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Enclosed with this Journal is a copy of the revised set of Rules of The Delius Society, which under Rule 7, every member is entitled to receive.
These revisions were ratified by the 2002 AGM.

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CHAIRMAN'S MESSAGE

Recordings of music by Delius have figured prominently on Radio 3's Saturday morning 'CD Review' programme on two recent occasions. On 30 November our Vice Chairman Paul Guinery reviewed recorded versions of *Brigg Fair* in 'Building a Library'; a version of his talk is printed in this *Journal*. On 11 January, in 'Consumer Spot', four recent budget-priced reissues were reviewed. Two of these were conducted by Vice Presidents of the Society. Meredith Davies's well-known recording of *A Village Romeo and Juliet* now appears on CD for the first time, coupled for good measure with an illustrated talk by Eric Fenby. Sir Andrew Davis's account of orchestral pieces, boxed with orchestral music by Britten, Elgar and Holst, is available at a spectacularly low price. It must be said that Delius is well served on disc at present, but CDs tend to come and go nowadays and it is advisable to act quickly on decisions to purchase.

Congratulations are due to our Vice President Sir Charles Mackerras, who was recently awarded the Distinguished Musician Award 2002 by the Incorporated Society of Musicians. The citation mentioned the immense scope of Sir Charles's musical achievements. We can be glad that one of these is a fine collection of Delius recordings.

Bookings for the Bradford 2003 AGM and Social Gathering are healthy. This will be the first AGM in the history of the Society to be held in Delius's native city. Though he did of course choose to spend his life elsewhere, there were some aspects of the city and the surrounding country that he remembered with pleasure. It is hoped that we shall see some of these, as well as other pointers to the culture and social climate of his time. There is still time to book but members planning to do so should act quickly to avoid disappointment. Full details appear in Ann Dixon's note in this *Journal*.

The Committee plans these events a long time in advance. Members may be pleased to know that it is hoped for the 2004 AGM Weekend to return to Gloucester and the Three Choirs Festival where there will be an opportunity to hear live performances of music by Delius. Details are still emerging and will be communicated when confirmed. Meanwhile, it may be helpful for those with long-range diaries to pencil in the weekend of 7/8 August 2004.

This Message is written at a time when conflict in the Middle East appears imminent. Let us hope that we can look forward to an early resolution of the problem with minimal loss of life and liberty, and let us not forget the power of music to console and to heal.

Roger Buckley

EDITORIAL

My sincere thanks, as always, to everyone who has contributed to this edition of the *Journal* – we all appreciate your involvement in, and dedication to, the Delian cause. With more and more members now having access to the Internet, I find no shortage of material arriving – especially for the 'Miscellany' section in which it is possible to include all those items which on their own sometimes seem inconsequential, but which are all 'pieces in the jigsaw' – please continue to send them to me.

This year the Delius Trust is publishing *Hiawatha*, and we are fortunate to have included herein, a detailed account of the manuscript's history by our Vice President Robert Threlfall. Our debt to Robert grows with every year; he has recently finished cataloguing the printed editions of Delius's stage works – another mammoth task that he has undertaken.

When I took over this *Journal* and began compiling the 'Forthcoming Events', it seemed to me that if you wanted to attend a performance of Delius's music, it was better to live in, or near, London. Recently, it would seem that Ireland is the place to be – where else could you have attended 5 performances of the Violin Concerto in a week? And, have you noticed the enterprise of the Haverhill Sinfonia who under the baton of Kevin Hill regularly perform the rarest of Delius works in Suffolk? Or, if you are visiting Bath you may catch a performance in the Pump Room by members of the Bath Recital Artists' Trust. If you hear of any concert that I have not included, please do contact me, and we can add it to the 'Stop Press' section on the website.

This summer the Society is going back to its 'roots'; we are meeting in Bradford. This event, will I am sure, be quite nostalgic for those founder members of the Society who probably met each other for the first time at the Bradford Festival of 1962. Rodney Meadows wrote some years later; 'Some of us who travelled to Bradford were already Delius Society members, having paid subscriptions. Lyndon Jenkins and I encountered one another for the first time and looked in vain for Roland Gibson, who said he would be, and was, there. Others may have met. Perhaps we might some time have a reunion'. I am sure that both Rodney and Roland would have been pleased to think the Society was going 'home' for an AGM.

Jane Armour-Chélu

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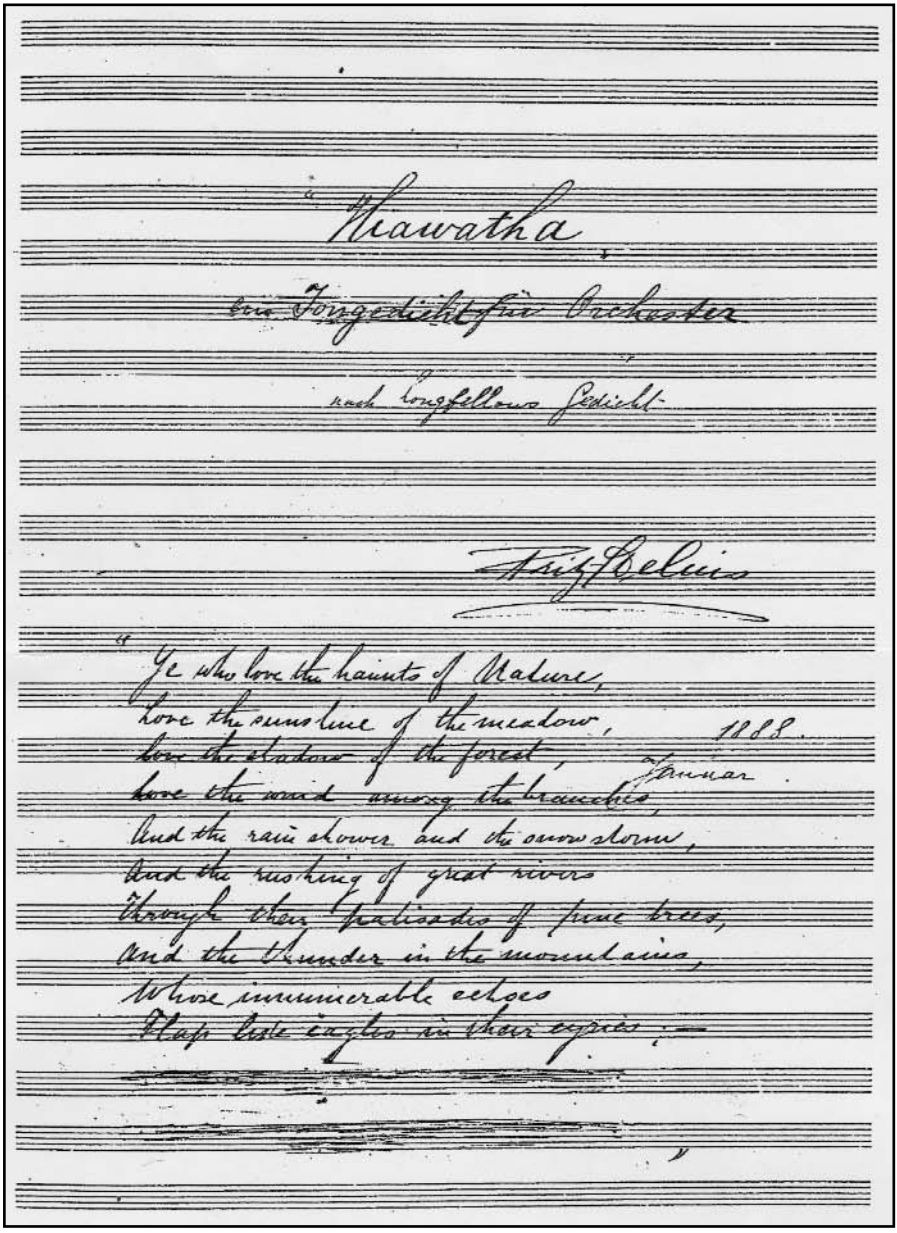
HIAWATHA -
A tone poem for orchestra after Longfellow's poem

Robert Threlfall

The two major compositions dating from Delius's Leipzig period were both, following his own recent experiences, inspired by American subjects. The massive orchestral score of *Florida* was dated 1887 and that of *Hiawatha* was completed in January 1888. Both the manuscripts were originally bound in heavy boards, and from both considerable sections were later removed – presumably by Delius himself (for it is unthinkable that anyone else could so have handled such bound volumes). Maybe the reading rehearsal of *Florida* held in April 1888, shortly before Delius left Leipzig, revealed some shortcomings in his instrumental setting to the composer; at any rate its third movement was removed in its entirety (save for the first and last pages, backing the end of the previous and start of the following movement). Some years later, in Paris, he produced a recomposed version of the movement – that heard in performance to this day – but no similar replacements for the missing pages 4-17 and 46-53 of the 90-page original manuscript of *Hiawatha* have ever been subsequently located, if indeed they ever existed.

Until Rachel Lowe's studies were published in 1974 no scholarly eye had been turned on to Delius's manuscripts. Neither Beecham, Heseltine or Fenby (all of whom had undoubtedly handled this one) commented on its defective nature. Beecham, in the paragraph which considers the piece in his 1959 book, ignored this aspect; for his interest in a work thus rendered unperformable was bound to be limited. Fenby, whose well-known opposition to any traffic in those early scores not subsequently released by the composer was doubtless the result of a single-minded loyalty to his memories of Delius as he knew him, at least quoted a fragment of the piece in his later book. For none of these three did their interest or curiosity extend to comment on the absence of, or reason for, the missing sections. As regards the possibility of those pages (or their substitutes) ever coming to the surface in the immediate future, it seems better to assume that such an event is now extremely unlikely. Careful examination of all the miscellaneous manuscript pages located up to the present has failed to reveal any trace, and identification of such untitled material in Delius's early hand in an unclassified context would demand an exceptionally fortunate set of circumstances.

The Collected Edition as originally envisaged was not to include defective or incomplete works or early versions. Subsequent and recent changes in the laws of international copyright have led to a partial review of this policy, and in a number of Supplementary Volumes some earlier versions have now appeared as well as a few incompleted scores of exceptional interest. Over the years a number of enquiries have been received about the present work, not surprisingly chiefly from the USA, and it has thus now seemed expedient to extend this policy to include



Title page of the MS of Delius's *Hiawatha*

Hiawatha so as to record the surviving portions of the manuscript in an authoritative presentation as for other items in the supplementary series. It is time, then, to turn to the manuscript of the work in its present state.

Rachel Lowe's careful examination of its paper-structure makes it clear that the gap of pages 4-17 inclusive represents the removal of 3 bifolia and one single leaf (whose conjugate survives as pp.2-3) and that of pp.46-53, the removal of two further bifolia – in both cases from the centre of gatherings. (When rebinding the MSS uniformly for the Delius Trust's Archive, Rachel made an exception for this volume and caused the original boards to be incorporated into the new binding.) From her close scrutiny of the manuscript, she also came to the conclusion that the work had at least been considered for performance as evidenced by the rehearsal letters, also the "guides" in pencil to group the wind, brass and string staves and mark off the time changes in the score. It is also clear that revision of details took place. At the very start the horn (and later, clarinet) doubling of the viola line has been crossed through in pencil; later stretches of oboe and harp parts have been pencilled through likewise. Twelve lines of Longfellow's poem were copied on to the titlepage; the two last lines were subsequently eradicated. In the same way, further verse quotations have been erased at the head of pages 1, 34, 70, 81 and 85 – though similar stanzas were retained on pages 86 and 87. Particularly interesting is the fact that the words *ein Tongedicht* on the titlepage are obviously written over a deleted word or words, possibly *Tondichtung*. Incidentally, the use of either of these words is itself striking: how many, if any, other *Ton*dichtungen existed by January 1888?

The first well-known example of a score to bear this description rather than S*ymphonische Dichtung*, the title invented by Liszt, was Richard Strauss's *Don Juan* (a life-long favourite of Delius's). This was completed later in 1888 and performed the following year; it could be that Delius's choice of the title-style for his own score reflects his first acquaintance with Strauss's early masterpiece.

The four "Tropical Scenes" of which *Florida* consisted formed separate movements (although a certain amount of reminiscence occurred during the final number). *Hiawatha*, on the other hand, appears to have been a continuous sequence of music throughout its original 90 pages. An introductory paragraph led to the principal section (a major gap, alas, has eliminated the very opening of this main group). A second theme, later to be introduced in a refined form into *Paris*, is developed to a climax and the various themes are combined. Another gap occurs at the final stages of the decline from this and the transition to a dance-like section which builds up to another climax not unlike that of the Plantation Dance in *Florida*. A link then introduces the final section, of an orchestral colour superior to any in that previous work; the hero's farewell then recalls both the first melody of *Hiawatha* and the pulsating string background that closed that new third movement of the earlier score. Without entering the thorny area of musical criticism, it may be suggested that neither of the principal melodies of *Hiawatha*, haunting as they are, nor the rhythmical dance section, are quite as memorable as

the corresponding movements in *Florida*; in some respects, however – the orchestral build-ups in the earlier sections and especially the string layout in the closing movement – an advance of subtlety in handling the orchestra may surely be discerned. Also, the generally careful marking of dynamics etc, throughout the score, albeit occasionally inconsistent or tautological, reveals that Delius was far from being as careless in this respect as is usually assumed.

Only once has any of the surviving music been heard, so far as is known: an excerpt was transcribed and (in part) transposed by Dr Andrew J. Boyle and recorded in Oslo by the NRK broadcasting orchestra, conducted by Sverre Bruland, on the 14 December 1983 for use in the film *Bakom synger fjellene* (From the High Solitudes) first shown by Norwegian Television on 13 January 1984.

In conclusion, it may be mentioned that, besides setting in hand the production of a printed score in close accordance with Delius's surviving manuscript, the Delius Trust is giving some careful consideration to the best way of rendering the result actually performable, and thus of adding to the repertoire another full-length score from the earliest period of Delius's compositions.

Details from the cover of the programme for the 1936 performance of *Hiawatha* by Coleridge-Taylor at the Royal Albert Hall

ELEGY FOR THE COMMON MAN

Stewart Winstanley

Even as part of an audience in a concert hall, listening to a piece of music, (I mean really listening,) is a personal experience and depending on the listener's receptiveness, any emotions (if any) it triggers or resonates with must therefore always be unique to the listener. The composer may have tried to create the mood by suggesting programmatic themes or titles but once the music passes from pen to paper it belongs to the world to interpret at will. With chapter and verse such as in opera the listener's interpretation essentially becomes much more railroaded particularly where the storyline is familiar to whatever degree but otherwise the former holds true unless part of that opera has been extricated to stand-alone. How many people for instance associate *Morning* from Grieg's *Peer Gynt* with the ice-cool grandeur of a Norwegian daybreak over the fjords; the reality being that it was written to illustrate a hazy morning in the heat of an Arabian desert. Similarly, Delius's *The Walk to the Paradise Garden* is much more popularly familiar as some sort of ramble through the flowers whereas the Paradise Garden is the name of an Inn! I am sure like me, then, many are curious as to the composer's thinking behind a piece of music, hoping to achieve the satisfaction of finding or at least believing that they are in tune with the composer's inspiration. With Delius's *Elegy* his inspiration is likely to have derived from a source that he was probably unaware of but which I am sure, would have given him quiet satisfaction.

Elegy, one of two pieces for solo violincello and chamber orchestra was dedicated to Beatrice Harrison and first performed by her. The Harrison sisters were on intimate terms with Delius and his wife Jelka and wrote many reminiscences. May Harrison recalled that Delius, in speaking of his wish to be buried in an English churchyard, spoke of the kind that "reminded him of Gray's *Elegy*, one of his favourite poems, and upon which his last 'cello work, *Elegy*, was based." In expressing this 'dying' wish to his close friends, perhaps Delius even saw himself in some of its lines:

> 'On some fond breast the parting soul relies,
> Some pious drops the closing eye requires;
> Ev'n from the tomb the voice of Nature cries,
> Ev'n in our Ashes live their wonted fires.'

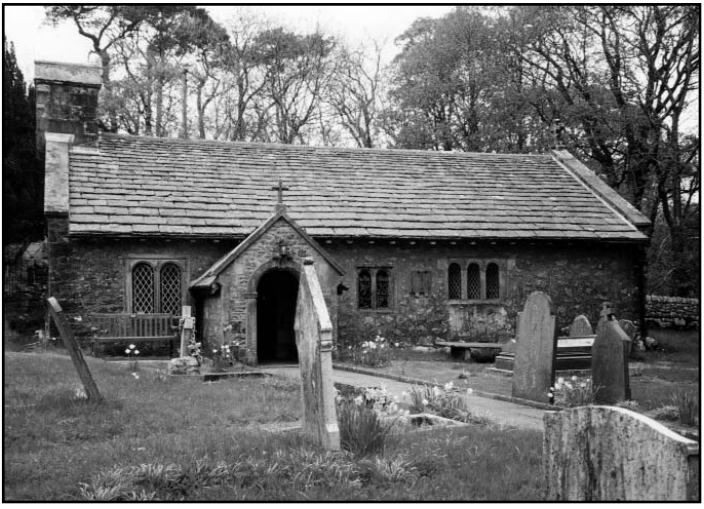
In late spring last year, Jean and I took our little dog Charlie on a gentle walking holiday in the Yorkshire Dales and on one of our outings came across the tiny church of St.Leonard's in the remote hamlet of Chapel-Le-Dale. Nestling in a valley under the commanding heights of the ancient hill fort of Ingleborough, this tiny, simple church shaded by elm and ancient yew immediately struck us as having an atmosphere of utter peace, a million miles from the rush of modern

times. The sublime setting and absence of anyone else added to the sense of tranquillity. I picked up the 'Welcome' sheet from within the church, and we read it as we lingered and strolled among the headstones. Though it was not entirely surprising to discover that this beautiful church had been depicted on canvas by Joseph William Mallord Turner (1775-1851) (though paradoxically, as if in a violent thunderstorm), what fascinated me more was to discover that 'Thomas Gray [1716-1771], writer of the oft quoted "Elegy in a Country Churchyard"[1751] stayed at the Vicarage here in the mid-1700s.' Was this place then the elegiac source of his poetic inspiration and therefore indirectly of Delius? Even were that not so, what satisfies my own mind is that it would be entirely appropriate, given that this isolated churchyard was not just for a small insular community of centuries past but for many people of all ages, from all over the country, and even abroad. During the 19th century, construction of a large nearby viaduct for the Settle to Carlisle railway attracted large encampments of construction workers and their families. Through accident or illness, Chapel-Le-Dale became the final resting place for many of them. These common people then are surely deserving of such an elegy given twice over.

And the church is, after all, in Yorkshire!

References:
Christopher Redwood (Ed): *A Delius Companion*, Calder, 1976.
Anon.: *Welcome to St.Leonard's Church in Chapel-Le-Dale.*

This short article is dedicated to Charlie



St Leonard's Church, Chapel-Le-Dale, Yorkshire
photograph: Stewart Winstanley

DANCING TO DELIUS

Jane Armour-Chélu

Since I first wrote about the 'forgotten' ballet *Romeo and Juliet* members have sent me several items about this and other dances set to the music of Delius.

Romeo and Juliet - Score

Our Vice President Robert Threlfall has sent me the correspondence that he had with Howard Barr, rehearsal pianist for American Ballet Theatre, which helps clarify the details of the works used by Tudor. Writing to Mr Barr in February 1976, Robert asked him about the ballet: -

'Your comments on the Tudor Romeo and Juliet were most interesting, as there has been correspondence in the Delius Society Journal about the exact music used. Someone suggested that all 5 works you mention were "played straight through in that order" – but this would take about 50 minutes! Also, when the Ballet was first arranged in 1943 (? by Dorati), Over the Hills wasn't even published (it only appeared from Schirmer in 1950; but of course Beecham could have made a MS available – I read he conducted some of the early New York ballet performances!) I wonder if you can clarify this. Are you ever in England ? If so could you show me a rehearsal score or piano reduction?'

Howard Barr replied to Robert's letter on 25 February 1976: -

'In regards to Tudor's Romeo and Juliet (which we are doing this summer at Lincoln Center) . . . . . The music is played in the following order: Over the Hills, Walk to the Paradise Garden, Eventyr, Irmelin Prelude and Brigg Fair. They are played complete, except for small cuts in Eventyr and Brigg Fair. Yes, the duration is about 50 minutes. It's a beautiful, evocative work, with sumptuous sets by Eugene Berman. The Delius music works surprisingly well. Tudor told me he has never been happy with the finale of Brigg Fair for the tomb scene . . . that he and Beecham searched through Delius' scores but could not find nothing more apt.

I'm told that Dorati transcribed Over the Hills and the Irmelin Prelude by ear from the 78 records! He did an amazingly accurate job. Apparently Beecham was satisfied with his transcription when he conducted the ballet in the mid-forties. Whether through inertia or economy, I don't know . . . but we still use those old parts! We have the printed parts for the other three pieces.

As for the piano rehearsal score . . . we use the printed arrangements of Paradise Gardens [sic] and Irmelin Prelude. For the other three we have an anonymous and, on the whole, excellent transcription (which I've amended somewhat) made for a Swedish Royal Ballet production (apparently not successful) about twelve years ago. The original Ballet Theatre score is lost. Incidentally, Eventyr is the difficult one, pianistically.

Natalia Makarova and Carla Fraaci were our last two Juliets; Ivan Nagyand and John Prinz the Romeos . . . all excellent.

I haven't been in England since Ballet Theater's last Covent Garden season in 1970. I am sure we will return eventually. I would enjoy meeting you.'

Romeo and Juliet – choreography

Bill Marsh, Chairman of the Philadelphia Branch has sent me a cutting from the *New York Times* dated 2 June 2002. It is a letter from the Dance Notation Bureau in response to an earlier entry in the paper. What is of interest to us, is the final paragraph which reads as follows: 'Here at the bureau, there are scores of 21 full works by Tudor and excerpts from several others. Full scores exist for "Shadowplay" and "Undertow", and an almost complete score for "Romeo and Juliet", all of which Mr. Carman refers to as "nearly lost altogether". These scores allow accurate stagings of Mr. Tudor's choreography whenever an interested company desires. – ILENE FOX, Manhattan'

I contacted the Dance Notation Bureau to enquire about this and received the following reply: 'At the DNB we do indeed have a partial dance notation (Labanotation) score of Antony Tudor's 'Romeo and Juliet'. It was notated in 1975-6 by Airi Hynninen, but, unfortunately, it was not completed. We also have a copy of the music score for the ballet. The music score was marked by the notator with notes about what happens in the ballet at different points in the music. In addition to the two scores, we have the notator's rehearsal notes and photocopies of some programs and articles, as well as a list of the New York Public Library's holdings. I don't know exactly when we acquired the materials, but they probably came to us in or after 1976, once the notator had stopped working on the score'.

I wrote back to the DNB and asking them whether the music score they had was a full orchestral score or the piano rehearsal score. Jill Cirasella replied: 'Indeed, we only have a copy of the piano rehearsal score, and it is not a uniform score. One part is typeset, but the rest are handwritten (not all by the same hand, I don't think). As for articles, we only have pieces about the ballet, from ballet and dance reference book and encyclopaedias. What they say about the music is confined to very simple, straight facts (e.g. arrangement by Dorati).'

I wonder when, or if, we will ever see another production of *Romeo and Juliet*? At least it is good to know that such a thing is choreographically possible.

Nocturne – Vic-Wells Ballet

Rummaging in a Shrewsbury bookshop I came across an entry regarding the ballet *Nocturne* in *Vic-Wells: A Ballet in Progress*, P W Manchester, Victor Gollancz, 1946:

(page 34) – 'First came 'Nocturne' on the 10th November, one of the most wholly satisfying ballets arranged to existing music. The music of Delius is not of a kind which would normally strike most people as being balletic, but Ashton found in the 'Paris' Nocturne an ideal ballet score which he transformed into movement which seemed to grow naturally out of the music and became part of it. It is one of the very few ballets where ears and eyes are engaged in equal degrees.'

(page 58) – Writing about Ashton's choreography the author says, *Nocturne* 'is a superb example of the way in which he orchestrates movement. There is no sharp division between *corps* and principals, no deliberate 'working up' to solo and adagio. This again is a ballet with an idea rather than a story, or perhaps 'theme' is a better word to express this realisation in choreography of the Delius 'Paris' music. It breathes nostalgia for a life that is past and, half-forgotten, is seen through a veil which softens the actualities. Nothing is clearcut. Everything is a little misty, and behind it all lies the heartache of unrequited love.'

(page 80) – In the final chapter which deals mainly with the work of Constant Lambert we read; 'Here again the Wells found perfect material in Delius's 'Paris' for the ballet 'Nocturne', and Liszt's 'Dante Sonata'. They need no distortion, no cutting, no extraneous padding. . . . It would not be very inaccurate to say that without Lambert we should not have had the present Vic-Wells Ballet. . . .Lambert has had to re-score all the classical ballets to fit the requirements of an orchestra much smaller than the original scores demanded.'

Dance in Jacksonville

Jeff Driggers has very kindly sent me information about the various dance performances to Delius's music that have taken place at the Delius Festival in Jacksonville. Comments in quotes are by Jeff.

5th Festival – 4 February 1965 – Thelma Johnston Baggs Concert Ballet – A ballet performance to the first two movements of *Florida* Suite. The Jacksonville Symphony Orchestra conducted by John Canarina.

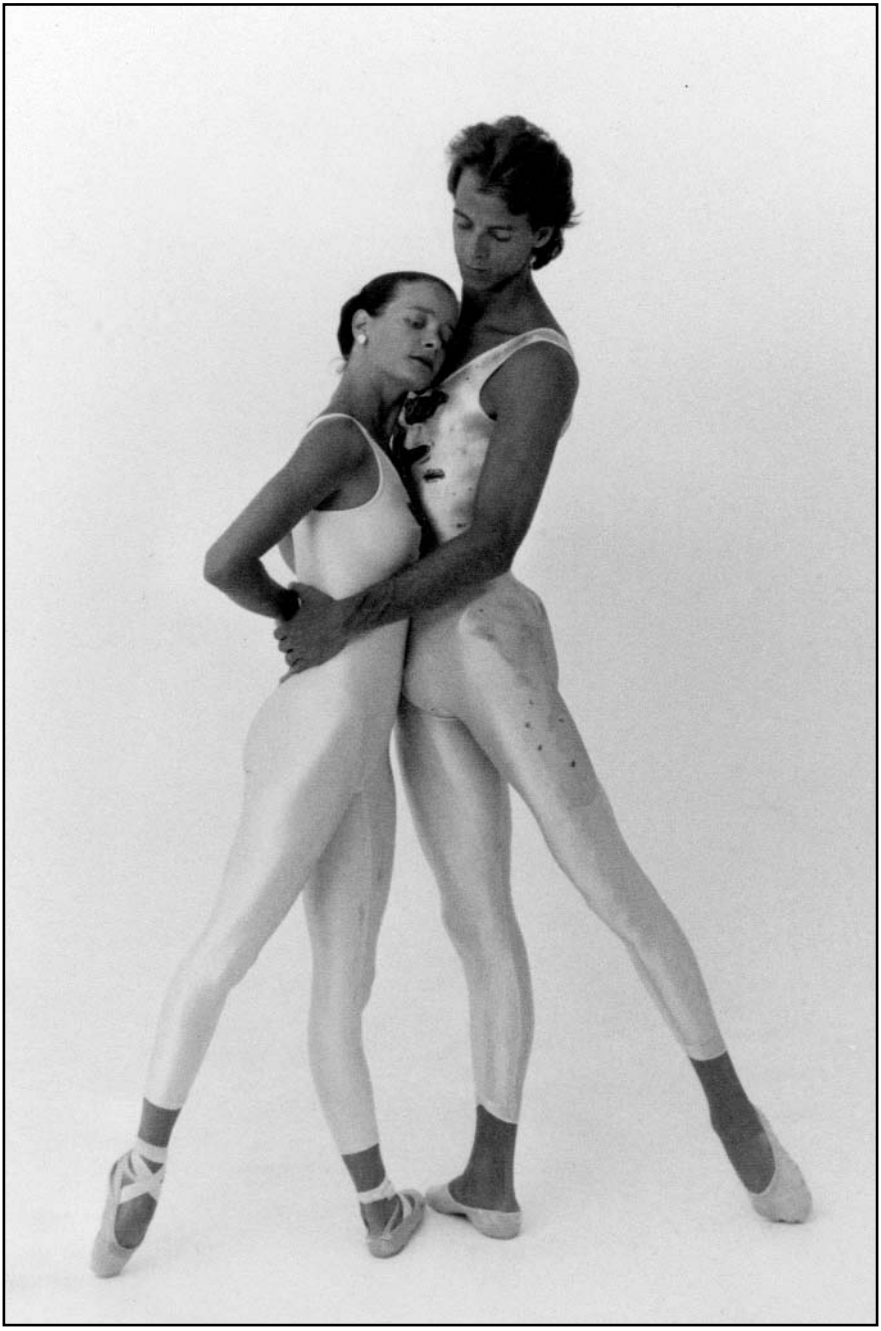
6th Festival – 3 February 1966 – Thelma Johnston Baggs Concert Ballet – The ballet 'Grown-ups Were Once Children' set to the music of *In a Summer Garden* and *Dance Rhapsody* No 2 – The Jacksonville SO conducted by John Canarina – 'This was quite an undertaking for the Baggs group – which was a dance school and not a professional group. Two rather large chunks of music!'

8th Festival – 2 February 1968 – Thelma Johnston Baggs Concert Ballet – *Fantastic Dance* – 'two-piano arrangements of the Delius piece were used'

16th Festival – 2 February 1976 – Thelma Johnston Baggs Concert Ballet – 'Notes do not indicate which Delius piece was choreographed . . . suspect it was *Over the Hills and Far Away*' – Jacksonville University Orchestra conducted by William McNeiland

17th Festival – 2 March 1977 – members of Jacksonville Ballet Theatre – 'Love's Dance', a dance choreographed by Dulce Anaya to sections of Delius's *Florida Suite*, *Life's Dance*, and *North Country Sketches* – 'The ballet (dance) numbers were done to recordings. As I remember, this was a very professional and successful presentation. Miss Anaya had been trained at Cuba's best ballet school'

38th Festival – 6 March 1998 – members of Jacksonville University Dance Theatre – a performance to *Air and Dance* – 'Several girls in silvery costumes danced down the church central aisle towards the altar, where they continued their dance. Delius must have been spinning in his grave'



Sophie Bissonnette and Denis Dulude, Sarasota Ballet of Florida Principals –
'The Rainbow Pas de Deux' from *Florida Suite*
photograph: Jan Silberstein, Sarasota, Florida

The Royal Ballet – In a Summer Garden / The Walk to the Paradise Garden

On 26 October 1972 The Royal Ballet premiered a ballet called *In a Summer Garden*. It was performed in two sections – *Summer Night on the River* and *In a Summer Garden*. Choreography was by Ronald Hynd; scenery by Peter Docherty; orchestra conducted by Ashley Lawrence; performers were, Vyvyan Lorrayne, Barry McGrath, Paul Porter, Rashna Homji, Graham Bart and Jeanetta Laurence.

The following month, in November 1972, The Royal Ballet also presented the Ashton choreographed production of *The Walk to the Paradise Garden*, which featured Merle Park and David Wall as the two lovers, and Derek Rencher as the 'Dark Fiddler'. This ballet was revived recently at Birmingham and was reviewed in *DSJ* 128.

My thanks to Robert Threlfall for the information on these two ballets.

Florida Suite – A Ballet

Premiere: Sarasota Ballet of Florida, Sarasota Opera House, 1 November 1991
Choreography: Eddy Toussaint
Music: Frederick Delius
Set Design: David Higgins from an original painting by Robert Armstrong
Costume Design: David Higgins
Lighting Design: Marty Petlock

I am not sure if it was Bill Marsh or Jeff Driggers who first mentioned the ballet *Florida Suite* to me (so my thanks to both), and I was surprised to find that it has never before been mentioned in the *Journal*. Jeff, who said the production was 'marvellously effective and successful', also told me that he remembered Frank Lieber and Bill Early had met with a Ms Virginia Page in Jacksonville, whilst the ballet was in preparation, and had escorted her to Solano Grove. He was able to give me Virginia's contact details.

It seems that it was Virginia's loan of a recording of *Florida Suite* to the Artistic Director of Sarasota Ballet of Florida, Eddy Toussaint, that prompted him to declare, "I love that music – I would like to open the next season with it". In January 1991, as Jeff Driggers had recalled, Toussaint, Virginia and the artist Robert Armstrong (on whose painting the set design was eventually based) went on a visit to "Delius Country". Through Jeff, they were put in touch with the Delius Trust, who supported the reduction of the score for the ballet-sized orchestra. Toussaint was determined to have 'something different for this ballet' and the account of the production meetings is interesting. At one point it was even considered that 'the Delius cottage would be three-dimensional and would be flown in' – an idea soon dropped. Eventually the changing effects were produced with lighting and it was the theme of the sea that dominated – it all ended up 'underwater'. Toussaint used his dancers to create waves, the ebb and flow of the tides, a hurricane, and fish . . . and although it may sound almost ridiculous to describe it now, the audience appears to have loved it. The photograph included

with this article unfortunately does not convey the almost gymnastic formation appearance of some of the scenes, but because of copyright I was restricted in my choice.

Virginia recalled later: 'On Opening Night, the curtain rose on a misty, silvery sea green world. As the mists cleared, the lights changed, playing on the shiny pink, sea green and blue silver trimmed unitards. The audience applauded the waves and loved the hurricane punctuated by a sudden burst of red light that filled the stage during the boys' jumps. The "surprise" was a roseate twilight, deepening into a starlit night. Couples came on stage slowly, the women resting their heads on the men's shoulders. In the center of the circle, Denis lifted Sophie and slowly they ascended into the starlit night'.

Woody Shulman, critic for *The Bradenton Herald*, wrote: 'At last we witnessed *Florida Suite*, an exciting contemporary style of dance combined with classical ballet, the major work of the evening. It not only lived up to its advance publicity – it far surpassed it. One left the opera house wanting more and more. . . . Accompanied by the stirring music of the Florida West Coast Symphony, directed by Paul Wolfe, Toussaint's choreography uses the human form to show how the first light catches the waves and the sun playing with the water. He shows the fury of nature in a violent hurricane, and then returns to the usual ebb and flow of the tides. It is 45 minutes of pure genius . . .'

Over the next couple of years *Florida Suite* was performed again several times in Florida; in June 1993 it went to Michigan; and in 1995 it was on the programme for the Premiere Performance of Ballet Eddy Toussaint USA in Quebec. After the opening night in 1991, Toussaint had pronounced proudly, "This ballet will go round the world!" – unfortunately it didn't.

Acknowledgements
Sincere thanks to Virginia Haskins Page for her assistance, for the loan of her unpublished work *Inside the Sarasota Ballet of Florida*, now in the Archives of the Sarasota Ballet, and for letting me see photographs of the production.

BUILDING A LIBRARY – DELIUS'S BRIGG FAIR

Paul Guinery

Frederick Delius's "English Rhapsody" is one of his most typical – and accessible – pieces: it's very dear to my own heart as being the work that first opened my teenage ears to his inimitable sound-world. Delius had his friend Percy Grainger to thank for opening his ears to the haunting folk-song which *Brigg Fair* is based on. The young Australian had "collected" the tune from 72-year-old Joseph Taylor, a Lincolnshire bailiff and winner of local folksinging competitions. In 1905 Mr Taylor obligingly stuck his head into the horn of Grainger's cylinder recording phonograph and sang the only two verses he could remember ("it's lahk singin' with a muzzle on"). No matter if the song was curtailed: the melody itself was such a winner that Grainger himself couldn't resist arranging it for tenor and chorus – and showed that version to Delius when the two men first met in 1907. Delius was astonished ("but our harmonies are identical!") and set to work on his own set of variations on "Brigg Fair".

The folksinger describes "rising up with the lark" on a fine summer morning and setting off to the fair to meet up with his sweetheart (or so he hopes). Delius's response is the most delicate wash of sound - dawn breaking over the countryside - and with **Myer Fredman** and the New Zealand Symphony Orchestra (Naxos) you can almost see the dew glistening on the meadow. Sensitive woodwind solos, hushed strings and a harpist who knows how to just touch in little runs and flourishes like impressionist "smudges" on the score. **Andrew Davis** and the BBC Symphony Orchestra (Warner Classics Apex) also play like angels in these opening pages – the "lark" sings its heart out. Get the mood right at the start and *Brigg Fair* evolves naturally for the next quarter of an hour. Get it wrong and the piece never recovers. **Eugene Ormandy** and the Philadelphia Orchestra (Sony) are misguided. They keep at least one foot in the city and offer only a bland and pedestrian view of Delius's magical landscape-painting. Both at the start and elsewhere they're a real disappointment – no "tingle factor" whatsoever.

But then it's all much more subtle than it appears on the page. Take the moment when Delius introduces the "tune" (underpinned, unashamedly, with borrowings from Grainger's "identical harmonies"). Some recordings fall into the trap of fussing over the melody too much instead of allowing it to speak for itself in a straightforward, direct manner. Not so **Vernon Handley** and the Hallé (EMI Classics For Pleasure). They understand the matter perfectly, with Handley coaxing the phrasing to give just the right amount of natural inflexion. The sort of thing Joseph Taylor himself would have recognised. It's said, by the way, that when invited to the London premiere of *Brigg Fair* in 1908 he stood up when he heard "his" tune and sang along with it, karaoke style! Well he'd have approved of

Charles Mackerras and the Orchestra of Welsh National Opera (Decca) who are also spot-on: the theme flows along nicely, seasoned with a dash of nostalgia and there's some gorgeous woodwind playing. They also expertly "grade" the melody with a slight increase in tempo at each successive repetition so that it's never a case of "what do you do with a folk-tune except repeat it?" Not that there's any danger of that in Delius's conception – the composer's sense of structure is far more complex – and no one understood it better than **Thomas Beecham**.

Beecham made more than one commercial recording of the work. His 1928-9 version with an anonymous "symphony orchestra" has been brilliantly transferred by Somm in their "Beecham Collection" series. I was astonished how good this old 78 recording has been made to sound: clear, not at all "boxy" and with such minimal surface noise that you could easily be listening to an early LP. The playing's impressive and rarely sounds "dated". But don't be tempted by the transfer of the same recording on Naxos: it's been done at the wrong pitch (a semitone higher) and runs a minute short – whoops! Beecham and the RPO recorded the score for EMI in stereo in the late 1950s and it remains a classic account. Beecham is incomparable in the central slow variation, pacing it beautifully but also, as he so often did, just letting the players "play it". I find it almost unbearably poignant. A few years earlier, in 1956, Beecham and the RPO made a BBC studio recording which has just emerged from the Corporation's archives in the "BBC Legends series". Frankly there's not a lot to choose, musically, between that and the EMI recording although the BBC version is in mono and there are a few minor instrumental blemishes on it. But you won't be disappointed by either interpretation.

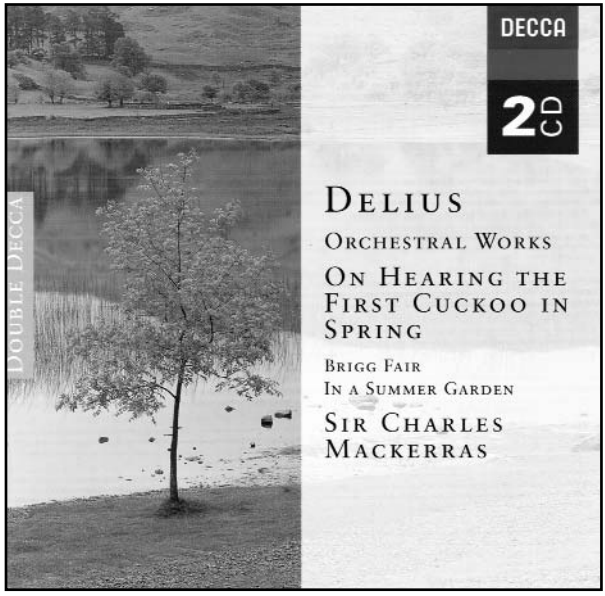
After day-dreaming a while *en route*, Delius draws nearer to the fair and begins to weave in the distant sound of dancing. There's some tricky passage work for strings and woodwind in this part of the score and not all performances can cope. The Hallé, for example, let Vernon Handley down here and there and mar what is otherwise a fine recording. I also have the same complaint about **Owain Arwel Hughes** and the Philharmonia (ASV) who also have a tendency to "linger by the wayside" – nearly always fatal in Delius. They're very dozy in some places; whilst in the passage towards the end, marked "with solemnity", the momentum is entirely lost. It's a well-recorded account but spoilt by sluggish tempi. On the other hand, all things are relative: Hughes is positively sprightly compared to **John Barbirolli** and the Hallé (EMI). A bell tolls in this passage but in this interpretation it's nothing short of funereal – has the folksinger died on his way to *Brigg Fair*? Surely not. I've heard some excellent Delius performances on disc by Barbirolli and the Hallé but this is not one of them. Much of the score is taken at a ponderous speed (the opening section, for example) and the score simply loses all sense of direction. A pity – but it's just not Barbirolli's finest hour.

The final pages of *Brigg Fair* include a wonderful climax for the full orchestra and this needs to be kept carefully under control – there are six horns and a large woodwind section to balance. It's crucial to stir the rich ingredients together into

a good blend while also keeping the texture "airy". Delius can so often sound "stodgy" in passages like this but Fredman, Davis and Mackerras are all expert chefs in this respect. And they never lose sight of the wood for the trees – an equally common failing in Delian interpreters.

So which direction should I point you in for the "perfect" *Brigg Fair*? Well I think if you believe that Beecham can do no wrong with Delius and that nothing else can ever match up – not a claim I share, incidentally – then you're not going to want to stray from either his 1956 BBC recording or its near contemporary one for EMI which has the advantage of being in stereo. The version from the 'twenties is also very fine but I feel it's really one for the specialist in historic recordings. Excellent as it is, the Somm transfer also suffers from that irritating "swishing" noise you get from some copies of 78 rpm discs and that's a distraction, especially at the very end of the work. But in any case I'm going to put Beecham in a "special category" – you'd not want to miss out on him but on the other hand I think there are more modern versions which obviously have much better sound and are just as compelling. Myer Fredman and the New Zealand Symphony Orchestra rate very highly indeed for me; so do Sir Andrew Davis and the BBC Symphony Orchestra. Both those recordings have a wonderful sense of overall structure and pacing; the playing is first-rate, particularly in the opening and closing sections which are exquisitely done. Both are also at budget price and have a mixture of other works by Delius included – which can't be bad.

But the recording which I think just pips them at the post is the one by Sir Charles Mackerras and the Orchestra of Welsh National Opera. For me this has the edge over its rivals in terms of what I can only describe as a rare sense of poignancy – a quality which, most importantly, never lapses into sentimentality. Joseph Taylor could only remember the words of the first two verses of *Brigg Fair* when he sang it nearly a century ago for Percy Grainger – so what <u>did</u> happen exactly at the fair? Was there a meeting with the "sweetheart" or did it all go horribly wrong? Well Mackerras and his players seem to hint that things didn't quite turn out as expected – and that's what gives their recording, for me, that extra layer of emotion and pathos.



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FIRST CHOICE
Orchestra of Welsh National Opera / Mackerras
Decca 460 290-2 (2 discs)

ALSO RECOMMENDED
New Zealand Symphony Orchestra / Fredman
Naxos 8.553001

BBC Symphony Orchestra / Davis
Warner Apex 8573- 89084-2

HISTORIC CHOICE
Royal Philharmonic Orchestra / Beecham
EMI CDM 5 67552 2

Paul Guinery adds: The above article is only a résumé of a much more substantial script I wrote for the full 45′ edition of Building A Library transmitted by BBC Radio 3 on 30 November 2002. The editorial policy of the programme is to avoid congestion on the race-track by not trying to include all available recordings. The reviewer is given a selection of runners to back – around a dozen in my case. That's why not all current versions were necessarily included.

I'd also like to clarify the position I took regarding Beecham. What I tried to make clear in my broadcast was that no committed Delian would want to be without at least one – if not all three – of Sir Thomas's inimitable and authoritative recordings. They are unique and in my opinion they occupy a "class" of their own. But recording techniques have obviously moved on since Beecham's day and a 1956 "sound" isn't going to be everybody's cup of tea however riveting the music-making. So I also wanted to be able to recommend a first-rate interpretation in relatively "modern" sound – and I'm glad to say that with Sir Charles Mackerras I found what I was looking for. I think it's marvellous.

I'd also like to add that several letters I received after the broadcast were from listeners who admitted they "didn't think they liked Delius" but that as a result of hearing the programme – and the musical excerpts - they now intended to explore further. A broadcaster couldn't ask much more than that! I don't mention this to blow my own trumpet but simply to say how gratifying it is to think that seeds have been sown . . . Now all we need to do, is to somehow plant a few in the minds of the younger British conductors . . .

THE RECORDED MUSIC OF FREDERICK DELIUS

Superior people have been responsible for stifling many an ordinary man's impulse to adventure in the, to him, unfamiliar paths of music. And that Delius's works remain comparatively unknown to the vast majority of music-lovers may be largely attributed to the highbrow's painstaking attempts to claim him as a "musician's musician". Yet there is little doubt that the striking individuality and imaginative beauty of Delius's art would win him a permanent place in the affections of the British musical public were they encouraged to regard his music as an universal heritage rather than as the preserve of the chosen few.

. . . And those who take this hauntingly elusive music into their homes, listening again and again with receptive minds to its message, will find themselves amply rewarded.

. . . The orchestral fantasy, "In a Summer Garden", is a luminous, scintillating work, infused with the rapturous well-being that inspires the nature lover in an atmosphere of warm sunlight, sweet scents, colour and birdsong. But it is in "Brigg Fair: an English Rhapsody", that we find the true essence of the smiling English countryside. The shimmering beauty and peace of a summer landscape seem indissolubly linked with the lilting folk song of the country lad who set off on a fine August morning to meet his true love at Brigg Fair. In the opening nineteen bars, a graceful flute solo with harp accompaniment at once suggests the pastoral scene in which the rhapsody is set. The folk melody, first heard on the oboe, is gradually taken up and skilfully embroidered by the whole orchestra. An exquisitely tender interlude introduces a suave, flowing love episode until, with the chiming of church bells, the original theme returns, working up to a great climax which gradually ebbs until the little tune steals out on the oboe once again before sighing into silence on a sustained chord for strings.

Norman Cameron, *The Gramophone (Radio and Music) Critic*, September 1930, p378

Editor's Note: In 1930, NC's recommended recordings of *Brigg Fair* were:

Columbia L2294-5 – Beecham and Symphony Orchestra

HMV D1442-3 – Toye and London Symphony Orchestra

Joseph Taylor's gravestone –
Saxby All Saints Parish Churchyard

Miss Alice Barton

photographs:
Rob Sabine

Rose Cottage –
Home of Joseph Taylor

SCARBOROUGH AND SAXBY ALL SAINTS

Rob Sabine

Scarborough is indeed a delightful place, almost certainly one of the few remaining authentic English seaside resorts. Eric Fenby was born there, retired there, and died there. We know from his celebrated account of his years with Delius, that they discussed places of local interest, including Scarborough and Filey.

An invitation to stay with a friend provided an opportunity to retrace Fenby's footsteps and carry out some research. The local library holds a Fenby File – and if possible I could seek recollections from some of those who knew him.

It was fascinating, if not strange, to discover that Dr E W Fenby OBE's address and telephone number were still listed in the local directory for 2001.

At a Spa orchestral concert –Viennese Evening – I was introduced to a number of local music enthusiasts, one of whom, Cllr. Eric Cooke, told me of his friendship with Eric Fenby's sister, with whom he shares an enthusiasm for Polynesian dancing.

I made a point of seeking out the wall plaque dedicated to Fenby. This I found to be impressive and the wording well chosen, but I have to say that the siting of it is less inspiring, inappropriate and unsatisfactory. You literally come across it in a dim corridor. Surely for one of Scarborough's most celebrated sons – the others include Charles Laughton and Alan Ayckbourn – a better location could be found.

With the exception of the local library I was surprised by the lack of knowledge of Eric Fenby from local people that I met during my stay.

A fascinating opportunity arose which was entirely fortuitous and unexpected. The sister of my Scarborough host was a personal friend of Miss Alice Barton of Saxby Hall, Saxby All Saints, Lincolnshire, whose family had employed Joseph Taylor of *Brigg Fair* fame. Miss Barton, in her nineties now, still lives on the Estate, and a visit to her was arranged. She still remembers Joseph Taylor, who had been the family bailiff and lived at Rose Cottage.

The manor house where Miss Barton continues to live is an impressive building of late Georgian, early Victorian design, although the estate of the Barton family in the delightful village is much diminished owing to crippling death duties after the last war.

We were graciously received by Miss Barton, who had arranged for me to view Rose Cottage, as well as the church and Joseph Taylor's grave. Rose Cottage, although altered and extended since Taylor's time is a most attractive building and reflects the senior position he held on the estate. The garden is a delight, full of interest and colour and quite extensive. Mrs Delius would have approved. Crossing the road from the cottage, and up an incline, is the church and Joseph Taylor's grave. Sadly the tombstone had fallen, but thankfully remains in one piece and is to be lifted and reset by Mr George Sedman – widower of Mary, Joseph Taylor's granddaughter.

The original Saxby All Saints church was destroyed in the 1840s, and the present building, which was designed by the celebrated Victorian architect Sir George Gilbert-Scott, contains a number of dedications and memorials to the Barton family.

On our return to Saxby Hall, Miss Barton agreed to a photograph, insisting that it be taken on the veranda. What an unexpected and fascinating experience this visit to Saxby All Saints proved to be. My thanks to Miss Barton, John Nelson, Joyce Coates and Joyce Clarke for making it possible.

Saxby Hall
photograph: Rob Sabine

DELIUS SOCIETY MEETING

New Cavendish Club, London
25 September 2002

The assiduous Delius Society member will doubtless claim that each meeting of the Society is a memorable occasion, and although often outside pressures have prevented me from attending as many meetings as I should have liked, it is certainly true – so far as your correspondent is concerned – that this first meeting in the New Cavendish Club, 44 Great Cumberland Place, London, W1 showed the strengths of the Society at their best.

The evening was a fascinating mixture of film and reminiscences, and opened with greetings from the Chairman, who welcomed two Norwegian visitors, Professor and Mrs Nils Grinde, from the University of Oslo's Arts Faculty, who had been introduced by Lionel Carley. Roger Buckley also reported that our President, Felix Aprahamian, unfortunately could not be present in person, but Felix sent a filmed greeting, arranged through the good offices of Stephen Lloyd and Roger, which later took the form of a recorded interview at Felix's home in Muswell Hill. This was shown to the meeting, and formed a most delightful and, indeed, valuable prelude to the evening. Felix is now 88, and he claimed not to be as fluent, neither his memory as reliable nor as physically active as they and he once were – but his strong voice and his recollections of his visit to meet Delius in 1933, when he was 19, were, as always strong and enthralling.

We then heard approximately a 20-minute edited version of the interview with Stephen. I, for one, hope that this will be edited and perhaps published separately, for to hear at first hand the memories of a direct link with the composer himself is extremely valuable. Felix went with two others, one being Ernest Chapman, with a letter of introduction from Ralph Hawkes (of Boosey & Hawkes) to Delius. In 1929, Felix recalled that he heard the final part of the Beecham performance of *A Mass of Life* at the Queen's Hall broadcast – from his mother's crystal set headphones! – and, with other of Delius's works (notably the Cello Sonata), Felix knew he had found a composer with whom he was in complete sympathy. He determined then, at the age of 15, to try to meet Delius (he knew he was still alive), and at last the opportunity arose some years later.

The manifold details of Felix's journey and meeting were, as one might expect, engrossing for us, especially his impression of Delius being "impeccably turned out", despite the composer's infirmities. A vital piece of Delian material, to join Felix's earlier recorded recollections.

Brian Radford then presented a talk on reminiscences by other visitors to Delius, illustrated with quotations from their memories with various recorded music examples –highlighted by Beatrice and Margaret Harrison's 1929 disc of the *Serenade* from *Hassan*. An extract from a tape made by Margaret Harrison of her

memories of Delius followed, with a part of the May Harrison/Arnold Bax 1930s recording of the Third Violin Sonata, as well as further recollections by Eric Fenby and others. The meeting ended with two films: the first being a visit to Grez in 1978 by Brian, and the second, of the Society's visit to Delius's house in 1991, in which, of course, several well-loved members of the Society, who sadly are now no longer with us, but fondly remembered, could be seen. This was a significant evening, made more convivial by the bar facilities at the New Cavendish Club, which were afterwards appreciatively sampled by several members of the Society.

Robert Matthew-Walker

DELIUS SOCIETY MEETING

New Cavendish Club, London, 24 October 2002

'Percy Grainger and his Friends' – a talk by John Bird

At the outset John Bird modestly described this talk as a "ramble" (a very Graingeresque term in itself) and gave out an advance "health warning" about its "self-indulgent" terms of reference. Those present need not have taken this as anything other than a typically self-deprecating comment from this undeniably world-class scholar and authority on Grainger, the man and the musician. The sheer breadth of John's knowledge of his subject was, on the contrary, brought into sharp focus. It took the curtain up on a broad historical stage, inhabited by a judicious selection from the huge cast of characters who made up Grainger's world. As John pointed out, a full list of these would be breathtaking in its diversity. They included not just musicians but also painters, writers and many other prominent figures in the Arts, in Society - and in Politics.

I suppose Grainger can't have charmed everyone he met (though there must have been precious few who didn't succumb to those piercing blue eyes) but he must at the very least have fascinated the few remaining doubters. Those whom John Bird had gathered together as some of the out-and-out converts formed a most varied gallery of portraits. Rather than try to paraphrase John's fascinating commentary, I can only refer you to his masterly biography *Percy Grainger,* happily re-issued in a second, revised edition in 1999 by Oxford University Press. I cannot recommend it too highly. It is a work of considerable scholarship but, just like its author, it bears its learning lightly. That makes it, above all, highly readable – a quality that not all such volumes have. For John Bird has the great gift of going beyond the historical facts to make his subject *live* – and it was that ability above all else which shone through in his talk for the Society.

I can do no better that append a list of the recordings which John played for us – many of them from out of print or otherwise rare recordings. It was a privilege

to hear them – as indeed it was to have attended John's talk, especially in view of the valedictory note on which he ended. He told us that he feels he's now devoted a good slice of his life to this one commitment and that now is the time to draw a line in the sand. There are other interests in his life which he wants to pursue – and who can blame him? This may well have proved to be his last talk on the subject though he did promise to be open to persuasion from those he considers "friends". . . Since he counts The Delius Society amongst that happy group let us sincerely hope we have not heard the last word from him!

Paul Guinery

(*Percy Grainger*, John Bird, Oxford University Press (2nd edition, 1999) ISBN 0-19-816652-4)

Complete List of Music and Speech Illustrations Given in John Bird's Talk
(Associated personnel given in bold type. All compositions by Grainger unless stated otherwise)

Grainger's mother, Rose:
Two Musical Relics Of My Mother: Hermundur Illi (Faeroe Island Dance Folk-Song Setting) & *As Sally Sat A'weeping* (British Folk-Music Setting)
Leslie Howard & David Stanhope (two pianos)

Rudyard Kipling (author):
Jungle Book Setting: Mowgli's Song Against People
Aarhus Municipal Choir & Orchestra / conducted by Grainger (?)
Live performance, Denmark, 1957

A.E.Aldis (English botanical artist / reciter of Maori chants):
Trad. Maori *haka* (war-chant) / Maori performers
Recorded by John Bird in New Zealand, 1969

John Singer Sargent (painter):
Father and Daughter (Faeroe Island Dance Folk-Song Setting)
BBC Concert Orchestra & Chorus / conducted by Terence Lovett

George Baker (baritone) / Eric Fenby / Peter Pears / Benjamin Britten:
Broadcast anecdotes (excerpts)

Joseph Taylor (Lincolnshire bailiff & folk-song singer):
The Sprig of Thyme (British Folk-Music Setting)
i) Joseph Taylor (rec.1908)
ii) Robin Doveton (tenor) / Victoria Hartung (piano).

Frederick Delius:
Delius: *To Be Sung Of A Summer Night On The Water* (no 1).

Herman Sandby (Danish cellist):
The Sussex Mummers' Christmas Carol (British Folk-Music Setting)
Watson Forbes (viola) / Étienne de Chaulieu (piano)

Henry Balfour Gardiner (composer):
Balfour Gardiner: *The Stranger's Song* (or *The Hangman's Song*)
David Wilson Johnson (baritone) / David Owen Norris (piano)

Roger Quilter (composer):
Quilter: *Take, Oh Take Those Lips Away*
Mark Raphael (baritone) / Frederick Grinke (violin) / Max Gilbert (viola) / Herbert Withers (cello) / Roger Quilter (piano) (rec.1934)

Cyril Scott (composer):
Scott: *Lullaby* (op 57 no 2)
Conchita Supervia (mezzo) / Ivor Newton (piano) (rec.1932)

Evald Tang Kristensen (Danish folk-song collector / writer):
i) Excerpts from original cylinder recordings made by Tang Kristensen and Grainger in the 1920s; performed by native folk-singers from Jutland: *Choosing The Bride; The Dragoon's Farewell; Hubby And Wifey.*
ii) *Jutish Medley* (Danish Folk-Music Setting) / London Symphony Orchestra / Percy Grainger & Thomas Best (piano duet) / conducted by Basil Cameron.
Live recording from Henry Wood Promenade Concert, Royal Albert Hall, 10 August 1948.

DELIUS SOCIETY MEETING

New Cavendish Club, London, 26 November 2002

'Delius – the European connection' – a talk by Tony Summers

Listening to the music of Delius at various times I am sure that all of us have suddenly, but fleetingly been aware of some musical phrase or motif and have thought, "that sounds very Wagnerian or like some work by Strauss, etc." In this talk our speaker developed this theme, and in a scholarly presentation included short excerpts from works by many European composers to illustrate that very point.

Tony Summers began by stating that of course Delius was an English composer – he must be, after all he was born in England, buried in England, he occasionally visited England during his life, he sometimes set English texts to music – and once, he wrote a set of variations on an English folk song, but only after it had been harmonised and given to him 'on a plate' by another composer. But when it comes to the part that England played in forming his musical style, our speaker didn't think that there was much that could be said. He knew many people thought that Delius's music sounded quintessentially English. Personally he didn't think that much of it sounded very English – there was no English musical tradition much in evidence in his music, unlike that of Elgar, Vaughan Williams, Finzi, Warlock, Howells, Gurney, Britten and Tippett. So why call him English? Because he was born here? It's not a very good reason. We therefore need to ask the question whether or not any of this really matters to Delians. We know of the range of sources to his musical style, but in fact it is quite an important point as regards members of the general public, many of whom have pigeon-holed him as a minor composer of pastoral miniatures and don't know of the more cosmopolitan nature of his music, and the fact that he derived his style from such a wide variety of musical sources. Delius has just as much right to be associated with many of his mainland Europe contemporaries as with the English composers with which he is usually associated, and if we could get this cosmopolitan image across more, our speaker thought Delius's music could be opened up to many people who perhaps haven't bothered to explore his music further.

Tony took us on a quick 'musical tour' of mainland Europe, playing excerpts of music by some of Delius's contemporaries whom he thought captured a similar mood and sound-world, sometimes using quite similar melody, harmony and musical techniques. The first extract we heard was an excerpt from the Hungarian composer Kodaly's *Peacock Variations* (Bratislava SO/cond. Adrian Leaper) followed by the opening of *Brigg Fair* (New Zealand SO/cond. Myer Fredman), works which showed a coincidence of styles. The composers knew each other, and Kodaly, whose work was written sometime after *Brigg Fair*, knew some of Delius's music. Our speaker had read that both he and Bartok were admirers of Delius's works - they knew *A Mass of Life* and particularly admired his use of the wordless chorus

with the orchestra. There is also the curious episode where Delius agreed to put his name to some of their piano works as a reviser to prevent piracy in the USA where Hungarian works were unprotected under copyright laws.

The next musical examples came from Austria; Gustav Mahler's *Rückert Lieder* of 1905 - No. 2 *Ich atmet einen linden Duft* and No. 3 *Ich bin der Welt abhanden gekommen* (Hidmori Komatsu (baritone), with the Radio Philharmonic Hannover Orchestra/cond. Garden). Delius, writing to C.W. Orr (probably from a German spa town) made the comment, "They play a lot of Mahler here. I find him long, dull and pretentious." Tony had found quite a lot of moments in Mahler's works which capture a Delian mood – the quiet interludes in the symphonies, the ending of the *Song of the Earth* for example, with the sustained added 6th harmony, and even big moments like the opening of the 8th Symphony which reminded our speaker of *A Mass Of Life*. He could not explain why, although Christopher Palmer had shared the same opinion.

Next, we heard excerpts from Delius's *An Arabesque* (opening 12 bars) and a short section from the middle of *Eventyr*, and it was suggested that Schoenberg's *Gurrelieder* with texts from Jens Peter Jacobsen (whose words were also incidentally extensively set by Delius), had very similar musical textures. The *Abendstimmung*, and the start of *Song of the Wood Dove*, showed somewhat surprising links with Delius.

The opening section of Webern's early tone poem *Im Somnerwind* followed, in a recording conducted by Pierre Boulez, possibly the only work of the composer which sounds remotely like Delius, although the rest of the work is very Straussian.

Referring to France, our speaker had noticed a certain sort of lightness in Delius's earliest works composed there. Delius was certainly aware of what was going on in French musical life, though he did not play an active part in it, preferring the company of writers and artists. Tony thought that the earliest compositions, from the *Florida Suite* right up those of the 1890's, had a certain lightness and French quality about them, and many have French titles – *Marche Caprice*, *Idylle de Printemps* and *Rhapsodie Floridienne* – and also something which almost reminds one of French ballet music of the period. Sometimes one might think that they could almost be by a pupil of Delibes, with echoes even of Gounod, Bizet, and Tschaikovsky not very far away, and the *Florida Suite* would for instance make a very good ballet score. The excerpt we heard was part of the recording by the English Northern Philharmonia conducted by David Lloyd Jones of *La Quadroone* (1889-90), which in parts is somewhat Spanish in sound. As Tony pointed out, it is interesting that music from this period often appeals to people who cannot stand the rest of Delius's music. Orchestra players often found the musical language much more appealing than that of the later works.

The French composer Claude Debussy shared much in common with Delius, and both reached musical maturity about the same time at the turn of the century. They knew each other and had similar artistic aims. Debussy's review of a

performance of the 'Seven Danish Songs with Orchestra' in Paris opined "They're very sweet and innocent songs. Music to rock to sleep the convalescents of the rich neighbourhoods. There's always a note hanging over a chord like a water lily in a lake, tired of being watched by the moon or like a little balloon blocked by the clouds." It tells us nothing about Delius, but Debussy obviously liked the remark very much for he used the same comment again later after a performance of songs by Grieg!

Delius was a bit more revealing in his view of Debussy - "I admire his refinement, his orchestration, his conceptions but I find his harmony mannered and his music deficient in melody." At the time of the first performance of *A Village Romeo and Juliet* his German conductor asked if Debussy had influenced him, but Delius denied it. Apart from a fondness for a certain sort of harmony with added 6th and 9ths etc., they actually use their harmony in quite different ways, and their melodies and thematic material are also very different. However the start of Debussy's symphonic suite *Printemps* (1887), written in Rome, is remarkably Delian in melody and shape in certain parts. We heard the opening section and most of Part 1 played by the Toulouse Capitole Orchestra conducted by Michel Plasson.

The other connection between the two composers is their use of impressionist orchestration, and Debussy became known for a particular sort based upon the *pointilliste* technique of lots of little dots and dashes of colour on various instruments coming together to form a kaleidoscope of sound – this is very apparent in works like *La Mer*. Delius uses exactly the same technique in a number of works, but the most striking Tony thought, was in that neglected masterpiece *North Country Sketches*. Why is it so seldom played? A very striking example of the technique occurs in the last movement, *The March of Spring*, with a kaleidoscope of colour produced in exactly the same way as Debussy does in his scores. We heard excerpts from the work played by the RPO conducted by Sir Charles Groves and part of the middle movement of *La Mer - Jeux de vagues* played by the Toulouse Capitole Orchestra under the baton of Michel Plasson. Here, although the music is very different, the technique is actually quite similar in producing the kaleidoscopic effect.

We then went on to consider similarities between Delius's works and those of the German composer Richard Strauss. There are in fact several 'Straussian' moments in Delius's works, and it is difficult to know whether they are actually coincidences or whether in fact he did exert an influence on Delius. Strauss was two years younger than Delius but matured musically far more quickly, and had several lucky conducting breaks when quite young. He wrote what was seen as a really groundbreaking series of tone poems in the late 1880s and the early 1890s, whilst Delius was still working towards his mature style. Fenby said Delius had the scores of most of the tone poems. In a letter to Grieg on 28 September 1903 Delius wrote; "I don't need to tell you that my *Mitternachtslied* has absolutely no relationship with the Strauss *Zarathustra*, which I consider a complete failure. Yet I find *Till Eulenspiegel* and *Heldenleben* are splendid works. *Tod & Verklärung* I find

not so significant although there is much that is beautiful in it. There is still too much Liszt and Berlioz about it – I think he will do best in humorous things…."

Tony thought that the works evidencing most 'Straussian' influence are probably *Paris* and *Life's Dance*, both written and originally conceived shortly after Strauss's influential series of tone poems were composed. He also speculated as to whether *Till Eulenspiegel* was at the back of Delius's mind when composing these two works, because he could detect some similarities and even thematic connections which he demonstrated on the keyboard. The opening four notes of *Till Eulenspiegel* inverted became the basis of the main theme from *Paris*, and similarly could also be detected in *Life's Dance*. We then heard two short extracts from the middle part of *Paris* by way of demonstration, followed by a section from the Strauss work in which there is a major key change, underpinned by a drum roll just before Till's execution, similar to the change in Delius's *Paris* as it reaches its climax.

Tony felt that the part of *Tod & Verklärung*, which would have impressed Delius most, might well have been the wonderful closing section, and he wondered if this was at the back of his mind when he wrote the *Mitternachtsleid* of *A Mass of Life* at about that time. He could detect a number of similarities in mood and feeling; the way the work builds up to a climax, and the bell-like intervals in Strauss's tune that have affinities with the bell motif in the *Mass*. You could also draw a parallel between the transfiguration of the artist's soul and Nietzsche's 'Midnight hour,' although the Delius work is of course much more complicated. We then listened to the closing section of *Tod und Verklärung* played by the Detroit Symphony Orchestra conducted by Antal Dorati.

In conclusion, Tony hoped that his examples had provided some evidence that the coupling of Delius's music with composers other than his English contemporaries is both logical and justified musically. If this could happen more often, he thought there was the potential for opening up Delius's work to a wider audience than maybe are prepared to listen to it at the moment.

Malcolm Smith thanked Tony Summers for a well thought out and well-researched evening of his views. Some of them he agreed with, and the similarities were very apparent. He thought it was like a painter – a musician has a certain number of notes to play with, a painter has a palette with a certain number of colours on it. If two painters were given the same object to look at at the same time, with the same lighting, both of them would do different things, but there would be a certain similarity between the two. With composers it was far subtler – there is light and shade, there are the gaps in between the notes in particular, but nevertheless if they are composing something from the heart about a specific thing, you can always relate to somebody else's music. Time and time again throughout his lifetime, and not only with Delius's music, he had thought, "I've heard that before, where did it come from?" He thought it unlikely that Delius had the opportunity to hear most of the comparisons, except maybe the Strauss. Malcolm asked all present to show their appreciation in the usual way.

Brian Radford

DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING

11 January 2003

'Grieg in England' – a talk by Lionel Carley

This first meeting of the Branch in 2003 was held at a new venue through the auspices of the Somerset & Taunton Music and Drama Festival. It had been suggested by Brian Cresswell of the Somerset County Orchestra and Chairman of the Festival, that Mrs Michelle McClusky of Frog Lane Farm, would like to support the West of England Branch by offering the use of her newly refurbished farmhouse for a joint meeting of the two groups.

A group of 23 people arrived at the farmhouse and were welcomed into the large oak beamed dining room in which a log fire was burning in an inglenook fireplace. The speaker was Lionel Carley who regaled us with stories of Edvard Grieg in England, based on a chapter from his forthcoming book on the composer.

Following a break for tea and biscuits, Lionel passed around various interesting items of Grieg memorabilia, including a book signed by both Edvard and Nina during their 1906 visit to London. We also saw photocopies of documents written by his great-grandfather Alexander Grieg, who was the Vice Consul in Bergen, including an early letter written to the British Foreign Secretary. Other interesting articles were an edition of the first ever biography of Grieg in Norwegian and photographs of the house in London (which still exists) where he stayed a number of times. While the audience examined this material, we listened to a selection of Grieg's music on tape and CDs

We had a very enjoyable afternoon, and everyone seemed to think highly of the venue and hoped that it could be used again next season.

Ron Prentice

DELIUS SOCIETY MEETING

New Cavendish Club, London, 11 February 2003

'Privilege and Pleasure – An evening of light-hearted reminiscence of music and composers', by Malcolm Smith

Most of us feel pretty pleased with ourselves if we get to meet a famous composer, conductor or performer and are inclined then to dine out on it. Malcolm seems – from the point of view of a normal musically interested person – to have lived an idyllic life. In his talk, he told us something about a few famous musicians he had met and known during the course of his working life – all related by him as if there was nothing particularly strange about that!

Malcolm had given an earlier talk to the Midlands Branch of the Society on the first part of his life – of how he was born in 1932, went to Grammar School, was in the RAF for five years, then joined Lloyds Bank at Finsbury Circus. Even whilst at the bank, the element of music was present in that Sir Arthur Sullivan's manuscripts were apparently held there. He believes they have since been sold to an American University. It was while he was at the bank that he joined the London Symphony Orchestra Club. Malcolm was soon elected Membership Secretary, and later Chairman. In this capacity, through arranging talks, he got to know many musicians and conductors. Four meetings a month were held at Holborn Public Library (where, I seem to remember, early meetings of The Delius Society were held). Names that fell from Malcolm's lips included Joe Orton (who used this Library), André Kostelanetz, his wife Lily Pons, and Lauritz Melchior. Meeting Melchior was considered by Malcolm to be a great privilege.

Malcolm also organised "country rambles" for the Club. On one they met the Club's President Sir Arnold Bax in a pub in Sussex. The drinking was abruptly terminated when Bax's "friend" Harriet Cohen arrived and announced that he had to go home! On an LSO tour of Holland, Malcolm had no alternative but to share a bed with Phillip Jones of the Brass Ensemble!

One of the functions of the Club was to raise funds for the orchestra. At a party given by a benefactress, Maria Callas was present - according to Malcolm, at that time "quite pleasant but fat"! Another benefactress had been mistress to Edward VII. An important supporter and hostess was Joyce Boosey, a principal shareholder of Boosey & Hawkes. She would invite Malcolm to help her entertain her guests who included Stravinsky and other illustrious persons from the musical world.

For thirty-two years Malcolm was employed by Boosey & Hawkes, twenty of these as Head of its Music Library, and later as a vital member of the Company's promotional team. Here again he was brought into contact with many celebrated musicians. A favourite drinking place of composers etc. was just around the corner from Booseys – The Glue Pot pub. Constant Lambert, Elizabeth Lutyens and others, together with Dylan Thomas drank there. It was here that Dylan Thomas mislaid his manuscript of *Under Milk Wood*!

Malcolm went on a visit to the Three Choirs Festival in Hereford Cathedral as a Steward. The chair rows for which he was made responsible were reserved for all the VIPs including Vaughan Williams, Bliss, Finzi and Rubbra. He related an amusing incident with RVW who apparently badly needed to relieve himself. The nearest appropriate location being too distant, a solution was found – a nearby mulberry tree. Next year it was found that the tree had died!

After the interval, Malcolm announced that Ted Perry of Hyperion Records had recently died, and gave a tribute. Ted had been responsible for the recording of much previously unknown music. He will be greatly missed.

Malcolm went on to tell us that he had known William Walton well, even before the composer had met Susannah, whom he still sees. Booseys published Walton's brass band and military band music. Like many other celebrities who visited Malcolm's office, he was grateful for some liquid refreshment.

It was through knowing a long-time friend, Anthony Payne, who completed Elgar's Third Symphony from the sketches, that Booseys published it. Another friend was Elizabeth Lutyens who also shared a liking for The Glue Pot pub. Although she had never earned a great deal from her serious music, this was remedied when she accepted a suggestion that she write a collection of mood and background music pieces which paid for some of her drinks. Malcolm visited her in a nursing home where she was recovering from a terrible accident in which she was severely burnt. She tried many times (without success!) to seduce him so as to bring her nearer to a 'century' of successful seductions! Malcolm also spoke of his long association with Eric Fenby at Booseys. Eric had been their Educational Adviser.

At points during his talk Malcolm played recordings of relevant music by Bax, Lambert, Berners, Walton, Vaughan Williams, Finzi, Elgar and music 'From the Beyond'. The evening concluded with an excerpt from Delius's *Folkeraadet Suite*. A thoroughly entertaining evening had been enjoyed by all, and Paul Guinery, in thanking Malcolm, expressed the hope that he would entertain us at future meetings with further extracts from his life in music. He also strongly urged him to put his unique reminiscences in written form so that they would not be lost.

Roy Fredericks

CONCERT REVIEWS

22 November 2002, The National Concert Hall, Dublin
The National Symphony Orchestra conducted by Gerhard Markson.
Soloist: Alan Smale (violin)

Varèse: *Octandre*
Delius: Violin Concerto
Bruckner: Symphony No 4 in E flat "Romantic"

In an interview in *The Irish Times* last November, Alan Smale, leader of the National Symphony Orchestra said 'Lots of people can't say who their favourite composer is but Delius is definitely mine'. Echoing the sentiments of many of us who love Delius's music, he also said 'his music has to appeal to you at a very basic, instinctive level. It's not an acquired taste. But once you love it, you're bitten forever.' Although some of Delius's music is played from time to time on our classical music station, Lyric FM, I had almost given up hope of hearing a live performance of his work here in Ireland. When the name "Delius" almost leapt off the page of the concert listings advertising Alan Smale's recital of the Delius Violin Concerto in our wonderful National Concert Hall in Dublin, I immediately booked tickets and later set off on the circuitous journey by bus and train to my native city.

That memorable evening, as I listened to Alan Smale's beautiful and lovingly played Delius Violin Concerto, I felt a pure joy that I was blessed and privileged to be one of those, "bitten forever", who possess an enduring love of the music of Frederick Delius. One reviewer wrote 'If camaraderie rather than conflict between soloist and orchestra was what Delius was looking for, then that was what the sure-footed and sweet-toned soloist Alan Smale gave'. Another reviewer wrote 'Alan Smale played with attentive love and the orchestra which could easily have drowned him preserved a proper balance of sound but somehow I did not get the impression of a unified conception'. This last impression appears to contradict the opening part of this sentence, but for the many of us who loved Alan Smale's interpretation of Delius's work, the conception was simply immaculate.

Alan Smale and Patricia Wall after the Dublin Concert
photograph: Patricia Wall

The NSO also gave an impressive and most enjoyable performance of Bruckner's Symphony No. 4 in E flat. While the opening piece that evening, Varèse's *Octandre,* held no

appeal for me, its performance by eight members of the NSO was described by one reviewer as follows, 'much credit was due to their conductor, Gerhard Markson, who guided what instrument whined here or twisted there and gave Varèse's intangible world a tangible logic'.

Patricia Wall

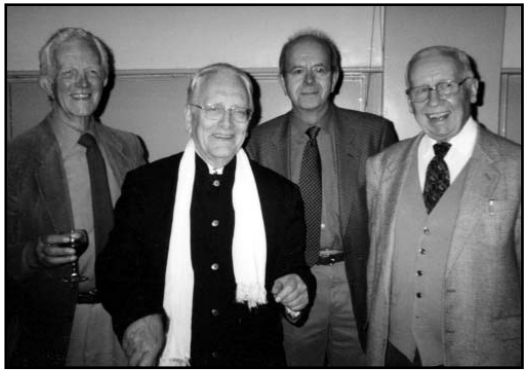
14 December 2002, Leatherhead Parish Church, Leatherhead, Surrey
Delius: Double Concerto
Slater Symphony Orchestra conducted by Christopher Slater
Soloists: Alexandra Wood (violin), Naomi Williams (cello)

On this very rainy Saturday evening in December, my wife Delia and I sought sanctuary in Leatherhead Parish Church, the perhaps unlikely venue for a concert (supported by the Delius Trust), which was to include a performance of Delius's Double Concerto. The concert was given by the Slater Symphony Orchestra to mark Christopher Slater's 70th birthday, with himself conducting. He is a remarkable man who has been active in music all his life as teacher, lecturer, critic, organist, promoter as well as conductor. A professor at the Royal College of Music for 23 years, he formed this orchestra in 1991.

First on the programme was Beethoven's exciting Overture to *Fidelio* – the prominent part played by the horns in this work led me to observe that two out of the four horn players were female. I mentioned this fact to one of the viola players in the interval but he assured me that there was nothing surprising in this; in one London orchestra the principal horn is female.

Next was Sibelius's *The Tempest* - Suite No 2, which Sibelius put together from his music for the Copenhagen production of the play. I thought the orchestra tackled this well and I particularly enjoyed the contribution from the harp.

And then we came to the *piéce de résistance*, the Delius Double Concerto for violin and cello. The violinist was Alexandra Wood and the cellist Naomi Williams. Both had learned the work especially for this occasion at the request of



Roy Fredericks, Christopher Slater, Roger Buckley and Robert Threlfall
photograph: Delia Fredericks

Christopher Slater, and played beautifully with occasional Tortelier-like glances at each other as though to say, "isn't this lovely?"

Alexandra Wood plays with great passion and intensity. I would predict a promising future for both girls. The orchestra caught the Delius sound beautifully. For most of us, I am sure, it was the first time we had heard the Concerto live which was a new and memorable experience.

The Nielsen Symphony No 1 followed and, finally, the first performance of a new work by Christopher Slater's son Mark called *Seven Decades*. He had composed it especially for this concert and it was dedicated to his father – a rumbustious and virtuoso piece making full use of the orchestra.

During the interval I discovered that the orchestra is amateur, with a few professionals and semi-professionals, and that they play together only about once a month. This was altogether a most entertaining and impressive concert owing, I am quite sure, a very great deal to its dynamic founder and conductor.

Robert Threlfall and Roger Buckley were also at the concert and afterwards at the reception my wife took the photo of us with the conductor.

Roy Fredericks

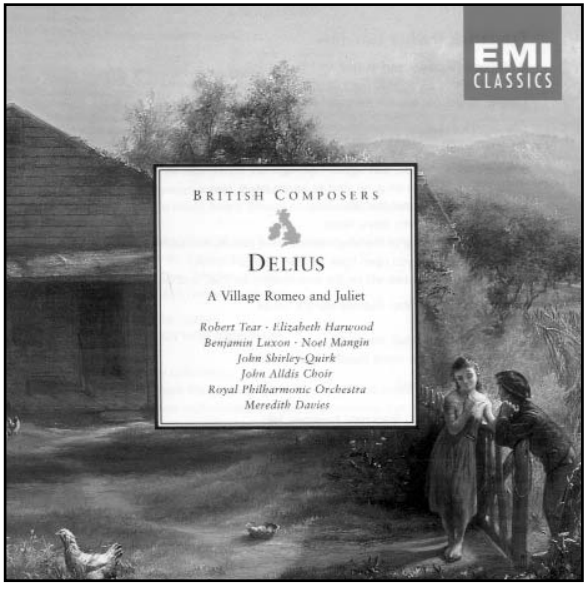
The Bradford birthday concert was very well attended in spite of the London tube strike and small-pox and fog in Bradford. I enjoyed it all, though I had to travel back to London overnight afterwards. Delius' piano, at which he wrote all his greatest works, was used at the concert. . . . One wonders whether there will be a Delius revival, or whether after the Festival, Delius will fade out, as regards the larger works. The general public, still apparently in the middle of the 19th century, seems not to have caught up with Delius and other early 20th century composers, whereas the avant-garde appear to have left them behind.
Roland Gibson, *Letter to Members*, 25 February 1962

DELIUS : *A VILLAGE ROMEO AND JULIET*

Elizabeth Harwood (soprano) Vrenchen; Robert Tear (tenor) Sali; John Shirley-Quirk (baritone) The Dark Fiddler; Benjamin Luxon (baritone) Manz; Noel Mangin (bass) Marti; John Alldis Choir; Royal Philharmonic Orchestra conducted by Meredith Davies
EMI British Composers 5 75785 2 (two discs: ADD)
CD 2 also contains an illustrated talk by Eric Fenby

The CD release of this 1971 recording will be welcomed with much pleasure, especially as the transfer to this medium has been achieved in so splendid a manner. However, before reviewing the performance, let's examine the position of the other recordings of the opera which have been made available.

Since Meredith Davies's recording was first issued in 1973 (the first for a quarter of a century since Beecham's pioneering 1948 studio version) we have since had three others – Mackerras (1989 on Argo – now deleted, plus a video recording which uses this recording as its soundtrack); Klauspeter Siebel 1995 on CPO (in German); and Beecham's April 1948 BBC Third Programme studio performance (Somm-Beecham), plus a reissue of Beecham's HMV recording made in May and July 1948 (now deleted). Also we have had David Matthews's 25-minute orchestral suite from Carl Davis and the London Philharmonic (1987 on Virgin Classics – now deleted). We have, therefore, a wide range of contrasting interpretations from which to choose.



Since it was first released I have grown increasingly more drawn to the Mackerras version, especially for the contribution of the three principal singers – Helen Field and Arthur Davies as the lovers, and the American baritone Thomas Hampson as the Dark Fiddler; the latter proving the most credible interpreter of the role throughout all the various recordings. Possibly the contributions of the chorus and orchestra don't sound entirely convincing,

but Mackerras gets the best out of them. Also the recorded sound is first-rate. In the case of the 1948 HMV Beecham version the whole is let down by a technically sub-standard recording (it was EMI's final opera to be recorded solely on wax before the introduction of tape later that same year). Another problem was that some of the singing is tentative, lacklustre and unconvincing. The CPO version, valuable for being in German, is a little earnest and lacks much sense of magic. Nevertheless, it is worthy of the occasional hearing.

The 1948 BBC Third Programme version is memorable in that we have a real performance which tells in page after page so that whatever the shortcomings, the whole realisation is so much more convincing that the EMI version of the same year. The improvement to the sound quality which engineer Gary Moore has achieved is amazing, and this recording is an essential version to have.

Like other Delius collectors I also have the American off-air recording of the 1962 Sadler's Wells production with Elsie Morison and John Wakefield as the lovers, conducted by Meredith Davies. For many Delians this production was our introduction to the opera on the stage. The orchestral playing may not be the most polished and there are other technical mishaps but the contribution, especially of Miss Morison's wonderfully warm and very touching Vrenchen remain strongly in my mind. It is always to be regretted that this production didn't get recorded under studio conditions.

Moving to this reissue, I am more than convinced that the real hero of the whole enterprise is Meredith Davies. Not only did he have the opportunity of conducting the work in the theatre but also the experience to develop his interpretation through this recording. He paces the work throughout admirably and achieves a splendid overall shape from a work which is far from easy to bring off. Scene Five is brought off particularly successfully so that the kaleidoscopic effects of the sound of the fair are splendidly captured. He also manages the brief but telling passages after Sali and Vrenchen leave the fair and before the start of the "Walk" most evocatively. Scene 6 is poignantly captured and the opera's indescribable conclusion powerfully and sensitively wrought.

Elisabeth Harwood and Robert Tear as the lovers come over too much as artists giving a concert performance of their parts. Neither totally conveys the strong personal and human feelings in their interpretations. The soprano's singing is fine in the more lyrical sections but tends to harden under pressure whilst the tenor does often climb up to the note from below. I prefer Mackerras's soloists here. John Shirley-Quirk does well in the colourful character of the Dark Fiddler without quite achieving what Thomas Hampson gets from the role. The two children and their respective fathers in the opening scene are good. The smaller parts, many sung by singers who would later achieve greater fame in the following decade, are without exception first-class, as are the chorus overall. I would, however, pick out Ian Partridge for his memorable Third Bargee: his voice is totally right for the part.

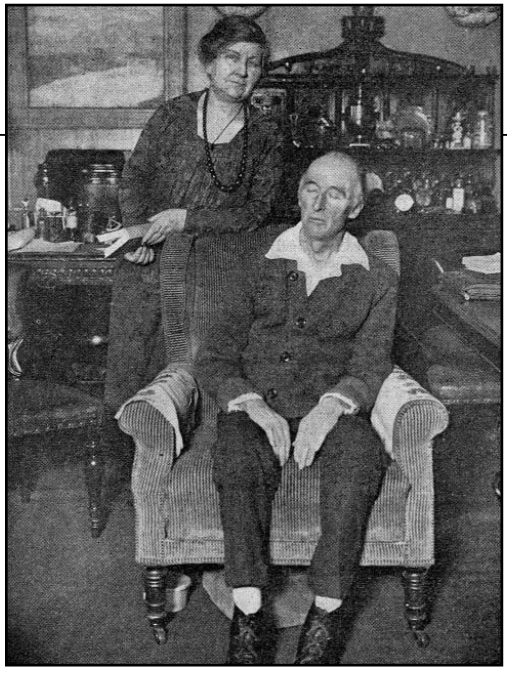
Whatever strictures I have of some of the performances in this recording, I still find it a memorable recording which should be on the shelves of all Delians,

especially for the conductor's contribution.

The original fill-up for the 1973 LP release is happily included on the second CD. How wonderfully touching and not a little poignant to have the voice of our much loved first President speaking to us in person. His description of how he worked with the composer is almost worth the price of two CDs on its own.

Finally, all credit to remastering engineering Paul Baily and booklet editor Richard Abram for their not inconsiderable contribution to the success of this whole enterprise and to the Delius Trust for underwriting the original recording and this reissue.

Malcolm Walker



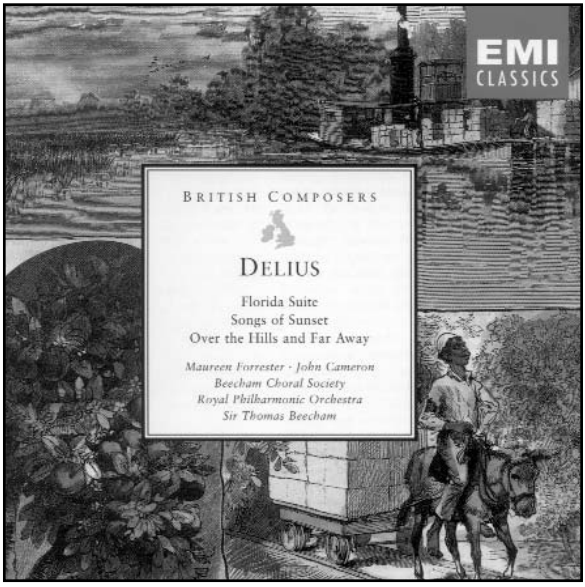
This photograph of Jelka and Frederick Delius appeared in *The Windsor Magazine*, November 1929. It accompanied an article entitled, 'Frederick Delius, C.H. – Himself and His Music', by Watson Lyle

Florida Suite, Over the Hills and Far Away, Songs of Sunset
Maureen Forrester (mezzo-soprano); John Cameron (baritone); Beecham Choral Society; Royal Philharmonic Orchestra conducted by Sir Thomas Beecham
EMI British Composers 5 75788 2 (ADD) Recorded November 1956 and April 1957

These Beecham recordings were made following his return to the EMI stable in November 1955. Furthermore, the Company had the foresight to make parallel recordings in both mono and (for the future) stereo, although Beecham would have listened to and approved only the mono versions. In 1987 all Beecham's Delius recordings made in the late 1950s were conveniently reissued on to two LPs and later a two CD set (CDS 7 47509 8). Although now officially deleted from the current EMI catalogue copies of the latter can still be found in various retail outlets.

In 2001 EMI further reissued some of these recordings in their 'Great Recordings of the Century' series (CDM 5 67552 2) in newly made transfers by Ian Jones. This latest disc comprises the remaining items from the two CD set in their original 1980s transfers, made by the original stereo recording engineer Christopher Parker. That is excepting *Marche Caprice* which is missing: it simply would not fit on the present CD, which is to be much regretted.

Unlike so many Beecham recordings there were no performances of *Florida* prior to the recording in November 1956. It wasn't until October 1959 that Sir Thomas conducted the whole Suite in concert. Of the performance one notes the warm and responsive woodwind playing at the opening of 'Daybreak' with the strings sounding magically distant and remote in the manner of a mist. The ensuing *Allegretto* is marvellously rhythmic and in the conclusion of the 'Dance' how evocatively the timpani comes over. 'By the River' has long sweeping phrases which are finely moulded and shaped while the filigree woodwind writing is excellently counterbalanced. There is, however, a rather obvious blunt tape edit at 2'53", but the harp part in the following passages is most sensitively balanced. 'Sunset' opens atmospherically but at 4'36" where the tempo changes the orchestral



ensemble is very ragged and shaky (surely this should have been remade?). The 'Dance' section is rhythmically incisive and the sound and range of the bass drum is marvellously caught by the recording engineer. It should be pointed out that there is a certain amount of extraneous studio noise throughout the quieter section of this whole movement. The 'Finale' is good.

Since the April 1957 recording of the *Songs of Sunset* were first released in mono only in 1963, we've had a number of other modern recordings (none entirely satisfactory it must be said) in addition to the first release of Beecham's 1934 Leeds Festival rehearsal (Somm-Beecham 12-2), which Columbia made but never published at the time. However, the 1957 version, Beecham's final commercial Delius studio recording, now comes up very well in this latest incarnation. The chorus is much more forwardly placed and for the first time the whole performance comes alive in a way hitherto not realised. One's reaction to voice is personal but I continue to find Maureen Forrester too matronly and lacking in bloom and glow in her tone. The recently deceased John Cameron comes over well in his passages. For this improvement in sound quality alone I would recommend this purchase, even if you have the earlier CD version.

The 1957 recording of *Over the Hills and Far Away* is the least good of Beecham's three versions; the performance seems to lack some virility and drive.

How do these recordings, now approaching 50 years since they were made, sound to today's ears? In my view remarkably well and in no small part due to the original engineering skills of Christopher Parker who was EMI's first stereo engineer in 1955 when the Company began making experimental binaural recordings. Working with equipment which was new and prone to technical failure, what he achieved is astonishing. There is a warm naturalness to the sound, achieved by using a small number of microphones ideally positioned to achieve the optimum results. Of course, Beecham helped Parker greatly with his own marvellous ear for balance. Nevertheless, Parker's achievement remains a superb testament of his balancing skills at the mixing desk.

Malcolm Walker

GREAT BRITISH MUSIC

DELIUS: *Paris: The Song of a Great City*; *In a Summer Garden*; *Brigg Fair*; *The Walk to the Paradise Garden*; **Two Pieces for Small Orchestra**
BRITTEN: *The Young Person's Guide to the Orchestra*; *Variations on a Theme by Frank Bridge*; *Four Sea Interludes* **and** *Passacaglia* **from** *Peter Grimes*
ELGAR: *Cockaigne Overture*; *Introduction and Allegro for Strings*; *Serenade for String Orchestra*; *Enigma Variations*
HOLST: *The Planets*; *Egdon Heath*
BBC Symphony Orchestra, Sir Andrew Davis
APEX 0927 49423 2 (4-CD, budget) Total playing time: 283'13"

This is an amazing bargain: nearly four and three-quarter hours of superb music-making, in excellent digital sound, for just £14.99!

The Delius disc was recorded in December 1992 in St Augustine's Church, London, and originally released in the Teldec 'The British Line' series (4509-90845-2). The recording producer was Christopher Palmer, and the sleeve notes were written by Eric Fenby. (The new sleeve notes are unattributed, but based on Fenby's; what price copyright? There was no excuse for the misdating of *In a Summer Garden* to 1888, twenty years before it was written.)

Writing in *DSJ*112 (Autumn 1993), Stephen Lloyd commented that Davis's view of *In a Summer Garden* is 'fairly leisurely'. Nearly ten years later, the ideal performance and recording of Delius's finest purely orchestral work remaining as elusive as ever, we can feel grateful for the accuracy and sheer quality of this version.

The Walk to the Paradise Garden is replete with romantic ripeness. *On Hearing the First Cuckoo in Spring* is taken briskly, while *Summer Night on the River* receives a performance that respects its chamber-music dimensions.

Paris receives a powerful performance. In *Brigg Fair*, Davis and the BBCSO 'play like angels' in the opening pages, as Paul Guinery commented on Radio 3's 'Building a Library' on 30 November last.

As for the rest, there is a cracking performance of Elgar's *Cockaigne Overture*, complete with organ finale, and an *Introduction and Allegro* whose taut *tempi* recall Anthony Collins's classic account. The Britten *Young Person's Guide* is excellently done and the performance of the *Variations on a*

Theme of Frank Bridge is searing. The Holst disc offers a distinguished version of *The Planets* and a spare but thoughtful *Egdon Heath*.

Our Vice President Sir Andrew Davis is well represented here. This set is indispensable not only as a building block of a record collection, but also as a gift suitable for presentation to anyone who for a moment doubts that these shores produced, in the late nineteenth and the first half of the twentieth centuries, music of global quality.

Roger Buckley

Editor's Note – This CD can be purchased for £11.99 on the WH Smith website!

Through the kind offices of Sir Michael Sadler, the Friends of the Bodlian have received from Frederick Delius a double sheet of orchestral manuscript in the composer's own handwriting, being part of a sketch for his latest orchestral work, *A Song of Summer*. This work has only just been completed and is not yet published. The sketch, accompanied by an autograph letter from the composer, is now on exhibition in the special case devoted to gifts to the Friends of the Bodlian Picture Gallery; it will be formally handed over to the Library at the Annual Meeting of the Friends on October 21. Delius has also recently finished a third sonata for violin and piano, which will be performed in London during the Autumn.
Musical Mirror, September 1930

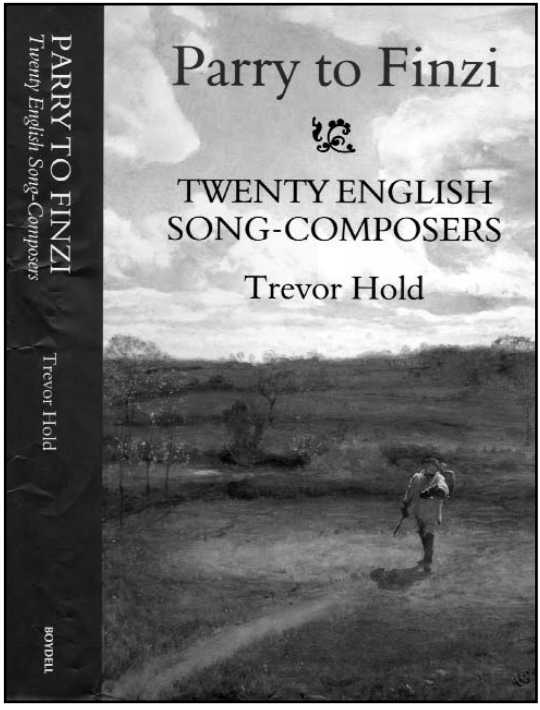
FREDERICK DELIUS

When André Mangeot went to Grez-sur-Loing the other day to play the Delius sonata to the composer of it he took some snapshots, of which one is reproduced on this page. His account of the visit is most interesting – of the picturesque village, the quiet sunny garden, the huge music room, and the great man in his wheeled chair no longer able to play the piano, no longer able to read, but still with mind and ear as alert as ever, contented and lovingly cared for by his wife.
The Gramophone, August 1931

PARRY TO FINZI: TWENTY ENGLISH SONG COMPOSERS

By Trevor Hold

Boydell Press (Boydell & Brewer Ltd) 2002, 272pp, ISBN 0 85115 887 0, £45



Imagine you were setting out to write a detailed survey of British songs written between, say, 1860 and 1960: how would you go about it? Clearly some ground rules would have to be laid out at the start: that all composers included were unarguably British, for one. Must the songs always be settings of British words? And would you include orchestral songs or only those for voice and piano? Then, how would you decide who to include and who to leave out? It would be easy to imagine a composer who wrote scores of second-rate songs losing out to one who created a relatively small output of masterpieces, but where does one fit the first-rank composer whose songs were but a small portion of his output and not a very distinguished part at that?

Thus has Trevor Hold set himself a task from which many would shrink. In the event, the Preface sets out his terms of reference clearly and sensibly. He will confine himself to settings of poems originally written in the English language and, while he is primarily concerned with songs for voice and piano,'clearly songs with chamber or orchestral accompaniment . . . are included too.' It is therefore not surprising that Warlock warrants the longest chapter, although it is to find Gurney the runner-up. Elgar, Delius and Holst, surely none of whom merits the description of major song-writer, all have chapters, as do Orr and Moeran; Scott and Bantock do not.

So far, so good, but the Delius enthusiast must confront a major problem, for less than one-third of his songs were composed to English words (although it is

incorrect to state that all the others were set in their original language). Having reluctantly accepted this major limitation, it is then surprising – if not confusing – to find the first musical example coming from Björnson's 'Twilight Fancies'. Considerable space is devoted to 'A Late Lark' and 'Cynara', which the author admits was a 'left-over' from *Songs of Sunset*; is it therefore comparable with settings that were conceived as individual songs? It is a pity that he misquotes from it, although the line 'I cried for madder music and for strange [sic] wine' is given correctly a page later. Many members will doubtless be pleased to read professional appraisals of these two works, but whether that compensates for those omitted is open to doubt.

Singers will appreciate Mr Hold's observation that Delius's songs are none too easy to sing: too few writers appreciate technical problems. The reason for the challenge they present is that many (though by no means all) of the vocal lines appear to have been fashioned from the harmonic structure rather than being felt as a melody. (Hence Eric Fenby's damning statement that Delius "had neither feeling for line nor feeling for words".) The author is surely right in placing 'To Daffodils' among the composer's best, but hackles will rise on reading "It was a Lover and his Lass' is arguably the worst setting of this famous lyric by a major composer.' This illustrates one of the book's shortcomings: some of its criticism is laid heavily in the manner of the old-fashioned schoolmaster. By all means detail the deficiencies, but do so constructively.

The three Shelley settings are dealt with harshly, mainly on the grounds that two of them incorporate the drawing-room ballad cliché of repeated triplet chords accompanying the voice as it rises, *accelerando e crescendo*, to its highest note. 'Love's Philosophy', on the other hand, warrants the compliment 'If the song lacks the fleetness and gossamer of Quilter's famous setting, it is certainly a worthy alternative.' Turning to the Quilter chapter, however, we read ' Delius's song sounds naive and pianistically dull beside the subtle textures of Quilter's, in which voice and accompaniment are imaginatively entwined'. Pardon me? In the passage quoted from the opening the vocal line confines itself to doubling the voice, while the subtlety (the word 'subtle' is overworked in this book) consists of modulation to the dominant. Having sung both at a Delius Society recital some years ago your reviewer will be the first to admit that performing the Quilter is undoubtedly easier and more gratifying vocally – indeed it is a fine song in its own right – yet in terms of originality and harmonic adventurousness there is no comparison. The excerpt, incidentally, by starting three-parts through a bar, omits no less than three accidentals.

For the pure Delius-lover, therefore, this book may prove disappointing. To the enthusiast of early 20th Century British song, on the other hand, it provides a valuable, detailed guide to the top twenty composers of the period, much of it thought provoking. At 480 pages it is over-written: judicious editing would have spotted repetitions and contradictions such as the ones mentioned above. Thus Delius is followed by Somervell, just one year his junior, who wrote some fine

songs despite eschewing chromatic harmony. (MVC sells a very good Naxos recording for £4.49.) He wrote the first Shropshire Lad song-cycle, in discussing which, the author observes that Housman, despite being Professor of Latin at Cambridge, 'never used a long, Latin-based word where a short, Anglo-Saxon one would do'. The same comment is repeated, word-for-word, in the Butterworth chapter. Referring to the latter's setting of 'Is my Team ploughing?' the Introduction accuses it of failing to capture the irony of the final stanza (it depends how you sing it!), while the chapter claims 'Butterworth has found a satisfying answer to a difficult problem'. One wonders if the book was written over a long time-span.

Boydell & Brewer is a relative newcomer to the publishing scene, and three of their excellent volumes have recently come my way. All are large, beautifully produced (one might even complain that the paper used is heavier than it need be) and expensive. Thank Heaven for special offers and review copies!

Christopher Redwood

SUCCESS OF NEW PLAY – GREAT ACTING

Now that Ronald Mackenzie is so tragically dead it seems that we must look to young Rodney Ackland, who is still in his early twenties, to step into his shoes. His play "Strange Orchestra" produced at the St. Martin's Theatre, London, though not, perhaps a great play, at any rate shows the promise of future greatness. . . . The whole affair owes everything to the production, which is by Mr. John Gielgud and Mr. Frank Vosper. In the first act the lovely "Paradise Garden" of Delius is played on the gramophone with the whole company sitting around in silence. And one can read in their silence the thoughts of each one of them. That is what I call great production. It is something that I shall always remember.

Alan Parsons, *The Daily Mail*, 29 September 1932

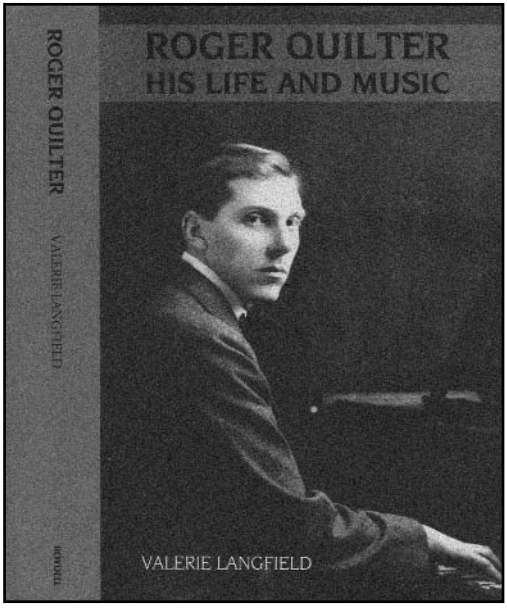
ROGER QUILTER: HIS LIFE AND MUSIC

By Valerie Langfield
Boydell Press 2002 (Boydell & Brewer Ltd), 288pp, 31 b/w illus,
ISBN 0 85115 871 4, £40.00

It is not possible to relate the life story of a creative artist without reference to his or her works, and a meaningful account of those works necessarily involves mention of the life lived during their creation. Some biographers have been tempted to include everything, artistic and domestic, whatever its importance, so creating an indigestible mixture which alienates the specialist and bewilders the casual reader. This well-structured new biography of one of this country's best-loved song-writers has avoided the familiar trap.

Valerie Langfield's first six chapters tell the story of Roger Quilter's life with reference to the sequence of his works. Some readers might even find this enough, but at this point we have reached only page 110 of a 375-page book. Chapters 7 and 8, on the songs and choral works, take up another 100 pages. Chapter 9 is entitled *Where the Rainbow Ends*; Chapter 10 deals with Quilter's light music and Chapter 11 with his opera. The remaining 95 pages are allotted to appendices covering the Quilter family, professional performances of *Where the Rainbow Ends*, 'personalia', a chronological list of compositions, a discography, a listing of the 37 items recorded on the enclosed CD, and a bibliography. The book concludes with a general index and a list of composition titles.

Roger Quilter (1877-1953) was the artistic misfit of his affluent, upper-middle-class family. Plagued by ill health from early youth (he was 'always ill or about to be ill', Ruth Conti commented to the author), he was cosseted by his mother. Like his friend Percy Grainger, he was content with this situation, and even came willingly under the sway of Percy's mother also. Quilter and Grainger met in Frankfurt, where they became members of the 'Frankfurt Group': the others were Gardiner, O'Neill and Scott. Quilter had an attractive if diffident personality and made many friends of both sexes, but found himself at greatest ease in the company of young men. Most of his songs are intended for the male voice, though many of them can be sung equally effectively by women. Quilter had favourite singers,



including the unforgettable Gervase Elwes, who died prematurely in 1921 as the result of an accident, and Mark Raphael, who is featured on the CD that comes with the book, accompanied by the composer. (It comes as something of a shock to discover from his recordings that Quilter was a less than remarkable pianist; but perhaps he was afflicted by studio nerves.)

Artistically, Quilter was a miniaturist. His output of elegant and delightful songs is analysed here in some detail, with copious musical examples illustrating the author's commentary and demonstrating the evolution of those songs that survive in more than one version. Quilter did also work in larger forms: there is an opera – well, a light opera – which exists under a number of titles. There is also the enchanting incidental music that he wrote for the children's stage play *Where the Rainbow Ends*, which was destined to run during almost every Christmas season from 1911 to 1959. The 'light music' includes the ever-popular *Children's Overture, Three English Dances* (in which Grainger expressed huge delight) and a small portfolio of exquisite piano pieces.

Valerie Langfield addresses each and every work of the composer, approaching her subject with seriousness and sensitivity. It is clear that an enormous amount of labour was entailed, and that no effort was spared to seek out and interview as many as possible of those individuals who retained personal knowledge of Quilter, nearly 50 years after his death, and of earlier performances of his music. The latter even included the charismatic Russian composer-pianist Leo Ornstein who died last year and who is reputed by some to have been born in 1892! That so many people were prepared to share their memories is indicative not only of their affection for Quilter but also of their trust in the author.

A few mysteries remain: to mention just two, the exact dates of Quilter's attendance at the Hoch'sche Konservatorium in Frankfurt are not known, which seems extraordinary; and, though it was widely rumoured that Quilter was blackmailed (in connection with his homosexuality) towards the end of his life, this is still, it seems, open to doubt.

Quilter is, of course, best known for his songs. As is the case with Delius, they have 'fingerprints' which are usually instantly recognisable. Occasionally the two composers set the same texts, and to compare the resulting pairs of songs can be interesting. An example is Shelley's 1819 poem 'Love's Philosophy'. At 29 years, the age at which the poet himself died, both Delius and Quilter made their respective settings of the two eight-line verses. Both songs have become among their composers' best-known.

Delius's setting of 1891 consists of 47 bars of music; Quilter's of 1905 is of 48 bars. Both are in 4/4 time with toccata-like semiquaver-based accompaniments which mirror the passionate headlong rush of the words. In the first verse, Delius modulates from G major to B major, and in the second from B minor back to G major. Chromatic slowings occur at the end of the first verse ('Why not I with thine?') and of the second, where the line 'If thou kiss not me', with the *fortissimo* climax of the verse on the word 'kiss', is followed by not one but two repetitions,

as the music loses its frenzy and the sentiment its passion.

Unlike Delius's, Quilter's accompaniment weaves in and out of the vocal line and the resultant effect is lighter and more sinuous. There is a slight *ritardando* at the end of the first verse, but no harmonic complication. At the beginning of the second verse ('See the mountains kiss high Heaven') the accompaniment jumps up an octave, developing a filigree quality. The climax of the verse ('If thou kiss not me') comes not at 'kiss', as in Delius's setting, but a word earlier on 'thou', with a fine *fortissimo* dominant 13th in the accompaniment; and though Quilter repeats 'if thou' on the way to this climax, he avoids repeating the whole phrase with the result that the song ends hopefully, rounded off by a devilish little *con fuoco* coda that keeps our spirits high.

A study of Valerie Langfield's new book could be complemented by a reading of two first chapters: 'The condition of English song in 1900' from Stephen Banfield's *Sensibility and English Song* (CUP, 1985) and 'Introduction: Setting Poetry to Music' from Trevor Hold's new *Parry to Finzi – Twenty English Song-Composers* (Boydell Press, 2002). The latter includes a chapter on Quilter's songs, which will be of particular value to those who do not possess the author's earlier study *The Walled-In Garden* (Thames, 1996), and an equally indispensable chapter on Delius's English songs. Both sources prepare the reader for a consideration of Quilter's output and are notable for their intriguing insights and distinguished prose.

Valerie Langfield has performed a wonderful service for the memory and works of Roger Quilter; all who care for English song are deeply in her debt.

Roger Buckley

Jelka in a letter to Eric Fenby (3.6.1933) mentioned a letter of thanks received from a recent visitor, declaring it to be . . . 'such a thing as all these ridiculous Mangeots . . . would never think of.'
Lionel Carley, *Delius: A Life in Letters 1909-34*, Scolar Press 1988, p 421

A CHECK-LIST OF PRINTED EDITIONS OF THE STAGE WORKS BY FREDERICK DELIUS

By Robert Threlfall
The Delius Trust 2003, 48pp, ISBN 0 9523067 1 9
(Copies obtainable from the Secretary, Miss M Dickinson, 16 Ogle Street, London W1W 6JA at £12.50, incl. p&p)

First thoughts on reviewing this volume were to express the hope that all we lovers of the music of Delius appreciate the single-minded dedication of Robert Threlfall in making such invaluable matter available to us. On reflection, however, that is simply untrue: he also writes about Mahler, Rachmaninov and Shostakovich (and probably a few others of whom your reviewer is unaware). How very fortunate all those aficionados are!

His latest offering is a slim, wire-bound A4 compilation giving every detail for which one could possibly ask concerning the various printed editions of the operas. How many people know, for instance, that there was an earlier ('provisional') printing of the vocal score of *A Village Romeo and Juliet* which (besides some unidiomatic English words) can be recognised by having only four bars of music at the top of p108 instead of the seven in subsequent editions? Only one copy of this version has been found so far – and it happened to appear in London.

The first 'proper' edition of that score had a beautiful cover, mostly in red and black, depicting the poppy-field scene, a fact of which not everyone is aware. It is reproduced in full colour in this volume, as is that to *Fennimore and Gerda*, which was drawn, of course, by Jelka. Also printed in colour is a cover-design for a German edition of *The Magic Fountain* which never materialized.

It should be emphasised that this book is no armchair read, but a detailed catalogue of which there has been only a short print-run. Furthermore the serious student who is unfamiliar with the German tongue will need to have a dictionary handy. Just one small quibble: why do we have to use this horrid word 'check-list'? That is surely something you send to the laundry or take to the supermarket, and hardly appropriate in a scholarly context. What is wrong with 'catalogue' or, if you must, 'short catalogue'?

Christopher Redwood

THE DELIUS SOCIETY (PHILADELPHIA) BRANCH

Delius Society Presented With Certificate in Honor of Gift of Organ Pipe in Memory of Eric Fenby

At the interval of Scott Dettra's organ recital at St Mark's Church, Philadelphia, on 18 October 2002, Fr. Richard C Alton, rector of St. Mark's, presented to Chairman Bill Marsh a handsome certificate printed in red and black noting the gift of one pipe in the new 8' Tuba rank in the church's organ. Installed in the ceiling over the chancel with some other solo reeds and the string organ, the Tuba adds considerably to the organ's resources. After I spoke about the Jelka Delius l912 painting reproduced on the program cover, I asked Scott Dettra to play a "toot" on the Tuba. What came forth (probably known to few) was the opening flourish of the Vaughan Williams arrangement of the "Old Hundredth". It turned out that this was on hand because the processional hymn on the following Sunday was that tune, and Dettra incorporated elements of the Vaughan Williams into it. We think Eric would have been pleased with this memorial.

Two Delius Concertos Within A Week!

On 8 December 2002, the enterprising Delaware County Symphony presented an all-British program at Neumann College, Aston, PA, in suburban Philadelphia. The highlight of the program was Delius's Cello Concerto in its first local performance since Beatrice Harrison performed it in 1927 with Reiner and The Philadelphia Orchestra. Harrison herself wrote that Reiner hated the piece and more or less sabotaged it. Stokowski was ill which was too bad because those performances would have been his only Delius in his entire career.

On this occasion the soloist was Alan Stepansky who has just completed a 9-year tenure as Associate Principal Cellist of the New York Philharmonic. He now maintains a busy concert and lecture career. This was Stepansky's first performance of the work which he performed beautifully. The mostly amateur orchestra was mystified by the orchestral accompaniment at early rehearsals, but rose to the occasion handsomely after hearing the solo line. The other works on the program were Ireland's *Epic March*, MacCunn's *Land of the Mountain and the Flood*, and Elgar's *In the South*. Only the latter is a familiar piece here, and in fact it was performed early in January by Sir Andrew Davis with the Philadelphia Orchestra.

Then on 13 December, Philip Kates of The Philadelphia Orchestra gave a reading with the Orchestra Society of Philadelphia of FD's Violin Concerto conducted by Jack Moore. This was the first time the piece had been played in Philadelphia. Regrettably, it was only a reading session attended by a few regulars and at least two Delius Society members on a very cold and rainy night. This venerable society meets weekly for pleasure to read through scores usually provided by The Fleisher Collection of Orchestral Music at the Free Library of Philadelphia. The parts used on this occasion would not have been the new ones

in the Collected Edition. The orchestra on this evening had about 50 players present, but, alas, no harp. Still, after about an hour's rehearsal, the piece was in excellent shape and after a break, they ran the whole work. The Orchestra Society used to give occasional public concerts, especially when it was run by Bill Smith, Delius Society member and Associate Conductor of The Philadelphia Orchestra. These stopped at least 6 years ago. The players are a mix of amateurs and pros who meet weekly in the Main Auditorium of Drexel University on Friday nights at 8.00pm. Anyone is welcome to sit in the hall to observe these sessions. Now one can only hope for an eventual public performance of the Violin Concerto. Any hope for Tasmin Little to come over?

Philadelphia Branch Acquires Rare LP

In 1969 Stuart Upton and Malcolm Walker compiled *Frederick Delius: A Discography*. It was published by The Delius Society in the U.K. Listed was Concert Hall CUS-1062 which contains Delius's Violin Sonata No 1 played by Louis Kaufman (violin), and Thomas Saidenberg (piano). The discography states: 'Information regarding coupling unknown'. Until recently, I had never seen a copy of this LP. Now the Philadelphia Branch has acquired a copy from Ars Antiqua of Ellettsville, Indiana, which is probably the world's largest mail order source for out of print LPs. The price was a rather high $45, but considering that copies are so rare, it was worth the price. I don't know if the coupling was ever identified previously, but for the record it is A Song Sonata for Violin and Piano by Robert Russell Bennett.

There is no date anywhere on the LP sleeve or the record label itself. My guess is that it dates from the late 1950s. In my student days I purchased in Philadelphia a Concert Hall sampler LP which has a 1956 label catalog in a sleeve pocket – a recording still in my collection. CHS-1062 is not listed. The Concert Hall Society, Inc., was a New York company. The label itself calls the number CHS-62. The matrix number was called CHC-62 Pt.1 (Delius) and CHC-62 Pt.2 (Bennett). The label also states: 'Only For Non-Commercial Use For Phonographs in Homes'. One presumes this precludes broadcasts.

There is some groove noise on the Delius side indicating frequent playing on early equipment by the original owner. The Bennett side is nearly noise-free! The sleeve notes are unsigned, but one assumes they were by Kaufman himself. There is the claim that this is the first recording of Sonata No 1, but did Concert Artist LPA 1099/SLPA 1099(S) with Henry Hoist and Frank Merrick come first? That's another recording I have never seen.

Bill Marsh

DELIUS ASSOCIATION OF FLORIDA

The Delius Festival this year will take place on Friday and Saturday 7/8 March. Jeff Driggers of the Association, and Marjorie Dickinson, Secretary to the Delius Trust, have advised me of the events:

Friday 7 11.00 am Friday Musicale
1.30 pm Young Composer Recital and Seminar
4.00 pm Visit to the Delius House
8.00 pm Jacksonville Symphony Orchestra Concert

Saturday 8 11.30 am The Fenby Lecture given by Anthony Payne
12.15 pm Luncheon at the Florida Yacht Club
2.00 pm Excursion to Solano Grove

Jeff tells me that the Friday Musicale programme will include: *Cynara* (piano solo), not performed here since 1977; *Voodoo Aria* from *Koanga* (baritone and piano); *Ol' Man River* from *Showboat* by Kern (very appropriate since Delius loved this song); Piano Concerto (two pianos – the solo part played by Gerson Yessin who has played the piece many times).

On the Friday afternoon at the Friday Musicale, the usual Delius Composition Contest has this year been replaced with a programme by student composers from Florida.

The Jacksonville Symphony Orchestra concert consists of Dvorak's *Noonday Witch*, Beethoven's Third Piano Concerto, and Elgar's *Enigma Variations*.

Anthony Payne will be giving the Fenby Lecture this year, and Jeff writes, 'it will be a great thrill to have him and his wife Jane Manning here'. The Festival will end with the annual trip to Solano Grove – 'a must for visitors from the UK, or, for that matter, elsewhere in the US'.

OBITUARY

Daphne Odin-Pearse 1908 - 2002

It is with great sadness that I have to report the passing of the actress Daphne Odin-Pearse in her 94th year. When I last visited her at Denville Hall, she was as lively, witty and amusing as ever. Laughter and Daphne were never far apart.

A great beauty in her young years, she made her debut at the Royal Court Theatre in 1924 at the age of fifteen and had a successful career in the West End, in provincial theatre and in television. I worked with her on a tour of Dickens' *A Christmas Carol* in the mid-70s and we became great friends. It was only subsequently that I discovered what an avid Delian she was. She regularly attended London meetings until she was 'mugged' on her doorstep and understandably became reluctant to go out. Nevertheless, she continued to do so, and Jilly and I gave her a lift home whenever we could.

She was the Society's guest of honour at the 1999 AGM and was on sparkling form.

Her funeral took place on November 6th in pouring rain with Jilly, Ellie Caswell and I representing the Society. Both before and after the church service, an arrangement for solo organ of Delius's *To be Sung of a Summer Night on the Water* was played. It was only at the graveside that I discovered that Daphne's mother was a violinist. Daphne was a wonderful actress, a lovely person and a dear friend. She will be very much missed.

George Little

1901 CENSUS – RESULTS FOR 'DELIUS'

I am sure that I am not the only member who has accessed the 1901 census for England and Wales online (www.census.pro.gov.uk) in recent months, but for those who do not have internet facilities I thought the following information may be of interest. Obviously, on 31 March 1901, Fritz Delius is not living in England but his parents are still living at 1 Claremont, Bradford. Details of the household are as follows: -

	Relation to Head of family		Age	Profession	Where born
Julius F U Delius	Head	M	79	Merchant	Brelefeld/German subject
Elise Delius	Wife	M	60	Undefined	Brelefeld/Naturalized British
Maud Lily Delius	Daughter	S	23	Undefined	Bradford, Yorks
Theredora Delius	Daughter	S	21	Undefined	Bradford, Yorks
John Rigby	Servant	W	54	Nurse Domestic	Dawley, Shropshire
Lizzie Hitson	Servant	S	30	Cook Domestic	Bedingfield, Suffolk
Mary A Allan	Servant	S	20	Waiting Maid	Weston St Mary, Spalding
Edith Creaser	Servant	S	21	House Maid	Doncaster, Yorks
Elfrieda Delius	Daughter	S	19	Undefined	Bradford, Yorks

There are only 4 male Deliuses listed in the census – Julius, FD's father; Max J Delius, his younger brother; Robert P M Delius; and Peter Delius. The only female Deliuses listed are FD's mother and 3 sisters, all still living at Claremont.

Julius Delius's profession is listed as 'Merchant Noils and . . ?' the second word is obliterated on the page.

Max J Delius, age 36, single, (FD's brother) is listed as a 'wool and yarn merchant' and is living on his own at 51 Hanover Square, Bradford.

Robert P M Delius, age 26, single (we do not know what relation he is to FD) is resident at the Bradford Club, 13 Manor Row, Bradford. His occupation is 'wool merchant'.

Peter Delius, age 19, single, (unlikely to be directly related to FD?) is described as a 'hotel waiter', and is a 'boarder' at 4 Parker Street, Westminster, London. The head of the household where he is boarding is George Allen, and Peter is one of 5 German-born hotel waiters living at this address.

Although the accuracy of any census information is dependent upon the person giving the information, and the correct inclusion of this on the page (the spellings shown are those on the original document), it is interesting to note that FD's mother's age is not correct. Elise was born in 1838, and she would have been 63 or (depending on her month of birth) at least 62 – on the census she is 60.

I have listed the household in the order that they appear on the original document, and it is interesting to note that FD's youngest sister, Elfrieda, was included last on the list – was she almost overlooked?!

Jane Armour-Chélu

Happily, our present Delius list is a pretty full one, and holds out quite the hope that this strangely uneven and talented composer will have his niche in the future musical world. It is generally accepted that without the championship of Beecham, Delius's impact would have been much smaller. With the recordings he has left us, many of which are positively painful in the memories they evoke at this time, we find a living tradition of Delius ready established. Almost every recording among these is great in its way; they are a fairly comprehensive collection and heard sufficiently rarely elsewhere to warrant occasional careful listening.
Jack Brymer, 'The Beecham Recordings', *The Gramophone*, September 1961

MISCELLANY

A Mass of Life

Vocal scores have not been on sale for this major work for many years (although full and study scores may be purchased). Although it has been considered that most requirements for vocal scores are met from the publisher's Hire Library, the Delius Trust and Boosey & Hawkes have discussed the position in some detail. It is not commercially viable to print supplies of this large vocal score, which runs to over 200 pages, but B & H have agreed to make photocopies available to special order via their Hire Library; the cost of such a copy will be in the region of £45.00.

Despite the necessarily high price, members who wish to study the work at the piano from their own copy – and who have been unable to locate a copy on the second-hand market – may well be interested in this development.

New Society Publication Planned

The Society is planning to publish in book form a photographic account of the six years (1928-34) that Eric Fenby spent at Grez-sur-Loing with Delius. As well as illustrating the house and garden at the time, the aim is to include photographs of the musical personalities and other people who visited Delius during those six years, as well as establishing such other things as precisely when Delius worked with Eric Fenby on the compositions. This project was conceived by former Society chairmen Rodney Meadows and Lyndon Jenkins before the former's death last year, and it will now be carried out by Vice Chairman Paul Guinery and Lyndon Jenkins, and financed through Rodney Meadows' legacy to the Society.

Paul Guinery and Lyndon Jenkins will be glad to hear from any member who might have a picture or pictures from that period and is willing to lend it or them to the Society for inclusion in the work being planned; or from anyone who can point us in the direction of where such material may be located. Already, through the generosity of members, the Society has been given access to some extremely interesting photographs it is believed have not been in general circulation before. Initially, members may prefer to send (to Paul Guinery, 68 Cambridge Street, London SW1V 4QQ) photocopies of any material they hold so that it can be assessed for inclusion: some duplication of the more familiar pictures is likely. Needless to say, any material loaned will be treated with the utmost care, returned speedily, and full acknowledgement made when the work is published.

Grez Celebrations

Michel le Harivel writes: To celebrate the centenary of the marriage of Frederick Delius and Jelka Rosen, the 'Artistes du Bout du Monde' are planning a weekend of events in Grez-sur-Loing on 20 and 21 September 2003. These will include a concert with the Bridge Quartet, a talk by Lionel Carley, an exhibition and dinner. Michel tells me that the exact details are not finalised as yet, but the cost of the

concert will be €15 and Lionel Carley's talk €8. The exhibition will be free. Although it has yet to be confirmed, this weekend is also normally Heritage Day in France, which means that there will be other activities taking place in the village. The 'Artistes du Bout du Monde' intend to work with the local Tourist Board to offer packages for those wishing to attend.

If you would like further information on this event, please contact:
Michel le Harivel, 26 Rue du Commerce, 37600 Saint Flovier, France.
Tel: (0)1 64 45 61 41 Email: leharivel.grenet@net-up.com

Membership Sales Service

Anthony Lindsey is very kindly still handling Sales for us and has sent the following information: - Back numbers of the *Journal* continue to be available, please refer to the updated catalogue and order form enclosed with this edition. Members may still purchase copies of the BBC Ken Russell films on Delius and Elgar in both VHS video and DVD, and there are still a few copies left of Alan Rowlands' fine piano transcription CD that includes *On Hearing the First Cuckoo in Spring, In a Summer Garden* and *Brigg Fair*.

The heavily discounted prices are as follows: Delius VHS video @ £10.50, Elgar VHS video @ £11.50, Delius and Elgar DVDs @ £15.50, and the Alan Rowlands CD @ £9. All prices include post and packing (UK only). Overseas air rates will be applied on a case-by-case basis. If you wish to take advantage of these offers, please send me your cheques made out to 'The Delius Society No 2 Account' to Anthony Lindsey, 1 The Pound, Aldwick Village, West Sussex, PO21 3SR and allow 21 days for delivery.

Correction

In the obituary for William Reed in the last *Journal*, the composer's *Homage to Delius* is mistakenly identified as a string quartet. It is a string quintet.

The Good Life

Stephen Lloyd writes: On a lighter note, the BBC have been repeating 'The Good Life' series on TV. In the very first programme the Goods were seen sitting down in their lounge listening to *The Walk to the Paradise Garden*. Delius is clearly the composer for those interested in self-sufficiency!

Fenby Anniversary – Meeting in Scalby?

Roy Price writes: 10 October 2003 marks the 75th anniversary of a unique event in the history of music, the arrival of Eric Fenby in Grez to join Delius in his final years as amanuensis. It is my intention to visit Scalby, where Fenby now lies, to pay my respects to our late Founder President. As that day is a Friday, I wondered if any members would be interested in joining me and, possibly, make a weekend of it based in Scarborough? If so, perhaps they would like to contact me and, if

there is sufficient interest, I would be glad to make some of the arrangements. I will be attending the Bradford AGM in July, and we could discuss this suggestion then.
Roy can be contacted at: 17 William Steele Way, Church View, Higham Ferrers, Northants, NN10 8LS Tel: 01933 419885

Wrong answer!

In the Christmas special celebrity edition of Mastermind shown on BBC1 on 30 December, Janet Street-Porter was asked to identify the composer of the romance for violin and orchestra entitled *The Lark Ascending*. She answered,"Delius".

German radio

It would seem that there is more Delius played on the radio in Germany than in the UK ? – certainly over the Christmas period. Peter Ratcliffe, who is teaching near Frankfurt, has sent details of recordings played, and I see that *Sleigh Ride* was played at least three times in December on Klassik FM. Peter also tells me that on 20 February he heard a recording of *Brigg Fair* played by the Boston Pops Orchestra conducted by John Williams,'and very good it was too'. Does any member have this recording? – I'd be interested to hear it.

Honour for Mackerras

Ann Dixon, our Honorary Secretary recently informed me that the Incorporated Society of Musicians has awarded its Distinguished Musician Award for 2002 to our Vice President, Sir Charles Mackerras. Sir Charles, who celebrated his 77th birthday last November, has been a long-standing member of the ISM and will be presented with the special DMA medal in the near future, in recognition of 'his outstanding contribution to British musical life'.

Home required for Gramophone editions

Founder member Charles Barnard has contacted me to say that he has copies of *The Gramophone* going back to around 1948 and up to 1994, which he no longer wishes to keep. If any member would like to give this collection a 'good home' perhaps they could telephone or email me, (details in front of this *Journal*) and I will put you in touch with Charles. No payment is required, and Charles has said that he will happily'deliver them if not too far, or meet the person halfway. As you can imagine they weigh a ton!'

Books for sale

Christopher Redwood has recently moved to a smaller house and has a number of second-hand volumes related to Delius for disposal, including Hutchings (£12), Beecham's first edition (£12), Severn House hardback edition (£6), and *Delius as I Knew Him* in paperback (£6), prices inclusive of UK postage. Contact him at 23

Monmouth Avenue, Topsham, Devon EX3 0AF – or by email at christopher.redwood@ukonline.co.uk for these or to enquire about other titles.

Yorkshire Television

Scarborough member Mike Lester writes: I was really annoyed with myself last Sunday (10 November) as there was a small section about Delius in a local magazine programme called 'Dales Diary' and I missed it! I rang Yorkshire Television to ask if it was possible to have a copy of the programme, (only 30 mins in total) to be told an individual copy would cost £130!! The series is very popular locally and will be released on video eventually for general purchase, but it may be sometime before that happens.

Relax with Fred

In *DSJ* 131we recorded that a short snatch of Delius's music had been heard on 'EastEnders'. Our man in Albert Square now reports that the episode broadcast on Friday 31 January 2003 (just two days after Delius's birthday, it will be noted) contained two brief excerpts from the incidental music to *Hassan*. The context was the Manager of the pub trying to persuade one of his female employees to relax sufficiently to undergo a self-administered pregnancy test, which is probably about as close as modern soap-operas come to a romantic situation.

Delius in Paris

French Delius Society member, Jerome Rossi, who lives in Paris has written to tell me of an 'unusual event'; a performance of Delius in the city. The concert entitled 'Sacred and Profane English Music', took place in the beautiful chapel of Jacques Decour Lycée on 24 and 25 January 2003. 'Music by five composers was played: Britten, Vaughan Williams, Warlock, Elgar and, of course, Delius. 'Les Cris de Paris', a famous French choir under the direction of Geoffroy Jourdain, performed their works. The Delius piece they performed was *To be Sung of a Summer Night on the Water*. The choir, rather specialized in the contemporary repertory, knew how to render in a marvellous way, the pure and warm atmosphere of this magical piece. Peter Warlock's work, *The Full Heart*, which is exceptionally rich in harmony, was equally successfully performed.'

Jerome says, 'Let's hope this concert, which was so appreciated, so warmly applauded, has been a real invitation for the French audience to get to know this wonderful English music so full of rich harmonies and enchanting sonorities.'

Gloire de Dijon

The above named rose has often been referred to as "Delius's rose", and I was fascinated to hear in the excellent BBC1 programme 'Essential Poems (to Fall in Love With)' on Sunday 16 February that it is also the title of a poem by D H Lawrence – another link between these two great contemporaries. This somewhat

erotic poem, written in 1917, was read by Ioan Gruffudd. (Is it just me, or does this actor bear a striking resemblance to the young Delius?)

Delius Violin Concerto – Ireland

Irish member, Frank Hamill, very kindly sent copies of reviews for the November tour of Ireland by the National Symphony Orchestra to our Treasurer, Stewart Winstanley, who has passed them on to me. The NSO conducted by Gerhard Markson, with Alan Smale (leader of the Orchestra) as soloist in the Delius Violin Concerto, performed at 5 venues between 22 and 29 November. The first concert from the National Concert Hall, Dublin was transmitted live on Lyric FM. The concert is reviewed in this *Journal* by Patricia Wall.

Our thanks also to Frank, for leaving out copies of The Delius Society brochure at the concert. As he says in his letter, 'It will be interesting to see if any Irish membership is generated'.

A 'red herring' in Bradford

Yorkshire members may have noticed in the local press during mid-January that reference was made to manuscripts by Delius as being amongst the archive material transferred to the local records office on the closure of the Priestley Centre for the Arts. I have checked with the Centre and it appears that, unfortunately, it is completely untrue. Quite a disappointment!

Delius at Copenhagen Proms

John Ehde has recently conducted *On Hearing the First Cuckoo in Spring* and 'Irmelin Rose' in Copenhagen and sent the following report: 'For an amateur orchestra to grasp the form and expression of Delius's music is not easy! Although the *Cuckoo* is considered one of the more accessible pieces it is fairly thick in its content with multiple *divisi* in the strings etc. It was fascinating though to see how it grew on the orchestra members, many of whom had never heard of Delius before! At the second concert the spirit of Delius was definitely present and we achieved some magical *pianissimo* at the cuckoo's entries! AND, we did keep it flowing!!

'Irmelin Rose' is more straightforward and easier to grasp. Our soloist, up-and-coming Danish star Dorthe Elsebeth Larsen (soprano), sang with moving expression and great variety in tone and colour. After the concert she confessed to being "hooked on Delius" and wanting to perform more!

An amusing story: at one of the last rehearsals I intended to surprise the orchestra members with the facts about the text of 'Irmelin', having been written by Danish poet J.P. Jacobsen. "Oh, we know already" came from the orchestra, who then went on to surprise ME with the tune by Carl Nielsen, set to the same lines! The orchestra sang and the conductor listened and learnt! I ended up recalling this at the concerts, which were performed in a very informal proms atmosphere, and I let the orchestra and audience join forces in the tune by Nielsen before

performing the Delius! They are, by the way, very different in character, Nielsen light and almost mocking, and Delius striking a deeper and more sorrowful tone.

At the concerts I spoke briefly about Delius and his life and I had also brought a framed painting of old Fred enjoying his music, which I placed next to the conductor's stand. That caused some surprise and amusement both among orchestra and audience members!'

John Ehde, Dorthe Elsebeth Larsen, and North Zealand SO Board member Mr Thomas Nissen

Oops! – 'Old French Lyrics'?

Congratulation to Tony Watts for being the only member to spot my mistake in the last issue. It seems that in the Radio Listings, I included 'Four Old French Lyrics', when of course it should have read 'Four Old English Lyrics'. Sorry!

Warlock Anniversary

Delius Society member Malcolm Rudland, who is also Secretary of the Peter Warlock Society, tells me that this year is the 40th anniversary of the founding of that Society. If you would like to know more about events planned for this year please contact Malcolm – Tel/Fax 0207 589 9595 Email: mrudland@talk21.com

Naxos Beecham CDs – now a box set

The 3 Beecham CDs in the Great Conductors series – Beecham Conducts Delius – released by Naxos Historical in 2000 are now available as a boxed set (Naxos 8.503148) rrp £14.99. They were reviewed in *DSJ* 128.

Bradford – City of Culture

Members may have noticed that last September, Bradford, the birthplace of Delius, was amongst several cities in the UK competing for the honour of becoming European City of Culture in 2008. Although Bradford was not selected to go on the next stage, it was pleasing to see that 'kindly images of Bradford

cultural icons, from Delius and the Brontes to David Hockney and Gareth from Pop Idol' (*The Guardian*, 19 Sept) were displayed on the walls of the city's temporary 'Embassy' in Trafalgar Square, London.

Newman's memoirs

Paul Chennell writes: One of the really enjoyable aspects of the 40th Anniversary Meeting last year, was the moment when Stephen Lloyd played a recording of Eric Fenby recalling how he came to write *Delius: As I Knew Him*. Stephen told us how Ernest Newman had urged Eric Fenby to write that wonderful book. With this in mind, I was fascinated to read in *Ernest Newman: A Memoir* (Putnam, 1963) by his wife Vera Newman, of Newman's side of the story. On page 21 she wrote that on 11 August 1934 she had received a letter from her husband saying that Eric had visited him at their house in Tadworth. Fenby told Newman the whole tragic story of the last years of Delius. 'Fenby had been with him for six years – a terrible six years for a young man, as E.N. commented. The end, as Fenby had said, was dreadful. Even Mrs Delius, who had been brought from the nursing home, where she had been for some time, could not bear to look at him and she asked to be carried into another room. Fenby told E.N. that Mrs Delius was suffering from cancer. He said the whole story was so awful that one wanted to forget it but could not.'

Searching for Hassan

Stewart Winstanley was recently contacted by John Burgess, a composer now living in the south of France, who has been trying to find a copy of *Hassan* (CD-EMX 2207) which is now out of print. The reason for his enquiry was that he 'is in the throes of turning Hassan into an operetta' and would like to have heard Delius's work. If any member has a copy of this CD and would consider lending it to Mr Burgess could they please contact him. His email address is: jburgess@wanadoo.fr

Service at Limpsfield

Roger Buckley writes: On Saturday 7 December 2002 a 'Service of Thanksgiving, Dedication and Music' was held to mark the installation of a new organ at St Peter's Church, Limpsfield. The 1976 Hill, Norman and Beard tracker instrument of 21 speaking stops had been rescued from an RAF chapel (St Mark's Garrison Church) near Folkestone, and installed by Peter Collins. Though still incomplete on the night, the organ was duly dedicated, censed and asperged by the Bishop during a service consisting of hymns, prayers and readings. The choir sang Walmisley's setting of the *Magnificat* and a short recital followed the service. A number of musical and other organisations were represented on this occasion; your Chairman was happy to represent The Delius Society at the event and took the opportunity to congratulate the Rector of St Peter's, Neil Thompson, on this splendid development in the church's long and distinguished musical history.

Delius – in The Eagle Annual

Richard Kitching has sent me a photocopy he has been given of a page from *The Eagle Annual*. Several members have remarked about seeing this in the past, but we have no idea from which year it came. Probably 1960s? If any member still has their collection of Eagle Annuals, perhaps they could let us all know!

Classic FM and Delius

Thank you to all those members who contacted me after hearing Jane Jones on Classic FM play my 'Happy Birthday' request for Delius on 29 January. Maybe another member might like to do this next year – Jane Jones may have noticed that I do this on an annual basis!

Ann Dixon has also pointed out to me that Delius's *The Walk to the Paradise Garden* was no. 8 in the 'Most Wanted List' on 24 January.

Newsletter No 16 – July 2003

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

The Delius Society Journal No 134

The next edition of the *Journal* is due to be published in October 2003. The last date for receipt of copy will be 1 September.

LETTERS TO THE EDITOR

From: Robert Matthew-Walker

The information contained in *DSJ* 129 on performances of the ballet *Romeo and Juliet* in the USA during World War II may be added to in one respect. Some time ago, I came across a reference which claimed that a concert performance of the ballet was given in the 1943/44 Season of the Minneapolis Symphony Orchestra.

I have consulted the archives of the Orchestra, now renamed the Minnesota Orchestra, which state that the concert performance never actually took place. That it was announced as a work to be performed is beyond dispute, but why this performance was cancelled remains something of a mystery.

It may be that Beecham played a part in this: in the preceding 1942/43 Season in Minneapolis, he had conducted what was billed as the Intermezzo and Walk to the Paradise Garden. The first performance of the ballet, the score of which had been assembled by Antal Dorati, took place at the Metropolitan Opera House, New York City, on 6 April 1943. One year later, in April and May 1944, Beecham was to conduct most of the performances during a run of the production, prior to the ballet going on tour, when, amongst the conductors, was Antal Dorati.

Perhaps Beecham lost interest in the work as a ballet. Knowing the orchestral scores on which it was based better than any other conductor, he could more easily perform the concert works as they were intended to be heard, rather than joined together (as Dorati had done, with some additional original music he had composed - we may believe - in a suitably Delian manner). We know that Dorati did not have published scores from which to work: he compiled the ballet score from music he had transcribed from recordings. It may be that contractual matters led to the withdrawal of the concert performance - in any event, not a note of Delius's music was heard in Minneapolis during the 1943/44 Season.

Another factor is that, at this time, Dorati's concert engagements in the USA were growing, and in 1945 he conducted his first programme as chief conductor of the Dallas Symphony Orchestra: perhaps he wanted to save the concert premiere of the ballet for Dallas, but the opportunity did not arise. In 1949, Dorati left Dallas to become chief conductor of the Minneapolis Symphony, and the chance had gone. What cannot be denied is that no other orchestra in the USA, either at that time, or since, has given the ballet as a concert piece.

One final point: do we know what happened to Dorati's original manuscript of the ballet? A year or so before, the Ballet Theatre commissioned a new orchestration of Chopin's music for Les Sylphides from Benjamin Britten. The recording of this version, under Joseph Levine, has Britten's name on the labels, but when the recording was played to Britten, he denied all knowledge of it! What happened to this manuscript, also?

From: Peter Ratcliffe

In reply to Tony Noakes's letter in *DSJ*132, I was reminded of the comparison (in terms of musical worth) made between *A Mass of Life* and Bach's B Minor Mass (whether proposed by Arthur Hutchings and seconded by Neville Cardus or vice-versa I cannot remember). I too think it is not a fanciful comparison - Bach's work was "paper music", not meant to be performed in its entirety (and Eric Fenby in *Delius as I Knew Him* tells us Delius's opinion of Sibelius's "paper music").

With regard to Delius's position in the musical world, people are very (too) fond to categorise composers, which I think is the cause of the problem Tony rightly talks about. This is especially true of the "Pastoral School" (or "Cowpat School", for its detractors) - those who like this music know there is more to it than "a cow looking over a five-bar gate" (as Philip Heseltine said of Vaughan Williams's *Pastoral* Symphony - what would he have said if he had lived to hear his next symphony, the stormy Fourth?) It also doesn't help that Delius was a cosmopolitan (so not "properly" English). Hopefully, Delius will emerge to take his place in the "school" of great composers of the late nineteenth and early twentieth centuries, born within a few years of each other (Elgar, Strauss, Debussy, Sibelius, Mahler, Ravel, Vaughan Williams, Holst . . .), who, not looking to follow the Second Viennese School or Neo-Classicists (now there are 2 fashionable schools), forged their own identities (isn't most of what these composers wrote instantly recognisable as theirs?)

From: David J. Eccott

I was very interested to read John White's article 'The Metamorphosis of Margot' in *DSJ* 132 (Autumn 2002). John White raised a number of points concerning statements made by Professor William Randel in his article 'More on that Long-Lost Mistress' in *DSJ* 96 (Spring 1988).

I well remember reading Professor Randel's 1988 article, and being annoyed by some of the statements made. At the time, I fully intended to write a letter to the *Journal* concerning the whole matter, but, unfortunately, time slipped by and I never did. Thankfully, John White has now provided the much-needed response to Professor Randel's statements, and has done it better than I could have done. However, there are still a number of points that I would like to add.

From a purely personal point of view, I was particularly annoyed by Professor Randel's statement concerning the words of the *Idyll*. I refer, of course, to his statement that '. . . only the first few lines of *Idyll* are Whitman's; all after "forgotten by me" was freshly created, presumably by Nichols, who, to express it generally, was hardly Whitman's peer as a poet'. Professor Randel throws this statement at us as if it is categorical fact. John White, in his article, has now provided us with Robert Threlfall's highly detailed analysis that shows the source from which the text of the *Idyll* was derived, thus revealing that the words are indeed Whitman's and not those of Nichols. However, prior to Professor Randel's 1988 article, I had

written a two-part article on *Margot La Rouge* in *DSJ*s 69 and 70 (October 1980 and January 1981). In the first part of that article, in which I dealt with the libretto, I stated that 'In the same way that the best moments in *Margot* were prised out of the original and skilfully woven together [to form the *Idyll*], the new words underwent similar treatment by Nichols. My own research has shown that the Whitman words were taken from a whole series of unrelated poems.' I then went on to give a brief list of the relevant Whitman poems from which the words for the *Idyll* were taken. I am not an expert on Whitman, and the 'research' that I referred to consisted of spending nothing more than an hour in my local library quickly browsing through some volumes of Whitman's poetry. I found that, simply by performing such a cursory examination as that, my eye immediately alighted upon the sentences and phrases that were familiar to me from my knowledge of the *Idyll*. I'm not joking, or leg-pulling. That's exactly the way it was. It was hardly a test of mental endurance, and it is a pity that Professor Randel did not spend just a little time investigating the matter in a similar manner himself. With a modicum of effort he would have quickly discovered that the words of the *Idyll* are those of Whitman. Furthermore, if he had cared to familiarize himself with my article, he could have spared himself the bother of even having to open a single volume of Whitman's poetry. Although my list was not intended to be an in-depth analysis, it contained the basic information.

There are two further points made by Professor Randel upon which I would like to take issue. Firstly, with regard to the 'Negress' story, I personally am quite prepared to take Grainger's word that it was true. Professor Randel feels that, whilst Grainger, whom he visualises as 'rather puritanical', accepted it as true, Delius simply considered Grainger to be 'an ideal victim for a yarn he knew would shock him'; a yarn that would not shock his more sophisticated friends who would view it as just another of his familiar tall tales. Did Delius really believe Grainger, whose music he considered to contain 'the one *indispensable* quality: originality', to be so unsophisticated and naive that he could actually shock him by spinning him a silly yarn? Would such an extrovert as Percy Grainger, who admitted to his 'enjoyment of flagellation', be so profoundly shocked by a statement concerning his friend's Negro mistress? I think not. It is quite apparent that neither Delius nor Grainger suffered fools gladly, and that neither were under any illusions or misapprehensions concerning each other's character. Moreover, how anyone can visualise Grainger as 'puritanical' is completely beyond belief. One could be forgiven for assuming that Professor Randel must be confusing Grainger with someone else.

Secondly, I would like to comment briefly upon Professor Randel's statement that 'Delius had no feeling himself for the music of words, and was unfortunate in the individuals he depended on for verbal texts'. John White has correctly pointed out that (the first part of this statement) is almost a direct quotation from Eric Fenby's book of fifty-two years earlier, and has also admirably counteracted the claim. With regard to the second part of the statement, I should like to draw

Professor Randel's attention to the score of *Sea Drift*, (another setting of words by Whitman), and suggest that the Professor ask himself if there could ever be more perfect music for the text, or conversely, a more perfect text for the music? Does the Professor honestly believe that, when writing *Sea Drift*, Delius was 'unfortunate' in depending upon the verbal text of Whitman? If it were not for Whitman's words, we would not have the music of *Sea Drift*. How does the Professor reconcile this, or does he think that we would all be better off without the music? *Sea Drift* is just one example, but there are numerous other examples that testify unequivocally to the fact that Delius had a perfect sense of feeling for the music of words.

From: Richard Packer

By way of a footnote to John White's excellent article, 'The Metamorphosis of Margot', based on Robert Threlfall's painstaking analysis of the origins of the words of *Idyll* (*DSJ* 132), I can offer a derivation for one of the 'missing' lines, 'How calm, how solemn it grows to ascend to the sphere of lovers'. This is to be found in the second poem in *Calamus*, 'Scented Herbage of my Breast', at line 13, in the following context:

> 'O I think it is not for life I am chanting here my chant of lovers,
> I think it must be for death,
> For how calm, how solemn it grows to ascend to the atmosphere of lovers'

I can find no trace, however, of the unidentified phrases, 'O power and liberty at last', and 'As nearing departure' anywhere in *Leaves of Grass*, which surprised me as they are so characteristically Whitmanesque.

DELIUS RADIO LISTINGS

SEPTEMBER 2002 – FEBRUARY 2003

September

Monday 16, Radio 3
Composer of the Week
Polka: Zum Carnival
Eric Parkin (piano)
Appalachia (ed. Beecham)
Daniel Washington (baritone),
Welsh National Opera Chorus and Orchestra
conducted by Sir Charles Mackerras
Koanga (Act 3, excerpt)
Eugene Homes (baritone), Claudia Lindsey (soprano)
London Symphony Orchestra conducted by Charles Groves

Tuesday 17, Radio 3
Composer of the Week
Sleigh Ride
RPO conducted by Sir Thomas Beecham
Romance
Andrew Shulman (cello), Ian Brown (piano)
Sunset (Five Songs from the Norwegian)
Henriette Bonde-Hansen (soprano),
Aarhus Symphony Orchestra
conducted by Bo Holten
Marcia: Lento Solenne (Folkeraadet)
BBC Concert Orchestra conducted by Ashley Lawrence
A Song of the High Hills (ed. Beecham)
Rebecca Evans (soprano), Peter Hoare (tenor),
Welsh National Opera Chorus
and Orchestra conducted by Sir Charles Mackerras

Wednesday 18, Radio 3
Composer of the Week
Over the Hills and Far Away
Welsh National Opera Chorus & Orch.
conducted by Sir Charles Mackerras
A Village Romeo and Juliet (excerpts)
Arnold Schoenberg Choir, Austrian Radio Symphony Orchestra
conducted by Sir Charles Mackerras

Kommt. Lasst uns jetzto wandeln (Eine Masse des Lebens)
Joan Rodgers (soprano), Jean Rigby (mezzo),
Nigel Robson (tenor), Peter Coleman Wright (baritone),
Wayneflete Singers,
Bournemouth Symphony Chorus and Orchestra,
conducted by Richard Hickox

Thursday 19, Radio 3
Composer of the Week
Brigg Fair
RPO conducted by Sir Thomas Beecham
Cello Sonata
Julian Lloyd Webber (cello), Bengt Forsberg (piano)
Divertissement: The War Song of the Saracens (Hassan)
Bournemouth Sinfonietta Chorus and Orchestra
conducted by Vernon Handley
Winter Landscapes: The March of Spring (North Country Sketches)
Bournemouth Symphony Orchestra
conducted by Richard Hickox

Friday 20, Radio 3
Composer of the Week
Violin Sonata in B (1st Mvt.)
Tasmin Little (violin), Piers Lane (piano)
Le ceil Est, par-dessus le Toit (Two Songs, 1895)
Felicity Lott (soprano), Anthony Rolfe Johnson (tenor)
RPO conducted by Eric Fenby
In a Summer Garden (first version)
BBC Concert Orchestra conducted by Ashley Lawrence
Violin Sonata No 3
Tasmin Little (violin), Piers Lane (piano)

October Saturday 5, Radio 3
Song of the High Hills
Freda Hart (soprano), Luton Choral Society,
RPO conducted by Sir Thomas Beecham

Thursday 17 October, Radio 3
Brigg Fair (An English Rhapsody)
Hallé Orchestra conducted by Mark Elder

Thursday 17, Classic FM
The Walk to the Paradise Garden
BBC Symphony Orchestra conducted by Sir Andrew Davis

Monday 21, Radio 3
Prelude: Irmelin
artists not listed

Wednesday 13, Radio 3
The Nightingale (Five Songs from the Norwegian) (orch. Holten)
Henriette Bonde-Hansen (soprano),
Aarhus Symphony Orchestra
conducted by Bo Holten

Saturday 16, Classic FM
La Calinda
artists not listed

Saturday 30, Radio 3
Building a Library: *Brigg Fair*
(see Paul Guinery's article in this *Journal*)

December

Saturday 7, Radio 3
Piano Concerto
Benno Moisewitsch (piano),
Philharmonia conducted by Constant Lambert

Friday 20, Radio 3
Hassan (incidental music)
BBC Philharmonic conducted by Richard Hickox

Saturday 28, Radio 3
Two Aquarelles
Bournemouth Sinfonietta conducted by Richard Studt

January

Tuesday 14, Classic FM
Paris (The Song of a Great City)
artists not listed

Wednesday 29, Classic FM
Cello Concerto
artists not listed

ANNUAL GENERAL MEETING AND SOCIAL GATHERING 26/27 JULY 2003

As pre-notified in *Journal* 132 and *Newsletter* 15, The Delius Society 2003 Annual General Meeting and Social Gathering will be held in Bradford on Saturday and Sunday 26/27 July 2003. Members are reminded of the following arrangements:

Annual General Meeting – In accordance with **Rule 19**, the Chairman and Committee of The Delius Society wish to notify all members that the 2003 Annual General Meeting has been convened for Saturday the twenty-sixth of July 2003, at 3.00pm.

VENUE: The Hilton Hotel Bradford, Hall Ings, Bradford, BD1 5SH

This meeting will be held, following the buffet lunch, at 3.00 pm. Any member, not wishing to be involved in the social events may attend the AGM only, under special arrangements. Should you just wish to attend the AGM, you will need to write to the Honorary Secretary nearer the event, enclosing a stamped addressed envelope. A special ticket will then be issued, which will give admission to the AGM, **but will not include attendance at any of the other events**. Should any member need any further information on these arrangements, please telephone the Honorary Secretary; the number may be found at the front of this *Journal*.

Dinner and Social Gathering Full details of the weekend arrangements, the programme of events and a booking pro-forma were published in the *Flyer* that accompanied *Newsletter* 15 in January. Bookings have been very strong and we confidently expect a good attendance, so if you have not yet reserved your place, it would be sensible to act as soon as possible.

Booking Procedure The per capita inclusive cost for the weekend activities will be just £52. The initial deposit is £10 per person. Accommodation if required should be reserved by contacting the Hotel at the above address: Tel: 01274 734 734 (mention The Delius Society when booking). If anyone has misplaced the information sheet and booking form and wishes to know more about the arrangements, please telephone me as soon as possible.

Ann Dixon - Honorary Secretary

Editor's Note

Ann has also tells me that the Society's visit to Bradford coincides with the exhibition of the photographic work of Julia Margaret Cameron (1815-79) at the National Museum of Photography, Film and Television, just a short walk from the Hilton. This exhibition of over a 100 of her pictures, a joint venture of the Bradford Museum and the National Portrait Gallery, transfers from London, and will be open from 27 June to 14 September 2003. Another excellent reason to join us at Bradford!

Delius's birthplace, 6 Claremont, Bradford
photograph: Jane Armour-Chélu

FORTHCOMING EVENTS

The Editor is grateful to Marjorie Dickinson, Secretary to the Delius Trust, for assistance in compiling the following listing. I would be grateful to hear from any member who knows of an event suitable for future inclusion in this column. (email: JaneArmourChelu@aol.com) 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.

2002
Friday 22 November – National Concert Hall, Dublin
Tuesday 26 November – Leisureland, Salthill,
Wednesday 27 November – University Concert Hall, Limerick
Thursday 28 November – City Hall, Cork
Friday 29 November – Waterford Institute of Technology
Violin Concerto – soloist: David Smale
The National Symphony Orchestra conducted by Gerhard Markson

2003
Saturday/Sunday 11/12 January
Wagenhalle, Griesheim / Staatstheater, Darmstadt, Germany
The Walk to the Paradise Garden
Kammerphilharmonie Merck conducted by Wolfgang Heinrick

Sunday 26 January at 4.00 pm
Memorial Auditorium, University of Florida, Gainesville, Florida, USA
Florida Suite
The Gainesville (Florida) Chamber Orchestra

Tuesday 11 February at 7.15 pm (date incorrect in the previous *Journal*)
DELIUS SOCIETY MEETING
The New Cavendish Club, 44 Great Cumberland Place, London
'Privilege and Pleasure – An evening of light-hearted reminiscence of music and composers', by Malcolm Smith

Sunday 16 February at 3.00 pm
National Portrait Gallery, London
A lecture entitled 'Frederick Delius', by David Stone

Tuesday 18, and Sunday 23 February
Hillerød/Allerød, Copenhagen, Denmark
On Hearing the First Cuckoo in Spring
Irmelin Rose – Soloist: Dorthe Elsebet Larsen
New Zealand Symphony Orchestra conducted by John Ehde

Friday/Saturday 7 and 8 March
Delius Association of Florida – 43rd Delius Festival
For full details see – NEWS FROM AMERICA

Wednesday 19 March at 7.15 pm (date incorrect in the previous *Journal*)
DELIUS SOCIETY MEETING
The New Cavendish Club, 44 Great Cumberland Place, London
'Discovering Delius' – the promotional film funded by the Delius Trust, together with the 1982 Swedish Television film of *Sea Drift*

Sunday 30 March at 7.30 pm
St Barnabas Church, Pitshanger Lane, Ealing, London W5
Paris: the Song of a Great City
Ealing Symphony Orchestra conducted by John Gibbons

Saturday 12 April at 6.30 pm
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
Ravensdale, 41 Bulhurst Lane, Weston Underwood, Derby
'A Musician's Life' – a talk by Ron Prentice

Thursday 17 April at 7.15 pm
DELIUS SOCIETY MEETING
The New Cavendish Club, 44 Great Cumberland Place, London
'Textual backgrounds to Delius's operas' – a talk by John White

Sunday 18 May at 2.30 pm
DELIUS SOCIETY (PHILADELPHIA BRANCH) MEETING
Longwood Gardens, Philadelphia
Carillon recital. Possible dinner following

Saturday 7 June (time to be advised)
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
Ravensdale, 41 Bulhurst Lane, Weston Underwood, Derby
'Nice work if you can get it' – The story of George Gershwin
Suzanne Collini (soprano), Jennifer Partridge (piano)
Please contact Richard Kitching if you wish to attend

Saturday 28 June at 8.00 pm
Pump Room, Bath
Sonata for cello and piano / *Sonata in B, for violin and piano*
Bath Recital Artists' Trust
Jethro Marsh (violin), Tim Wells (cello), Dominique Wong-Min (piano)

Sunday 6 July at 7.30 pm
Castle Manor School, Eastern Avenue, Haverhill, Suffolk
Air and Dance
Haverhill Sinfonia conducted by Kevin Hill

Saturday/Sunday 20 and 21 September
Grez-sur-Loing, France
Artistes du Bout du Monde
Celebration of the centenary of the marriage of Frederick Delius and Jelka Rosen
Events will include – *String Quartet (1916)*, The Bridge String Quartet
Exhibition, and a talk by Lionel Carley

Saturday 27 September at 8.00 pm
Pump Room, Bath
String Quartet (1916), *String Quartet (1888)* – two movements
Bath Recital Artists' Trust – The Trelawn Quartet

September – dates to be advised later
Marlow Theatre, Canterbury
Orchard Theatre, Dartford
Florida Suite
City of Canterbury Symphony Orchestra
Conductor: Graeme Quinton Jones

2004

Wednesday 31 March at 7.30 pm
Castle Manor School, Eastern Avenue, Haverhill, Suffolk
Spring Morning
Haverhill Sinfonia conducted by Kevin Hill

Sunday 11 July at 7.30 pm
Castle Manor School, Eastern Avenue, Haverhill, Suffolk
Late Swallows
Haverhill Sinfonia conducted by Kevin Hill

Sunday 25 July at 7.30 pm
Castle Manor School, Eastern Avenue, Haverhill, Suffolk
Idylle de Printemps
Haverhill Sinfonia conducted by Kevin Hill

Saturday and Sunday 7/8 August
THE DELIUS SOCIETY AGM AND SOCIAL GATHERING
Hatherley Manor, Gloucester

STOP PRESS !

Dates for Autumn Meetings at the New Cavendish Club, 44 Great Cumberland Place, London - all at 7.15 pm.

Thursday 25 September 2003 - 'Eric Fenby and Delius - a retrospective tribute'. Lyndon Jenkins, Lionel Carley and Stephen Lloyd discuss what first led Fenby to go to Grez and what was achieved as a result. The second half will be an open forum when members will be invited to make their own contributions in a general discussion.

Tuesday 28 October 2003 - details to follow

Thursday 27 November - details to follow

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)

Have you visited the website recently? (www.delius.org.uk) It is updated regularly and future events that we hear about too late for inclusion in the *Journal* or *Newsletter* are added to STOP PRESS in 'Forthcoming Events' in the 'News' section. You can also find excerpts from the latest *Journal* online.

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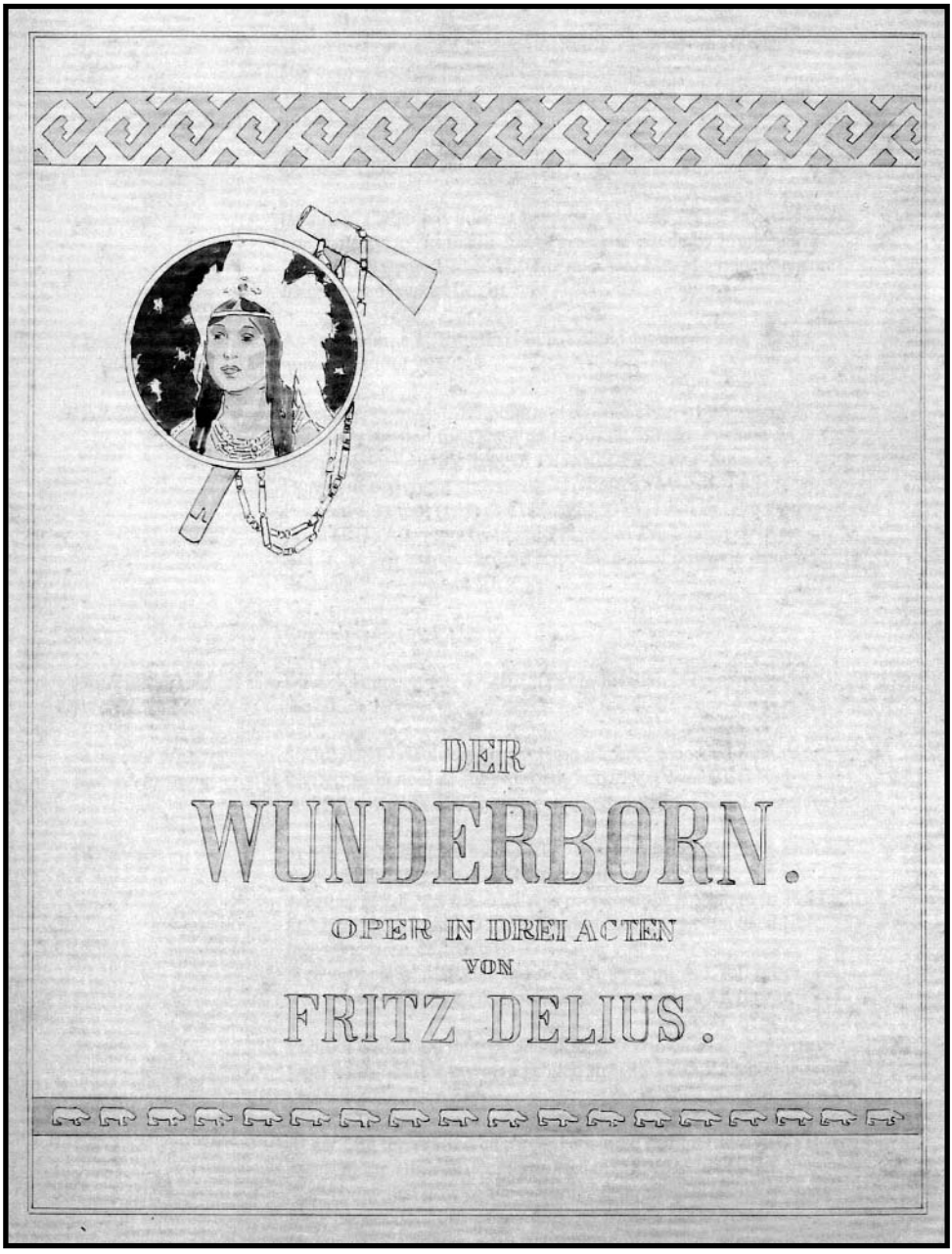

Design by William Blair Bruce for *The Magic Fountain*