

DELIUS SOCIETY

NEWSLETTER

NEWSLETTER
of the
DELIUS SOCIETY

President: Eric Fenby, O.B.E.
Hon. Secretary: Miss Estelle Palmley
Hon. Treasurer: Miss Ann Todd
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No. 26.

Winter, 1970.

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EDITORIAL

I am very pleased to be able to open this issue with some research by Mr. Robert Threlfall, which breaks new ground I believe. Any contributions which may lead to the development of this study will be collated and published in a later issue.

It was impossible to resist quoting the whole of the criticism in the 1908 Musical Times, of the Landon Ronald concert which included "In a Summer Garden". The comments on this piece have to be read with the remarks in the first paragraph in mind; obviously, the critic was far from enjoying himself for the greater part of the time. Delius' title, at least, brought forth literary transports and the picture painted in the final lines of the critique is so amusing that I think we should have a competition for a piece - perhaps to be called "In an English Summer Garden" - in which we have 'the cheerful shriek of the grasshopper..... the gambols of the merry hedgehog' (a la Schumann?) and, particularly, 'the whirr of the mowing machine'. As to the rest, I do not think Delius' garden was likely to be fog-bound in the summer months, but the critic may have been thinking of neighbouring bonfires. The other suggestion, that the entire garden was blanketed in impenetrable spiders webs, is too horrific to contemplate.

By contrast, the article on the first performance of "A Mass of Life" is all that could be wished in the way of understanding and appreciation and should be of particular interest in view of the recent performance at the Royal Festival Hall. 'A Village Romeo & Juliet' met a much less favourable reception from, presumably, the same critic, in the following year and the reasons given are of great interest - compare the last issue and what was said about 'Fennimore and Gerda'. (See also, 'Future Events').

Additions and alterations to the Discography, passed to me by Mr. Malcolm Walker, are included in this Newsletter and we are very grateful to all those who have provided this information.

* * * * *

DELIAN STUDIES: NOTES FOR AN ICONOGRAPHY

by Robert Threlfall.

In the areas of long-overdue studies charting the bibliographical and musicological aspects of Frederick Delius's output, at least some landmarks are beginning to appear. After the recently-published preliminary papers, the detailed catalogue by Rachel Lowe of the musical manuscripts in the Delius Trust archive is now in course of publication, as members have already been informed. A definitive listing of full details of the published works (on the lines of Ernest Chapman's recent John Ireland catalogue) is still to be awaited; but meanwhile several "fringe" areas, such as those concerning the editions and arrangements by Sir Thomas Beecham, Eric Fenby and Philip Heseltine (Peter Warlock) have been dealt with, (see Delius Society Newsletter No. 18, Oct. 1967; "Composer" No. 31, Spring 1969; and "Music and Letters", Vol. 49 No. 3, July 1968, respectively). Members will also not need reminding of the excellent work of Stuart Upton and Malcolm Walker in producing a comprehensive discography. Study of the letters, already being undertaken to a certain degree (in the earlier stages of what is revealed as a bewilderingly vast territory), will have to reach completion if not indeed publication, before a reliable curriculum vitae can be prepared; to the lack of which, meanwhile, many anomalous and misleading statements can be attributed through the years.

Perhaps a few moments may profitably be spared now to consider, albeit in a preliminary fashion, the question of an iconography. With this aim, I have endeavoured to gather hereunder, listings of the known portraits, busts and, where appropriate, photographs of Delius, together with a few other pictures of more general Delian interest. When any of these have been illustrated in the standard Delian literature, I have given the necessary reference as follows: PW1 and 2 (Peter Warlock's study, 1923 and 1952 editions); CD (Clare Delius's "Memories of my Brother"); EF (Eric Fenby's "Delius as I knew him"); (Arthur) Hutchings (biography); and TB (Sir Thomas Beecham's biography). Likewise, the numbers of those items appearing in the Catalogue of the Centenary Exhibition (ref.=Cat.) held in Bradford and London in 1962 are quoted: indeed many (but not all) of the descriptive details given hereunder are taken from that authority. The present, or last known, owner is also given if possible.

Any additions, comments, criticism and corrections from members and others will be welcomed with interest.

I. Portraits; whether paintings, etchings or drawings.

1. Pastel by G. Daniel de Monfreid, 28½ x 24 ins., aet. 31; (Mrs. Derek Hudson), Cat. 69, illus. in Cat. and G. Jahoda, "The Road to Samarkand", p. 121-2.

2. Profile sketch by Christian Krohg aet. 35, illus. in "Verdens Gang", Oslo, 23 Oct. 1897.
3. Engraving by Achille Ouvre, aet. ca. 40 (?) (? present owner), illus. TB, p.128.
4. Oil painting by Jelka Rosen, aet. ca. 40; (Percy Grainger Museum; Melbourne, Australia).
- 4a. A copy of the same made in 1948 by Alex Akerbladh, 36 x 30 ins; (Central Music Library, Westminster), Cat. 204.
5. Oil painting by Jelka Rosen: "Delius in the garden at Grez", 28½ x 23 ins., aet. 43; (Miss Margaret Harrison), Cat. 78.
6. Drawing (?) by Henry Clews, aet. ca. 55; (Mrs. Vessey), illus. in G. Jahoda. p.186.
7. Lithograph by Edvard Munch, 21 x 17 ins., aet. 58; (Copies in the Munch Museum, Oslo, etc.) illus. in "Apollo", Jan. 1966, p.38. A copy belonging to Eric Fenby, Cat. 152.
8. Lithograph by Edvard Munch: "The Composer Delius at Wiesbaden", 10 x 16 ins., aet. 60; (Munch Museum, Oslo). illus. in "Apollo", Jan. 1966, p.47.
9. Drawing by William Rothenstein, aet. 67; illus. in "Heaton Review" (Bradford) Vol. III, 1929, p.52.
10. Drawing by Augustus John: "The blind Delius at his Festival", aet. 67; Cat.169, illus. in "Illustrated London News", 21st Dec. 1929, and Centenary festival programme, p.9.
11. Oil painting by Ernest Proctor, 13 x 10 ins., aet. 67; (National Portrait Gallery), Cat. 170.
12. Oil painting by Jakob Kramer, 28½ x 23½ ins., aet ? 67 (Leeds City Art Gallery), Cat. 179.
13. Brush drawing by Edmond X Kapp, 16½ x 12½ ins., aet. 70 (head only); (Felix Aprahamian), Cat. 184, illus. PW2 frontispiece and "Tempo" no. 76, Spring 1966, p.16.
- 13a. ? Another brush drawing by Kapp (formerly in the possession of the London Philharmonic Orchestra).
14. Lithograph by Edmond X. Kapp, 16 x 12 ins., aet. 70 (three-quarter length); (copies: British Museum, Felix Aprahamian, etc.), Cat. 183, illus. in "Tempo" no. 26, Winter 1952-3, p.12.
15. Drawing by James Gunn, aet. 70; (Mrs. Edward T. Clark), illus. TB, frontispiece.
16. Sketch in oils by James Gunn, 24 x 18 ins., aet. 70; (formerly in the Artist's possession), Cat. 182, illus. EF, frontispiece and Centenary festival programme, p.1.
- 16a. ? Other preliminary sketches by James Gunn.

17. Oil painting by James Gunn, 36 x 28 ins., aet. 70; (Sir Thomas Armstrong), Cat. 181, illus. TB, p.129.
18. Oil painting by James Gunn, 72 x 48 ins., aet. 70; (Bradford City Art Gallery), Cat. 180, partly illus. on cover of Cat.

II. Busts, etc.

1. Head in plaster, from clay model, by Jelka Rosen, slightly smaller than life size, aet. ca. 40; (Mme. Courmes, Grez-sur-Loing),, illus. "Daily Telegraph", 31 May 1969.
2. Head in bronze by Eleuterio Riccardi, 27 ins. high, aet. 54-58; (Lady Beecham), Cat. 154, illus. TB, p.96.
3. Head in wax by Catherine Barjansky, 3 $\frac{3}{4}$ ins. high, aet. ca. 65; (Mme. Cassirer-Neubauer, U.S.A., formerly of Oxford), illus. "Music and Letters", Jan. 1962, p.4.
4. Death mask and cast of right hand in plaster; (Mme. Courmes Grez-sur-Loing), ref. EF, p.228; Cat. 191 (photos), illus. G. Jahoda, p.234.

III. A Selection of Photographs

<u>Age:</u>	<u>Cat. ref. & notes:</u>	<u>Illus. in:</u>
3	15	CD, p.48.
12	19	Cat., also G.Jahoda, p.61.
21	29 with ? Chas. Douglas	CD, p.48.
22	27 with his Mother	Cat.
22	28 by A. Sachs, Bradford.	
ca.23	?	TB, p.48
ca.26	56 with four younger sisters	Cat., also CD, p.112
26	41 a card-party in Leipzig	Cat., also G. Jahoda, p.121-2.
38	91	? Centenary programme p.19.
ca 40	?	FW, 1 frontispiece; Hutchings p.73; Centenary prog. p.14.
41	-	G. Jahoda, p.121-2, and cover of discography.
ca.45	? 138a (given as aet.48)	TB, p.48 (implying aet.33!); also G. Jahoda, frontispiece
46	-	CD, p.176
49	? 147 ("in 1920")	CD, p.190

<u>Age:</u>	<u>Cat. ref. & notes:</u>	<u>Illus. in:</u>
54(?)	? 153 (in the 1920's - by Elliott & Fry)	Hutchings, p.88.
ca.55	-	G. Jahoda, p.186-7.
ca.55	- with Henry Clews at Grez.	TB, p.96.
ca.60	- with Clare Delius at Grez.	G. Jahoda, p.186-7
61	155 with Jelka Delius & Percy Grainger	Cat., also G. Jahoda, p.186-7.
65	165	Hutchings, p.120 and Centenary prog. p.11.
67	- with Jelka Delius & Peter Warlock	Music & Letters, July 68.
ca.68	176 with Jelka	Cat.
ca.68	178 with Jelka	Centenary prog. p.10.
69	-	Hutchings, p.105
ca.70	-	"Tempo" no. 60, Winter 1961-2.
70	186 by Esparcier, of Fontainebleau	CD, frontispiece.

IV. Some Illustrations of General Delian Interest

1. No. 1 Claremont, Bradford. (Drawing by E. Sichel) CD, p.64; TB, p.32; Cat.13; (photographs) "Tempo" no. 60; Centenary prog. p.8; Cat. 14, 16.
2. Solano Grove, Florida, U.S.A. TB, p.33; Centenary prog. p.8; Cat.30.
3. Roanoke College, Danville, Va., USA. CD, p.96; Cat.35.
4. 8, Boulevard de la Mairie, Croissy, France. TB, p.49.
5. 33, Rue Ducouedic, Paris 14^e, France. TB, p.49.

6. Grez-sur-Loing, Seine-et-Marne, France.
House & main street: FW1, p.48; Hutchings, frontispiece
House & garden: TB, pp.80-1; Hutchings, p.41
Centenary prog. p.8. Cat.76, 77 (oil
painting by Jelka Delius), 185.
River: TB, p.97, Hutchings, p.56
Study: PW 1 pp.84, 128 (Delius at the piano;
Delius and Lloyd Osborne) Hutchings, p.56,
and G. Jahoda, pp.186-7 (Delius at the piano)
Cat.177.
7. The grave at Limpsfield, Surrey. "Tempo" nos. 26, 60. Cat. 198.

LOOK BACK IN ENVY

by D. Marlblacy Jones

(Continuing the series of press-cuttings of early Delius performances collected by Mr. Marlblacy Jones and sent to me for publication - Ed.)

Musical Times, December 1908. The Philharmonic Society.

Dvorak's brilliant "Carneval" Overture, with which the concert given on the 11th opened, was introduced to England by Sir August Manns, the clever music and unflagging vivacity of this picturesque work were amply made manifest by the splendid orchestra, this time under the direction of Mr. Landon Ronald. The work deserves a permanent place in the programmes of our orchestral societies. Busoni gave a strong performance of Liszt's ugly, hard Pianoforte Concerto in A, with its elephantine subjects and feather-tickling episodes. One felt for the performer and for the unfortunate piano; the work requires a musical Sandow to hammer it out. However, the gifted pianist showed that he possessed higher qualities than Liszt necessitates, in his rendering of a "Prelude, Chorale and Fugue" by Cesar Franck; the piece is one of extraordinary elaboration, impossible to grasp without some quiet eyestudy of what the bizarre composer intended. A long series of recalls to the platform culminated in two encore pieces being played. Brahms' Symphony in D, No. 2, obtained a truly sympathetic reading under Mr. Ronald's direction; it is one of the master's most pleasant orchestral compositions, and though perhaps over-long, it came as a grateful relief to some of the wearisome music that preceded it.

It is pretty certain that not a few of the audience had come forward in the expectation of hearing the new work by Frederick Delius, an orchestral piece entitled "In a Summer Garden". Besides the usual strings, this ambitious composer required, for his modern impressionistic music, three flutes, two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, three tenor trombones, tuba, harp, chromatic timpani, tubular bells, and glockenspiel. It must be said that, with the exception of a bell, the presence of the additional instruments could be perceived only in the additional cost of the extra "et ceteras" in the Society's accounts. With regret it must be admitted that the word "Failure" was largely writ across the score. Mr. Delius, a Bradfordian by birth, now forty-five years of age, has written much, and not a little acceptable work, but in this last novelty all he has done is to create an atmosphere; even the clever programme annotator could not pick out a single theme

to set forth, and one cannot remember a single phrase of its aimless meandering. Like Shakespeare's "baseless fabric of a vision", it leaves not a wrack behind! What stood for a sombre, dreary, meditative opening, seemingly as introduction, continued all the way through. "In a Summer Garden" presupposes bright flowers, movements and sounds made by birds, insects, etc., and poetic fancy might strive to represent a love scene in a cosy arbour, but Mr. Delius's music suggests nothing of the kind. Possibly in his instrumental elaboration the composer intended to depict the hopping of a gay frog, the crawl of the long, sinuous worm (Haydn did this), the hissing of the gnats, chirping of the sparrows, flapping of bird wings, cheerful shriek of the grasshopper, the work of the busy bee, the buzzing of the wasp, the crawl of the family pet toad, the gambols of the merry hedgehog, the wind in the tall trees, the splashing of the water in the fountain, the scent of grass and flowers; or even such physical sounds as the whirr of the mowing machine, the crunch of the garden roller on the path, the bark of the mistress's dog, or the bell calling the gardener and his boy to tea - all such, with the glorious sunlight and glittering dew, are connected with "A Summer Garden", but one could not detect any such signs in Mr. Delius's musical picture. Is it possible that fog obtained and enforced itself on the musician's score? Or, perhaps, the garden was limned in the early morning of advanced summer, when the spiders are at full work spinning their webs, so the obscurity of the webs predominated and effectually hid the sights and sounds we usually associate with a summer garden.

S.

Standard, 8th June, 1909. New Work at Queen's Hall.

Frederick Delius's "Mass of Life".

One of the most striking and original works which have been heard in London for some time was produced last night at Queen's Hall, where Mr. Thomas Beecham and his orchestra performed, for the first time, "A Mass of Life" by Frederick Delius. Through Mr. Beecham's energy and industry we have before had the opportunity of hearing the tone poems of Delius, which, in their constructive power, as well as in their originality, place the composer in the first rank of living musicians.

His last work takes a much higher flight than his former ones. Whereas they were especially noticeable for their descriptive illustrations of scenes and stories, as in "Appalachia", "Brigg Fair" and "Paris", the "Mass of Life" is a subtle and dignified commentary on the philosophy of Nietzsche's "Also sprach Zarathustra", a portion of which has been taken as the theme for the musical illustration. As in the case of Strauss, so with Delius; it is no easy matter to reflect in music the

peculiar doctrines and views of the author of "Zarathustra". Nietzsche, who has been described as "the tragedian in the spiritual drama of Mansoul" - poor, hysterical, mad Nietzsche, who forsook Wagner for Bizet - attempted unsuccessfully to solve the riddle of the universe. His "Mass", or message of life, which Mr. Delius has illustrated with a strong, rich commentary, virile in its texture and often picturesque in its wealth and colour, is in reality, a confession of faith, in which he embodies the strange, weird thoughts of life which surged through Nietzsche's troubled soul like a whirlwind.

Mr. Delius has laid out his work for four solo voices and a double chorus. The baritone soloist is the narrator, who gives, in a series of solemn, dignified recitatives, the thoughts & opinions of Zarathustra. The score is of so complex and massive a character, and of such a rich harmonic texture, that it can be aptly compared with the grandeur of a Gothic cathedral, not, of course, in antiquity, but in the perfect proportions of its architecture, alternating with the diversified beauty of the decorated parts.

It is only possible in a work of such complexity and of such a length (it takes two hours and a half to perform) to point out some of the chief features. The two sections which stand out more prominently than others, both on account of their harmonic structure and beauty of treatment, are "The Song of Life" and the Nocturne, the former treating of Zarathustra's address to Life. The words are sung by tenor, soprano, and alto soloists, while a semi-chorus of altos softly sing a dance measure of a delicate and attractive character. Here there is a fine contrast between the gradual animation of the soloists and the soft murmuring chorus.

Again, in the section where Life speaks to Zarathustra, taken by the alto soloist, there is a serene melody sustained by a sequence of chords, while the Nocturne relating to Zarathustra's soliloquy at night is an adagio, introduced by an orchestral prelude consisting of rich chords over a tonic pedal, and is of rare and tranquil beauty - poetically conceived, and executed with uncommon skill.

The orchestral preludes to the sections "On the Mountains" and "In the Forest" are suggestive in their sombre colouring and dark web of sound of lonely, wind-swept spaces, the gloom of dark pine forests, and deep still waters haunted by brooding shadows. The narrative

portions are vocally expressed in dignified and measured declamation which harmonises with the rhythmical prose of the text. The choral writing is strong and well balanced, the climaxes are powerful and in effective contrast to the calmer portions, where the gradations of tone are finely shaded.

The work is lofty in conception as it is skillful in construction. If the music does not always reflect the subtlety of the philosopher, and tends to create a feeling of depression, owing to the grey tint which colours the whole, and its solid character, there is no question as regards the skillfulness of its architecture or the beauty of its design and texture. Considering the difficult and complex nature of the work, great credit is due to Mr. Beecham and his orchestra and to the North Staffordshire Choral Society (especially engaged for the occasion), whose singing was notable for its breadth and precision, and to the soloists, Miss Gleeson White, Miss Grainger Kerr, Mr. Webster Millar, Mr. Charles Clark, and Mr. Stanley Adams, for the efficient and convincing manner in which they interpreted and performed the by no means easy music.

DELIUS' OPERA

"THE VILLAGE ROMEO AND JULIET"

GOOD MUSIC AND A POOR LIBRETTO

By E.A. Baughan

Daily News, February 23, 1910.

Mr. Frederick Delius has won for himself a position in the English musical world after many years of neglect, but it is doubtful if his opera, produced last night at Covent Garden under the direction of Mr. Thomas Beecham, will increase his reputation. This will be through no fault of his own, for the music has many points of interest. Sometimes it has a genuine note of poetry, and it is never commonplace. The libretto is, however, absurdly weak and amateurish. Moreover, it is not calculated to give the composer any opening for the display of his gifts. The history of opera is full of instances of works in which the music has been wedded to indifferent libretti. In the old days it did not so much matter, but now we expect every opera to be a music-drama, and a composer cannot make a music-drama go unless the drama is concise and strong.

The idea of "The Village Romeo and Juliet" (Sic.) is not so very weak, it is true. The plot centres on the ill-starred loves of two young people whose parents, as in Mascagni's "I Rantzau", have quarrelled over the possession of a piece of land. As the story is set in Switzerland, we must take it for granted that the consent of the parents is required before a marriage could take place. From an English point of view, this alone weakens the drama and makes it unintelligible to those who do not remember that the parents' objection would be a fatal obstacle. To make matters worse, the hero hits his lover's father on the head with a stick, with the result that the old man becomes insane. Things become so bad for the young lovers that the girl, jeered at by the crowd and not knowing where to turn for a living, suggests that they should kill themselves, which they incontinently do by putting out in a boat on a lake and pulling out the plug.

All this is told in a very inconclusive way, which Mr. Frederick Delius's art cannot make interesting. Yet the music in itself is good music, well made, harmonically interesting, and well scored. I do not think the composer of "Sea Drift" and "Appalachia" is by nature a dramatic musician, however. He has no great gift of interesting declamation, and the emotional crises of the drama have not inspired him to write very emotional music. He is really at his best in the orchestral interludes which connect the six scenes, and one of them, before the last section of the music drama, is an orchestral composition of considerable importance.

He has the gift, too, of hitting-off peculiar and characteristic situations. The heroine, for instance, dreams that she is being married in church, and Mr. Delius has very cleverly given the marriage music a sinister twist, so that it reflects the coming tragedy. Again, a short orchestral passage leading from the dream to the dawn of day in the miserable room in which the lovers have spent the night is full of character. Another scene, quite unnecessary to the drama, illustrates a fair with a merry-ground and booths and the villagers full of animation. The music depicting this is compact of colour and cleverness, and the chorus, jeering at the forlorn lovers, is musically treated with much skill. These successful parts of the score will not make, however, a success of "The Village Romeo and Juliet", for apart from the poor libretto the composer has not managed to give his music any vital emotion. It is pulseless when it is not descriptive. The flat effect of the whole was not due to the performance, which was excellent in every way.

The cast was entirely British, and so well did all sing and act that one can have the liveliest hopes of the establishment of a real British opera season. Miss Ruth Vincent, who has never before sung in anything so complex, was astonishingly successful. Her voice told well, except when she was unduly nervous of the effect she was making, and of course, she acted with charm and vivacity. I should like to see her as Mimi in "La Boheme," and if she is a good enough musician she should certainly take seriously to the opera stage in light parts. Mr. Walter Hyde, as the hero, sang with distinction and emotion. All the minor parts were well filled, too. Mr. Harry Dearth's fine voice was, perhaps, wasted as Manz, one of the quarrelsome parents, but he made a good deal of the part. Mr. Robert Maitland's Black Fiddler, who plays an unintelligible but evidently sinister role in the tragedy, was a clever piece of character singing. Mr. Beecham conducted with quiet mastery. The score is full of difficulties, and possibly more rehearsals would have been well, but Mr. Beecham and his orchestra did all that was possible with the orchestral music.

MIDLANDS BRANCH REPORT - 1ST NOVEMBER, 1969

The Midlands Branch held its first meeting of the winter season on Friday, 10th October in Nottingham.

Host on this occasion was our Chairman, Dick Kitching, who was also the speaker for the evening. A welcome was extended to new members, Peter and Margaret Trotman, old friends and occasional guests of previous meetings, and also to a visitor from San Francisco, Miss Vivienne Rowe.

Several of us who had missed the original of Dick Kitching's illustrated talk on the life of Delius three years ago, were grateful of the chance to rectify the omission, and everyone enjoyed a most interesting and well-constructed programme. Starting from the familiar view of the Delius' family house in Bradford, the projected slides punctuated with interest and even intrigue, the unfolding story of Delius' life and travels, his closest associations and the chronology of his music. The success of the young teacher with the ladies of Jacksonville was not difficult to believe when we saw his handsome portrait of that time, nor that of his music when the playbills of the day advertised him side by side with Richard Strauss.

Completing our absorption in the subject, the musical excerpts included the opening chorus from the Mass of Life, lesser known items from the Florida Suite and Hassan, and well-remembered passages from Eventyr and Songs of Farewell.

Our thanks are due to our chairman for a most enjoyable and informative evening.

E. E. R.

THE DISCOGRAPHY

Additions and Corrections.

Unissued Delius Recordings.

- C. WAX.3887/3888/3889/3890.
11.7.1928.
Brigg Fair. ? L.S.O.
- C. WAX.4296-4302
11.11.1928.
Sea Drift. Dennis Noble(b)
Manchester Beecham
Opera Chorus/L.S.O.(?)
- C. WAX.5068
24.6.1929
Irmelin Rose. Dora Labette (s)
Sir Thomas Beecham (pf)
- C. WAX.5105
10.7.1929.
La ciel est par-dessus. Dora Labette (s)
Sir Thomas Beecham (pf)
- C. WAX.5190-2
4.10.1929.
Violin Sonata No. 2. Lionel Tertis (vln)
Evlyn Howard-Jones (pf)
- C. WAX.5228
24.10.1929.
Indian love-song. Heddie Nash (t)
Evlyn Howard-Jones (pf)
- C. WAX.5229
24.10.1929.
To the Queen of my heart. Heddie Nash (t)
Evlyn Howard-Jones (pf)
- C. WAX.5243-8
1.11.1929. (Central Hall, Westminster)
Violin Sonata No. 1. Albert Sammons (vln)
Evlyn Howard-Jones (pf)
- C. CAX.8162
10.1938.
La Calinda (arr. Fenby) LPO/Sir Thomas Beecham.
- C. CAX.
So white, so soft, so sweet is she. Lisa Perli (s)
Gerald Moore (pf).
- C. CAX
Irmelin Rose Lisa Perli (s)
Gerald Moore (pf)

LPO/Sir Thomas Beecham

- G. 2EA.10609-13. Betty Humby-Beecham.
1946
Pf. Concorato.
- G. 2EA.10702
1946
Song before sunrise.
- G. 2EA.10707/10708/10703/10706
1946
North Country Sketches (incomplete)
- G. 2EA.10734-5
1946
A Dance Rhapsody No. 2.

RPO/Sir Thomas Beecham (all H.M.V.)

- 2EA.11234-5
10.1946.
A Dance Rhapsody No. 2.
- 2EA.11371-3
10.1946.
A Dance Rhapsody No. 1.
- 2EA.11447-9
11.1946.
On the mountains.
- 2EA.11462-9 Nancy Evans (m-s)
11.1946. Redvers Llewollyn (b)
Songs of Sunset. B.B.C. Chorus.
- 2EA.13013/13014/13042
1947.
A Dance Rhapsody No. 1.
- 2EA.11327
10.1946.
On hearing the first cuckoo in spring (pt.1.)
- 2EA.13033.
1947.
A Mass of Life : prelude to Act 3. (? - Ed.)

2EA.13747.
1947.
Heimkehr.

Marjorie Thomas (c)

2EA.14221-1 The violet
2EA.14222-1 Whither.

Elsie Suddaby (s)

- - - - -

Discography. p.10. Violin Sonata no. 1 (Kaufman & Saïdenberg).
The item on the other side (played by the same
artists) is:

ROBERT RUSSELL BENNETT. A Song Sonata for
Violin and Piano.

(Dr. Reid writes: It is a most attractive
work, and the recording is much better than the
Delius, incidentally. Parts of it, I think,
Delius would have liked: It has also been
recorded by Heifetz (current). I expect you
know that Bennett has achieved more fame perhaps
from his orchestrations for the Broadway
musicals (Oklahoma, Brigadoon, etc., etc.,)
than from his compositions.)

Two other American
recordings:

1. R.C.A. VICTOR VAULT TREASURES (LVT 1045)
Piano Concerto (Betty Beecham LRPO)
A Song of the High Hills (RPO & Luton Choir),
conducted by Beecham.
2. R.C.A. VICTOR VAULT TREASURES (LVT 1020)
BEECHAM CONDUCTS DELIUS (RPO).
Side 1: Dance Rhapsody No. 1. Summer Night
on the River; Summer Evening.
Side 2: Intermezzo & Serenade from Hassan
(wrongly labelled 'Hasan')
When twilight fancies (sic!)
Elsie Suddaby (with orchestral
accompaniment)
A Song before Sunrise
On hearing the first cuckoo in spring.

B.B.C. Delius Recordings. (dates are dates of recording)

1. Music in the sound archives:
- | | |
|--|---------------------|
| Irmelin complete (17.11.53.) | number not checked. |
| Three Preludes (24.4.48) | 11623 |
| Summer Night on the River
(Arranged by Elizabeth Poston in her
ROYAL THAMES, b/c 1946) | M/17391-9 |
| Hassan Incidental Music (24.7.46.) | LP.26227/30. |
| La Calinda arr 2 pfs. (12.6.55.) | LP.24524 |
| Over the Hills and Far Away
London Schools S.O. (14.1.55.) | 21777-8 |
| Hassan <u>except.</u> In Scrapbook for 1923
(31.3.40.) | T.28048 |
2. Music listed in the basic sound archive catalogue on
discs which have been discarded, and have not been copied
- | | |
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| Violin concerto (31.10.43.) | F.43/215 |
| Hassan excerpts. | |
| B.B.C. Theatre orch. & Ch. (24.7.46.) | F.46/48 |
| On Hearing the First Cuckoo (Prom. 10.6.44.) | F.44/103 |
3. Talks.
- | | |
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| Talk by Beecham on Mass of Life (5.6.51.) | 16667-9* |
| " " Fenby (series As I Knew Him) (26.11.51.) | 17132-3 |
| Tribute by Moiseiwitch (series Frankly speaking)
(20.4.59.) (On Delius' Piano concerto) | LP.24889 |
| Ref. to Delius by Beecham in a record
programme introduced by Beecham (21.12.59.) | LP.26621 |
| Mrs. Delius described by Norak Scott-
Turner (26.3.62.) | LP.27365 |
| Beecham on Delius (25.11.61) | LP.27566 |
| Fenby talk with piano illustrations
(25.11.61.) | LP.27566 |
| B. Reid on Bradford (12.1.65.) | LP.29146 |
| Irene Slade interviews Fenby (May, 1965) | LP.29775 |
| Brief ref. to Delius by Varese (1962) | T.30674 |
| Boult refers to vln.conc. and rehearsing D.
(2.3.63.) | LP.28653 |
| John Amis contrasts Kempe/Beecham on
Delius (6.1.67.) | LP.30599 |
| Talk on Irmelin by Beecham (17.11.53.) | 19932-3 |

* BIRS have this on LP.16667 (ex-B.B.C.)

FUTURE EVENTS

Two Concerts on Sunday, 22nd March, 1970:

1. At 3 p.m. there will be a recital at the Westminster Theatre by Thomas Igloi (cello) and Antony Saunders (piano), which will include a performance of the Delius cello sonata. The programme also includes works by Boccherini, Bach, Beethoven, Schumann and Ginastera.

The address of this theatre (which is 4 mins. from Victoria Station) is Palace Street, Buckingham Palace Road, S.W.1., and the telephone number is (01)834 0283.

Tickets at 20/-, 15/-, 10/6d, 7/6d. and 5/- available from the Box Office now.

The restaurant will be open for tea after the concert. (This will provide an occasion to meet the artists.)

2. At 7.30 p.m. at St. John's Arts Centre, Smith Square, S.W.1. Pisa Opera Group present an Evening of Delius, with Stella Wright (soprano), Noel Drennan (tenor), Piero Mattei (baritone) George Hallam (violin) and Robert Keys (piano).

Three songs for soprano	Vogelweise (Bird's Tale) Y-Brasil Twilight Fancies.
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Two songs for baritone	The Minstrel In the Seraglio Garden.
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Legende for violin and piano

Three songs for tenor	The Nightingale Avent que tu ne t'on ailles Young Venevil
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Three preludes for piano

Duet from "Fennimore and Gerda" for soprano and baritone

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Two songs for tenor	Indian Love Song (Shelley) To the Queen of my Heart (Shelley).
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Four songs for soprano	Il Pleure dans mon Coeur (Verlaine) La Lune Blanche (Verlaine) The Wanderer (Nietsche) To Daffodils (Herrick)
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Sonata for violin and piano

Song for baritone	Cynara.
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Duet from the closing scene of "Irmelin" for soprano and tenor.

Tickets at 15/-, 10/- and 7/6d. from the Box Office.

On Thursday, March 26th, at 7.30 p.m., Christopher Redwood will give a talk on "Fennimore and Gerda", at Holborn Library, Theobalds Road.

This opera is to be included in the 1970 Camden Arts Festival, and will be presented at the St. Pancras Town Hall on 27th, 28th and 29th May, by the Park Lane Group.

Conductor: Myer Fredman, Director of Glyndebourne Touring Company.

