view and we never saw them again. In view of Roger's comment that the flies bit him continually, we took the precaution of using insect repellent and apart from the nuisance of the flies buzzing around our heads, we weren't bitten. We stopped for lunch by the lovely Vatnasetvatnet Lake, 483 metres above sea level. The road then rose to its highest point at Angerskleiv, 580 metres above sea level, before descending gradually to Ulvik. We agreed with Delius and Roger that the view over Ulvikfjord was magnificent.

The following day we took the ferry from Bruravik to Brimnes then drove to Eidfjord to look for the Voringfoss Hotel, which Roger thought could have been

Hotel Voringfoss at Eidfjord in the process of being pulled down
Photograph: Ron Prentice

previously called Naesheims Hotel, where Delius would have stayed had it not been full. We enquired at the tourist information office for the whereabouts of the Voringfoss Hotel, to be told that it was in the process of being pulled down and that we might find some of it left to be photographed. It turned out that the young lady we were speaking to was a descendent of the man who built the hotel in the 1880s. She confirmed that it had originally been called Naesheims Hotel, so we hurried over to take some pictures before it was too late.

Another day we drove the 15 km to Voss (Delius's Vossvangen) using the very mountainous E 572 road with its hairpin bends and sheer drops. *Delius states: 'Road rises for some miles, magnificent scenery, perpendicular black rocks rising for thousands of feet. Past a lovely fall. The Skjervefoss'.* We managed to park our small car off the road and take some photos of the Skjervefoss and admired the black rocks as both Delius and Roger had done, then carried on to Voss.

We also found the town 'very full' for us. It must have been shopping day because it was very crowded and we had difficulty in finding a parking meter, something Delius didn't have to contend with. I personally found the town not to my liking and we soon returned to the peace and quiet of Ulvik.

After five days we left Ulvik and made our way towards the Sognefjord passing through Voss again and also Tvinde, where Delius had admired the lovely foss and had lunch.

At this point Delius hired a carriole to take him on to Gudvangen, but we departed from his route and headed along the E 13 through Vik and the ferry for Balestrand, where we spent four days at the Midtnes Pensjonat. While in Balestrand we attended a very enjoyable piano recital of Grieg's *Lyric Pieces* played

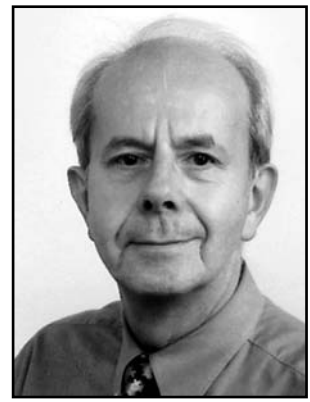
by Norwegian virtuoso Age Kristoffersen and also did the usual tourist things of visiting a glacier, going on the Flåm Railway and climbing the Saurdalseggi Mountain (1012 metres).

We finally completed our holiday by driving to Osøyro just south of Bergen to visit the home of famous Norwegian violinist Ole Bull (1810-1880) on the island of Lysøen. In 1973 his granddaughter Mrs Sylvea Bull Curtis of Connecticut donated the house and its contents to the Society for the Preservation of Norwegian Ancient Monuments. It was interesting to see three of his violins on display – a Guarnierius, a Vuillaume and one reputed to have been made by Bull himself, but I have my doubts!

It was a very interesting trip and one day I should like to go back to Norway again and follow some more of Delius's and Roger Buckley's footsteps.

THE DELIUS SOCIETY COMMITTEE 2000/01

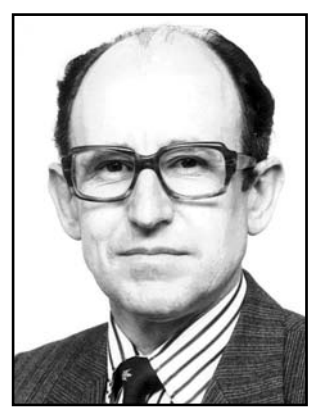
ROGER BUCKLEY



Roger Buckley comes from a musical background and was encouraged from an early age to play various instruments. While at school he took Grade 8 examinations on the organ and the 'cello, and shortly afterwards obtained a diploma from Trinity College, London, in organ performance. At Oxford University he read medicine, though playing in the University Orchestra, and numerous other musical activities, claimed much of his time. In everyday life he is an eye surgeon, being a consultant on the staff of Moorfields Eye Hospital in London, and in private practice; additionally, he holds the Chair in Ocular Medicine at City University, London, which provides ample scope for his teaching and research activities.

When in the early 1960s the foundation of a Delius Society was proposed by Roland Gibson, Roger was among those who expressed interest, and he has been a member almost since the beginning. In 1996 he joined the Committee as Editor of *The Delius Society Journal*, and subsequently was also appointed Vice Chairman. Over the years he has made a number of trips to Florida and Norway in Delius's footsteps, usually with research in mind. More recently he worked with the late Rachel Lowe on the preparation of an annotated facsimile edition of one of the composer's early notebooks, a project which remains in hand. A meeting with Nora Sirbaugh at the 'Delius in Danville Festival' held in Danville, Virginia in 1997 resulted in a collaboration in a series of song recitals. Roger was elected Chairman of The Delius Society in June 2000.

ANTHONY LINDSEY



I was born at Harrow on the Hill in early 1939 and my early education was at Ealing Abbey School, where I sang as a treble in the choir under Dr William Bowyer - this constituted my short and only formal musical education! An early memory was proudly performing *Hark, Hark the Lark* to Cardinal Bernard Griffin at my own confirmation service in the Abbey. I first became acquainted with the music of Delius on moving to Midhurst School in 1950, where I become friends with Brian Oakley-Smith, a nephew of Albert Sammons. We were fortunate that our house master, a one time Royal Academy piano student, ran an active madrigal choir and music society and we were able to listen to

many early Delius recordings, including Sammons playing the violin concerto and sonatas together with the Moiseiwitsch performance of the piano concerto. The Society also received regular visits from the early music ensemble of Carl and Mabel Dolmetsch; they lived locally in Haselmere.

My family had opened a music shop in a south coast resort, in the years following the Great War; we specialised in piano sales and provided a boudoir Bechstein for King George V on his visit to the town in 1929. In the 1940s and 50s, our shop became a meeting place for many musical figures of the day - I remember as a child, visits by Eric Coates, Vladimir Rawitcz, Charlie Kunz, Nat Gonella, Britain's finest jazz trumpeter and the band leader Eric Winstone. I suppose it was from this varied background that I was to develop my very catholic tastes in music - ranging from Buxtehude to Britten! In late 1996, I was invited to take over the vacant appointment of Society Secretary and am currently busy on the organisation for 'Gloucester 2001'.

STEWART WINSTANLEY

With some members counting their association with The Delius Society in decades, I am a relative new boy, having joined in 1989.

I was born and lived in Nottingham until the age of 11, so have always regarded it as my 'home town' even though my life since has been in the Birmingham area. I spent a 30-year career working with the law and coincidentally, my wife Jean and I have been married 30 years this year. I am now semi-retired (from my career that is) which now gives me the time to devote to this role within the Society. We have two grown up sons of whom, like any parent we are extremely proud and just this year, the joy of a new grandson. I have a passion for all kinds of music and my other interests include art, reading, birdwatching, and gardening. Jean and I live relatively quietly up here in Walsall with our dog Charlie and I continue to try and persuade them both to love the music of Delius as much as I do.

I am extremely grateful to Derek Cox for his help and continuing support. Having been invited into this post by the Committee, it is Derek that has made what initially daunted me, into a role that I hope to enjoy.

JANE ARMOUR-CHÉLU

Jane was born in 1952 at Clacton-on-Sea, Essex, and educated at The Gilberd School, Colchester. Whilst in the Sixth Form she spent all her spare time working at the Colchester Repertory Theatre and in 1972 she went to the Bristol Old Vic Theatre School to take the Technical/Production course. Jane's first stage management employment was at the Theatre Royal, Windsor and she followed

this with touring on productions that included *John, Paul, George Ringo and Bert*, *Lauder*, and *Beyond the Fringe* for Cameron Mackintosh, and in the West End on *Side by Side by Sondheim*. In 1977, she joined Mecca Ltd and became Resident Stage Manager and Sound Engineer at the Lyceum Theatre, London, where she gained invaluable experience mixing live music. Jane has worked in all aspects of theatre, and played most of the major theatres in this country.

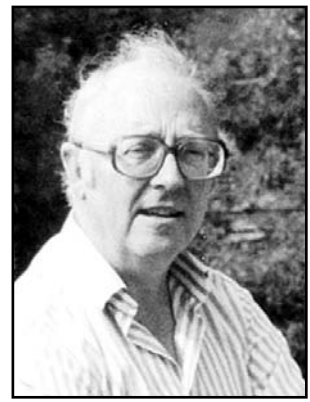
In 1991 Jane fulfilled a lifetime's ambition and went to study Archaeology and History at Durham University, gaining Joint Honours in 1994 and the Peter Scott Prize in Archaeology. Jane is especially interested in Roman archaeology and Victorian social and economic history. She moved to Shropshire in 1995 and spent two years working for the Ironbridge Gorge Museum at Blist's Hill. At present she works with a theatre in education company, and lives with her children Tim and Alice, and more books than she really has room for. Jane joined the Society in November 1997 and was Assistant Editor on the *Journal* from November 1998.

PAUL GUINERY

Paul Guinery was born in London in 1957 and educated at St. Paul's School and The Queen's College, Oxford, where he took an honours degree in Modern Languages (French and Italian - to which he's since added Spanish and German). He studied the piano at the Royal College of Music and became an ARCM; and also worked as a répétiteur in the Opera School there.

He joined the BBC nearly 21 years ago as a Studio Manager (or sound balancer) in Radio and has spent all his working life at the BBC, mostly as a newsreader and announcer for the World Service at Bush House and, currently, for Radio 3 at Broadcasting House. Over the years, he's presented lunchtime recitals in *Concert Hall;* the long-running request programme *Your Concert Choice; Sacred and Profane* on Sunday mornings; and, currently, *Choirworks*. He's also presented a number of programmes about Delius, including two separate series for *Composer of the Week* and a recent edition of *Choirworks* focussing on Delius's choral works.

RICHARD KITCHING



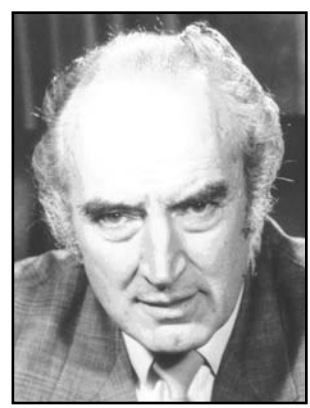
Born in Tanzania in 1932, I did not have a moment of illumination (like Delius did in Florida) on hearing the singing of the indigenous population as it drifted over the waters of Lake Victoria. Possibly this was due to the fact that I left the country at nine months old and never returned.

At the age of twelve (or thereabouts) I was listening to Children's Hour on what was then called 'the wireless', when Uncle Mac (I think it was) announced *On hearing the first cuckoo in Spring*. I had heard musical cuckoos before, but they were mostly humorous or jolly. I was very surprised and moved to feel the sadness in the music as the cuckoo gradually disappeared into the distance.

From then on, I was hooked, but it was not until the 1962 Delius Festival that my enthusiasm really took off. In 1963 I joined the Delius Society and in March 1964 I formed the Midlands Branch (see history elsewhere in this Journal) on the basis that it would be a benevolent dictatorship; which it has been ever since.

In 1992, Rodney Meadows asked me to go on to the Committee, and I am still there. Whether I have served any useful purpose is doubtful, but the matter could be altered at a future AGM.

GEORGE LITTLE

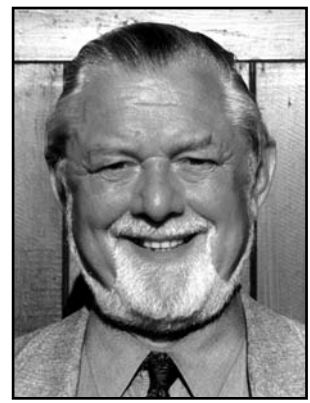


George was born in Bradford, Yorkshire, within a mile of Delius's birthplace in Claremont. He has worked as an actor, director, writer and producer for over 40 years in Repertory, the West End, in films, radio and television, notably with the RSC at Stratford-upon-Avon, at the Old Vic and in numerous repertory companies. His roles include 'Tevye' in *Fiddler on the Roof,* 'Fagin' and 'Bill Sikes' in *Oliver* and 'Mr Tom' in the musical version of Michelle Magorian's and Gary Carpenter's *Goodnight Mr Tom.* Television includes *Emmerdale, Gulliver in Lilliput* and Chekhov's *Three Sisters* and he appeared in the films of *Fiddler on the Roof, A Hard Day's Night, Jesus of Nazareth, The Thief of Baghdad* and *Evita.* His one-man play *Paradise Garden* set in Yorkshire, ends in a paean of praise for Delius's music. George was delighted that Eric and Rowena Fenby were able to see it. George established a precedent by performing it at the House of Commons in 1991. His film script, *Nevermore,* deals with Delius's early life in Florida. He is currently on tour with *Dr Dolittle*.

George is married to Jilly and has two daughters, Sharon and Tasmin. He loves to appear in recital programmes with Tasmin and is thrilled that she shares his love of, and actively promotes, Delius's music.

George joined The Delius Society in 1977 after seeing a repeat of Ken Russell's film, *A Song of Summer,* on television. He was made a Committee member in 1997.

BRIAN RADFORD



Brian joined the society on 5 May 1974 and, with the recent retirement of Lyndon Jenkins and Derek Cox, has now become the longest serving member of the current committee, having been nominated and elected at the AGM held on 6 July 1985.

On 22 June 1986 he took over from Derek Cox as Programme Secretary, becoming responsible for arranging the society meetings in London, and in addition organised the society weekends, of which the society's Annual General Meeting formed part, at Cambridge in 1988 and 1991, Scarborough in 1990 and Cheltenham in 1995.

A former member of local amateur opera companies, he has sung in a number of the society's Midlands Branch opera and choral presentations. One highlight was singing the part of the King in Delius's opera *Irmelin* when members of the branch, assisted by Robert Threlfall, gave a performance of excerpts (on 3 May 1975, with a repeat performance for members at the Holborn Library in London on 27 November) He has also given a number of talks on composers.

A Chartered Engineer, he retired from his post as an InterCity Senior Project Engineer with British Railways in 1993, but retains an interest in, and has lectured on, the history of railways and local history, being the author of several books. He is the Vice President of the Midland Railway Trust and a Director of the Princess Royal Class Locomotive Trust, both of which have historic collections of locomotives and rolling stock, the former operating a regular service over a 3½-mile line of preserved railway.

MIDLANDS BRANCH MEETING

4 March 2000

'Korngold - The Last Prodigy' - A talk by Brian Radford

Brian Radford's talk was given at the home of Sue and Roger Cotton in Nottingham and was followed by a supper which was thoroughly enjoyed by some twenty members. Brian incorporated many musical illustrations, although the sword fight from the video version of *The Adventures of Robin Hood* probably got the most enthusiastic reception!

Erich Wolfgang Korngold was born in 1897 in Brunn, now part of the Czech Republic. His father, Julius, was a leading music critic and his mother, Josephine, was a talented musician. Erich showed his amazing creative musical gifts even as a very young child and was portrayed in a cartoon at the age of twelve at the piano surrounded by Siegfried Wagner, Max Reger, Arthur Nikisch, Richard Strauss and Eugen D'Albert all looking amazed.

Aged nine, he wrote two dramatic fairy-tale cantatas and played one to Gustav Mahler, who murmured "A Genius! A Genius!" and recommended that he be taught by Alexander von Zemlinsky, one of the most brilliant orchestrators of all time. His Piano Sonata No 2 in E Major was premiered in Berlin in 1911 by Artur Schnabel to great acclaim. A ballet-pantomime, *The Snowman*, written in 1907-8 was orchestrated by Zemlinsky and performed in Vienna in 1910 and then in more than thirty concert halls across Europe. It was presented at Sir Henry Wood's Promenade Concerts in 1912, with Korngold the youngest composer ever performed at that festival - and still true today.

Korngold's first fully composed and orchestrated piece, the *Schauspiel Overture* was commissioned for a first performance by Nikisch and the Leipzig Gewandhaus Orchestra, an unprecedented honour for a fourteen year old. His *Sinfonietta*, a forty minute four movement work of genius, was premiered in 1913 by the Vienna Philharmonic Orchestra under Weingartner and was then taken up all round the world. Richard Strauss himself conducted the work in Berlin a year later. Korngold was also a remarkable pianist with a prodigious memory.

In 1913-14 he wrote an opera-buffa *The Ring of Polycrates* followed soon afterwards by another one-act opera *Violanta*. These were premiered as a double bill in 1916 in Munich, conducted by Bruno Walter. In the same year, aged 19 years, Korngold started work on *Die Tote Stadt* (The Dead City), destined to become his most famous operatic work. It was first performed in 1920 in Cologne (under Klemperer) and Hamburg, and also in Vienna. In 1922-23 Korngold composed a Piano Quintet, a String Quartet and, for Paul Wittgenstein, a Piano Concerto for left hand.

In 1924 Erich married Luzi von Sonnenthal, granddaughter of Adolf von Sonnenthal, the great Viennese actor. They had two sons, Ernst, born in 1925, and George, born in 1928. Korngold completed his opera *Das Wunder der Heliane* in 1927, with Lotte Lehmann in the title role; he considered this his greatest tour de force. He then taught opera and composition at the Vienna Staatakademie. However, Korngold's rich, romantic and tuneful musical language was falling out of favour with his contemporaries of the Second Viennese School. In 1929 he worked with Max Reinhardt, the Austrian theatrical producer, was invited to work on film scores in Hollywood, and for the next few years divided his time between Vienna and Hollywood. In 1934 Korngold moved to the USA and, as a Jew, stayed there after the occupation of Austria by Germany and did not return to Europe until 1949.

In correspondence with Roy Price and Brian Radford, Korngold's son, Ernst, confirmed that his father had been personally acquainted with Frederick Delius and thought highly of him as a person and musician, commenting favourably on *Fennimore and Gerda*, 'when it was performed on Austrian radio sometime in the thirties', *A Village Romeo and Juliet* and also 'an orchestral piece, *Legend* (sic)'. Ernst also remarked that, like Delius, his father's music was more popular in the USA and Germany than in his native land.

In Hollywood his 1935 film score for *A Midsummer Night's Dream* for Reinhardt incorporated Mendelssohn's incidental music and immediately displayed great facility in the technique of writing for film. He went on to write more than 22 whole or part film scores including *The Adventures of Robin Hood* (1938) starring Errol Flynn, for which he won his second Oscar. Korngold won his first Academy Award for his 1936 score for *Anthony Adverse* which starred Frederic March and Olivia de Havilland. Except for *The Sea Hawk* it is Korngold's longest score, the first 27 minutes of the film having continuous background music.

In 1945 Bronislaw Huberman asked Korngold to write a Violin Concerto for him, but it was first performed by Heifetz in 1947; the concerto utilizes four themes from film scores. A Cello Concerto Op.37 followed, with a five-song cycle Op.38 and in 1948 his *Symphonic Serenade* Op.39, a most refreshing work driven onwards by strong rhythmic impulses and containing starkly dissonant harmonies which might have come from Bartok.

Korngold's farewell to film work took place in 1954 when he agreed to adapt the music of Richard Wagner for a film biography of the composer called *Magic Fire* starring Alan Badel. During a visit to Canada, Korngold started work on a Symphony, completed in 1952, but this did not receive a concert performance until 1972.

Unable to muster support for his music and weakened by a heart attack, Erich Korngold died in Los Angeles on 29 November 1957 aged sixty. The Vienna Opera House flew the black flag of mourning at half-mast in his honour. 'It's a little late', sighed his wife.

Korngold wrote 42 works with opus numbers, including seven stage or operatic works, a whole host of orchestral, piano, chamber, lieder, choral and vocal works,

plus the film scores. His wife Luzi, who died in 1962, and his sons, George who died in 1987, and Ernst, successfully promoted his work until Ernst died in 1996. As a result there are now more than 75 compact discs of his music.

A *Los Angeles Examiner* review of his memorial concert said, 'Korngold spoke.... with a richness of melody and a luxuriance of harmony that marked him for survival. There is no defeatism in Korngold's music. He loved life, he accepted life and he gave back in music the wonder that he found there'.

Brian Radford was warmly thanked for his very informative and entertaining introduction to Erich Korngold and his music.

Graham Parsons

DELIUS SOCIETY MEETING

21 March 2000, BMIC, London

'A Delius Miscellany' presented by Robert Threlfall

When Robert Threlfall announced - dead-pan but with an endearing twinkle in his eye - that he had planned his illustrated talk along the lines of a Mahler symphony, one sensed a *frisson* among those members at some distance from their homes. Were we in for an evening of Mahlerian proportions, in which case, might hotel rooms have to be swiftly booked? No one need have worried. Robert's witty and urbane 'miscellany' was as finely crafted and impeccably 'edited' as the scholarship he's brought to bear for so long in preparing Delius's scores for publication, setting standards unlikely to be equalled, let alone surpassed, and for which future generations of Delius lovers will be immeasurably the richer. 'Miscellany' was perhaps an unduly diffident title for what turned out to be an anthology of fascinating insights into Delius's craft as a composer, something Robert is uniquely fitted to provide, given the fact that he's spent so many years examining the real heart of the matter: the scores themselves. Those insights informed the second part of Robert's talk; in the first half he took us on a personal journey that passed many of the Delian milestones in his own life, a narrative prompted by a disarmingly direct question from a member of his family "Why Delius?"

Why indeed? Well, in Robert's case it seems there was no lightning conversion; indeed, he told us with characteristic honesty, that when he went along in October 1932 to hear Beecham (looking, he said, rather like the Chairman of a Board Meeting) conduct the inaugural concert of the newly formed LPO, it was the Richard Strauss item on the programme that he really wanted to hear. "Oh well, *Brigg Fair* if I must…" but in fact that masterpiece planted a seed which bore ripe fruit for Robert after the war at the 1946 Delius Festival. *Appalachia* was the work which made a huge impression on him then; one gathers the evening performance

must have been an improvement on the afternoon rehearsal, which had been pithily summed up by Betty Humby Beecham as "bloody awful". Further "magic casements" were soon "opening wide": *Sea Drift* in 1949 at the Beecham 70th birthday concert (even Mr Threlfall Senior was converted to the cause, albeit only a temporary enlightenment); *Irmelin* at Oxford in 1953; and a work dear to Robert's heart, the (then) unpublished B major *Violin Sonata* which Robert heard a broadcast of, and which he was determined to track down in manuscript. Foolish indeed the musician who, at the time, tried to fob him off: Robert is not a man to give up at the first hurdle. He did eventually get hold of the piece through the archivist Rachel Lowe (to whom he generously, and quite rightly, paid tribute for her pioneering catalogue of the manuscripts) and some years later prepared the work himself for publication. What is not so well known is that Robert and David Stone were the very first to record the sonata, some quarter of a century ago at that - and we heard an excerpt from a rehearsal tape they made at the time in which the two players' excitement and commitment shone through.

Other autobiographical reminiscences followed, including Robert's first meeting with Felix Apprahamian which took place, (and I find this difficult to believe) some 65 years ago in the ABC restaurant in Mortimer Street prior to a Toscanini concert at Queen's Hall! Robert then spoke of his involvement with the Delius Trust and referred, but only in passing, to his work for them on the Collected Edition, in my opinion one of the monumental achievements in British music scholarship. What other 20th century British composer has been awarded similar treatment by such a rigorous but also musicianly intellect? I certainly can't think of a parallel.

This latter aspect of Robert, his first-class musicianship, was soon in evidence as he was joined by a fellow 'musical' adviser to the Trust, Robert Montgomery, for some 'live' pieces for oboe and piano. We were given excellent performances of the "Intermezzo" from *Fennimore and Gerda* in Eric Fenby's arrangement; two of Schumann's three *Romances*; and then a "surprise item". This turned out to be a new transcription Robert (T.) had made of sections of Delius's *1st Dance Rhapsody*, cunningly "tailored" to incorporate the orchestral oboe solos, which are originally for *three* different sizes of oboe in the full score, but were here given to the (standard) oboe and cor anglais. This ingenious and very satisfying arrangement, called *Harmonic Variations* after Delius's original working title for the *Rhapsody* of *Harmonic Dances,* was most sensitively played by the two Roberts. I'm sure we'd all echo Richard Kitching's wish to see the arrangement in print - it would be a great asset for oboists.

Robert began the second part of his 'miscellany' with the pertinent reflection that just as we often take performing *artists* for granted, it's also the case with *composers*. Robert himself acknowledged that his experiences with the Delius manuscripts have put him in the privileged position of "looking over the composer's shoulder" at work in progress. He singled out the numerous false starts to *A Song of the High Hills* rejected by the composer before he managed to

find a way of "getting the music going". Robert contrasted this with works such as *Sea Drift* and the *Cello Concerto* where Delius himself acknowledged that the creative process had been "taken out of my hands" through sheer inspiration or the flow of a text he was setting.

And now we followed Robert down some fascinating musical by-ways, "tracing through", as he put it, the evolution of what at one time was known as *Spring* and also, more clumsily as *On Hearing the Cuckoo for the First Time in Spring* (!) He played us the Norwegian folk-song it's based on, in the piano arrangement by Grieg and which Percy Grainger first brought to Delius's attention. Then Robert revealed some sketched harmonizations of the same melody, "doodles" that Delius played around with in manuscript; and finally, the score almost, but not quite, as we know it today, a pencilled first draft. Robert had, as he modestly put it, "sorted this out" for publication and now he played it to us. It was quite new to me but so revealing of "work in progress" - even down to a few extra cuckoos in the nest.

Finally, to round off this truly memorable meeting, Robert played *Scenes from the Operas,* something else he'd "sorted out" for the Delius Trust a few years ago. These "scenes" are drawn from the piano reductions in vocal scores of *Margot la Rouge* and *Irmelin* arranged by Maurice Ravel and Florent Schmitt respectively. They're very effective, sonorous transcriptions but not at all easy to perform. As Schmitt said "I like my pianists to have their hands full". Here they were in truly expert hands: there could have been no more eloquent or persuasive performer than the one we were privileged to hear. A distinctive end to a memorable meeting.

Paul Guinery

WEST OF ENGLAND BRANCH MEETING

16 April 2000

Recital by Robert Threlfall (piano) and Christopher Redwood (tenor)

This meeting of the Branch was held at the home of Christopher and Dawn Redwood in Crediton. After welcoming those present and explaining that Trevor Gill, Leader of the Somerset County Orchestra, who was to have played some violin works of Delius, including the *Legénde*, was unable to attend due to pressure of commitments with the Bournemouth Symphony Orchestra, Branch Chairman Ron Prentice gave news of the new West of England Website, which is already on line and has a link to the Delius Website on www.delius.org.uk.

The recital opened with Robert Threlfall introducing the earlier piano solo version of the *First Cuckoo*. He then went on to play an arrangement by Grieg of a Norwegian folk song called 'In Ola Valley'. Delius had obviously heard this piece and decided to see what he could do with the melody. Robert then went on to play Delius's early versions of the *First Cuckoo*, which introduced the same melody as Grieg, and led to the final version we all know and love.

Christopher Redwood then referred to his recently written article on the *Maud* cycle of songs, which appeared in *Journal* 127. After talking about Tennyson's poems and Delius's setting of them, Christopher and Robert then performed the five settings, probably for the first time in their entirety.

The recital was then concluded by Robert playing his *Scenes from the Operas*: Prelude & Duet from *Margot la Rouge* (arr. Maurice Ravel), followed by Prelude to Act 11; scene 1 from Act 111 and finally Interlude (Act 11) and final duet (Act 111) from *Irmelin* (arr. by Florent Schmitt).

The audience of Delians and friends gave enthusiastic applause to the performers before rounding off the very enjoyable afternoon with a superb supper provided by Dawn Redwood, Brenda Prentice and that connoisseur of cheese Ray Osborne.

Ron Prentice

West of England Branch Chairman Ron Prentice also writes:

On 25 March we were delighted to welcome Robert Montgomery, an Advisor to the Delius Trust, who gave a talk on 'Delius in Performance and Copyright'; and on 27 May Paul Guinery who gave his talk 'Historic Delius Archive Recordings' in Taunton. Reviews for both can be found in *DSJ* 125.

The West of England Branch's first garden tea party was held on 9 July and almost washed out by the same weather front that attacked the final of the men's singles at Wimbledon! Thanks are due to Brenda Prentice and Jo Collett for providing the food.

DELIUS SOCIETY MEETING

18 April 2000, BMIC, London

'Frank Bridge – a man of all seasons' presented by John Bishop

Introducing our speaker, Lyndon Jenkins paid tribute to the fact that John Bishop, through his firm Thames Publishing, has been responsible for publishing some one hundred books on English composers, including the invaluable book *Fenby on Delius* a collection of the complete writings and talks, edited by Stephen Lloyd.

John began his talk by saying that Frank Bridge as a person is not at present best served by published information, and the purpose of his talk was to remedy this. We began by listening to seven short 'sound-bites' of Bridge's music which illustrated a wide diversity of works, and proved that Bridge moved through many idioms.

John considers that there are four main reasons why Bridge should earn our respect: firstly, he was a fine player of the violin and later the viola; secondly, he was constantly developing and trying out new directions in which his music could go. Third was his undoubted and shining integrity; he was outspoken but also absolutely convinced of what he was doing and what he believed in, and was prepared to say so. The fourth, which particularly appealed to our speaker, was his mixture of Germanic solidarity with a 'touch of French polish', as Roger Quilter had put it.

Bridge was born on 26 February 1879 in Sussex. His father, William Henry Bridge, was a lithographer who gave up his trade in middle age and took up violin teaching, travelling round and giving lessons. He took up a post in the Empire Theatre, Brighton, where he conducted the orchestra for a wide variety of entertainments, and Frank shared the work, playing the violin and other instruments if players were missing, and even conducting when required. This gave him his first practical, and extremely useful, experience as a musician.

It was at the lively Brighton School of Music, founded in 1883 and then with a staff of 60, that he mastered the violin. He moved to London at the age of 17, having won a place at the Royal College of Music. Progress as a violin student was good, and from 1899 to 1903, having gained a foundation scholarship, Bridge was a composition pupil of C.V. Stanford, standing up to the criticism and taking the best things from his teacher. Bridge's early compositions, mostly of chamber music, featured in the College concerts, and during his time there he became friendly with both Haydn Wood and John Ireland. By the time he left the college he was quite an accomplished composer, and moved over onto the viola as his chosen instrument.

In May 1922 Bridge met Mrs Elizabeth Sprague Coolidge, a rich American patroness of music, who invited him to America, where he heard the premiere of his String Sextet performed at her Berkshire Festival of Chamber Music in Pittsfield on 27 September 1923. The contrast between both musical and lifestyles

in the USA compared to England was made quite clear to him, but he decided that only in his home environment of Sussex could he work on his compositions. However he did pay further visits, both as a composer and conductor, doing many major works with leading American orchestras, with the quality of whose playing he was impressed.

Bridge never achieved a major post as a chief conductor in England, but often stood in for such as Henry Wood and Landon Ronald, often at the last minute, due to another's illness. He always received good reviews, and was given the title of the 'ambulance conductor.'

From the mid l920's Bridge had a regular income from Mrs Coolidge for a number of years, and was thus able to spend more time on composing; and in compositional terms suddenly changed from being a talented, comfortable 'middle of the road' composer to writing complex and challenging works such as the Piano Sonata (composed 1921-4 and dedicated to his friend, the composer Ernest Farrar, killed in action in 1917), of which the press were rather critical at its premiere. Bridge had set out to write a work that could be 'comfortably played by any pianist with an average technique', which was not our speaker's own experience

After that he had a period of composing his most radical pieces, becoming everyone's 'non-favourite', during which time he had heart problems and rather kept away from the public eye. He came out of this around 1936, and between then and his death on 10th January, 1941, another Bridge emerged; the music now being a mixture of the lyrical style of his first roots mixed with his later neo-classical and radical and chromatic cosmopolitan music.

To close the first half we heard parts of the first movement, followed by the rather melancholic third movement, from the *Suite for Springs*, which in our speaker's view stood equally alongside similar suites by other English composers, and then *Cherry Ripe*, one of his *Two English Songs for String Orchestra*, completed in May, 1916, and premiered by Henry Wood at the Queen's Hall Promenade Concert on September 26th of that year.

Our speaker opened the second half with part of a rare 1936 'off-air' recording of the first performance of Bridge's magnificent cello concerto *Oration*, with Florence Hooton as the soloist.

As to Bridge as a person, our speaker said that there were clearly three main influences on him. Firstly his friendly, homely Australian wife Ethel, a fellow student at the R.C.M., who played the violin. Then there was the pianist and violinist Marjorie Fass, a well educated, intellectual figure to whom Bridge turned at that level, and a very significant figure in his life. They lived in almost adjacent houses at Friston, near Eastbourne, and also in houses close to each other in Bedford Gardens, Notting Hill Gate, London. This 'ménàge a trois' (so to speak) worked splendidly, for they all got on very well. The third significant figure was Mrs. Coolidge, who became a great influence, providing, as she did at the right time, financial support, which, although against his instincts, he finally accepted.

As to Bridge's influence on Benjamin Britten, his pupil in the early years, the latter had written that at the age of 14 he had badly needed his tutor's 'strictness and loathing of all sloppiness'. 'He gave me a sense of technical ambition', Britten commented. It was not widely known that each section of Britten's work *Variations on a Theme of Frank Bridge* has a very intricate and deeply moving sub-plot; every one of the movements in that piece being dedicated to an aspect of Bridge's character. There could be no deeper tribute to a master from his pupil.

Bridge, the man, was confident and buoyant, full of vitality and high spirits, sensitive and questioning about everything, including art and politics. He was an obsessive talker, and on one occasion his wife commented, "You know Frank's trouble - he was vaccinated with a gramophone needle!" But, John felt that Bridge did have something of a chip on his shoulder, somehow feeling that he should have achieved more than he did. At one point he wrote this rather sad comment: 'The fact is that I have been bitterly hurt at the almost complete indifference shown to my existence in London music. I realise how much alone I am when I observe the contentment with inferior standards, and the degradingly unnecessary wire-pulling to obtain the recognition which means one's livelihood.'

To end the evening we heard an excerpt from the 3rd String Quartet, perhaps the most bleak and 'far out' of his works; part of a very early innocent and delightful piece called *Serenade*, and the final minutes from the Chelsea Opera Group's 1983 recording of Bridge's only opera *A Christmas Rose*, which he completed in 1929. This is the story of two children arriving at Bethlehem to see the newborn Christ Child, and realising that they have no presents to give, until, as the girls' tears fall to the ground, Christmas roses miraculously spring up, thereby solving the problem.

Chairman for the evening Lyndon Jenkins congratulated John on such a thoughtful, informative and passionately presented talk. A staunch Bridge admirer himself, he said he had always felt that it was the variety of styles contained in the composer's output (which the presentation had so admirably illustrated) that caused difficulty for people attempting to assess someone who was, nevertheless, one of the outstanding figures in English music during the first half of the 20th century.

Brian Radford

Suggested further reading

Anthony Payne: F*rank Bridge – Radical and Conservative*, Thames Publishing, 1999 (revised)
Trevor Bray: *Frank Bridge – A Life in Brief*, Thames Publishing, 2000.
Paul Hindmarsh: *Frank Bridge – A Thematic Guide*

MIDLANDS BRANCH MEETING

13 May 2000 - 'Millennium Special'

Song recital by Nora Sirbaugh (mezzo-soprano) and Roger Buckley (piano)

A champagne event in every sense prompted the biggest turnout for many years at Weston Underwood on 13 May. The Midlands Branch's official millennium celebration having been delayed until then, members and guests found it well worth the wait. Perfect weather allowed the extra crowd to be accommodated easily, and all could stroll comfortably on the terrace in the interval and after the recital.

Nora Sirbaugh, stopping off en route to Denmark to perform the Danish songs, gave us a memorable evening, gallantly supported by Roger Buckley. Already a familiar name to Delius Society members from her appearances at Danville (1997) and Three Choirs (1998), Nora is passionate about both English and American music as she reads it and backs her performances with thorough and intelligent research. She has to balance the demands of her active family with those of teaching and performing and does so by applying considerable energy, discipline and a determination to maintain the highest standards in all departments. Here she took charge of proceedings with an engaging introduction, the warmth of her lively personality coming across at once. Making the best of what was perhaps a less than ideal venue from the performer's point of view, she launched herself wholeheartedly into a programme which generally allowed the quality of her lower register to predominate:

Delius:	Four Scandinavian settings
Misc:	American folk songs
Delius:	Four Verlaine settings
arr Burleigh:	American spirituals
Delius:	*Sakuntala*

The American folk songs displayed Ms Sirbaugh's versatility - a full rich cantilena over the rolling chords of 'Shenandoah' and in J.J. Niles's beautiful 'The Lass from the Low Countree', contrasted with spiky syncopations and dissonance in Ives's' 'At the River' and Copland's 'Old Macdonald'-style ditty 'I bought me a Cat'. In the second half the four spirituals were given a strongly dramatic exposition of stately authenticity, notably at the solemn climax of 'Wade in de Water.'

Of the Scandinavian songs, 'Twilight Fancies' in English was taken rather slowly, and I preferred the finely phrased contours of 'Silken Shoes' sung in Danish. The French songs (settings of Verlaine) were nicely enunciated but did not quite reach the emotive values of the rest of the programme. The best however, came last; *Sakuntala* in the original German* was a *tour de force*. In discussion afterwards I learned how carefully Nora had prepared her management of the

lyric, and I can vouch for the excellent result. The different construction of the German sentence as compared with our own language means that in translation important stresses can fall wrongly, making performance decidedly tricky. Nora had not only matched her phrasing and emphases to the key words in the text, but enunciation and pronunciation were also near faultless, while operatic experience gave authority to the piece. Roger Buckley's piano support throughout was beautifully prepared and balanced, as we have come to expect. In *Sakuntala* the harmony between the two artists was seamless.

The Weston Underwood contingent, members and friends, are to be applauded for their stalwart effort in organising and manhandling the extra seating for the event, and for the splendid champagne and buffet; they and the gods of the weather had done us proud.

Nora Sirbaugh with Roger Buckley
Photograph: Ann Dixon

E E Rowe

** Footnote*
Delius set a German translation of Holger Drachmann's poem in 1889 but suppressed it. It was finally published in 1993 with Robert Threlfall's very fine piano reduction.

THE DELIUS SOCIETY ANNUAL GENERAL MEETING AND SOCIAL GATHERING, SYMPHONY HALL, BIRMINGHAM, 3 JUNE 2000

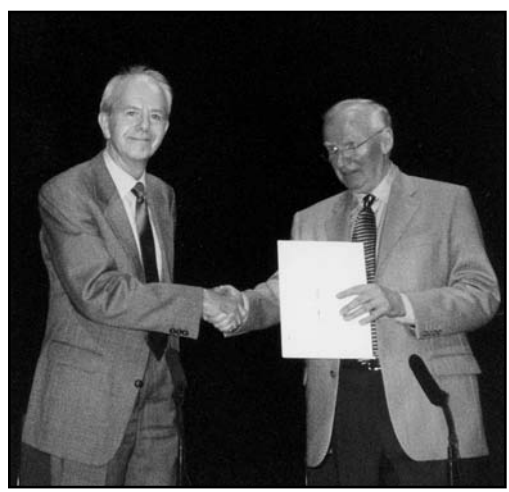
As we arrived in Birmingham on a damp and misty Saturday morning on a Virgin train that actually arrived early, we were very impressed with the numbers of police on what seemed to be every street corner. Clearly, someone had informed the authorities that the Delians were in town! We later discovered that an anarchist rally was scheduled for the city on the same day! On booking in to the Chamberlain Tower Hotel (which proved to be excellent value for money) we were pleasantly surprised to be given immediate access to our eighth floor room at 11.00 a.m. From the window we could see Symphony Hall through the mist. After a quick bath and change of clothes we went across the road to the opening reception. At this point, it is worth noting that the attendance this year for the lunch and AGM was 99, certainly an impressive record. This was our first visit to Symphony Hall and we were very impressed with the whole ambience of the place. Throughout the whole day the plentiful staff were extremely helpful and courteous and unfussy. After chatting amiably to friends old and new we made our way to the next floor for the lunch, which, as normal on these occasions was of an excellent standard; efficiently and skilfully served with a minimum of formality.

After lunch, our retiring Chairman Lyndon Jenkins proposed the toast "To the Immortal Memory of Frederick Delius", after which he delivered his final speech in office. Lyndon's inimitable speeches are one of the highlights of any AGM and this time we were certainly not disappointed. His characteristic wit, timing and delivery, which would put many stand-up comedians to shame, permeated the whole performance. Lyndon started by listing notable absent friends - President Felix Aprahamian, Robert Threlfall and David Lloyd-Jones from the Delius Trust and Mr L.F.Gilhespy who was attending the final reunion of Dunkirk veterans. The founder members from 38 years ago who were present were then specially welcomed - Roland Gibson, Charles Barnard, Rodney Meadows, Henry Giles, John White (and of course, Lyndon himself). We were then introduced to the guests at the top table - Peter Sargent, son of Sir Malcolm Sargent, Brian Savin who produced the audiotape now sent to new members entitled 'That Boy's No Good!', Sue Jenkins, Tasmin Little, Shelagh Raczynska, and John Gilks from the Federation of Recorded Music Societies. Other guests of the Society were Piers Lane, Mike Hatch and Mr and Mrs Richard Maries. Overseas members who were present included Bo Holten the conductor from Denmark who has recently released an all-Delius CD, and the furthest travelled, Mr and Mrs Hartfield from New Zealand whose visit to England had fortunately happened to coincide with this meeting.

The Chairman then reflected on the changes that he had seen in his seven-year term of office, including changes to committee members who had served during that period. This he summarised as being "a good team together" throughout. Attention then turned to Derek Cox who was also retiring after a record 23 years on the committee, with 13 as Treasurer and Membership Secretary. After receiving a presentation Derek said what a pleasure it had been to work with Lyndon and for The Delius Society. Next, the Chairman went on to review some significant events from the past seven years. These included the deaths of Eric Fenby and his wife Rowena; the highly successful Wigmore Hall Memorial Concert; the memorial plaque placed at Scarborough Spa in memory of Eric Fenby; the meeting patterns for the A.G.M.; the release of Society-sponsored CDs; the appointment of vice-presidents; the demise of the Bristol Branch and the creation of the West of England Branch; the publication of Stephen Lloyd's book *Fenby on Delius*; the creation of the web-site with the impact of new information technology; and the visits to Jacksonville in Florida. The speech closed with the revelation that in the 38 years of the Society's existence, Lyndon and Rodney Meadows between them had accounted for 30 years of the chairmanship.

After a short break, the 38th AGM was convened in Hall *5,* a small theatre. The meeting proceeded with the usual smoothness we have come to expect, and this will be minuted in full elsewhere so will not appear in this more general account. As part of the proceedings, of course, we had the change of chairmanship part-way through. At this point, Roger Buckley, the incoming Chairman paid tribute to Lyndon's sterling work for the Society and in particular his missionary efforts to raise the profile and image of the Society generally during his period in office. Then followed the presentation of a card and cheque representing members' contributions. The meeting closed with Programme Secretary, Brian Radford, outlining plans for future Society meetings.

During the following tea/coffee break Jo and Brian Radford sold postcard reproductions of Ray Osborne's painting *In a Summer Garden* showing the Delius house at Grez-sur-Loing in the 1920s. Members then returned to the theatre to hear a stunning all-Delius recital by members Tasmin Little and Piers Lane. This started with the Sonata No 2 for violin and piano and the *Légende,* which Tasmin said she sometimes uses to try to convert those who confess to not being too



New Chairman Roger Buckley making the presentation to retiring Chairman Lyndon Jenkins
Photograph:Brian Radford

Top Table: Derek Cox, Shelagh Raczynska, Roger Buckley, Tasmin Little and Lyndon Jenkins
Photograph: Brian Radford

'Outgoing' Treasurer and Membership Secretary Derek Cox with Shelagh Raczynska
Photograph: Ron Prentice

Founder Roland Gibson, Jean Gibson, Michael Sunderland and Ian McPherson
Photograph: Brian Radford

Sue Jenkins receiving a bouquet from Anthony Lindsey, Honorary Secretary
Photograph: Roger Buckley

Piers Lane and Peter Roberts
Photograph: Brian Radford

keen on the music of Delius. Piers Lane then played the Ravel arrangement of the *Prelude and Love Duet* from *Margot la Rouge* and Schmitt's arrangement of parts of *Irmelin.* These were both edited by Robert Threlfall. The recital concluded with the 1892 Sonata in B major which Tasmin and Piers have only relatively recently discovered and explored. The sheer range of emotional and dynamic intensity displayed in this superb recital must surely prove how wrong the unenlightened are who dismiss Delius as the purveyor of formless, over-chromatic and generally undisciplined music. This Society is indeed very lucky to have ambassadors of this calibre spreading the message worldwide.

The day finished with a superb concert in Symphony Hall by the Pittsburgh Symphony Orchestra under Mariss Jansons. Those of us who, by choice, like to live in remote rural locations rarely get the opportunity to bear world-class orchestras of this standard. Although there was no Delius on the programme there was surely something here to appeal to most tastes. First came the Haydn Symphony No 100 *The Military* played in a very controlled and beautifully phrased style with the novelty of a set of 'Turkish' style instruments, which were in vogue at the time of writing in 1794. This was followed by Richard Strauss's highly romantic *Three Interludes* from *Intermezzo* with Strauss's typical extravagant and complex orchestration. After the interval came the Ravel *Rapsodie Espagnole* which, with its sensuous mood, evoked the Frenchman's ideas of Spain. The final work was the young Stravinsky's Suite from the *Firebird,* which was written at the request of Diaghilev - an exotic and colourful setting of an original idea by ballet-master Fokine. At the end of the scheduled programme, in response to prolonged and rapturous applause we were treated to not one, but two encores. In the first the strings of the orchestra gave an incredibly delicate performance of Boccherini's *Minuet.* The rapport between the players was so fine that Mariss Jansons hardly bothered to conduct them at all! The second encore allowed the whole orchestra full throttle again with a return to Spain in Massenet's *Aragonaise* from the ballet *Le Cid.* What a great privilege to hear such a wonderful orchestra in the splendid surroundings of Symphony Hall.

It was then time to wander back to the hotel through the booming (literally!) nightlife of Broad Street and reflect on a thoroughly enjoyable day. In view of Lyndon's retirement from the chairmanship, it was particularly appropriate that the Millennium Year 38th AGM should be held at Symphony Hall where Lyndon is Special Projects Manager. This was, without doubt, a special day for the members of The Delius Society and our very special thanks must go to Lyndon and Tony Lindsey for their meticulous planning of what turned out to be a most memorable and enjoyable event.

Michael Lester

Postscript

After the concert members of the committee went to pay their respects to Mariss Jansons as a distinguished member of the Society. The Pittsburgh Orchestra's tour schedule had offered at this point 'Photograph with members of The Delius Society', but really he seemed so tired at the end of a punishing tour that we did not have the heart to press him. (The Birmingham concert was the last of 14 in 17 days which he had conducted in Barcelona, Vienna, Amsterdam and elsewhere, the last pair in London on the two previous nights.) We were completely charmed when he apologised to Lyndon Jenkins for not managing a Delius piece as an encore - from which we gathered that such a thing had been suggested.

Later, in Symphony Hall's Green Room, Roger Buckley was able to express the Society's gratitude to Andrew Jowett, the Hall's Director, for his kindness in giving us the drinks reception which followed Tasmin and Piers's recital. And so ended, on another high note after a second magnificent concert, this truly memorable day.

In the Green Room: *L-R*
Peter Sargent, Anthony Lindsey, Lyndon Jenkins, Brian Radford and seated Roger Buckley with Andrew Jowett, Director of Symphony Hall
Photograph: Jo Radford

THE DELIUS ASSOCIATION OF FLORIDA 40TH ANNUAL FESTIVAL

6-8 April 2000, Jacksonville, Florida

The 40th Annual Festival of the Delius Association of Florida took place on the campus of Jacksonville University last April. A smaller event than last year's, when there was such a large influx of visitors from the United Kingdom, it was none the less thoroughly enjoyable, as always in my own experience.

The Festival opened in the Gooding Auditorium of JU on Thursday morning. After introductions by Jay Wright, Jeff Driggers spoke about his discovery of a foreword by Delius in the German edition of James Weldon Johnson's *The Autobiography of an Ex-Coloured Man,* published in 1928. An account of this discovery and transcriptions of Delius's text in German and in English are to be found in *DSJ* 126 (Autumn 1999). Afterwards, Jay Wright commented that J W Johnson had sung in Jacksonville Choirs during Delius's time at Solano Grove, and so it is possible that Delius heard Johnson singing, and not entirely inconceivable that the two may have met.

The Yorkshire Television 1982 documentary 'Song of Farewell' was then shown. It was good to be reminded of what an ample and fascinating film this is. Unfortunately the sound reproduction was execrable!

After a typically Floridean luncheon we gathered in Terry Concert Hall for the Delius Composition Award Concert. The finalists' submitted works were heard and then judged by a panel that included David Lloyd-Jones. The winner was Matthew Van Brink (who has recently begun a Masters course in composition at Boston University) with his chamber work entitled *Contexts.* As in previous years, many of the works heard were derivative and unoriginal. During the judging, a tape of an electronic composition by the late William Hospkins was played. I was unable to appreciate its musical qualities; the image I conjured for myself was of rather lethargic small creatures from another planet, all of whom fell into a chasm at the end. I regret my lack of understanding.

Delius Society member Patricia Wall from Co. Clare with Uda Delius (FD's grand-neice) and her nephew Frederick Delius

Photograph: Patricia Wall

The main musical event of the Festival took place the next day: this was a recital by Nora Sirbaugh (mezzo soprano) and Stephen Peet (piano), held in the Friday Musicale auditorium. The Delius items were a group of Danish songs, 'Twilight Fancies', 'Young Venevil', four Verlaine settings and *Sakuntala.* Also included were three songs by Griffes and a group of spirituals arranged by Burleigh. Nora was on her usual fine form and sang most affectingly. Stephen's sensitivity as her accompanist was extremely impressive. As I was shortly to accompany Nora in some of the same repertoire, I had taken my copies of the music with me and (sitting at the back of the hail to minimise disturbance) I annotated them in pencil during the performances. Later I had a long chat with Stephen and he generously shared a large number of insights and practical tips with me.

It was a great pleasure to see the Friday Musicale auditorium filled almost to capacity and to meet again, amongst other good friends, Jeanne Donahoo, who continues to be an enthusiastic supporter of our Society as well as of the Florida group.

The final event was The Fenby Lecture, held at the Florida Yacht Club on Saturday morning. It was delivered by David-Lloyd Jones, Chairman of the Delius Trust, whose subject was 'Delius in the Life and Career of a Conductor'. David began by commenting upon the influence that his father (who attended the 1929 Delius Festival) had had on his musical preferences. At an early age, Felix Aprahamian introduced him to Beecham after a concert ("Let's go and see Tommy"). Later, David founded Opera North and an early project was *A Village Romeo and Juliet.* David reflected on Delius's impracticality in terms of score annotation and conducting. He played as an illustration just ten bars of an orchestral passage from *A Village Romeo and Juliet* in Beecham's recording. The score bears no dynamic markings, or tempo changes, but Beecham in his edition has inserted a large number of both. As this passage played, David called out these markings. The music took life and one could hardly imagine the passage being played at a single dynamic and tempo. As for the so-called 'Beecham magic', David was of the opinion that it was made up of equal parts of preparation and spontaneous inspiration. The talk concluded with the playing of the closing scene from *Koanga* in David's own recently recorded version.

This presentation was a tour-de-force; an hour passed effortlessly and we were entertained, enlightened, fascinated and inspired by the speaker. Afterwards, we were treated to another and again very Floridean luncheon. Following this, a number of us departed for Solano Grove, where we walked about, took photographs, talked and speculated. This was a first visit for David and Carol Lloyd-Jones, as also for Nora Sirbaugh. Later, the four of us and Frank Lieber drove to St Augustine for dinner.

During this trip I had the great privilege of being the house guest of Jeff Driggers and Bill Early. They could not have been more hospitable. It was a great joy to listen to music with them, in addition to eating and drinking exceptionally well. To them, to Frank Lieber, and to my many other Jacksonville friends, I extend my gratefu1 thanks; their presence enriched another delightful Delius event in Florida.

Roger Buckley

BALLET AT BIRMINGHAM

Saturday 8 April 2000, Birmingham Repertory Theatre
Birmingham Royal Ballet; Royal Ballet Sinfonia conducted by Barry Wordsworth
Choreography by Frederick Ashton

Voices of Spring: Johann Strauss II
Five Brahms Waltzes in the manner of Isadora Duncan
Tweedledum and Tweedledee: Percy Grainger
The Walk to the Paradise Garden: Frederick Delius
The Two Pigeons: André Messager

This interesting programme performed at Birmingham, was a tribute to founder choreographer of the Company, Frederick Ashton. The *pas de deux* of *The Walk to the Paradise Garden* was originally performed for a Royal Ballet Benevolent Fund gala at Covent Garden on 15 November 1972. (This was Ashton's first created work for Merle Park who originally danced it with David Wall.) Significant, to Delius Society members perhaps, was the fact that the programme also included works by two other composers known to Delius; namely Percy Grainger and André Messager. For those who may not normally ever consider going to see ballet this varied programme will certainly provide a stunning introduction to the art. Even although I expect a great many were attending merely to see if the pigeons behave as they should in Messager's short masterpiece, I am sure they left with a greater appreciation of the art form and the music they heard. The Royal Ballet Sinfonia conducted by Barry Wordsworth is the only regularly contracted ballet orchestra in this country and played admirably.

I could write a great deal in praise of Messager's *Two Pigeons*; the melodious and colourful score is immediately appealing, and the imagery of the staging is stunning; the comic antics of *Tweedledum and Tweedledee* to Grainger's *Country Gardens* and *Shepherd's Hey* are unforgettable; but it is Delius's haunting masterpiece that steals the entire evening.

The simple staging of this ballet; a bare black stage, with 4 steps at the back and the projection of a tree silhouette on the cyclorama, meant that the dancers and the music were given full emphasis. The two soloists, Sabrina Lenzi and Joseph Cipolla portraying the doomed lovers were excellent. They conveyed such sensual, and in essence, sexual empathy and energy, that you almost felt you were intruding in a voyeuristic way on their last moments together. The lovers' costumes in watery shades were appropriately unobtrusive, but the arrival of the Death-figure (Delius's 'Dark Fiddler') upstage centre, wearing something akin to a loincloth was initially somewhat comical. However, this was a momentary distraction, and the voluminous floor length cloak of blue/green he was also wearing was fortunately a stronger image.

The main strength of the whole, if short, ballet was the rapport you could sense

between the dancers and the orchestra conducted with great sensitivity by Barry Wordsworth. The tempo was excellent and unlike some performances did not lapse but maintained a sense of inner energy; consequently drawing the audience into the emotions conveyed by Ashton's passionate choreography. Perhaps most poignant was the image of the two lovers hesitantly confronting their destiny and the torment of their decision to die together. Engulfed in the watery-coloured cloak of Ashton's 'Angel of Death' they eventually fall at his feet forming an unforgettable symmetrical image as the music reaches its dramatic climax. Perhaps my only sadness, and this is purely a personal observation, is that after agonising and watching the chemistry develop between the lovers, oh, how I wanted them to die in each others' arms!

Much has been written recently of Delius's unfulfilled potential as a composer of film music, but I am sure, especially after seeing this stunning performance, a great many Delians and non-Delians, will consider his potential as a ballet composer.

Jane Armour-Chélu

Sabrina Lenzi and Joseph Cipolla
Photograph: Bill Cooper

Further performances are scheduled for Plymouth, Sunderland and Bradford later this year. Details can be found in Forthcoming Events.

And, more on Delius and ballet in the next *Journal*.

Sunday 30 April 2000, Holmes Chapel Leisure Centre
Tasmin Little (violin) and Martin Roscoe (piano)

Beethoven: Sonata in A minor Op 23
Elgar: Sonata in E minor Op 82
Szymanowski: *Fountain of Arethusa*
Delius: *Légende*
Ravel: *Tzigane*

A sleepy town leisure centre is not the immediately appealing venue for a recital on a glorious Sunday evening in April. I went with some apprehension, wondering about the acoustics and the standard of the piano, and whether I should really have worn a leotard! I need not have worried. The stage was beautifully prepared and the excitement was electric in the packed hall. From the moment Tasmin walked on to the stage, she charmed the audience with her witty introductions and the ready smile we all know so well.

The recital began with a spirited performance of Beethoven's Sonata in A minor Op 23. Published in the same year as the more famous 'Spring' Sonata, this is an exciting, urgent piece. Elgar's Sonata in E minor op 82 followed, much to the delight of the audience who responded to its charm and the strong masterful playing of Tasmin and Martin. This was a very strong first half, and left the audience feeling uplifted and slightly breathless.

After the interval the pace slackened a little and we were treated to a Dumka by Janacek and Szymanowski's *Fountain of Arethusa.* Tasmin's amusing introduction to the latter brought such laughter that she had to remind us that "it was serious you know!!" The piece I had been waiting for, Delius's *Légende*, followed. This short piece for violin and piano is a gem. Composed in 1893 for violin and orchestra it was later rewritten in 1895 for piano and solo violin. It shows Delius's knowledge of violin technique in three contrasting moods. The first section is broad with magnificent sweeps across the violin; the second, a different, gentle, contrasting style followed by the first idea again. The last section is a wonderful delicate fast flowing spiccato passage which leaves you wanting more. Tasmin, as always, interpreted Delius superbly and the audience warmed to his music immediately.

Ravel's *Tzigane* ended the concert with an amazing show of technique and musicianship. The audience was very enthusiastic after such a lovely evening's music.

Ann Dixon

Saturday 24 June 2000, Queen's College Hall, Taunton
Somerset County Orchestra conducted by David Hedges
Soloist: Rustom Pomeroy

Sullivan: *Overture Di Ballo*
Delius: Violin Concerto
Tchaikovsky: Symphony No 6 in E minor (*Pathétique*)

Rustom Pomeroy, who performed the Violin Concerto at Taunton
Photograph: Ron Prentice

To be able to report a live performance of the Delius Violin Concerto is a rarity these days; to be in a position to state that it was a fine accomplishment is a red-letter day indeed. When one adds that the executant was a young man in his second year at music college one almost runs out of superlatives and risks straining the credulity of the reader.

Nevertheless that is what took place in Taunton on Saturday 22 June 2000, when the Somerset County Orchestra performed the work. The soloist was Rustom Pomeroy who had just completed his second year at the Guildhall School of Music and Drama, where he studies violin with Yfrah Neaman. He had begun playing the instrument at the age of two and a half by the Suzuki method and here he was performing in the hall of his former *alma mater,* Queen's College.

Playing confidently and from memory he gave a near-faultless interpretation and the orchestra, under its conductor David Hedges, rose to the occasion by providing an accompaniment that was of a higher standard than it often produces. The remainder of the programme consisted of Sullivan's Overture *Di Ballo,* which requires a greater degree of sophistication and delicacy of touch than these players were able to provide, and Tchaikovsky's *Pathétique* Symphony, which is really too well-known and readily available in top-class recordings for an amateur *ensemble* to be well advised in choosing it.

Undoubtedly the Delius was the jewel of the evening and one looks forward to hearing this highly talented young performer repeat the achievement. One is cautious over making predictions in these days of hype and packaging, but it is more than possible that a bright future awaits him.

Christopher Redwood

Postscript: Since writing the above I have had the privilege of meeting another talented young violinist who has recently performed the Delius Concerto. His name is Matthew Denton and I understand that the performance was given at Malvern.

FENNIMORE AND GERDA

Kiel Opera House, 14 May 2000

Fennimore and Gerda opened at the Kiel Opera House, Germany on Sunday 14 May 2000.

Kiel is the capital of the State of Schleswig-Holstein, and lies on the Firth of Kiel in the part of North Germany which is adjacent to Denmark. The opera was first staged in Frankfurt in October 1919 and was based on the novel *Niels Lyhne* by J P Jacobsen. Directed by Andreas K W Meyer, and with a grant from the Delius Trust, it was performed in conjunction with Bartók's *Duke Bluebeards Castle*. The same performers played the roles of Gerda and Judith, and of Niels and Bluebeard.

THE PRODUCTION

Fennimore	Jennifer Arnold
Niels Lyhne /Herzog Blaubart	Jörg Sabrowski
Erik Refstrup	Burkhard Ulrich
Gerda/Judith	Turid Karlsen
Director	Andreas K W Meyer
Musical Director	Peter Marschik
Set Design	Anna Kirschstein
Costumes	Susannne Hubrich
Dramaturgie	Katja Czellnik

Report from *OPERNWELT*, July 2000

A NOTION THAT DOES NOT WORK OUT

"It depicts three boring people who have nothing to sing" warned Sir Thomas Beecham, otherwise a great Delius-promoter, about the composer's last opera *Fennimore and Gerda*. And the Kiel director Andreas K. W. Meyer, a proven expert on the subject, wrote some years ago in a programme note that "the piece needs a strong grasp of directing expertise". Now Meyer, as stage director for the first time with *Fennimore and Gerda*, has found this so, at least in its intellectual formation.

He couples Delius's operatic setting of episodes from the novel 'Niels Lyhne' with Bartok's 'Duke Bluebeard's Castle' and for the course of the action he develops a consequential treatment plan: the happy ending of the Delius opera, Niels Lyhne's liaison with the young Gerda, is called into question by the Bartok work in which Niels and Gerda become Bluebeard and Judith and their catastrophic

relationship founders. At the end of the evening the leitmotif, the recurring scene where Niels Lyhne is dismissed by his beloved Fennimore, stands as a metaphor for failure.

A persuasive concept, but one whose musical realisation displays a serious weakness. Gerda's range lies naturally higher than that of Judith. Vocally it would have made more sense to couple the alto part of Fennimore with that of Judith. But then the director's theme could not be implemented.

A dilemma not solved in the performance. In Anna Kirchstein's plain constructivist set, which owes something to the abstract style of the fifties, Meyer develops his concept with his required "strong directorial grip", commendably secure throughout and very concentrated, with the performers limited to spare meaningful movements and gestures, by which the character-combinations and their misalliances are clearly fashioned. Vocally though there remains the uneasy doubling of Gerda and Judith (Turid Karlsen), who showed off her bell-like high notes in the short Delius part but was ill-suited to Bartok's extended middle range passages.

Apart from that, a musically successful evening, especially for the orchestra under Peter Marschik, who in the confrontation of these two somewhat contemporaneous works clearly preferred the disturbingly modern tone of Bartok's language.

Fennimore (Jennifer Arnold)
Photograph: Joachim Thoole

Gro Bente Kjellevold was even in appearance an impressive Fennimore, who achieved her dark mezzo tints through a light and delicate embouchure. As Erik, tenor Burkhard Ulrich combined clear articulation with a fine timbre. Jörg Sabrowski dealt with the double role of Niels Lyhne and Bluebeard with a sure grasp vocally and dramatically, his particular baritone quality currently better suited to the Delius lyric.

Jennifer Arnold sang a richly sonorous prologue, reminiscent of Mahler, a piece from the song-cycle 'Sappho' by Granville Bantock, a composer from Delius's circle, with which Andreas Meyer opened the evening with a fine sense of style.

Translation by E E Rowe

Report in the *Schleswig-Holsteinische Landeszeitung*, 16th May 2000

Successful première-double of music-dramas by Frederick Delius and Bela Bartok

THE DARK ABYSS OF LOVE

Two operas about Love. A rarity and a modern classic, both from the early 20th century. The one with an unlikely happy ending, the other with a gloomy conclusion: Frederick Delius' 'Fennimore & Gerda' and Bela Bartok's 'Duke Bluebeard's Castle'. At the Kiel Opera artistic director Andreas K.W. Meyer combines the two one-acters in an ingenious stage production in which the end of the one becomes the beginning of the other - and vice-versa.

From Christoph Kalies, Kiel

The old story: two friends in love with one woman. The idolised Fennimore yields to Erik, but after three years their marriage has broken down. Niels comes to visit and his old passion flares up again. Then Erik dies. Fennimore blames Niels for the death of her husband and sends him away.

Really that would be all there is. But for Delius the ending was too negative. The composer lets Niels find a new love, so the 1919 opera-rarity gets its happy, if rather contrived, ending. Too contrived for Andreas Meyer. The artistic director of the Kiel Opera does not believe in the ideal world. In his first stage production at Kiel he juxtaposes the sensitive musical psychodrama against Bela Bartok's darkly symbolic operatic masterpiece 'Duke Bluebeard's Castle'. Thereby Meyer matches the characters of Gerda and Judith and of Niels and Bluebeard, forging a link between the works - and destroying the idyll of the former piece entirely. Judith wants to know what is hidden behind the seven doors in Bluebeard's castle. But what is revealed to her is the dark abyss of Bluebeard's soul.

As a prelude to the action Meyer puts on a song from Granville Bantock's Sappho cycle, setting the tone - in the lyrics of the ancient poetess there is no love without pain. Gro Bent Kjellevold shapes 'Ich liebte dich einst' - (I loved you once) - with melancholy mezzo tones.

A prospect of narrowing portals that is Anna Kirchstein's stage set concentrates the gaze by its abstract severity onto the living players. As the action proceeds these portals will be joined with walls, so that at the end of Delius's opera there stands a constricting funnel that then becomes Bluebeard's dark castle. Meyer has the characters perform in this spare but effective space. A few poses express apposite psychological states - Love, Grief, Rejection, Trepidation, Despair. The contrast between the female characters is pointedly emphasised: here the fashionable goddess Fennimore, there the country innocent Gerda in white-pleated skirt. (Costumes by Susanne Hubrich)

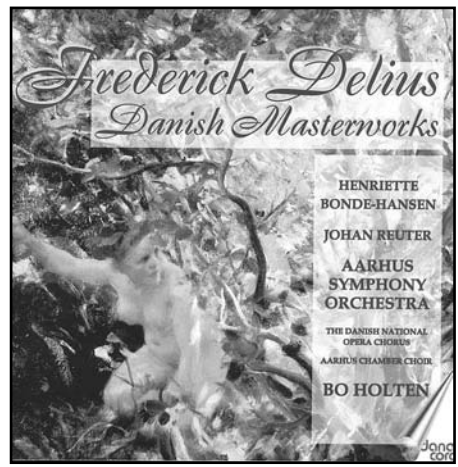
Jörg Sabrowski plays Niels/Bluebeard with a hugely rich sonority, at first lyrical, then with manifold dark colours, Turid Karlsen too misses little in the wide vocal range of her dual role as Gerda/Judith. Jennifer Arnold commands the part of Fennimore with her mellow contralto and Burkhard Ulrich is persuasive as Erik.

Under the baton of Peter Marschik the Kiel Philharmonic orchestra are very committed in their reading of Delius's richly scored late-romantic music, in which loud-voiced contrasts drive on to extremes that sometimes give the singers a hard task. In Bartok's colourful palette of sound the expressive outbreaks work so much better. In the end Meyer by means of an unexpected stage coup brings together the two operas in a final entity of sinister darkness.

Enthusiastic applause.

Translation by E E Rowe

DELIUS: Danish Masterworks. Henriette Bonde-Hansen, soprano; Johan Reuter, bass-baritone; The Danish National Opera Chorus and Aarhus Chamber Choir; Aarhus Symphony Orchestra; conductor Bo Holten. Danacord DDD: DACOCD 536. Total playing time: 70:26



This keenly-awaited disc was awarded 'Editor's Choice' status in the September 2000 edition of *Gramophone* and there received an enthusiastic notice from veteran reviewer Edward Greenfield. It features performances of the voice and orchestra versions of most of Delius's Danish songs, including five new orchestral settings by conductor (and Delius Society member) Bo Holten, plus *An Arabesque*, the early orchestral song *Sakuntala*, and two orchestral items.

On CDs the sequence of tracks is often of no significance, and they can of course be programmed to play in any order, but the fact is that many people begin playing them at the beginning, as we were used to doing with vinyl discs. If this is done here, the first item that will be heard is *An Arabesque*, and this serves as an introduction to the fine playing of the Aarhus Symphony Orchestra and its superb control by Bo Holten. The dynamics are closely observed and there are numerous felicitous touches which add to the basic information imparted by the score: for example, at the 'Etwas langsamer' ('A little slower') section just before figure 8, Bo Holten slows the tempo half a bar earlier than marked, in response to the musical sense of the phrase. The *rallentando* at figure 16 is not marked, but is musically necessary. In such attention to detail, which if anything enhances the prevailing sense of a sympathetic overview, Bo Holten makes a strong case for his inclusion in the small fraternity of great Delius conductors.

If only one could warm so immediately to the contribution of bass baritone Johan Reuter! His is a young voice from which easy resonance is lacking. He is in fact given the lion's share of the vocal work encompassed by this disc, for he sings both *An Arabesque* (or *En Arabesk*, to quote the Danish title) and *Sakuntala*, in addition to two Danish songs: Holstein's 'Viol' ('The Violet'), in what sounds like

Delius's (as opposed to Beecham's) orchestration, and Jacobsen's 'Sommer i Gurre' ('Summer Landscape') as arranged by Delius. These two short songs work well, but in both of the longer works the voice lacks assurance. This may be partly attributable to the fact that they are sung in Danish (not altogether surprisingly, given the disc's title) whereas both were of course set by Delius in German. Though Danish is closer to German than is English, and so is generally to be preferred to English translations of German texts, the emphases are frequently at odds with the musical line, and adjustments of rhythm have to be made. But it is very good indeed to have *Sakuntala* in an orchestral recording – and what a fine early work this is! However, someone should have prevailed on the singer to give the initial 'S' the 'sh' sound that it should have.

Henriette Bonde-Hansen sings gracefully and with insight. Delius's own seven orchestral settings begin with Jacobsen's 'Sylkesko' ('Silken Shoes'), a most lovely song brimful of Delian devices, especially his rising triplet fingerprint. 'Irmelin Rose', to another text by Jacobsen, will recall the early opera to those who know it or its prelude. The most rapturous of all is the setting of Drachmann's 'Lyse Nætter' ('Summer Nights'), so languid in the accompaniment as to be almost a recitative, which receives a particularly lovely performance here. Four more Jacobsen settings follow: 'I Seraillets Have' ('In the Seraglio Garden'), 'Løft de klingre Glaspokaler' ('Wine Roses'), 'Det bødes der for' ('Through Long, Long Years') – in which the telling words 'man bort kan i Aar ej græde' (which Delius himself translated as 'we cannot recall by long weeping', a possible oblique reference to the inexorable effects of a disease contracted in a moment of ecstasy) – are repeated not once but twice; and finally 'Lad Vaaren komme' ('Let Springtime Come'). All are beautifully realised.

Fascinatingly, this disc carries the first recording of Bo Holten's orchestrations of another five of Delius's Danish songs with piano. These are most distinguished work, abounding with imaginative touches such as the use of the harp in Jacobsen's 'Pagen høyt paa Tarnet sad' ('The Page sat in the lofty Tower'), the employment of solo strings at bar 39 of Drachmann's 'Vi lo jo før saa længe' ('In Bliss we walked with Laughter') and the striking clarity of the scoring of Andersen's 'To brune Øjne' ('Two Brown Eyes') (which, it must be commented, was set by Delius in German, not Danish). The scoring of Drachmann's 'Jeg hører I Natten' ('I Hear in the Night'), in its Ravellian delicacy recalling *Le Tombeau de Couperin*, substitutes string *tremolandi* with woodwind and brass interjections for the strictly pianistic alternating semiquaver chords of the original, and introduces a perfectly apt new melodic fragment in the cor anglais at bar 15. The last song, Holstein's 'Far, hvor flyver Svanerne hen', also known as 'Efteraar' ('Autumn'), receives the most voluptuous treatment of all and once again incorporates ideally matched new material at bars 8-11 and 23-26.

The substantial orchestral bonuses are a lovely, idiomatic performance of the Intermezzo from *Fennimore and Gerda*, and a youthfully vigorous account of

Lebenstanz of which one may imagine that Delius himself would have approved.

The disc is attractively presented with two sleeve illustrations. On the cover is a part of a painting by Delius's Danish contemporary Anders Zorn which recalls the mysterious world of *An Arabesque*, and on the disc itself, plus back insert, appears one of the versatile Holger Drachmann's many maritime paintings.

This disc should win friends for Delius among non-specialists; and very few if any Delians will want to be without it.

Roger Buckley

SPECIAL OFFER FOR DELIUS SOCIETY MEMBERS

Members can obtain this CD direct from the UK distributors at the reduced price of £12.99 P&P free. Please make cheques payable to Discovery Records Ltd and mention that you are a member of The Delius Society. Visa and Mastercard are also accepted.

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Great Conductors - Beecham
DELIUS: Orchestral Works Volumes 1, 2 and 3

London Philharmonic Orchestra, Royal Philharmonic Orchestra etc.
Royal Opera Chorus, BBC Chorus, London Select Choir
Sir Thomas Beecham
ADD Time 61.11 / 62.42 / 66.12
(Naxos 8.110104 / 8.110105 / 8.110106)

These three individual discs are part of Naxos' *Great Conductors* series and contain most (perhaps all) of the music of Frederick Delius that Beecham recorded between 1927 and 1938. It is instructive to observe how this music (which one would assume to benefit almost entirely from modern recording techniques) can emerge so well from the constrained audio recordings of the thirties. And yet they do, remarkably so, giving support to the view (if it were needed) that Delius was a more substantial composer than is often claimed and not just all colour and movement. Even a masterpiece like *Paris - The Song of a Great City* (1934) is more effective than I thought it would be, for there is no doubt modern recording techniques allow the great surges of splashy colour in this work to reign most effectively. However the playing is so good, in particular the solo work, that compensations abound. This is probably the sprightliest recording of the work I've heard. Audio buffs will also be interested to learn that this was Walter Legge's first job with Beecham as a recording engineer. Legge also came in for special praise later that year when he managed to get the complex choral and orchestral forces required for *Sea Drift* onto record for the first time. What is astonishing about this recording is the detail in it. *Sea Drift* can often be a formless wonder (albeit a lovely one), but here there are inner rhythms I've never heard before. And the Australian soloist, John Brownlee, brings a welcome ringing style to the narrator.

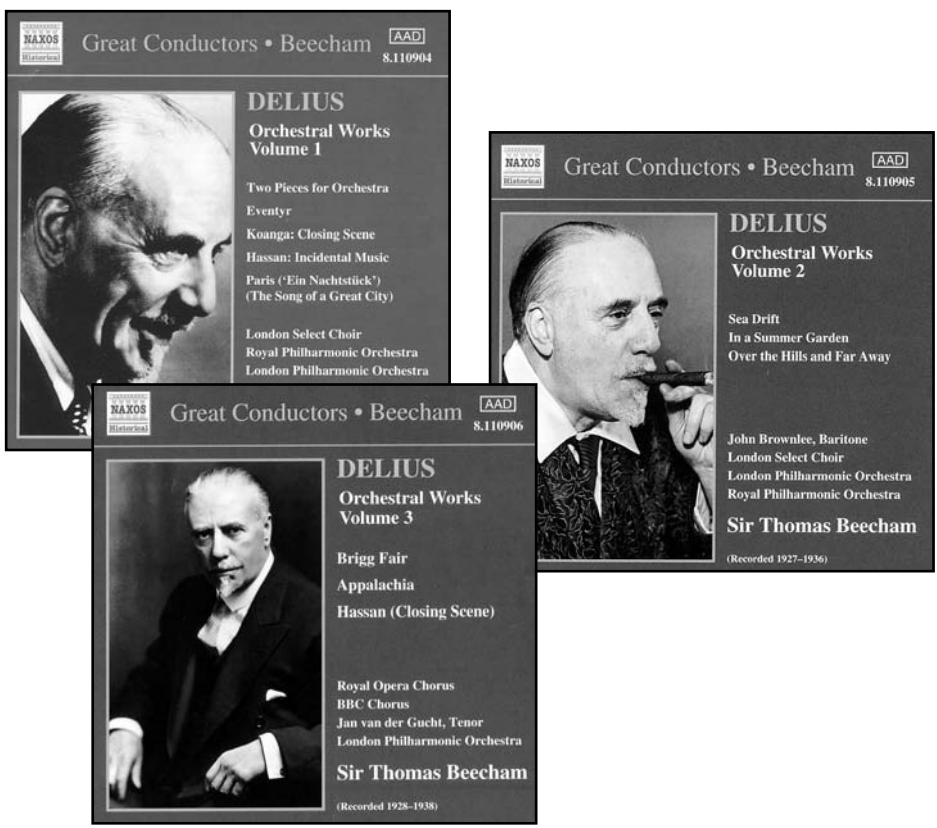
One of the oldest recordings on the set is the 1927 recording of *The Walk to the Paradise Garden*, and whilst it has the beautiful oboe playing of Leon Goosens, there are some details which display problems caused by the haphazard orchestral ensembles of the day. For students of performance practice, it is worth noting the difference in playing standards between the pick-up bands Beecham used in the earlier recordings (including an earlier incarnation of the RPO) and the London Philharmonic Orchestra. From the establishment of the LPO in 1932 we notice a significant leap forward in playing standards. It was long believed that only Beecham could make this music work. Fortunately that myth has long been disposed of as there are many fine modern recordings under conductors from Barbirolli to Mackerras which prove otherwise. Nonetheless, it is clear that the man had extraordinary insights into this highly original music.

Other works included on the series are *Over the Hills and Far Away*, *Eventyr, La Calinda, Brigg Fair, Appalachia* and the rapturous closing scene from *Koanga*. I prefer most of these in his post war recordings for EMI (CDS 7 47509 8) and CBS

(MPK 47680 or SMK 58934). The CBS reissues on CD are very confusing and *Appalachia* has yet to appear. The notes on the three CD's by Lyndon Jenkins of The Delius Society are excellent, with lots of interesting detail about the history of the recordings. This series also marks a break with the policy of releasing only DDD recordings on Naxos, a welcome venture.

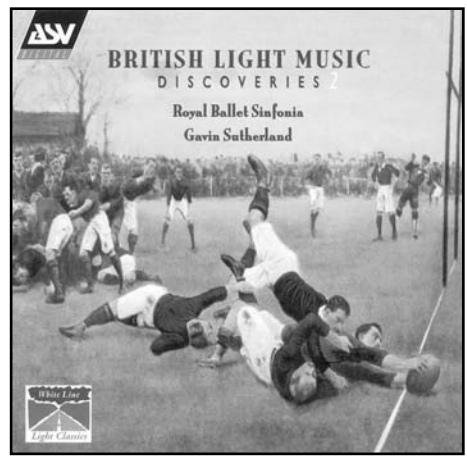
Finally, listening again to such a large collection of Delius has reminded me of the composer's greatness. You don't have to stop at those shimmering and evocative works *On Hearing the First Cuckoo in Spring*, or *In Summer Garden*, to find this. The closing section of *Hassan* is a haunting set of variations upon a single theme, expressing a peculiarly English attitude connected with far and remote places that also infuse the literature and history of 19th century England. This mood recurs again and again in his work, notably in the big choral bursts in *Appalachia* and the closing pages of *Koanga*. Few composers reflected the transition of life better than he did and far from being a mere colourist in the French tradition, he is in fact a quintessentially English composer, and one of the finest.

James McCarthy



BRITISH LIGHT MUSIC DISCOVERIES

Royal Ballet Sinfonia conducted by Gavin Sutherland
Includes compositions by Sir Malcolm Arnold, William Blezard, Adrian Cruft, Eric Fenby, Raymond Warren, Arthur Butterworth, Anthony Hedges, Paul Lewis, and Philip Lane
ASV CD WHL 2126



This disc contains a number of very attractive light pieces, but for Delians, the plum is Eric Fenby's *Rossini on Ilkla Moor* Overture. *The Gramophone* review by Ivan March describes this as the highlight of the disc.

The sleeve note refers to the circumstances of the work's composition although not entirely accurately.

The facts are related in the book *Pavilions by the Sea* written by Fenby's friend, Tom Laughton (see note). Fenby and Laughton were out walking when Tom started singing 'On Ilkla Moor Baht 'at'. Fenby joined in singing in a different idiom, as Rossini would have written it. Laughton asked Fenby if he could turn it into an orchestral piece and Fenby replied "Of course, no trouble at all". Laughton then mentioned the matter to Kneale Kelly, the conductor of the Scarborough Spa Orchestra who agreed to feature it in a forthcoming concert

All would have been well had Laughton not forgotten to mention his conversation with the conductor to Fenby. The first Fenby knew was when he saw a poster advertising the work in a concert for the following week. Nevertheless, the work was duly written and conducted by Eric at the concert.

So far as I am aware, the other works on this disc had a less fraught gestation. It is interesting to hear *The River* by William Blezard who is possibly best known as accompanist to Joyce Grenfell and others. All the pieces are attractive, and I suspect some will fill blanks in members' collections. The performances and recording leave nothing to be desired.

A 'Must' for all Delians

Richard Kitching.

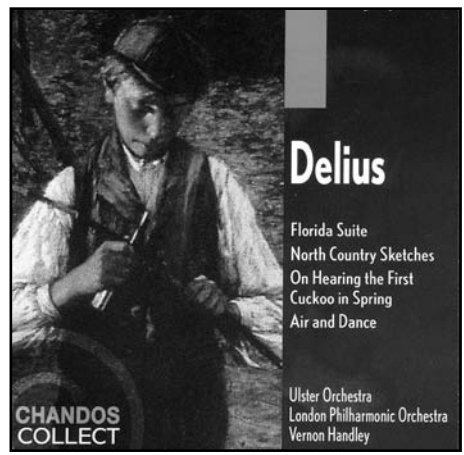
Note: Tom Laughton, *Pavilions by the Sea,* Chatto and Windus 1977

DELIUS: FLORIDA SUITE ETC.

Ulster Orchestra, London Philharmonic Orchestra conducted by Vernon Handley

Florida Suite: *North Country Sketches*: *On Hearing the First Cuckoo in Spring*: *Air and Dance*

Chandos CD – CHAN 6628 £6.99 Total Playing Time 77:42



All the tracks on this CD were recorded and released in the 1980s. *Florida Suite* and *North Country Sketches* were recorded with the Ulster Orchestra in 1985 (Chandos ABRD1150, ABTD1150, CHAN8413) and *On Hearing the First Cuckoo* and *Air and Dance* with the London Philharmonic Orchestra two years earlier in 1983 (Chandos ABRD1106, ABTD1106, CHAN8830).

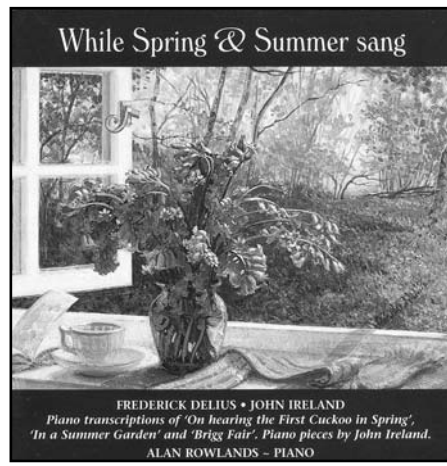
The first two tracks were comprehensively reviewed by Lyndon Jenkins in *The Delius Society Journal* No 90 (Spring 1986). Lyndon especially commended Vernon Handley for the performance of *Florida Suite*; 'commendably close' to Beecham's 'revised and edited' version. He also praised The Delius Society Vice President on adopting the cuts made by Sir Thomas Beecham in the first movement, and comparing this performance to the original, declared that 'speeds are almost identical, what should be heard is heard, and with Beecham's expansive phrasing in general faithfully observed, this tuneful and evocative early score emerges at its best'.

Although Lyndon Jenkins was somewhat less happy with the tempo of the *Dance* in *North Country Sketches*, he nevertheless thought the recording to be 'splendid'.

On Hearing the First Cuckoo in Spring and *Air and Dance* were originally released on a recording that also included works by Vaughan Williams.

For members wishing to replace worn out records with CD's this is an excellent opportunity to add this to their collection at a reasonable price.

DELIUS/ROWLANDS: Piano Transcriptions:
On Hearing the First Cuckoo in Spring, In a Summer Garden, Brigg Fair; IRELAND: nine piano pieces: *The Cherry Tree, April, The Towing-Path, Spring will not Wait, The Island Spell, Month's Mind, Summer Evening, The Holy Boy* and *Spring Sorrow*. Alan Rowlands, piano. Unedited recordings made at Yewfield, the Lake District, in Spring 2000. MCPS (not numbered). Total playing time: 67:55



I must declare an interest. Alan Rowlands was my piano teacher for a time in the late 1960s. Also, he accompanied me at a Delius Society recital held at Holborn Library (22nd March, 1968) in which I played, among other pieces, Delius's *Caprice and Elegy* arranged for 'cello and piano. At that same recital, Alan played his piano arrangement of *In a Summer Garden*, and I remember being deeply impressed both by its fidelity to the spirit of the score and by Alan's performance.

Alan has since revised this arrangement, and his piano reductions of *Brigg Fair* and *On Hearing the First Cuckoo in Spring*, all of which are to be heard on this new recording. Of other arrangements of these pieces, Philip Heseltine's solo piano version of *In a Summer Garden* was published by Thames in 1982; an arrangement by R. Temple Savage is known to have been made. No other solo piano version of *Brigg Fair* is known. Gerard Bunk's piano arrangement of *On Hearing the First Cuckoo in Spring* was published in 1914.

All of the Rowlands arrangements are exceptionally true to their original scores. The adaptation of *Brigg Fair* in particular is conceived on a grand scale. Technical difficulties abound, but all problems are solved in these performances. The piano is a good, well-tuned instrument, situated in a pleasant acoustic environment.

Another bonus here is the inclusion of a selection of piano works by John Ireland. Alan Rowlands studied with the composer and recorded the entire solo piano repertoire in monaural sound for Lyrita. Here we have the authentic vision and plangency which render Ireland's music so appealing to those who love it. The mood varies in range from expansive and impressionistic, as in *The Island Spell*, to wistful (*Month's Mind*), and sublime (*The Holy Boy*).

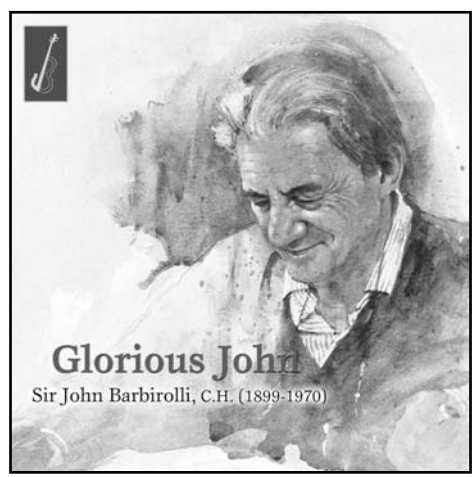
The disc's presentation is of professional standard, and the sleeve is adorned with a painting entitled 'Bluebells on the Windowsill' by Stephen Derbishire. Recommended.

Roger Buckley

Order details
This CD is available direct from Anthony Lindsey, Honorary Secretary, (address on the front page of this Journal) at the cost of £9 P&P included. Please make cheques payable to: The Delius Society No 2 Account. It will also be available at Delius Society Meetings in London, Midlands and West of England for £8.

GLORIOUS JOHN: Sir John Barbirolli Centenary release

The Walk to the Paradise Garden - Vienna Philharmonic Orchestra conducted by John Barbirolli (recorded 'live' Salzburg 20 August 1947). The 2 CD set includes works by Balfe (*The Bohemian Girl* Overture), Weinberger (*Christmas*), Sir Anthony Collins (*Sir Toby & Sir Andrew* Overture), Stravinsky (Concerto in D), Verdi, Puccini, Mozart, Grieg (*Secret* arr Barbirolli), Lehár (*Gold & Silver*), Bach (*Sheep may safely graze* arr Barbirolli) and many others. The set also includes a previously unpublished rehearsal sequence and interview with R. Kinloch Anderson. Fully illustrated booklet with notes by Michael Kennedy.
The Barbirolli Society CDSJB 1999 (2 CDs) Total playing time: 2:34:45



Lyndon Jenkins, who has heard the Delius work, says it is a typically generous and expansive Barbirolli reading of the kind familiar from his other recordings. The interest, of course, lies in whether this was the first time that the Vienna Philharmonic had played the piece, and whether they have played it again since.

By special arrangement with The Barbirolli Society, this set is being offered to Delius Society members at a special price of £10 per set including UK postage. (European members: £11 inc. postage; USA, Japan & rest of world: £12 inc. postage). Please write to The Barbirolli Society direct (stating that you are a member of The Delius Society) with sterling cheques made payable to "The Barbirolli Society":

The Vice Chairman, The Barbirolli Society,
11 Cranbrook Drive, Kennington, Oxford OX1 5RR.

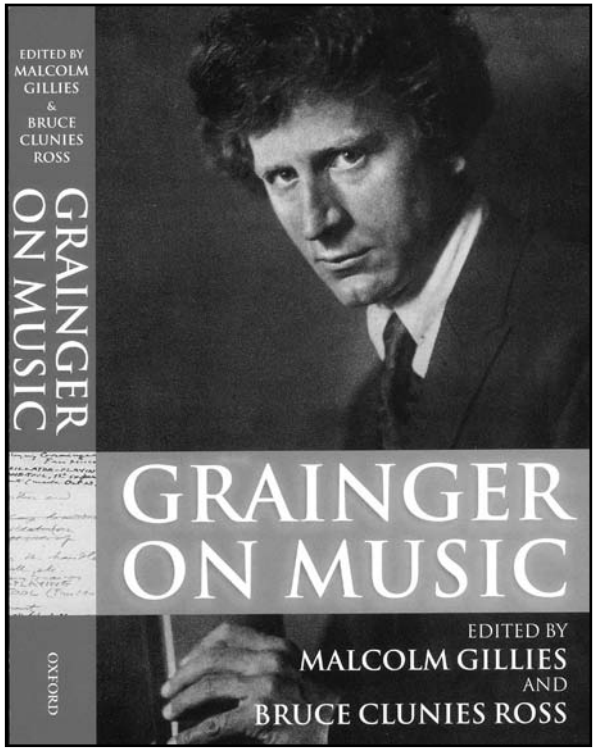
GRAINGER ON MUSIC

edited by Malcolm Gillies and Bruce Clunies Ross with Bronwen Arthur and David Pear
Oxford University Press, 416 pp
ISBN 0-19-816665-6. £35

Let it be said at the outset that the editors must be congratulated for having produced a truly magnificent book. It complements the pioneering publication *A Musical Genius from Australia: Selected Writings by and about Percy Grainger* ed. Teresa Balough (Perth: University of Western Australia, 1952). For the Grainger enthusiast the present work must surely become a rich and indispensable source of information but, for those unacquainted with the writings of one of music's true mavericks, it will be one hell of a roller-coaster ride. For this reason it is also a book which, like so much of Grainger, ought to have come with some kind of a health warning - but more of that later. The contents have been chosen with great care so as to give as rounded a picture as possible of Grainger's massive output in this field. His writings, like the man himself, will, by turns, amaze, delight, inform, inspire, stimulate and, sometimes (often in the same paragraph) appall, anger, disappoint and drive to utter despondency. And when the reader encounters the 'difficult' bits it might be worth bearing in mind that that towering intellect, Isaac Newton, as well as taking mathematics and physics to previously unheard-of peaks of achievement, was also actively investigating many branches of alchemy and dabbled in some of the whackier aspects of religion to boot.

The book begins with an excellent, accurate and very useful chronology of Grainger's life, then moves on to a helpful introduction. The contents of the book (46 examples of his writing in all) are divided into five chronological sections (encompassing c. 1898 to 1955) which contain not only published articles but also unpublished essays, one uncompleted and very long letter to his former mentor, and scripts for lectures and broadcasts. The footnotes are as thorough as they are ample and the index is a small masterpiece of scholarship. David Pear's 'List of Grainger's Writings' (which constitutes the only appendix) must, for the moment, be looked upon as definitive.

As for Grainger's writing itself, it is hard to recall any writer in any branch of the arts whose mind roamed across this broad territory with such a thirsty and visionary zeal and who, having applied his acute yet very unusual intellect to what he found, produced such an unrestrained flow of sparkling ideas. He wrote with extravagant and (perhaps to our modern and jaded perceptions) even exaggerated enthusiasms in support of the causes he cherished and, at times, he wrote with a glorious disregard for consistency and logic. This, say some, was the result of his lack of a formal education. All the present writer can say of this is, thank heaven



for that very lack of education because, had he paced through a university in a blaze of glory and emerged encrusted in honours, doubtless all this intellectual turbulence and boyish curiosity would have been kicked out of him and the jagged edges smoothed off. That would have been our loss. Those who hold dear the cool and ordered disciplines of academia are therefore warned beforehand to gird up their loins and bring their life-jackets with them!

The reader must be prepared for a shock at practically every turn. Who, for example, would be daring or even foolhardy enough to try to get and eventually succeed in getting published (twice, no less!) an article entitled 'The Value of Icelandic to an Anglo-Saxon' and begin that article with: 'I would like to see the study of the Icelandic tongue and literature have a place in every educational curriculum throughout the English-speaking world, and I would like to see such study take precedence over the learning of such "dead" languages as Greek and Latin, and over such living languages as German, French, Italian, Spanish, etc.' Yet Percy did! And, come to think of it, it is not such a dotty idea as it might at first appear to be. When one has waded through much of the racial dross that, alas, is part of the course with Grainger, he makes out quite a convincing case. But with Grainger, the open mind is not enough, the reader has to trudge at least half-way up the hill to meet him, or the Australian will, often as not, hold no appeal or meaning whatever.

Grainger's irrepressible 'new-world' optimism suffuses just about every sentence he wrote and hardly ever do we encounter in this collection the spitting bitterness or defeatism that is the mark of many of his letters and the later autobiographical essays. He is also unhesitating in his surging passions and is often boldly and unashamedly critical of the likes of Mozart, Haydn and Beethoven (though I did once meet an Australian piano student of his who told me that he was given by far the most informative lesson he had received in his life on

Beethoven's late piano sonatas by Grainger – but please don't tell anyone about this!)

Grainger's essays on musicians he had personally known (Richard Strauss, Cyril Scott, Balfour Gardiner, Frederick Delius, Harold Bauer, Edvard Grieg, Arnold Dolmetsch, Roger Quilter and Natalie Curtis, etc.) are examples of him at his most perceptive and engaging. His articles on folk-music, pre-Bach music, percussion and wind instruments and ensembles (and composing for them) are innovative and far-reaching and many of his insights are yet to be matched or superseded. Though he clearly enjoyed jazz, he was perhaps a little out of his depth when he tried to write seriously about it. (It must be said here that one is eternally grateful that, apart from a couple of entertaining and very skilfully written ragtime pieces, Grainger did not make the mistake - as did Krenek, Stravinsky, Milhaud, Lambert, etc. - of allowing his own compositions to be influenced by it.)

With Grainger, all kinds of glaring contradictions appear to live comfortably side by side without any apparent attempt on his behalf to reconcile the irreconcilable. These are the 'difficult' bits to which I referred previously and for which the 'health warning' might have come in useful. For example, he was a vegetarian who did not particularly like vegetables. He described himself as a 'pacifist', yet he joined the army and, we now know, he enjoyed more than a little violence from time to time. He would frequently refer to himself as a 'socialist' and a 'democrat' in his art (and clearly he investigated and, again, years ahead of his time, had a profound and extensive knowledge of and very sincere love for African and Oriental music and the music of Jews and, as he termed them, '½-Jews' and 'blond' Jews) and yet he would go to the trouble of employing a friend to take close-up photographs of the eyes of his fellow composers in an attempt to demonstrate that blue-eyed composers were more talented than those with dark eyes. He turned down Beecham's once-in-a-lifetime invitation to become his assistant because poor Sir Thomas did not have blue eyes. When he was gravely ill with cancer, Grainger travelled all the way to Denmark to be operated on because he was frightened of waking up after the operation in an American hospital to find a Jewish doctor at his bedside.

Grainger inherited this rag-bag of racist attitudes from the Aldridge side of his family. At some early stage in his life too, his insatiable appetite for reading drew him to the poisonous effusions of Houston Stewart Chamberlain, Otto Weininger and Sir Francis Galton (a rare, if not unique, example of someone who became a minor hero at various times of both the political 'left' and 'right' as the originator of eugenics - the 'ugly sister' of genetics - and, incidentally, the man who first proposed the use of fingerprints in criminal detection). It is unavoidable, therefore, that some of this unpalatable baggage should creep into his writing, sometimes to the point of overwhelming it. My own feelings are not so much that Grainger may have been right or wrong-headed about it all, but that it oh so misses the point. It is depressing to remember that eugenics is far from dead and that in its time it has fascinated the likes of Churchill, Shaw, Yeats, Julian Huxley,

H.G. Wells and Marie Stopes. It was also embraced at one time by the editors of the *Guardian* (sorry folks!) and the *Spectator*. We now learn that it was taken into the state health and immigration policies (with tragic consequences) of countries such as Sweden, USA, Switzerland, India, Australia as well as Communist China, Soviet Russia and Nazi Germany.

Grainger was not a man who did things by half and, as with his life, so with his writing. At times, one feels, his perceptions are characterised by genuinely original flashes of clarity and inspiration (dare I say 'genius'?) and long sections of his output thereby become intoxicating journeys of discovery with a nugget at every turn and as relevant and as stimulating today as ever they were. Then, occasionally, the reader turns the page and can almost immediately become bogged down in such a Malebolge of impenetrable and crass verbiage that the heart can only sink. The emotional and intellectual crashing-of-gears is almost audible. Yet this very unpredictability (which could only have come from a *tabula rasa* such as Grainger) is perhaps one reason why he is unique and why it is so hard not to love him.

Let nothing I have said, however, deter anyone from reading this engrossing book for it is skilfully edited, beautifully put together and contains seams of the purest gold.

John Bird

RECENT MUSIC PUBLICATIONS

Members may like to be reminded of some miscellaneous music publications which have appeared in recent years. The following information has been provided by Robert Threlfall.

Pride of place must go to the splendid volume published by Boosey & Hawkes in their Masterworks Library, which contains the best full-score text yet available of both *Appalachia* and Sea *Drift*, entitled 'American Choral Works'. Printing and presentation are superb; price is reasonable; and the slightly-over A4 size makes for clarity in study – a *must*, even for those who have earlier editions.
(Boosey 10911)

Piano solo

Scenes from the Operas (*Margot & Irmelin*), arr. Ravel & Schmitt	Boosey 10211
First Cuckoo (earlier draft)	Thames 978746

Two pianos

Brigg Fair, arr. Heseltine	Thames 978604

Violin & piano

Air & Dance, arr. Heseltine	Thames 978643
Suite (for Violin & orchestra), piano score	Boosey 10481

String Quartet

Two movements from the 1888 Quartet, score & parts	Stainer & Bell H 414
String Quartet (1916), new study score	Stainer & Bell H 420

Voice & piano

Sakuntala, piano score	Boosey 9498
Maud, 5 songs, piano score	Boosey 10970

Details of works for chamber ensembles may be found in the appropriate section of the information pack issued by the Delius Trust. Choral societies (and their singing members) will be pleased to learn that choral scores are now available for all those works hitherto supplying single-line parts, viz. *Appalachia, An Arabesque, The Song of the High Hills* and a choral selection from *Hassan.* Bass oboe players will be even more pleased to learn that, thanks to Robert Montgomery, all their parts have been rewritten in the treble clef - and in the case of the *Mass of Life,* rewriting has obviated the need to 'swap' parts in mid-movement!

NEWS FROM AMERICA

Bill Marsh, Chairman of the Philadelphia Branch of The Delius Society, has written to advise of the events planned so far for the 25th anniversary year of the Branch. The actual anniversary date of the founding of the Branch is in December 2001, and as that is a poor time for anything major, all the events in 2001 will be call'25th Anniversary' events.

This autumn's meeting on 29 October will feature a recital by Charles Abramovic who has just recorded a CD of Delius piano transcriptions. (Direct-to-Tape DTR2001) Amongst the pieces played will be Robert Threlfall's arrangement of *Plantation Dance & Nocturne* from *Florida Suite*, and *On Hearing the First Cuckoo in Spring* as arranged by Gerard Bunk.

A concert will take place on 9 February 2001 at St Mark's Episcopal Church, Philadelphia, to celebrate the centenary of the consecration of the Lady Chapel and the anniversary of the Branch. Worth noting is the fact that the chapel has a world famous sterling silver altar, which has a duplicate in the Chapel at Sandringham.

The concert will contain works by Finzi, Howells, Warlock, Britten, Moeran, and Fenby in addition to Delius, and will feature the St Mark's Chamber Choir directed by Donald Nally, who will also give a pre-concert talk. A Delius organ transcription is to be played by Scott Dettra, and an excerpt from Delius's *Requiem* will be performed.

On Tuesday 20 March 2001 the Philadelphia Branch is welcoming Vice President of The Delius Society, Sir Andrew Davis to their meeting as guest of honour. Time and place have yet to be advised and it is hoped that there will some music following the meal.

Members may also wish to note that the Delius Association of Florida is holding its 41st Annual Festival slightly earlier in the year than was advertised in the last *Journal*. The Festival in Jacksonville will run from Thursday 1 March to Saturday 3 March 2001.

POSTCARD OF PAINTING OF DELIUS'S HOUSE

At the 1999 AGM an excellent painting by member Ray Osborne of Delius's house at Grez-sur-Loing as it would have been in the 1920's, based upon contemporary photographs and entitled 'In a summer garden', was auctioned for Society funds. The committee supported an original idea by our member Roy Price that members might like to have a postcard copy of this fine work. With the artist's agreement and thanks to Brian and Josephine Radford who purchased it, this has now been done.

Copies of the full colour 7" x 5" postcard can be purchased as follows: -

Qty	Cost	Postage
1	30p	19p
5	£1.35	19p
10	£2.50	33p

Please send an appropriately stamped self-addressed envelope A5 (8¼" x 5¾") plus a cheque for the quantity required, made out in favour of 'The Delius Society', to:- Mrs J V Radford, 21 Cobthorne Drive, Allestree, DERBY, DE22 2SY.

All proceeds will go to Society funds.

'In a summer garden' - Delius's house in Grez-sur-Loing in the 1920's
courtesy Brian and Josephine Radford

RAY OSBORNE: THE ARTIST AND THE PAINTING

Ray Osborne, who now lives in the romantically sounding Haselbury Plucknett in Somerset, has been a member of the Delius Society for 30 years, and was for many years a member of the Committee and the society's Membership Secretary for a number of years until 1978.

Ray's new painting, which he executed in 1999 and which is entitled 'In a Summer Garden,' shows Delius's house, as it would have been in the 1920's. The roof has skylights rather than the dormer windows, which were added later, and the wide *porte cochère* opening, which gave through access into the street outside via huge double-doors, is shown at the conjunction of the two main parts of the building. The wing, whose upper floor was used as Jelka's studio with its large 'north light' window, is shown on the left with the outside wooden stairs, which gave direct access from the garden.

As points of reference, photographs on pages 71 and 77 of *Delius: A Life In Pictures* by Lionel Carley and Robert Threlfall show the house around this time, and although the former shows the garden in front of the house then covered with a mass of flowers, bushes, and potted climbing plants, the slightly later one shows that area much clearer, and also provides an interesting glimpse right through the *porte cochère* into the Rue Wilson, the main street of the village of Grez, which runs past the front of the house.

Other photographs include those facing pages 51 and 61 in Christopher Redwood's 1974 book *A Delius Companion*. The former photograph shows the garden very full of flowers whereas the latter is much clearer and shows the old elder tree adjacent to Jelka's studio. These and the one facing page 49 in Eric Fenby's book on Delius in 'The Great Composers' series have enabled Ray to reconstruct the appearance of the house at that time, complete with Delius's radio receiving aerial on the roof by means of which he was able to tune in to broadcasts of his music.

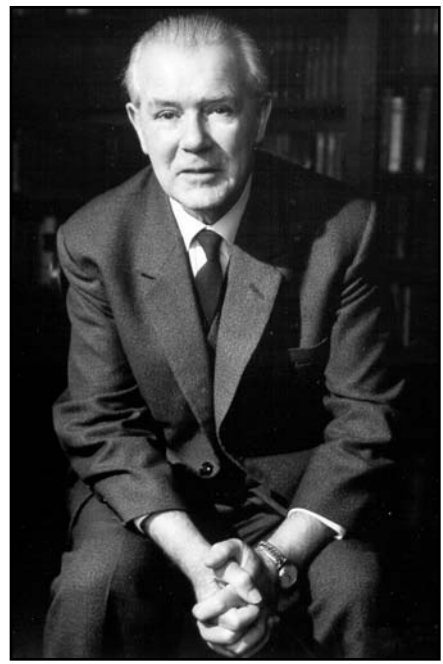
Compared to these, a later illustration opposite page 81 of Sir Thomas Beecham's *Frederick Delius*, first published in 1959 and credited to Jerome Ducrot, shows that by then the top floor of the extension built on to the right hand end of the house, which had been Eric Fenby's own room whilst he lived in the house acting as the composer's amanuensis and friend, had been demolished. A new flight of steps had by then been constructed, running up from the garden to a new balcony extending across the front of that side of the house, and providing access to the first floor rooms. Facing the top of these steps is Delius's former music-room which Fenby had direct access to from his own accommodation.

Interestingly, an earlier pen and ink drawing by Ray, which appeared in *DSJ* 49 (October 1975), showed the house from a similar viewpoint, but with later alterations following its purchase by Madame Merle D'Aubigné in 1936 after Delius's death.

Brian Radford

OBITUARIES

Roy Henderson (4 July 1899 – 16 March 2000)



Roy Henderson, who died in March at the age of 100, will be ever known to Delians as the interpreter *par excellence* of the role of Zarathustra in Delius's *A Mass of Life*, from 1925, when at short notice he was catapulted to fame, until his last *Mass* performance in 1944. The story of how the young Royal Academy baritone stepped in and learned the demanding role for the first post-war performance of the *Mass* in England, under the Danish conductor Paul von Klenau, was told in the Winter 1987 issue of the *Delius Society Journal* No 92, a special edition devoted entirely to the singer. For twenty years he was closely associated with the *Mass*, even introducing the work to Sir Hamilton Harty, with whom he gave two by all accounts magnificent performances (one that was broadcast brought praise from the composer), and to Wilfred Senior, who conducted the first Scottish performance of the work.

Born in Edinburgh on 4 July 1899, Henderson studied in Nottingham. In 1916 he attested for the army and when he was 18 joined the Artists' Rifles Regiment. In his hut were two noted baritones, Percy Heming and Charles Mott, the latter being particularly helpful to him. (Mott, who was killed in the war, is probably best known for his acoustic recordings of Elgar's wartime works *The Starlight Express* and *Fringes of the Fleet*.) In the army Henderson joined a Concert Party and did much entertaining of the troops, learning the knack of what he called 'putting it over' to an audience. After the war he enrolled in the Royal Academy of Music where he collected many prizes. It was his habit of singing without a score that enabled him to identify so closely with a work. Another of his trademarks, indeed of his period, was clear diction. He remembered that when working at the BBC there had been one person whose sole job it was to listen to a singer's diction and to offer correction. No longer! Roy Henderson sang in a number of important first performances: George Dyson's *Canterbury Pilgrims* in 1931, Delius's *Idyll* (with Dora Labbette) at the Proms in 1933, Vaughan Williams's *Five Tudor Portraits* and *Dona Nobis Pacem* in 1936, and he was one of the sixteen soloists specially chosen

for the *Serenade to Music* in 1938, his initials immortalised in the score at the words 'Nor is not mov'd with concord of sweet sounds'. Concerning the famous recording of the latter work, with the original singers and Sir Henry Wood conducting, Henderson thought that he may actually have been absent when one side possibly had to be re-recorded and someone stood in for him, though fortunately only for the ensemble passages and not for his solo.

Another fascinating recording session he remembered was in the 1920s, making for Vocalion acoustic 78s of extracts from Verdi's *Falstaff* and adapting his voice to take on three different characters, a light one for Bardolph, a heavy one for Falstaff, and an ordinary baritone voice for Ford. The conductor was the young Dan Godfrey Jr., son of Sir Dan of Bournemouth, before he went to Durban in 1928.

In 1928 Roy Henderson made his Covent Garden début, and then in May 1929, at his own prompting, he sang the solo part in Decca's ambitious first recording, *Sea Drift*, with Anthony Bernard conducting. For Decca's 60th anniversary Henderson was presented with a cassette transfer, but at those early sessions Decca used only one microphone and the technical shortcomings of this recording - distortion in the climaxes - have prevented its general commercial reissue. For its historical interest alone it is something that perhaps the Society might consider.

After Decca, Henderson was asked to train the Nottingham Harmonic Society for Sir Hamilton Harty. (The word 'Sacred' was dropped after they gave Berlioz's *Damnation of Faust*.) When war drained away the male voices, he formed the Nottingham Oriana Choir. He also conducted the Huddersfield Glee and Madrigal Society, and then in 1942 he was invited to succeed Reginald Jacques as conductor of the Bournemouth Municipal Choir, a post he retained until 1953. Although there was the obligatory *Messiah*, the works he chose were by no means all safe or standard: with them he twice conducted Walton's *Belshazzar's Feast* and Bliss's *Morning Heroes* (with Valentine Dyall and Michael Redgrave as orator). In the course of his career he had what must be the unique distinction of not only conducting Elgar's *The Apostles* but at different times of also singing three of its roles: Peter, Judas and Jesus.

Another important phase of his career was Glyndebourne. From the opening night in 1934 with The *Marriage of Figaro*, he appeared there each year up to the war and went on tour with the Company's production of *The Beggar's Opera* in 1940. Fortunately his performances in *Figaro*, *Don Giovanni* and *The Beggar's Opera* were all recorded commercially.

When he was 51, without announcing it beforehand, he decided to give his last performance, Christus in the *Matthew Passion*, at Southwark Cathedral, thereafter devoting his time to teaching. His pupils have included Pamela Bowden, Thomas Round, Jennifer Vyvyan, Joan Stuart and, most famously, Kathleen Ferrier.

When a musician's posthumous fame nowadays rests so much upon his recorded legacy, it is greatly to be regretted that Roy Henderson did not record more, and particularly that he did not make any other commercial Delius recordings. Performances that he would have liked to have had preserved were a

1938 broadcast of Debussy's *Pelléas and Mélisande* under Stanford Robinson with Maggie Teyte, Heddle Nash and Norman Allin, and *A Mass of Life* with Harty. He remembered with some pleasure a recording he made of Somervell's *Maud* cycle that was never issued because his accompanist was not entirely satisfied. However, there exist, as yet still unissued, the 'famous' recordings, taken at the 1934 Leeds Festival rehearsals, of *Songs of Sunset* and *Arabesque* with Beecham conducting the London Philharmonic Orchestra and the Leeds Festival Choir. These are unquestionably among the greatest Delius recordings ever made. Henderson remembered how Beecham had been rather secretive about the whole affair. 'We've got the recording people here. . just a rehearsal,' he casually remarked, without any mention of a financial arrangement. The evening performances were to have been recorded (by Columbia) but Roy Henderson spoke of there having been some sort of row afterwards that prevented that from taking place. Whether Henderson being a Decca artist had any bearing on the matter or whether it was because the orchestra was not to receive any extra payment is not clear. The rehearsal recordings ('performances' describes them better), which are complete, are matchless. If Roy Henderson and Olga Haley reached such heights in their big duet in *Songs of Sunset* in this rehearsal, one wonders what the evening performance would have been like. Although Henderson spoke of saving his voice for the evening and not singing out, there is little evidence of this, and it is hoped that these recordings will soon see the light of day. What more worthy tribute could there be to one of the great singers of Delius?

Stephen Lloyd

[Roy Henderson was the guest speaker at the Delius Society meeting at the BMIC, London, on 25 April 1989. His talk is fortunately preserved on private tape. I also spent two fascinating afternoons talking to him at his London home in August 1986 and in April 1989. Much of the information in the above tribute comes from these two meetings. The Winter 1987 *Journal* contained an edited transcript of the former meeting, together with a summary of Henderson's Delius career in the form of reviews and letters. For a survey of his best recordings, readers are referred to the 'Roy Henderson Centenary Recital' on Dutton CDLX703S. S.F.S.L.]

Eileen Wharf (7 April 1917 – 30 May 1999)

One of my mother's greatest passions in life was music. As children, we grew up in a house where radio was far more important than television and classical music was just a part of life.

As a young woman, Mum had been part of an all-girl singing trio, (the 193O's equivalent of today's successful girl bands?) and I often wonder what life would have been like if she'd not given in to the pressure of 'getting a proper job!' But I'll never know that because of course she *did* train to do a proper job and became a

teacher. And in teaching, just as in being a mother and grandmother, music was where she came to life and where she felt she had most to contribute.

She helped numerous children to learn the piano, helped others with theory so that they could go beyond grade *5* practical exams and many kept in touch long after they had left school and stopped lessons. She encouraged all her grandchildren to learn instruments and was very generous to them in providing them with new instruments, which ranged from recorders to tenor horns, from violins to drums. She loved listening to my eldest son's violin and piano achievements, less so to my younger son's drumming. And I think she might have been hard-pressed to appreciate the output from an electric guitar, but luckily she was never asked to do that!

But I think perhaps she was most pleased when my daughter, Kristi, began to sing for a living. Not a good living as yet, and she's still waiting to be discovered. But one of the reasons I encourage Kristi to keep hanging in there is the thought of what my mother gave up for her children, because it was the way things were in those days.

The Delius Society was very important to Mum. It was one of the ways she stepped out bravely into the world again after the death of my father. As she became older and frailer, she could no longer get to meetings, but that didn't stop her taking an interest in the Society and in the music of Delius she had loved all her life.

Nearly a year after her death, I miss her in so many ways. I started having singing lessons shortly before her death and one of my special memories is being able to play and sing for her at her lovely piano just before her death. She left a legacy of music to us all.

Holly Bonfield

William Ferris (Died 16 May 2000 aged 63)

William Ferris was born in Chicago and was for some years a member of the Philadelphia Branch of The Delius Society. He served as organist and director of music at cathedrals in Chicago and Rochester before founding the William Ferris Chorale in 1971. Notably he ran a Delius Festival in Chicago in 1979, which was attended by Eric Fenby. Under his directorship the Chorale performed *Songs of Farewell* and several part songs, which in recent years have appeared on CD.

He was also a composer, with two operas, a dozen orchestral works, and 15 chamber works to his credit. His most recent work was *Angels* for chorus and two organs. In 1989 he received a papal knighthood from Pope John Paul II in recognition of his work for the Vatican. He collapsed and died in Chicago whilst conducting his William Ferris Chorale in a rehearsal of Verdi's *Requiem*.

Jane Armour-Chélu

MISCELLANY

Manuscript Auctioned

Bradford member Ian Duckworth kindly sent in a cutting from a local paper drawing the Editor's attention to the imminent sale of a manuscript by Delius to be auctioned at Sotheby's in May this year. Robert Threlfall, Vice President of The Delius Society and Advisor to the Delius Trust, informs me that he was asked by the auctioneers to identify the item. Evidently, the piece of manuscript measured 62 x 265 mm and was a two-stave strip cut from a larger sheet. Robert however, despite being able to confirm the signature, could not identify the work. The manuscript was not dated. It was sold on 26 May 2000 for the sum of £1,700.

Delius and MGM

Our member Roy Fredericks has informed the Editor that a musical extract from the 1946 film *The Yearling* can be found on CD. Six minutes worth of the music is included on a double CD collection called *The Lion's Roar – Classic MGM Film Scores 1935-1965* released last year in the USA by Turner Entertainment Company (CD No R275701). The extract is described in the accompanying notes as the music for 'Main Title/April 1896', composed and conducted by Herbert Stothart, orchestrated by Albert Sendrey and 'based on themes by Delius'. Roy tells us that the notes go on to state that the themes used in the film are taken from 'Delius's orchestral suite Florida' although in this version he considers that they sound much more like themes from *Appalachia* and the *Fennimore and Gerda Intermezzo*!

Memories of 1929

Ron Prentice, Chairman of the West of England Branch has written to inform the Editor of Taunton member Ralph Nicholson, now over 90, and his recollections of Beecham and the 1929 Delius Festival. Ralph studied the violin at the Royal College of Music, and his teacher was Maurice Sons, who used to lead for Sir Henry Wood. He recalled in a letter to Ron several years ago: 'The finest experience of my career which has remained with me, was when I was lucky enough to be the leader of the RCM 1st orchestra when Beecham came to the College as guest conductor for three performances of the *Village Romeo and Juliet*. It was an inspiring experience and I learnt a great deal about Sir Thomas, both the performances as well as his methods, and un-methods, of preparing for an opera. And I wouldn't mind betting there are not many - if any - still around who sang in front of Delius.

It was during the 1929 Delius Festival at the Queen's Hall (London) conducted, of course, by Beecham. Who the London Select Choir were I've no idea, but Beecham wanted a few more male singers for the final section of unaccompanied wordless chorus and asked the Collage to supply some extra voices and I was one of them. The work, by the way, was *Appalachia*. Delius was wheeled in from the Langham Hotel and could just raise his hand to respond to the applause.

I have just completed my book "A Fiddler Tells All". Sub-title: 'A Violinist/Conductor on his long and eventful life in the Profession', which I hope will be published sometime in the near future.'

Another Coincidence

George Little writes: - At the beginning of my interview with John Rawnsley which appears elsewhere in this *Journal*, I remarked how the theatrical world throws up some strange coincidences. Shortly after talking to John, *Dolittle* moved to Southampton, and my theatrical accommodation was in the house of two lovely people, Ruth and Keith Carr. Conversation revealed that Ruth's father was the late Harold Dennis, a huge Delius fan and an avid member of our Society. Harold had a letter printed in *DSJ* 109 p36 and when he died in 1992, he made a bequest to the Society's funds, reported in *DSJ* 110 p27. Ruth still has his Delius recordings.

'The Good Life'

Peter Ratcliffe noticed that in a recent repeat of *The Good Life* on BBC1 on 13 August 2000 there was a reference to Delius. An old gardener was playing a recording of *La Calinda* to his tomatoes!

'Lost' Swallows

Malcolm Walker writes: Researching into the recording archives of EMI Classics, I came upon mention of an unusual and hitherto totally unknown performance.

The item in question was the *Late Swallows* movement from the String Quartet, played by the Virtuosi Quartet. It was made on 9 December 1929 in 'C' Studio of the former Queen's Hall in London when the matrix numbers assigned were Cc 184463 and Cc 18464. This was the last recording to be made by this ensemble before their contract expired with The Gramophone Company (HMV) at the end of that year. Sadly, the two matrices were destroyed in early 1930 and no audio evidence is known to survive.

Seven Songs From the Norwegian

Members may be aware of a concert that took place this August in Liverpool where Delius's *Seven Songs From the Norwegian* were played. This performance of all seven by the Royal Liverpool Philharmonic Orchestra was made possible by the Delius Trust who sponsored the composer Anthony Payne to orchestrate the remaining two songs – 'Minstrel' and 'Love Concealed'. The conductor was Douglas Bostock and the soloist Jan Lund. These are soon to be released on CD by the Danish company Classico, performed by the same artists. The disc will also include *Paa Vidderne* (narrated by Peter Hall), *On the Mountains* and Grieg's *Norwegian Bridal Procession* orchestrated by Delius. Hopefully this disc will be available before Christmas and will be reviewed in *DSJ 129*.

Delius's Leipzig Address

Mr R A Browning of Staffordshire has recently sent in this photograph of Harkort Str. 5, in Leipzig. Working on the information in Lionel Carley's *Delius: A Life in Letters 1862-1908*, and in particular Delius's letter of 18 February 1888 to Grieg, he identified the house where the composer lived at that time. He tells me that it is only a few minutes walk from Hochschüle für Musik und Theater – Felix Mendelssohn Bartholdy – and wonders whether that is the former Royal Conservatory of Musik which Delius attended. Unfortunately the house is in a parlous state and building work was in progress on the opposite side of the road at the time the picture was taken.

Death of John Bishop

It is with sadness that we report the death of John Bishop on 5 September. John recently gave a talk to the Society in London, which is reported in this *Journal*. We send our sympathy to his family. An obituary will appear in the next edition.

Newsletter No 11 – January 2001

Please can members send all items for inclusion in the above to George Little, Newsletter Editor. The latest date for receipt of copy is 1 December 2000.

STOP PRESS!

Thursday 26 October to Sunday 29 October 2000 at 7.30 pm
Matinees on Saturday 28 and Sunday 29 at 3.00 pm
The Shakespeare Institute, Church Street, Stratford-upon-Avon
The Bird of Prey Theatre Company presents:

A Summer Garden
An elegy in two acts by Steve Newman

'Set in the garden of Frederick Delius's home in Grez-sur-Loing, on a hot Sunday afternoon in the summer of 1933, all is tranquil until Sir Edward Elgar and George Bernard Shaw pay their friend a visit. The paralysed composer is delighted to see them, but not so his artist wife, Jelka. What follows is an emotionally highly-charged and explosive encounter, at a time of huge political change. Thought provoking and funny, it takes a look at love and desire, exploring not only the bottomless Pandora's Box that was Bernard Shaw, but also the elegiac music of Delius and Elgar. The play also delves into the personality of Jelka, who sacrificed her career as a painter to live in the shadow of a dominating genius.'

Tickets £8 - obtainable from Falstaff's, 40 Sheep Street, Stratford-upon- Avon
Tel: 01789 298070 - credit cards accepted

This production featuring Christopher Briggs as Frederick Delius will be reviewed in the next *Journal*.

LETTERS TO THE EDITOR

From Lyndon Jenkins:
I apologise for taking up space normally reserved for weighty Delian matters, but this is the only place where I can be sure that I thank *everybody* who has written, telephoned or otherwise sent messages following my retirement as Chairman on 3 June. In particular I must express my extreme gratitude for the gift to which members contributed: this was generosity indeed, on a scale quite unexpected by me.

In my remarks at the AGM I hope I conveyed to those present what a privilege it has been to lead this great Society for these last years. But I have enjoyed throughout the fullest support of every member, and it is to those who could not come on 3 June that my thanks are especially addressed now. The gratitude I feel for the opportunity to be your chairman and to lead the Society during this period is profound.

I have no doubt that The Delius Society is one of the best of its kind anywhere, and I know that led by Roger Buckley and others it will do great things in the future. I send good wishes to the new chairman and his committee, and my most sincere appreciation to members not only in the UK but also in other parts of the world where Delius's music is equally cherished and loved for your friendship, your encouragement and your support.

From George Little:
On 29 March, BBC Radio 4 broadcast a play *Beyond the Canvas*: *Nevermore,* by Nicholas Mclnerny, with commentary by Professor John House. It was a fanciful exploration of the background to Gauguin's painting, his reasons for painting it and his life in Tahiti. Although Professor House is knowledgeable, and quotes from Gauguin's letters, his comments did not directly agree with the opinions conveyed by the play. But it was implicit that he agreed with the substance of it, linking Gauguin's painting and its title *Nevermore,* with the recurring word in Edgar Allan Poe's poem *The Raven*. In the play Gauguin paints the picture in memory of his dead child by his mistress, Pau'ura, after a raven has made several visitations and been identified by them as a harbinger of tragedy. Gauguin looks up his copy of the poem, and paints his picture having said that he already has the title.

I do wish that when people write conjectural pieces like this, they would do their research so that, in the light of what we actually *know* happened, we can accept what they purport to have happened. I had to do this when I wrote my film script *Nevermore* and I made sure of my facts before I conjectured what led up to and resulted from them. Mr Mclnerny's play didn't work for me. Firstly I doubt that there are any ravens in Tahiti. Surely they are birds which live in temperate climates like ours. But the essential fact - as we know from Lionel Carley's section on the painting in *Delius: A Life in Letters 1862-1908*, (Scolar Press 1983. pp 138-141) is that in his letters to Daniel de Monfried, Gauguin specifically says 'As a title, *Nevermore*; not the raven of Edgar Poe at all, but the bird of the devil which is on watch.' The

play is prefaced with Pau'ura quoting Poe's poem, which she continues to do at intervals throughout. So the piece collapses, even as it starts, for anyone wanting anything of conjectural substance. There is no mention of Delius and Gauguin knowing each other; in fact there is no mention of Delius *at all,* in spite of the fact that he bought the painting. Gauguin knew of and welcomed Delius's purchase of it and Delius kept it for some twenty years, before having to sell it. Even so he had Jelka make a copy of it, presumably because he could not bear to be without it. So for me, Mr Mclnerny's play was a total failure. Sorry!

From Paul Guinery:
I found George Little's article 'American Connections' (*DSJ* 127) fascinating. But whether Jerome Kern heard the première of *Appalachia* in Elberfeld while reputedly studying in Heidelberg in 1904, does seem debatable. In his scholarly biography of Kern (OUP 1980), Gerald Bordman points out (p 23) that the university's records prove that Kern was never formally enrolled there. The composer himself admitted he merely 'had some European training in a small town outside of Heidelberg'. But could that town have been Elberfeld? Possibly, though Bordman believes Kern was in Germany in 1902 <u>not</u> 1904 (when he's more likely to have been in London interpolating his catchy songs into Edwardian musical comedies).

The affinity between Kern and Delius that struck me, though, was a literary one. The only piece of purely orchestral music Kern ever wrote for the concert hall (at the behest of the conductor André Kostalanetz in 1942) was entitled *Mark Twain: Portrait for Orchestra*. And doesn't Eric Fenby tell us (*Delius As I Knew Him* pp 220, 223) that the works of Mark Twain were what Delius asked to be read aloud to him in the last days of his life?

But there's a more direct 'American connection' with yet another Broadway tunesmith: Cole Porter - and it's probably the only instance of Delius being mentioned in the lyrics of a popular song! In Porter's 1936 Broadway musical *Red, Hot and Blue*, a vehicle for Ethel Merman and Jimmy Durante, the heroine has a title number in which she affirms that 'due to the tragic lowness of my brow, all music that's highbrow gets me upset'. In the first refrain, La Merman goes on to explain that she always tells male admirers that her favourite melodies must be 'red, hot and blue'… Putting it right on the line, she adds: 'I can't take Sibelius or Delius' ('sib-ee-lius' is how she actually pronounces it in her recording of the song). Just as well that Delius wasn't alive to hear *that* 78 on his gramophone...

Cole himself studied in Paris in the early 1920s at the Schola Cantorum (then under the direction of Vincent d'Indy) but I doubt if he ever dropped into Grez for a cocktail. As far as I know, neither did he ever drop in Delius's name again in a song: but then in the late 30s he was beginning to move away from that sort of verbal conjuring-trick. As he said at the time: "sophisticated lyrics are more fun - but only for myself and about eighteen other people. Polished, urbane and adult playwriting in the musical field is strictly a creative luxury". By today's musical theatre standards, it's also defunct.

From Christoper Redwood:
To think that there was a time when I actually admired Classic FM! One of the many things which irritate me about the station nowadays is its obsession with joining together four-bar excerpts of different works into a kind of musical collage, and the introduction to 'The Great Composers: Delius' on 13 August 2000 had to be no exception. Personally I can take an out-of-tune piano, or chalk scratching on the blackboard, but this jerking from one melody to another I find aurally offensive. Why do they do it?

The programme was narrated by Anne-Marie Minhall, who often reads the News, and not unexpectedly concentrated on excerpts from the better-known works. It was a pity that these were frequently taken from recordings by conductors and orchestras which would not have been one's natural first choice: there was only one by Beecham, while the names of Handley, Meredith Davies and Del Mar did not feature at all. There was also a number of infelicities in the life-story: it was implied that Delius entertained the Negroes at Solano Grove with the Mendelssohn Violin Concerto (where did he keep his orchestra?) and stated that he married Jelka in 1897, after which he turned to the composition of songs. Perhaps they were thinking of Schumann? The principal give-away, however, was mention of "A Mass for Life", not once, but twice in quick succession, which, as Oscar Wilde would no doubt have observed, looked like carelessness.

An unlikely story concerning Beecham rehearsing in front of Delius did nothing to inform the listener or illuminate the composer's personality. I was unable to identify its source, but I am tolerably certain that Beecham did not address him publicly as "Fred". It was also confusing (presumably even more so to those unfamiliar with the composer) to find that some of the narrative was read against a background of music not written by Delius. One can only suppose this to be a feature of these weekly programmes. His last illness was introduced with the words "finally the composer's socially unconventional habits catch up with him", followed by Beecham's euphemistic words describing his original infection.

It is a very good idea to have a series devoted to the Great Composers and excellent that Delius should figure in it, and it should also be mentioned that it was mercifully sparse on the annoying adverts that make listening to the station at peak times so painful. Mention was made of the Delius website and its West of England counterpart. Nevertheless one expects a specialist music station to check its facts and one retired to bed at the end with a distinct sense of unfulfillment.

Editors note: Apologises to Christopher Redwood for an error in *Five Songs From Tennyson's Maud* in *DSJ* 127. Page 18, eight lines from the bottom should read,'This is treated sequentially, in D♭ minor, then C minor'. Somehow the flat sign was lost.

DELIUS RADIO LISTINGS

FOR MARCH TO AUGUST 2000

March Tuesday 28, Radio 3
Violin Sonata No 2
Tasmin Little (violin), Piers Lane (piano)

April Monday 10, Radio 3
Brigg Fair
Hallé Orchestra conducted by Vernon Handley

Tuesday 18, Radio 3
A Song Before Sunrise
LPO conducted by Vernon Handley

Sunday 30, Radio 3
Paris (The Song of a Great City)
(Artists not listed)

May Thursday 4, Radio 4 'Master Musicians'
Cellist Raphael Wallfisch reading from *Delius as I Knew Him* by Eric Fenby.

Saturday 6, Radio 3
Appalachia
Welsh National Opera Chorus and Orchestra
conducted by Sir Charles Mackerras

Friday 19, Radio 3
In a Summer Garden
Bournemouth Symphony Orchestra conducted by Richard Hickox

Tuesday 23, Classic FM
In a Summer Garden
BBC Symphony Orchestra

Thursday 25, Radio 3
Piano Concerto
Benno Moisewitsch (piano),
Philharmonia Orchestra conducted by Constant Lambert

June Sunday 11, Radio 3
The Walk to the Paradise Garden
LSO conducted by Sir John Barbirolli

Sunday 11, Radio 3
'Choirworks' presented by Paul Guinery

A Mass of Life Part 1 No 1
London Philharmonic Choir and Orchestra conducted by Sir Charles Groves
On Craig Ddu
Elysian Singers of London conducted by Matthew Greenall
Songs of Sunset Sections 6,7 & 8
John Cameron (baritone), Maureen Forrester (contralto)
Beecham Choral Society, RPO conducted by Sir Thomas Beecham
A Mass of Life Part 2 No 1
Heather Harper (soprano), Helen Watts (contralto), Robert Tear (tenor)
London Philharmonic Choir and Orchestra conducted by Sir Charles Groves
Sea Drift
Thomas Hampson, Orchestra and Choir of the Welsh National Opera
conducted by Sir Charles Mackerras
Songs of Farewell
The Ambrosian Singers
Royal Philharmonic Orchestra conducted by Eric Fenby
A Mass of Life
Benjamin Luxon (baritone)
London Philharmonic Choir and Orchestra conducted by Sir Charles Groves
Requiem
Rebecca Evans (soprano), Peter Coleman-Wright (baritone), Waynflete Singers
Bournemouth Symphony Chorus and Orchestra conducted by Richard Hickox

Wednesday 21 June, Classic FM
In a Summer Garden
(Artists not listed)

July Sunday 2, Radio 3
Sleigh Ride
(Artists not listed)

Thursday 6, Radio 3
Brigg Fair
Hallé Orchestra conducted by Vernon Handley

Saturday 8, Radio 3
Summer Night on the River
BBC Symphony Orchestra conducted by Sir Andrew Davis

Sunday 9, Radio 3
North Country Sketches
RPO conducted by Sir Thomas Beecham (1959)

Sunday 16 July, Radio 3
Summer Evening
RPO conducted by Sir Thomas Beecham

Wednesday 26, Classic FM
Two Aquarelles
Orchestra of the Welsh National Opera conducted by Sir Charles Mackerras

Friday 28, Radio 3
Summer Night on the River
BBC Symphony Orchestra conducted by Sir Andrew Davis

August Monday 7, Radio 3
'Opera in Action' – Favourite operatic moments chosen by Elaine Padmore, Covent Garden's director of opera
The Magic Fountain (excerpts)
(artists not listed)

Sunday 13, Classic FM
'The Great Composers' – celebrating 'the genius of Delius'
(artists were not listed in the Radio Times but the following items were played)
Summer Night on the River
English Chamber Orchestra conducted by Daniel Barenboim
Daybreak from Florida Suite
English Symphony Orchestra conducted by William Boughton
La Calinda from *Koanga*
Academy of St Martin in the Fields conducted by Sir Neville Marriner
End section from *Paris (Song of a Great City)*
BBC Symphony Orchestra conducted by Sir Andrew Davis
On the Mountains from *A Mass for* (sic) *Life*
London Philharmonic Orchestra conducted by Sir Charles Groves
Walk to the Paradise Garden
Bournemouth Symphony Orchestra conducted by Richard Hickox
In a Summer Garden
BBC Symphony Orchestra conducted by Sir Andrew Davis
Intermezzo from *Fennimore and Gerda*
Welsh National Opera Orchestra conducted by Sir Charles Mackerras
On Hearing the First Cuckoo in Spring
English Chamber Orchestra conducted by Daniel Barenboim
March of Spring from *North Country Sketches*
Bournemouth Symphony Orchestra conducted by Richard Hickox
3rd Movement of *'Cello Sonata*
Moray Welsh ('cello)
First section of *Songs of Farewell*
RPO and Royal Choral Society conducted by Sir Malcolm Sargent

Monday 14, Radio 3
'Masterworks'
Florida Suite
Ulster Orchestra conducted by Vernon Handley

Tuesday 15, Radio 3
'Masterworks'
Paris (Song of a Great City)
LSO conducted by Anthony Collins

Wednesday 16, Radio 3
'Masterworks'
Brigg Fair
Hallé Orchestra conducted by Sir John Barbirolli

Thursday 17, Radio 3
'Masterworks'
On Hearing the First Cuckoo in Spring
Academy of St Martin in the Fields conducted by Neville Marriner
Summer Night on the River
RPO conducted by Sir Thomas Beecham

Friday 18, Radio 3
'Masterworks'
Eventyr (Once upon a Time)
RPO conducted by Sir Thomas Beecham

ANNUAL GENERAL MEETING AND SOCIAL GATHERING - 2001

The 2001 Society AGM and Social Gathering will be held in conjunction with The Three Choirs Festival at Gloucester during the weekend 18 to 20 August 2001. The focal point will be an opportunity to attend a performance of *A Mass of Life* by the Philharmonia Orchestra and the choirs of Gloucester, Hereford and Worcester Cathedrals conducted by Richard Hickox. I have already arranged a block accommodation booking at the Hatherley Manor Hotel, where the Society had such a successful gathering in 1998. The formal lunch and AGM will be held at the hotel on Saturday 18 August. An option for the evening is an attractive orchestral concert in the Cathedral, featuring works by Vaughan Williams, Bantock and Elgar. There will be an opportunity to attend a song recital at St Mary de Lode Church at Gloucester on the afternoon of Sunday 19 August; this will be given by Helen Withers, a young mezzo-soprano (and member of The Delius Society) for whom a great future is predicted, accompanied by the Society's Chairman, Roger Buckley. The programme will include songs by Delius and by English composers featured in the 2001 Festival; further details will follow. The performance of *A Mass of Life* will take place in the Cathedral on Sunday night and the weekend will end with an informal party at the Hatherley Manor Hotel on Sunday evening. Full details of the accommodation and concert booking arrangements will be provided with the publication of the Society's *Newsletter* in January 2001.

Anthony Lindsey, Honorary Secretary

FORTHCOMING EVENTS

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

2000

Wednesday 5 to Monday 10 April
Birmingham Repertory Theatre
Birmingham Royal Ballet
The Walk to the Paradise Garden
Choreography by Frederick Ashton; Royal Ballet Sinfonia conducted by Barry Wordsworth

Thursday 29 June
St John's Smith Square, London – Lunchtime Concert
Violin Sonata No 2 arranged for Viola by Lionel Tertis
Su Zhen (viola) and Simon Leper (piano)

Saturday 5 August
Philharmonic Hall, Hope Street, Liverpool
Seven Norwegian Songs
Royal Liverpool Philharmonic Orchestra conducted by Douglas Bostock
Jan Lund (tenor)

Saturday 9 September
BBC Last Night of the Proms – Royal Albert Hall, London
The Walk to the Paradise Garden
BBC Symphony Orchestra conducted by Sir Andrew Davis

Saturday 16 September at 2.30 pm
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
Archbishop Cranmer School, Cranmer Road, Taunton
'The Life and Paintings of Ida Gerhardi' – a talk by Jerry Rowe

Wednesday 20 September at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'On the trail of Delius in Europe and America'- Lionel Carley talks about his books and his work for the Delius Trust

Saturday 30 September at 8.00 pm
School Hall, Eton College, Windsor
Songs of Sunset
Broadheath Singers; Soloists: Jennifer Higgins, Michael Pearce
Windsor Sinfonietta; Conductor: Robert Tucker

Saturday 7 October at 6.30 pm
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
'Ravensdale', 41 Bullhurst Lane, Weston Underwood, Derby, DE6 4PA
Martin Lee-Browne – 'Nothing so Charming as Musick' – a talk on Frederic Austin

Thursday 12 October at 7.30 pm
Royal Festival Hall, London
A Mass of Life
London Choral Society (augmented), New London Orchestra conducted by Ronald Corp
Soloists: Claire Rutter, Jean Rigby, Martyn Hill, Paul Whelan

Sunday 15 October at 3.00 pm
Charter Theatre, Preston
Air and Dance
Aquarelles
Northern Chamber Orchestra (NCO Box Office Tel: 0161 247 2220)

Thursday 19 October at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'Paris – an evocation and a tribute to a great work'
Derek Cox and Lyndon Jenkins

Thursday 19 to Saturday 21 October
Theatre Royal, Plymouth
Birmingham Royal Ballet
The Walk to the Paradise Garden
Choreography by Frederick Ashton; Royal Ballet Sinfonia conducted by Barry Wordsworth
Box Office Tel: 01752 267222

Thursday 26 to Saturday 28 October
Empire Theatre, Sunderland
Birmingham Royal Ballet
The Walk to the Paradise Garden
Choreography by Frederick Ashton; Royal Ballet Sinfonia conducted by Barry Wordsworth
Box Office Tel: 0191 514 2517

Thursday 26 to Sunday 29 October at 7.30pm
Matinees on Saturday 28 and Sunday 29 October at 3.00pm
The Shakespeare Institute, Church Street, Stratford-upon-Avon
A Summer Garden - a play about Elgar's visit to Delius in 1933
(Details on page 80 of this *Journal*)

Saturday 28 October at 7.30 pm
Macclesfield Heritage Centre, Roe Street, Macclesfield
Air and Dance
Northern Chamber Orchestra (NCO Box Office Tel: 0161 247 2220)

Sunday 29 October at 7.30 pm
Bowdon Parish Church, Bowdon, Cheshire
Air and Dance
Northern Chamber Orchestra (NCO Box Office Tel: 0161 247 2220)

Sunday 29 October at 3.00 pm
DELIUS SOCIETY (PHILADELPHIA BRANCH) MEETING
Rock Hall, Temple University, Philadelphia
Charles Abramovic (piano), a recital featuring transcriptions of Delius

Thursday 2 to Saturday 4 November
Alhambra Theatre, Bradford
Birmingham Royal Ballet
The Walk to the Paradise Garden
Choreography by Frederick Ashton; Royal Ballet Sinfonia conducted by Barry Wordsworth
Box Office Tel: 01274 752000

Saturday 4 November at 6.30 pm
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
'Ravensdale', 41 Bullhurst Lane, Weston Underwood, Derby, DE6 4PA
Peter Harris – 'A Bitter Truth – some British composers and the Great War'

Saturday 11 November at 2.30 pm
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
Archbishop Cranmer School, Cranmer Road, Taunton
'On the trail of Delius in Europe and America'- Lionel Carley talks about his books and his work for the Delius Trust

Thursday 23 November at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'Hubert Parry: Pathfinder'- a talk on the composer presented by Anthony Boden

Friday 29 December at 8.00 pm
Trier, Germany
Margot la Rouge
Conductor: Istvan Dénes

Sunday 31 December at 9.15 pm
Symphony Hall, Birmingham
NEW YEAR'S EVE GALA – 'feast of favourite classics' including
The Walk to the Paradise Garden
London Concert Orchestra conducted by Anthony Inglis

2001

Wednesday 3, Tuesday 9, Friday 19 January
Trier, Germany
Trier Opera
Margot la Rouge
Conductor: Istvan Dénes

Saturday 22 January at 2.30pm
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
The Mill, Ash Priors, Taunton
'Chairman's Choice' – a talk by Ron Prentice on his life in music. If you wish to attend please phone Ron as space is limited.

Tuesday 6 February at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'*Margot la Rouge* – a talk on Delius's opera'
Dr Roger Buckley

Thursday 8 February
Trier, Germany
Trier Opera
Margot la Rouge
Conductor: Istvan Dénes

Friday 9 February at 8.00 pm
DELIUS SOCIETY (PHILADELPHIA) BRANCH
St Mark's Episcopal Church, 1625 Locust Street, Philadelphia
Concert of English music to celebrate the centenary of the Lady Chapel and the 25th anniversary of the Branch.

Thursday 1 to Saturday 3 March
GALA FESTIVAL (The 41st Annual Delius Festival)
Delius Association of Florida
Jacksonville, Florida (further details to be announced)

Thursday 15 March at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
Alan Rowlands presents a programme of his piano transcriptions of 3 Delius works and also works by John Ireland

Saturday 17 March
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
2.30 pm Venue to be announced
'Good Friends – Bantock and Delius' – a talk by Ron Bleach. Joint meeting with the Elgar Society, South West Branch

Sunday 18 March at 7.30 pm
Castle Manor School, Eastern Avenue, Haverhill, Suffolk
Maud
Haverhill Sinfonia conducted by Kevin Hill Soloist: David Curry

Sunday 18 March at 7.30 pm
Jacksons Lane Theatre, Jacksons Lane Community Centre, Highgate, London N6 5AA
Music Past & Present, Chagall Trio
Sonata No 2 for Violin and Piano

Tuesday 20 March
DELIUS SOCIETY (PHILDELPHIA BRANCH) MEETING
Guest of honour: Sir Andrew Davis
Time and place to be advised

Tuesday 24 April at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'My compositional involvement with Delius' – a talk by the composer Anthony Payne

Saturday 12 May
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
Subject to be announced

Saturday 30 June at 8.00 pm
Hinchingbrook Performing Arts Centre, Brampton Road, Huntingdon
A Song of Summer
A Late Lark
Songs of Farewell
Norwegian Bridal Procession (Grieg, orch. Delius)
Huntingdonshire Philharmonic Choir and Orchestra conducted by Marcus Pashley
Soloist: Richard Edgar Wilson

Saturday 18 to Monday 20 August
DELIUS SOCIETY AGM WEEKEND
Hatherley Manor Hotel, near Gloucester
(further details to follow)

Sunday 19 August at 4.00 pm
GLOUCESTER THREE CHOIRS FESTIVAL
St Mary de Lode Church, Gloucester
Helen Withers (mezzo-soprano) and Roger Buckley (piano)
Recital, including songs by Delius

Sunday 19 August at 7.30 pm
GLOUCESTER THREE CHOIRS FESTIVAL
Gloucester Cathedral
A Mass of Life
Gloucester Three Choirs Festival Chorus and the Cathedral Choirs of Gloucester, Hereford and Worcester; Philharmonia Orchestra
conducted by Sir Richard Hickox
Soloists: Susan Gritton, Catherine Wynne Rogers, John Mark Ainsley, Gerald Finlay

Tuesday 21 August at 2.30 pm
GLOUCESTER THREE CHOIRS FESTIVAL
St Mary de Lode Church, Gloucester
Paul Silverstone and John Constable
Recital including *Violin Sonata No 3* arranged for Viola by Lionel Tertis

Please note that further details of Delius Society events (London only) may be obtained from Programme Secretary Brian Radford,
21 Cobthorne Drive, Allestree, Derby DE22 2SY (telephone: 01332 552019)

Details of Delius Society (Midland Branch) events may be obtained from
Midlands Branch Chairman Richard Kitching,
Ravensdale, 41 Bullhurst Lane, Weston Underwood, Ashbourne, Derby DE6 4PA
(telephone: 01335 360798)

Details of Delius Society (West of England Branch) events may be obtained from
West of England Branch Chairman Ronald Prentice,
The Mill, Ash Priors, Taunton, Somerset, TA4 3NQ
(telephone: 01823 432734, email: ron@the-mill.dircon.co.uk)

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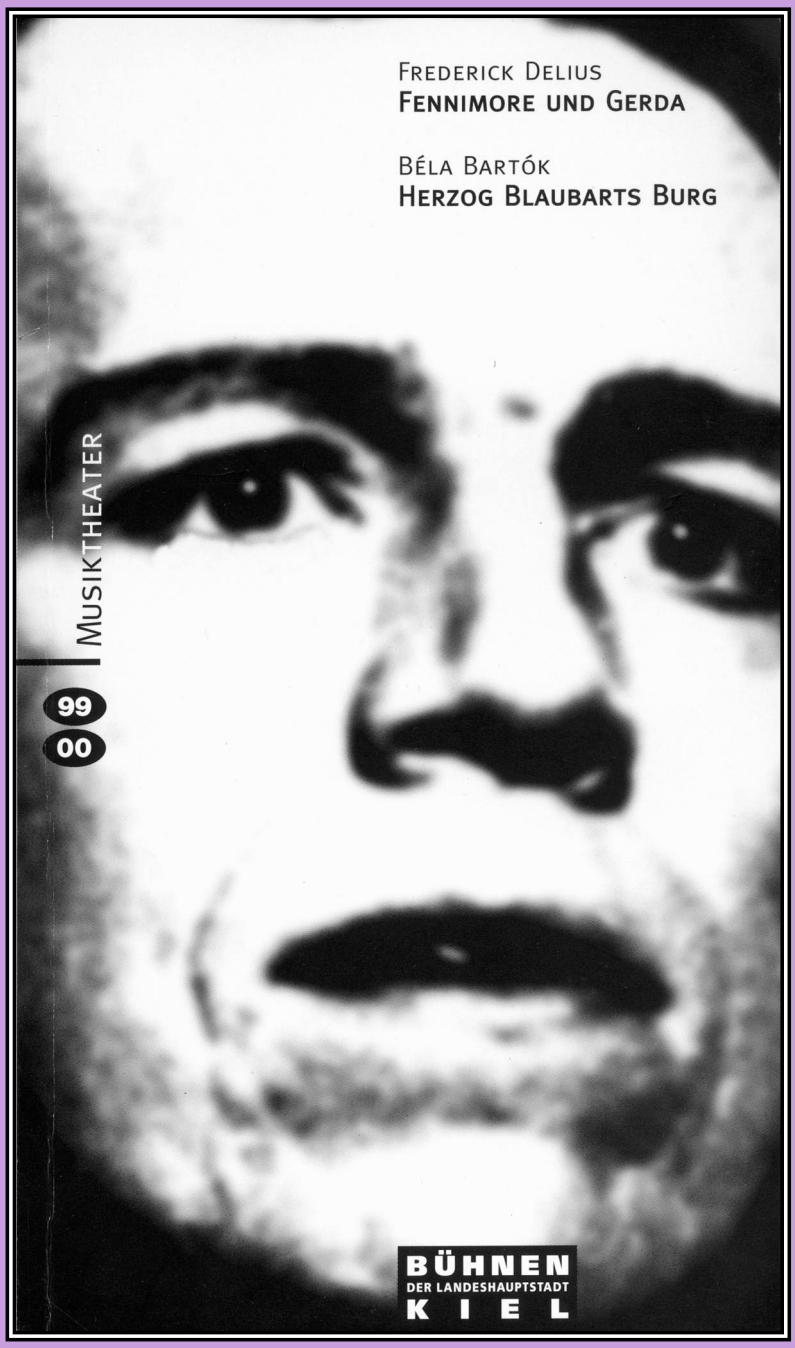
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