The Delius Society
Journal
Spring 2018, Number 163

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ISSN-0306-0373
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Front and back covers:
William Tillyer (b 1938): The Claremont Studies for F D, 2018
Watercolours on Winsor and Newton paper
(Full image of the front cover is on page 48)

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EDITORIAL

Welcome to the spring issue of the Journal which, I am pleased to say, contains a particularly wide variety of articles, from information about a newly-discovered Delius manuscript to Delius and Bradford Cricket.

I am very grateful as always to speakers at Delius Society meetings – this time Andrew Boyle and Stephen Lloyd – who take the trouble to provide essays based on the material used in their talks. Our recent events survey confirms what we already knew – that there are many of you who live a long way from London, and for whom it is therefore important that we continue to provide written texts.

You will have noticed the striking prints on the front and back covers. These are from a very exciting series of watercolours – The Claremont Studies – by the artist William Tillyer, inspired by the music of Delius. Art dealer and long-time Delius Society member, Bernard Jacobson, has most generously financed this project, and I hope you will enjoy his article – written from the heart and illustrated with more watercolours from the series – on page 47. Please let me have your reactions and comments on these paintings – I would love to know what you think!

It is very good to be able to include three concert reviews, and a report on a talk on Delius, given to the King’s Lynn Music Society by former Vice-Chairman Mike Green. This led me to wonder whether more members could spread the word in this way: could you give a talk to your local music group, and introduce them to Delius and his music?

The Miscellany is packed with a selection of interesting, informative and sometimes witty stories, and I am grateful to Derek Schofield for once again providing material for the Puzzle Corner (page 111). Members may particularly like to note the concert in Delius’s garden at Grez, on Sunday 2nd September, given by cellist John Ehde and pianist Carl-Axel Dominique, and open to Delius Society members and their guests (page 106).

The copy deadline for DSJ 164, to be published in October 2018, is 1st August 2018. This Journal is only as good as the material you supply, so please do keep your articles coming!

Katharine Richman
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COMMITTEE NOTES

For the Committee the priority must always be to provide members with enjoyable, interesting Society events, the Journal and the Newsletter, as well as disseminating information concerning the life and work of Delius. We must attract new members and look to the future.

Members will remember that we have taken a number of measures to ensure the healthy state of the Society’s finances, and these remain modestly buoyant in the capable hands of Jim Beavis. The economies introduced last year, added to the continued financial help we receive from the Delius Trust, allow us to be cautiously optimistic about our future.

In this 2017-18 season we have been very lucky with the content of Society meetings, arranged as ever by Karen Fletcher. Last October we enjoyed a superb talk given by Stephen Lloyd, marking the 50th anniversary of the death of Sir Malcolm Sargent (see page 55), whilst in February Midori Komachi, in conversation with Nick Luscombe, spoke about her Japanese translation of Eric Fenby’s classic Delius as I Knew Him and, with pianist Simon Callaghan, entertained members with a live performance (see page 96). In April Mark Bebbington speaks to the Society about his new recording of Delius’s Piano Concerto, and performs some of Delius’s piano music. A trio of excellent events.

Once again, we are lucky to have Roger Buckley working hard to arrange the next Delius Prize, which will take place at the Royal Academy of Music on 11th May, adjudicated by David Hill. Roger and Lesley Buckley will once again be attending to the arrangements for this year’s AGM and Annual Lunch which will take place at Madingley Hall, Cambridge on 22nd September.

Paul Chennell has continued to maintain the membership database and to ensure that subscriptions are collected. This has become easier as we have put in place improved procedures to keep our records up to date. The database allows us to contact all members who have given us their email address, and keep them informed of forthcoming events, publications, broadcasts and concerts of interest. On the subject of data, we are aware of the new data protection regulations coming into force in May this year, and are taking steps to ensure that we, as a Society, are fully compliant.

We hope members continue to enjoy both the Journal and the Newsletter. The Committee understands that for those who cannot get to
meetings these two publications form an important part of their membership benefits. We do our best to inform and entertain, and simply keep people up to date with Society matters. Last autumn we wrote to all members for whom we have email addresses, asking them if they were interested in receiving an electronic pdf version of the Journal rather than a hard copy as at present. In reply 46 members indicated that they would prefer to have an electronic version. In light of this, we have now contacted those members again, and some 25 have confirmed their preferences. Members should note that they will always be able to have a hard copy: electronic copies will only be sent to those who request them. The Society welcomes the savings in postage and print costs which will be gained.

Lastly, Jim and Karen recently visited Delius’s grave at Limpsfield, and we hope that, with the agreement of the Vicar at St Peter’s Church we can enhance the display of information there regarding Delius and his music. This project is ongoing. Meanwhile we hope you continue to enjoy your membership of The Delius Society.

Paul Chennell
Membership Secretary
DELIUS IN AMERICA – THE MISSING DAYS

Roger Buckley dispels some of the myths surrounding Delius’s first visit to America.

The beginning and the end of the two and a quarter years that Delius spent in America on his first visit there, from March 1884 to June 1886, are well documented, yet the details of his movements within that period remain unclear. Here I examine the evidence left by those who knew Delius, or who carried out or commissioned research after his death, and attempt to demonstrate the most likely course of events.

Delius arrived in New York en route for Jacksonville and Solana Grove on 11th March 1884;¹ this we know from the ship’s documents of the SS Gallia.² Philip Heseltine (PH) states that he left America in June 1886, sailing on the Cunard liner RMS Aurania;³ William Randel (WR) has identified the date of departure (12th June), though final proof of this would require the passenger list for that voyage to come to light.

Soon after deciding to take another look into Delius’s first visit to America (as so many have before me), I was intrigued by an item in the catalogue of the Carl S Swisher Library, Jacksonville University, that I had previously overlooked: The Unknown Days of Frederick Delius, by LeRoy V Brant. This turned out to be a bound 22-leaf typescript, undated but possibly from the late 1940s, and presented to the Library by its author.⁴ Sure enough, it does contain information on Delius’s time in America, but there is little original research apart from reports of interviews with Mrs Willa Phifer Giles, formerly Wilhelmina Phifer, the eldest daughter of Professor Robert S Phifer of Danville, Virginia; and the Rev Charles Steer, vicar of Limpsfield Church at the time of Delius’s re-interment.⁵ It soon became apparent that much of the material presented by Brant depended on the writings of the Danville journalist and Yorkshireman, Gerard Tetley,⁶ and it was to these that I turned next, via the Delius Collection of Jacksonville Public Library, well known in the Society as the brainchild of its late member and friend Corlis Jeff Driggers (1924-2013).

The story of Delius’s supposedly chance meeting with Thomas Ward in Jacksonville and their subsequent musical relationship has been told many times, sometimes embroidered with detail for which no evidence exists. The explanation for the latter phenomenon may be that the whole
episode has about it a certain romantic improbability that excites the imagination. Yet the obituary of Stuttgart-born Edward Suskind (1841-1931), a successful Jacksonville lumber merchant and patron of the arts, states that it was he who introduced the two. For how long Delius and Ward worked together is unknown; PH and Clare Delius (CD) have ‘six months’, but WR casts doubt on the length of this period. What is beyond doubt, however, is Delius’s own assessment of the tremendous debt that he felt he owed to Florida:

Florida’s natural scenery and its Negro music gave the strongest impulse to my musical creativity.

Apart from the meeting with Thomas Ward, whom Delius acknowledged as his best teacher, another key relationship that he formed in Florida was with Jutta Bell, née Mordt, who lived with her husband on a neighbouring plantation bordering the St Johns River. Delius and Jutta, who were to meet again later in Paris, corresponded about his early opera libretti; and there may well have been a romantic element in their relationship, but that is another story.

The business of managing the grove did not appeal to Delius and, according to PH, his elder brother Ernst, arriving unexpectedly and providentially from the Antipodes, agreed to take over. This left Delius free to decamp to the rich musical life of Jacksonville in August 1885 (according to PH and CD) or in ‘the early part of 1885’ (according to Sir Thomas Beecham). He may also have found it advisable for personal reasons to distance himself, at this stage, from further contact with Jutta, though that is pure speculation. PH puts his stay in Jacksonville, teaching music, singing in the choir of the local synagogue, and occasionally playing the organ, at around six weeks.

At about this time Delius is said to have seen a newspaper advertisement for a post in Danville, Virginia, as music-master to the daughters of Professor John Frederick Rueckert (though the actual advertisement has never been found). PH details the journey of 500 miles and describes Delius’s arrival in Danville with no more than a single dollar in his pocket. Gerard Tetley (GT) and Mary Cahill (MC) date this arrival as September 1885, while WR has ‘early in the fall of 1885’, so there is agreement there. Delius placed an advertisement in the Danville Daily
Register on 3rd October, announcing his readiness to teach piano, violin, theory and composition at his pupils’ residences: ‘terms reasonable’.

Soon Delius had been introduced to Robert Smith Phifer (1852-1910), a graduate of the Leipzig Conservatorium and one of Danville’s leading musicians. His influence may well have secured for Delius the position on the staff of the Baptist Roanoke Female College on Ridge and Patton Streets in Danville, presided over by the Averett brothers, that he appears to have retained until the end of the academic year 1885-86. Two pieces of evidence, previously overlooked, point to this; the first concerns the College’s ‘Commencement Exercises’.

Delius’s Red Notebook, which he began in Danville and which accompanied him to Leipzig and on five summer holidays in Norway, Brittany and Jersey, contains on folio 40 some lines written in pencil. The handwriting is not that of Delius, excepting possibly the additions, at the right-hand ends of some of the lines, concerning the venues. The use of ‘program’ for ‘programme’, and ‘2d’ and ‘3d’ for ‘2nd’ and ‘3rd’
respectively, indicate American convention. The main hand on this page is probably that of one of Delius’s Danville associates, perhaps one of the College Principals, the brothers Samuel Wooton Averett and John Taylor Averett. This listing is an outline of the ‘Commencement Exercises’ at the Roanoke Female College, which traditionally took place over three or four days at the end of May and the beginning of June. The days and dates confirm that this is the programme for 1885, for which Delius would presumably not have been present (given that he arrived in Danville ‘early in the fall of 1885’, possibly in September). Perhaps the entry was intended to be purely illustrative and a useful adjunct to discussion, utilising as it does the most recently available timetable.

‘Commencement’ equates more or less with ‘graduation’. The term probably derives from the concept that the end of a period of higher education marks the beginning, or commencement, of the future life of an individual. Jack Hayes, in his history of Averett College (as the Roanoke Female College was renamed in 191712), describes what was to be expected in the late nineteenth century:

The best opportunity for showing off a young lady’s ‘good manners’ and ‘habits of propriety’ came at spring commencement, which was a highlight of Danville’s ‘refined town society’. The 1879 commencement was typical. The first day of exercises featured a concert at the Opera House, where graduates presented vocal and instrumental works by composers Mozart, Mendelssohn, Meyerbeer. The second and final day culminated in the graduation exercises, also at the Opera House. The opening hymn, ‘A Mighty Fortress Is Our God,’ preceded musical interludes, graduation essays with such titles as ‘What Shall a Girl Do After She Graduates?’, the commencement address, and the conferring of distinctions and degrees. The affairs were well attended. Everyone in Danville society knew someone who was graduating.13

By 1886, the Commencement Exercises occupied not two days but four evenings, each programme beginning at 8.30pm:

Sunday 30th May (at the Baptist Church)
Baccalaureate Sermon (Rev John E Massey, Simeon, Virginia)

Monday 31st May (at the Baptist Church)
Baccalaureate Address (Rev H M Wharton, Baltimore, Maryland)

Tuesday 1st June (at the College Chapel)
Final Concert
Folio 40 of Delius’s Red Notebook (actual size)
Wednesday 2nd June (at the Baptist Church)
Commencement
Hymn. Prayer.
Essay, Nannie A Harris. Subject, ‘Little Things’.
Distinctions Conferred.
Diplomas Conferred.
Medals Awarded.
Essay, Mary Emma Fitzgerald. Subject, ‘Peter, the Pumpkin Eater’.
Full Diplomas Conferred.

The ‘Final Concert’ on 1st June was made up of nine items in the first half and eight in the second. Most were light selections by such composers as Wely, Bendel, Clapisson, Boscovitz and Spindler, but the penultimate item of the second half was a Schubert Polonaise (Op 61, No 2, D824), originally for piano duet but here arranged for four players. The penultimate item of the first half was Liszt’s Fourth Hungarian Rhapsody, played by ‘Miss Gee Watkins’, baptised Virginia Ann, to whom Delius had taken a shine. Following an earlier recital at the school he had presented her with a medal, which she later declared she had not deserved. When Sir Thomas Beecham toured America with the London Philharmonic Orchestra in 1950, Virginia Ann presented him with a small photographic portrait that Delius had autographed and sent to her from Leipzig. She had torn it in half but had not brought herself to throw it away.

These solemn ceremonies marked the end of the academic year at the College. Assuming that Delius had been employed for the academic year 1885-6, he would have been expected to be present for Commencement, an obligation that is strongly suggested by the existence of these notes in the Red Notebook. However there is no other record of his movements between 5th March 1886, when he played the last movement of the Mendelssohn Violin Concerto at a College concert, and his departure from New York on 12th June. The Red Notebook itself is dated, on the flyleaf and in Delius’s hand, ‘Fritz Delius / March 26th/86 / Danville Va’, so the entry on folio 40 was presumably made after that date, in the run-up to the Commencement Exercises of 1886.

The second piece of overlooked evidence concerns Delius’s romance with Virginia Ann Watkins (24th August 1871 – 31st December 1953). In addition to awarding her a medal that she felt she had not merited, he
presented her with a ring which she agreed to wear for him. At interview many years later, Virginia Ann is reported to have said:

‘He wrote a song for me and I kept it for many years. Mr Delius was a lovely young man and a good teacher of music. His violin playing was a dream. I was only fifteen at the time and hardly knew my own mind, liking two other boys at the same time, besides Mr Delius. I was never really engaged to any of the three, although Delius asked me to wear his ring anyway, which I consented to do, without being engaged to him.’

Gerard Tetley, the journalist whose help Clare Delius had enlisted with her biography of her brother, was in contact with Virginia Ann (by then Mrs Glenn J Hunt) in the 1940s. In a 1949 letter to Mrs Henry L Richmond of Jacksonville, Tetley quotes Virginia Ann as having written to him, in the context of her romantic attachment to Delius, as follows:

‘I gave him back his ring at Commencement and did not keep up with him after that.’

The point at which she returned the ring, when she was still not quite 15 years old – he was 24 – happens to be crucial in determining exactly when Delius left Danville. As shown above, Commencement in 1886 reached its grand finale on the evening of Wednesday 2nd June. It must have been with mixed feelings that Delius pocketed the ring and made ready to leave Danville for New York quite soon afterwards. He had just ten days before the RMS Aurania sailed for Liverpool via Queenstown.

The combination of these two pieces of evidence presents us with a credible indication that Delius remained in Danville until 2nd June 1886 at least. The existence in his own notebook of an outline, possibly in the hand of his employer, of the form and scope of the end of term Commencement
Exercises, which he as a member of staff would have been obliged to attend, plus Virginia Ann’s unequivocal statement that she returned his ring ‘at Commencement’, together make a persuasive case. Against this we have the ‘organist’ story.

Several authors have suggested that after his sojourn in Danville, Delius spent time in New York as an organist. Clare Delius seemed perfectly certain:

Somebody in Danville informed him that there was a vacancy in a New York church for an organist. It was an easy matter for Fred – the much admired ‘Professor Delius’ of Danville – to secure the necessary testimonials and credentials. His application was accepted and he set off for New York, from which he would be able so much more easily to make the final trip to Europe and Leipzig, when he had accumulated sufficient funds.¹⁹

It appears as if Clare has simply supplied the missing information herself. It is in fact likely that Delius had ‘sufficient funds’ when he left Danville. His post at the College was presumably salaried and he is said to have taken private pupils.

Sir Thomas Beecham was more cautious:

How long he remained [in New York] and precisely what he did there is far from clear. There is a faintly circumstantial story that, backed by introductions from Danville sponsors, he secured an organist’s post in a Manhattan church; but industrious research has failed to discover any evidence of it. … What we do know, however, is that he stayed some little while with a friend living on Long Island, whom he had met in Jacksonville.²⁰

In 1923 Philip Heseltine had appeared better informed:

He reached New York about the middle of June, and after spending ten days on Long Island with an old Isleworth friend, sailed for Liverpool in the Aurania, making the acquaintance of David Bispham²¹ on the voyage.²²

The fact remains that Delius had no time, between leaving Danville at the end of the academic term and sailing for Liverpool, to enlist as a church organist. A short holiday on Long Island was a possibility, but nothing more than that.

Why has the ‘organist’ story persisted so strongly and for so long? (It is repeated, with reservations, in one of the most recently published
biographies.\(^{23}\) I suggest that confusion may have arisen with another episode, namely Delius’s time spent in Jacksonville after leaving the Grove, when we understand that he sang at a synagogue and sometimes played the organ. Alternatively, though less plausibly, the imagined episode may have been based not on Delius’s, but on Thomas Ward’s time as organist of the Jesuit church of SS Peter and Paul in Brooklyn (1878-84).\(^{24}\) Does any of this matter, and if so how much? I suggest that clarifying Delius’s movements in America has had the effect of showing him not to have been the aimless wanderer, buffeted by fate, that some have portrayed. Rather it has revealed him to have been well motivated, always seeking out what was most likely to advance his aim to compose and, in the shorter term, to achieve his objective of study at the Leipzig Conservatorium. The rich sensory stimulation of Solana Grove, Thomas Ward’s instruction, his attraction to Jutta Bell, the cultural delights of Jacksonville, his lionisation in Danville and the opportunity to make music and generate much-needed funds in the company of numerous attentive young women: all were vital factors at the time and all stood him in good and lasting stead. This was a young man clearly focused on what he needed to do to fulfil his ambition.

Roger Buckley

ACKNOWLEDGEMENTS
I thank James Brasfield of Jacksonville Public Library and Adam Solomon of Jacksonville University for their kind assistance in providing digital copies of the writings of LeRoy V Brant and Gerard Tetley, and for other material. Lionel Carley kindly read a draft of the text.

1 William Randel, ‘Delius in America’, in *A Delius Companion*, ed. by Christopher Redwood (London: John Calder, 1976), pp147-166 (p148). WR has calculated that the whole trip, from England to Solana Grove, must have taken at least 18 days.

2 Adjacent to his name on the passenger list is that of his companion and Bradford friend Charles S Douglas, who is noted as travelling with seven pieces of luggage (Delius had ten!).

3 Philip Heseltine, *Frederick Delius* (London: The Bodley Head [revised edition 1952]), p45 (originally published 1923)

4 Carl S Swisher Library, Jacksonville University, catalogue reference: ML410.D35 B7

5 Brant states: ‘... it was Mrs Richmond,’ – i.e. Mrs Henry L Richmond of Jacksonville – ‘and not any band of English music lovers, who paid the money necessary to place the grave of Frederick Delius and his devoted wife Jelka in perpetual care.’

7 William Randel, *op. cit.*, p154, footnote

8 Frederick Delius, ‘Zu Johnscons Buch’, in James Weldon Johnson: *Der weisse Neger, ein Leben zwischen den Rassen* (mit ein Begleitwort von Frederick Delius), (Frankfurt: Frankfurter Societäts-Druckerei GMBH, 1928), foreword. (An English translation by Lionel Carley and Evelin Gerhardi was published in Jeff Driggers: ‘Zu Johnscons Buch: A Forgotten Literary Piece by Frederick Delius’, *The Delius Society Journal* 126, 1999, pp23-29.) Note: *Der weisse Neger* is a German translation by Elisabeth Von Gans of Johnson’s *The Autobiography of an Ex-Coloured Man*, which was originally published anonymously in America in 1912 and then, under Johnson’s own name, also in America, in 1927, in both cases *without* the foreword of Delius.

9 He had, in any case, been advertising as early as 9th July 1884 as a teacher of the violin at Bingham House in Jacksonville.

10 The Roanoke Female College Catalogue for the academic year 1884-85 has been missing from the Mary B Blount Library, Averett College, for some years. If found, it might show Fritz Delius in the faculty listing for 1885-86.

11 The Red Notebook, a travel diary and commonplace book, with lists of music to be taught in Danville and to be studied in Leipzig, names and addresses, and a few musical sketches, is in the collection of the Percy Grainger Museum, University of Melbourne, Australia. It was recently subjected to a thorough analysis and critical evaluation.

12 In honour of John Taylor Averett, College Principal and later President, from 1873 to 1892. In 2001, the College became Averett University.


15 Mary Cahill: *Delius in Danville* (Danville, Virginia: Danville Historical Society, 1986), pp22-23

16 Cemetery Census: http://cemeterycensus.com/va/halif/cem144h.htm

17 Anon (but actually Gerard Tetley): ‘Delius in Danville’, *Virginia Cavalcade*, 9, No 1, 1959, pp16-20

18 Jacksonville Public Library, accession number DELIUS 780.92 D355 Te, 1949: Letter from Gerald Tetley to Mrs Martha Richmond


20 Sir Thomas Beecham, *Frederick Delius* (London: Hutchinson, 1959), p31


22 Philip Heseltine, *op. cit.*, p45

23 Martin Lee-Browne and Paul Guinery, *Delius and His Music* (Woodbridge, Suffolk: The Boydell Press, 2014), p12

DELFIUS AND NORWAY

What follows is the revised text of a talk given by Dr Andrew Boyle on his newly published book, Delius and Norway, at the Delius Society AGM on 16th September 2016.

Delius travelled to Norway on twenty occasions during his adult life, visiting the coast of the Oslo Fjord and the central mountains for periods of one to three months. There were ten trips before 1900, ten after. One break in the chain of visits was caused by the First World War, when submarines and mines made sea crossings too hazardous; in a letter to her husband, Jelka bemoaned the turn of events:

‘It’s dreadful that we are cut off from Norway, I never felt so strongly that for you – it is really a necessity.’

On another occasion Jelka described Norway as ‘the land of Fred’s constant longing’. And its importance to him was summarised by Eric Fenby. At Grez, said Fenby, Delius found the peace ‘to realise on paper his meditations in Norway’.

I had two main goals in writing this book. The first and principal goal was to bring into focus and give perspective to what I had come to regard as the Norwegian imperative in Delius’s art. So, what is that? Well, initially he was attracted to the country for the same reasons as countless other Britons seeking a break from their industrialised landscape. His Norwegian journeys would, however, assume ever greater significance in his career. He came to regard them as crucial to the health of his artistic process. If prevented from visiting Norway for more than two summers he would become restless, sensing that his creative direction was becoming more difficult to determine.

We all know that places rich in colour, or exotic nature, or urban energy – Florida, Grez, Montrouge – such sensual locations always beckoned to Delius. Nevertheless, at regular intervals he needed to flee northwards in order to get his ‘old self back again’, as he put it. His physical energy was restored by weeks of bathing by the Oslo Fjord, known at that time as the Kristiania Fjord; to reinvigorate his self-belief and to re-envision his artistic direction he travelled on to the great Norwegian mountains. Again and again.

Norway became an essential active ingredient in his creative processes,
easily recognisable in his output. Some 33 compositions, large and small, were inspired by his Norwegian experiences or were settings of texts by Norwegian poets. There would be music depicting a Norwegian sleigh ride and Norwegian folk tales; there would be music full of longing for the Norwegian summer and the call of the cuckoo deep in the birch woods; there would be incidental music for Norwegian theatre bands; and, above all else, there would be a series of tone poems powered by emotions he associated with journeys in the Norwegian mountains. The greatest of these? *The Song of the High Hills*.

So, my principal ambition for this study was to throw light on this Norwegian imperative in Delius’s art. However, you in this room today would already have been aware of much of this.

My secondary goal has been to determine the composer’s place in the history of modern Norwegian culture. When Delius sought creative stimulus from culture, rather than nature, he most often turned to Scandinavian artists. His intimate friendship with Edvard Grieg has been well documented. In Paris, Delius was a familiar figure in the artist colonies that gathered in Montmartre and Montrouge, and also here it was mainly Norwegian artists who attracted his company. His close friendship with Edvard Munch started in Paris and blossomed during Delius’s visits to Munch on the coast of the Kristiania Fjord. Grieg and Munch were only two of the many Norwegian artists he knew. In 1899, Norway got its National Theatre, and in a cartoon made of the gala opening night the country’s leading cultural celebrities are arrayed in the best seats. One registers with astonishment that almost every one of them was a friend or acquaintance of Frederick Delius.

Now, so varied is the chemistry of his creative alchemy that no single country can lay claim to Delius. The music historians of several countries (France, Germany, America, in addition to Britain) have, however, celebrated the fact that their culture has formed part of one of the most extraordinary musical personalities of the late 19th and early 20th centuries. In Norway, however, his name and his music are practically unknown. Why?

One reason is that Delius lacked a Norwegian champion of his music; another is the inflated instrumentation of his principal works, which chimes discordantly with the modest budgets of Norwegian orchestras. Most significant, however, was the damage inflicted on Delius’s reputation by
Camilla Jacobsen

Camilla was Delius’s fellow student in Leipzig. During his Norway holiday in 1887 he spent two weeks with her and her family at their fjord house outside Kristiania.
the events of October 1897 surrounding the production of *Folkeraadet* at the Christiania Theatre. After that scandal the composer was *persona non grata* in Norwegian musical circles for the rest of his life.

These, then, were my two goals: to understand what Norway was to Delius, and Delius was to Norway. And again, of the broad themes and contexts, you here today would already have been aware.

That notwithstanding, I think this is a study of Delius from which anyone who is fascinated by the man, or is drawn to his music, will benefit. I moved to Norway to tell this story; I learned to speak Norwegian fluently – to tell this story. My proximity and my fluency in Norwegian enabled me to go deep into Norwegian archives and, in the process of researching my book, large amounts of new material, new facts, about Frederick Delius and his connections to Norway came to light. And furthermore, I was able to consider his life and work in some ways that differ from accepted wisdoms. Ways of interpreting him with which some may not agree, but which every lover of his music ought to consider.

So, I’ve chosen three topics or themes from the book, on which I will make short presentations: *Song of the High Hills, Folkeraadet* and *Lesjaskog*. And by way of introduction to each theme, I will present a group of new facts that came to light during my research.

*[Here Andrew presented his FIRST GROUP of new facts about Delius, not shown here.]*

**The Song of the High Hills**

On to my first theme: *The Song of the High Hills*. In my opinion *The Song of the High Hills* can be regarded as a true culmination – a ‘crowning peak’ – of over a hundred years of musical attempts to associate or equate musical expressions with mountain nature, as interpreted in a Romantic aesthetic. By the time Delius wrote *Paa Vidderne* – 1888 – science was providing ever-expanding perspectives on notions of distance: the creation of Man, the edge of the universe, and the grace of God all now seemed inexplicably distant. In an earlier Romantic period, composers such as Beethoven and Schubert had also used spatial signifiers – such as the distant shepherd’s horn, the distant post horn, the cuckoo deep in the woods – and played on the interconnections of landscape, memory and absence. It was, however, still against a philosophical backdrop of God in his heaven and Man in his
image. By 1888 Man had not so much been deposed, as revealed to have been sitting all along on a throne of his own imaginative projection; confronted by geological time and an endless universe, he looked quite suddenly small and lost. It was a revolution of existential perspective. And this was especially clear in changing attitudes to mountains.

In her book, *Mountain Gloom and Mountain Glory*, Marjorie Hope Nicolson goes so far as to describe this paradigm shift as ‘one of the most profound revolutions in thought that has ever occurred’, and expanded in this way:

‘The change in human attitudes about mountains involved a reversal of many basic attitudes. Men were forced to change radically their ideas of the structure of the earth on which they lived and the structure of the universe of which that earth is only a part.’

How to compose music that was of this extraordinary period? It took time for this existential revolution to filter through to music. Even as late as the symphonies of Mahler and Strauss, mountains were still an expression of
Superior and Heroic Man. It was Delius who broke with this Germanic tradition. Instead of extolling the superiority of immense height (with the Alps as its metaphor), Delius turned his vision to the wonder of immense space (with the Norwegian *vidde*, the high plateau, as its metaphor. The *vidde* – as in Hardangervidda – comes from the word *vid*, meaning broad, wide). Much of the force behind Delius’s mountain scores was his drive to capture in music the wonderment and loneliness of his times. In the wanderer’s meeting with the endless vistas of the Norwegian mountain plateaus he found his metaphor. With *The Song of the High Hills* the traveller on the mountain plateau had come to represent something larger: disenfranchised Man facing the endless wilderness of the cosmos.

*Here Andrew presented his SECOND GROUP of new facts about Delius, not shown here.*

**Folkeraadet**

I have two questions for you about Delius and *Folkeraadet*. On the back cover of my book it states that he was to play ‘an extraordinary role in Norway’s process of nation-building’. This is one question: what was this role? I’ll come back to that.

As for the other question – well, we all know the bones of the *Folkeraadet* scandal: the offence caused by the composer’s use of the National Anthem; the uproar every night at the theatre; the composer and dramatist ejected from their hotels, the mock assassination of the conductor. Until now, however, I can’t see that anyone has fully explained exactly why this uproar should have been caused by so genial and tasteful music as Delius wrote for the production. Why a scandal of such dimensions?! I will try to explain.

Delius arrived in Kristiania on 1st October, and could follow and influence the rehearsals right up to the first night on 18th October. He would, however, have been unable to ignore the febrile atmosphere in the city at the time. At this moment, there was a general election in progress – spread over several weeks across the length and breadth of Norway. Delius had arrived in Kristiania when the campaign for the on-going election was at its most belligerent, and the newspapers were full of party propaganda.

The actual polling day in Kristiania was 14th October. No rehearsals were held on voting day, and this gave Delius the opportunity to spend several hours at the same table as Henrik Ibsen, the ageing radical relishing
the prospect of a theatre scandal. He had caused, quite a few himself. So, what was termed The Battle of Kristiania was just four days before the first night of Folkeraadet. And if that wasn’t bad enough, it was expected that the Kristiania result – probably the decisive votes in the election – would be published on the morning of the 18th, the day of the premiere! Perhaps we are beginning to get a sense of the significance of Delius’s decision to use the National Anthem. Let us look a little closer at this election.

The premiere took place at the climax of not any general election, but one of the most decisive votes in the Norwegians’ struggle for national independence. These few days, just at the moment of the Folkeraadet premiere, define the path of Norway up to our own day. It is the watershed moment in modern Norwegian history. The election was fought on the question of the dissolution of the union with Sweden. Norway had been governed by Denmark for several hundred years. Since 1814 it had been the smaller partner in a union with Sweden. The great cultural awakening
of this tiny country in the 1800s would release enormous creative energy and give the world names like Grieg, Hamsun, Munch, Ibsen, Nansen, Amundsen; also female artists such as Amalie Skram, Harriet Backer, Kitty Kielland. The progressive demand was for independence.

The left-wing party *Venstre* was aiming for a mandate to bring in universal suffrage for men over the age of twenty-five. At subsequent elections an enlarged electorate would ensure stronger demands for independence. The right-wing party *Høyre* warned the electorate of the damage that would be wreaked on commerce by war rhetoric and by the shadows of superpowers lurking offstage; only by maintaining strong ties with Sweden could disaster be avoided. On both sides the prime concern was about the identity of the nation, perhaps even its very existence. And for supporters of both camps the national anthem, *Ja, vi elsker dette landet* (Yes, We Love This Country), was the emblem of what they were campaigning for.

It is difficult to imagine a moment during Norway’s march towards independence when it would have been less favourable for a foreigner to be suspected of making fun of the national anthem. Long before the first night of *Folkerådet*, news had spread that Delius had written variations on *Ja, vi elsker* for comic effect.

The election had been going for a couple of weeks by the time Kristiania voted. 86 seats had been won, 69 of them by *Venstre* – the left-wing party needing 76 seats to enact its political programme of universal suffrage, opening the way to independence. There were still 28 seats to contest. This galvanised both fronts to renewed efforts in what was dubbed The Battle of Kristiania. On the morning of 16th October a prognosis was published – suggesting a landslide for *Venstre*. Tensions were boiling over in the city and there were fights on the street. That evening Delius wrote to Jelka a letter that suggests he was well aware of the consequences that might ensue from his use of the national anthem: ‘Kristiania is in suspense and there will very probably be a ‘manifestation’.

*Venstre* did take the capital – and the constitutional majority was secured. It would be a highly volatile moment in any important general election, but in Norway in 1897 the victory had extraordinary perspectives. And that night – into this cauldron of conflicting emotions – came the Englishmen with his comical variations. It was Delius’s misfortune that at exactly the same moment that Norwegians, as an electorate, defined their
distinctive identity, he should have raised his head and suggested some humorous ways in which their national anthem might be parodied.

On 13th August 1905, 99.9% of those who could vote, did vote for independence. At that watershed moment in 1897, can we say that Delius’s music was disrespectful or tasteless? No! But it didn’t matter – at that highly explosive moment, the suspicion had been more than enough.

Now, back to that other question: what was Delius’s part on Norway’s road to independence? I mentioned a moment ago the fears of war rhetoric, the shadows of national conflict, the threat of irreconcilable friction between the two sides of Norwegian society. How much is due to Folkeraadet, I don’t know, one can only guess – but in the first weeks after the General Election, a period when Folkeraadet was whistled off the stage every night, the tensions dissolved. The two sides united in condemnation of the outsider, the English intruder. Folkeraadet became the great national valve releasing the immense tension caused by the election. I would claim that because of Delius’s music to Folkeraadet it was easier for the two flanks of society to

Juvasshytta

In 1902, Delius took Jelka to the Jotunheim. They stayed for two nights at the Juvvashtette lodge, more than 6000 feet above sea level.
move forward together. Of course, that didn’t help Delius, who forever after was associated with the scandal.

[Here Andrew presented his THIRD GROUP of new facts about Delius, not shown here.]

**Lesjaskog – no myths necessary**

1923 was the second summer Frederick and Jelka spent at their cottage, Høifagerli. Two weeks of splendid weather greeted them. Ominous clouds were, however, gathering on the horizon. Now far less mobile than he had been when they chose the plot in 1921, Delius needed flat ground to persevere with walking sticks and was frustrated by the steep slope and rocky paths around the cottage. Then the fine weather broke, turning ‘chilly, cloudy, rainy and changeable and most trying’, as Jelka reported. Most challenging of all, the Flecker play *Hassan*, for which Delius had written incidental music, was billed to open in London in September, and the theatre director now found that he needed more music. For a composer having to dictate every note to his wife, this was slow and exhausting work. Happily, the ideal assistant arrived at the cottage on the evening of 21 July. In the pocket diary he kept during his stay, Percy Grainger recorded just one phrase for the days Tuesday 24th July to Friday 27th July: Scoring *Hassan* Dance.

The activities of the next day, Saturday 28th July, were recorded in greater detail:


This is the bare skeleton of what is a momentous event in the relationship of Frederick Delius to his spiritual homeland.

A mythology has accumulated around this extraordinary day. In biographies of Delius it is stated that the ascent alone took over seven hours. We can see from Grainger’s timings that the whole journey took seven hours and forty-five minutes. It has also been widely accepted that the purpose of the adventure was to let Delius see for the final time a sunset over the mountains he loved. Seen from Liahovdane, however, the sun on this day dips behind the western mountains around 10.30. By that time the party was back in the cottage. By any definition this is a remarkable and
singular feat, and has no need of the embroidery of added mythologies. Not least among the many astonishing facts surrounding it, is what it reveals of the love which Frederick Delius inspired in those who were closest to him.

The ascent was a modest climb for any unencumbered hiker. For a group carrying a man in a low-slung chair the accomplishment seems barely credible, particularly in the first half of the ascent, where the mountain path rises steeply through brush and woodland. At least two stretches of the climb are so steep it is difficult to imagine the party being able to proceed, unless Delius was physically carried by Grainger.

[Andrew now showed a sequence of photos from places in the mountains loved by Delius, concluding with a video of the panorama from the summit of Liahovdane.]

Would Delius have been aware that this would be his final ascent in the Norwegian highlands? And this visit to Norway his last? All evidence points in that direction – and that the twenty-five minutes Delius spent at the summit of Liahovdane would have been marked with the poignancy of a farewell. For over forty years of his life he had returned to Norway to restore his self-confidence in his creative powers. Before the turn of the century he had sought the double effect of fjord and fell, but as he grew older nothing would do other than the wide expanses of the mountain vidde: the great plateau. Again and again he needed to get back to the high hills where he could make sense of himself and his place in the world. Looking out on ‘the wide far distance – the great solitude’.

Andrew J Boyle
PETER WARLOCK: SERENADE ‘TO FREDERICK DELIUS ON HIS 60TH BIRTHDAY’ (1923)

This is the second in a series of articles on works dedicated to Delius (for the first, see DSJ 162, p23). John France regularly contributes reviews and articles to MusicWeb International and a variety of musical journals and magazines, and has written programme notes for many concerts. He has lectured on Gustav Holst, John Ireland and William Lloyd Webber, and had articles published on Humphrey Searle, Arthur Butterworth, Ivor Gurney and Ralph Vaughan Williams. He currently maintains a British Music Blog – The Land of Lost Content [http://landoflostcontent.blogspot.com/].

Introduction
A friend of mine, after listening to Peter Warlock’s Serenade ‘To Frederick Delius on his 60th Birthday’, remarked that this piece ‘out-Deliused, Delius.’ A more nuanced judgement may suggest that this work is an elusive balance between parodying Delius and the more austere and formally disciplined voice of Warlock’s own musical language, but her point is well-taken.

I have used the composer Philip Heseltine’s pseudonym ‘Peter Warlock’, which he adopted during November 1916, throughout the remainder of this article.

Peter Warlock (1894-1930) is best known for his songs with piano accompaniment, of which there are around 150 numbers extant. There are a few vocal works written or arranged for voice with chamber ensemble, of which the most celebrated is the heartbreakingly beautiful W B Yeats setting, The Curlew. Several pieces written for (typically) unaccompanied chorus feature in his catalogue. Warlock made only a few excursions into orchestral or instrumental music; one of these, the Capriol Suite (1926) has become well-known, features regularly on Classic fM and has received many recordings. Nine years earlier, Warlock had composed his An Old
Song (1917), later dedicated to Anthony Bernard. This has been dubbed ‘On Hearing the Second Cuckoo in Spring.’ It is clearly the work of a young disciple of Delius articulating himself ‘hesitatingly perhaps, in the language and vocabulary of the older composer’ but with a ‘definite personality expressing itself’ (Gray, 1934). It is rarely performed and even less often recorded.

Since first hearing Frederick Delius’s motet Craig Dhu in 1910, whilst still at Eton College, Warlock was enthralled by the elder composer’s music. This led to a detailed examination of Delius’s scores and the practical expedient of arranging many of them for piano or piano duet.

Despite Warlock’s great enthusiasm for Delius, it must never be assumed that he was totally beholden to the elder composer. Warlock’s style is best summed up by Gray’s analysis of the song Sleep:

‘[The differing elements] are fused together in a curiously personal way; the separate ingredients can be analysed and defined, but not the ultimate product, which is not Dowland plus van Dieren [or Delius] or Elizabethan plus modern, but simply something wholly individual and unanalysable – Peter Warlock. No one else could have written it.’ (Gray, 1934)

Cecil Gray (1934) notes that ‘… the most prolific period of [Warlock’s] life’ was between the end of 1921 and late 1923

‘…[with] his output during these years comprising … the Serenade … The Curlew song-cycle, and some twenty-five or so songs, to say nothing of a large amount of arranging of works by Delius for the piano, and much transcription and editing of Elizabethan music in collaboration with Philip Wilson.’

In 1923 Warlock published the first extensive biography of Delius.

The present essay will examine the genesis of the Serenade, try to untangle the performance history and present a short, largely non-technical analysis of the work. It will conclude with an examination of three recordings of this work. There is no attempt to provide a detailed account of Peter Warlock’s and Frederick Delius’s personal, professional and musical relationship.

**Genesis and Composition**

Warlock wrote to Frederick Delius on 31st October 1921, informing him that he was ‘starting composition again - an orchestral piece this time.’ (Smith 2005; Gray 1934). Could this be the earliest reference to the Serenade?
Another possible early hint of the Serenade comes in a letter to Cecil Gray (19th November 1921) in which Warlock stated that

‘… I have done nothing much - two or three songs, including one good roaring tune about beer [‘Mr Belloc’s Fancy’], and a piece for small orchestra which is not yet scored.’ (Smith, 2005; Gray, 1934).

In his commentary on this letter, Barry Smith insists that no such work has survived.

In a letter to Colin Taylor, Eton schoolmaster and composer (19th December 1922), Warlock states:

‘I’m writing a Serenade for strings in three movements now - which I think is going well. I’d like to send it to you when completed, but I fear I shall never have the time or the energy to copy out parts, nor the money to have them copied!’ (Smith, 2005)

Clearly, at this time Warlock had conceived this work in larger terms than the resulting single-movement Serenade. There are extant sketches for the missing movements, but it is not known whether they were ever completed and then subsequently lost.

There was, at that time, some confusion over the date of Delius’s birth. When Warlock was composing his tribute, it was believed that the elder composer had been born in 1863. Whilst preparing material for his biography of Delius, Warlock discovered that he was in fact born on 29th January 1862. So, the Serenade arrived in time to celebrate Delius’s 61st birthday.
The score was duly sent to Delius at Frankfurt am Main. Warlock wrote (22nd January 1923):

‘My dear friend Here’s to congratulate you most heartily on your diamond jubilee and to wish you many more years of good health and happiness! May you enter like Verdi upon a second youth and go on writing glorious works for another quarter-century!’ (Smith, 2005)

It is assumed that the score of the Serenade was included in this missive. During January 1923, Percy Grainger, pianist and composer, and Alexander Lippay, the conductor at the Frankfurt Opera, were staying with the Deliuses. Delius wrote to Warlock from Frankfurt (26th February 1923):

‘Forgive me for not answering your kind letter of congratulations and acknowledging your charming Serenade, which I received early in the morning on my birthday to my greatest surprise and pleasure. I like it very much indeed; it is a very delicate composition of a fine harmonist. Composition is your true vocation … Percy Grainger and Alexander Lippay played me the Serenade several times from the score and they all liked it …’ (Smith, 2000)

By the time Warlock wrote to his mother, Edith Buckley Jones, (1st September 1923), the work’s title included the dedication ‘To Frederick Delius on his 60th birthday.’ He claimed that he was ‘now writing’ the Serenade but clearly the piece had already been sent to Delius for his birthday celebrations. Conceivably he meant that he was revising it or preparing it for publication.

Warlock wrote again to Cecil Gray (7th May 1924) explaining that

‘I’ve just revised my Serenade for strings which I shall send to Sir God Damfrey [Dan Godfrey] by way of making an excuse for a good debauch at Poole in the autumn …’ (Smith, 2005).

Godfrey was at that time the conductor of the Bournemouth Symphony Orchestra and well-known as a champion of British Music. According to the records of that orchestra, Godfrey never did the work, at least at Bournemouth.

**Performance and Reception**
The first mention of a performance of the Serenade comes in a letter to Delius (24th October 1924) where Warlock suggests that
‘if you are listening in to wireless concerts you can hear my ‘Serenade’ on Sunday next [26th October] about 9.10pm from London (2LO - 365 Metres) …’ (Smith, 2005).

The Wireless Orchestra was conducted by Dan Godfrey, Junr. According to the Radio Times for that date, it was a ‘Suite for Strings’ that was broadcast: this cannot refer to the well-known Capriol Suite as this was not composed until 1926.

Writing to Colin Taylor (16th February 1925) from his rented cottage in Eynsford, Kent, Warlock explains that

‘The [score of the] Serenade (which had its first performance broadcasted and was quite a success) will be out next month …’ (Smith, 2005).

Unfortunately, due to the ‘usual dilatoriness of publishers’ the score was ‘delayed and delayed, and it is not yet ready.’ (Letter Peter Warlock to the Deliuses, 13th March 1925). By the end of March, it remained unpublished.

On Thursday 17th September 1925, there was a major broadcast of Warlock’s music from the BBC including several songs, as well as the orchestral An Old Song and the Serenade played by the 2LO String Orchestra conducted by Dan Godfrey, Junr. In a letter to Jelka Delius (21st September 1925) Warlock provided a review of this broadcast:

‘I hope the concert on Thursday night came through all right. I was in the room with the performers where all sound seems very dead, so I could not tell how it sounded to those listening at a distance. As far as the interpretations went, Goss and the admirable pianist who accompanied him, Reginald Paul, rendered the songs almost faultlessly - I have never before heard my piano parts properly played. The ‘Serenade’ was taken a trifle too slowly, but otherwise not badly played…’ (Smith, 2005)

The earliest reference to a public performance of the Serenade that I can locate, was on 22nd October 1925 at an Oxford Subscription Concert, played by the London Chamber Orchestra, conducted by Anthony Bernard. This concert also included the Oxford premiere of Stravinsky’s, Suite de Pulcinella.

Writing to his mother (5th November 1926), Warlock told her that his Serenade was broadcast a few weeks ago [19th October], played by the Modern Chamber Orchestra. He mentioned that Delius had

‘dictated a very kind letter of appreciation to me, having heard it on his set at Grez.’ (Smith, 2005).
Delius (19th October 1926) had said:

‘I heard your Serenade on the Radio this evening and am charmed with its musical sensibility and coloured atmosphere!’ (Smith, 2000).

Programme Note
The 1955 Decca recording of Peter Warlock’s Serenade played by the Boyd Neel String Orchestra conducted by Boyd Neel presented a succinct programme note:

Delius’s sixtieth birthday fell on 29th January 1922, by which date Warlock had long been his friend, admirer and disciple. The Serenade was a charming tribute, but it is hardly surprising that the music shows the older man’s influence, particularly in its melting chromatic harmonies and in the use of Delius’s favourite 12/8 time. The whole work is gently nostalgic. The first idea is a flowing theme from the violins, which is followed by a smoother, somewhat constrained melody against a rocking accompaniment. After harp-like arpeggios comes a third phrase, tender and calm; and soon a brief undulating tune emerges in the violas, to lead gradually to a strongly rhythmic climax, very reminiscent of Delius. This dies away with rippling arpeggios in the violins, and the remainder of the serenade recapitulates all the former ideas, but now with richer harmonies and more elaborate accompaniment.

Brief Analysis
In 1996 Brian Collins provided a detailed analysis of the Serenade in his book Peter Warlock the Composer. It remains the definitive discussion of this work from the technical point of view.

Ian Copley (1979) has explained that several pieces of Warlock’s music were influenced by Delius. Aside from the present Serenade, these include the orchestral An Old Song, certain elements of the Folk Song Preludes for piano (1917), and in the song-cycle, The Curlew (1920-21). Importantl, Delius inspired Warlock’s harmony with

‘a vocabulary of chromatic chords of a sort which are very difficult to analyse in textbook terms…’

Turning to the Serenade, Copley writes that Warlock

‘… had now found an ease and fluency in writing for instruments equal to that which had long been his when composing for voices.’

After a brief overview of the work’s genesis, Copley states the obvious:
'a work written by a disciple to honour his master naturally exhibits certain of the master’s stylistic characteristics'

These include, in the *Serenade*, the ‘pervading 12/8 rhythms’ and a ‘good deal of melting Delian harmony expressed in terms of an opulent string-orchestral scoring with frequent *divisi* and double stops.’

On the other hand, he believes that ‘in those portions of the work where Warlock is more characteristically himself, the string texture is sparser, simpler quartet instrumentation sufficing.’

Copley’s concluding remarks insist that there is nothing ‘rhapsodic’ about Warlock’s *Serenade*. I guess this this could be interpreted as the fact that the work does not meander, an accusation often made against Delius. He advocates that all Warlock’s ‘harmonic virtuosity is needed to disguise the rather square-cut and formal treatment of his thematic material.’

Finally, ‘it is the ear and not the eye that is the final arbiter’ in the enjoyment of this work. The ‘Serenade reveals itself as a little gem, full of a sensual wistfulness all its own.’

**Recordings**

In this section, I want to consider three (of more than a dozen) recordings of the *Serenade*: John Barbirolli, Constant Lambert and finally Boyd Neel.

On 7th January 1927, writing from the cottage at Eynsford, Warlock told Jelka Delius that ‘My Serenade has just been recorded by the National Gramophone Society.’ He pointed out that ‘at the rehearsal, John Barbirolli, who conducted, gave the best rendering I have yet heard, so I hope the record will be a success…’ (Smith 2005).

Warlock promised to send a copy when it was released.

Clearly, he was as good as his word and, some months later, Jelka Delius wrote that ‘We always play your Serenade on our gramophone; it is charming and Fred likes it very much.’ (Grez-sur-Loing 25 September 1927) (Smith 2000).

*The Gramophone* (February 1927) reported that...
‘Mr Peter Warlock was good enough to attend a rehearsal of his Serenade for Strings and to approve the tempo, about which there has always been some doubt. This imprimatur gives a valuable authority to [the] record.’

The orchestra was a ‘scratch’ affair of string players, assembled by Warlock’s friend André Mangeot, leader of the International String Quartet. The Serenade was released on NGS 75. (Smith 2000)

Listeners are fortunate in that this has been remastered on CD by Divine Art (DDH 27811). Barry Smith, describing the John Barbirolli recording in the liner notes, suggests that this

‘performance of the Serenade...[has] warmth and affection (and plenty of ... portamenti) showing a musical sense of flow in this heart-felt homage to Delius.’

‘Portamento’ is where the string player slides in continuous sound from one note to another.

Rob Barnett (MusicWeb International, 9th November 2009) writes that the

‘Delian Serenade for Strings (sic) is taken by Barbirolli at a dry-eyed speed, but one can still feel the minute attention to dynamic and pace ... Unsentimental stuff.’

Jonathan Woolf, reviewing the same CD (MusicWeb International 10th January 2010) insists that

‘JB unleashes his portamento-legato lyricism with a vengeance in this obviously Delian opus.’

Listeners today may find that the portamenti are a little over-egged. Nevertheless, Barbirolli does take the Serenade at a thoughtful rate.

John Mitchell, current treasurer of the Peter Warlock Society, told me that Barbirolli’s version of the Serenade was one of only two pieces that the composer heard on a commercial recording: the other was the song Captain Stratton’s Fancy.

The Constant Lambert String Orchestra, conducted by Constant Lambert, made a recording of the Serenade at the Abbey Road Studios, London on 3rd April 1937. It was issued on HMV C2908 and subsequently on Divine Art (DDH 27811).

The Gramophone (June 1937) gave a surprisingly long critique of this record. WRA[nderson] wisely writes that the Serenade ‘broadly’ reflects Delius music, but has
‘a slightly darker tinge, such as one finds in things like The Curlew…and in some of the best of [his] song-settings of old English words.’

WRA then explores the Warlock dichotomy. In several songs the composer
‘sometimes pierces to the poignant heart of longing or sorrow or bitterness in a way that very few other native composers ever have.’

Unfortunately, in his few instrumental works, Warlock’s ability to ‘stand out’ from Delius seems limited. In the present Serenade
‘we can feel the tribute of affection, and just enough individual quality to keep a hold on both personalities: perhaps a more considerable feat than one might at first suppose.’

Lambert has recorded this work with ‘such transparent clarity’ that it is
‘worth having as a memento of a life whose shortness, and the manner of its ending, cannot be thought of without a sigh of very real regret for a musical spirit too little common in this country…’

Rob Barnett (op. cit.), reviewing the CD remastering, notes that Lambert’s pace is a little fast compared to Barbirolli and present-day performances: it is a full 40 seconds shorter than the premiere recording. This, in Barnett’s opinion, is mitigated by the ‘more agreeable’ sound quality and ‘heightened fullness of tone’ of the record.

One of the advantages of Lambert’s reading is the elimination of many of the portamenti, which makes it more acceptable to the ‘modern’ listener. There seems a general agreement amongst critics that Lambert’s version is ‘cooler’ than Barbirolli’s, but lacks affection and feeling and typically feels ‘uninvolved’ (Smith, DDH 27811, CD Liner Notes).

On 17th April 1952 The Boyd Neel String Orchestra under their conductor Boyd Neel, recorded Warlock’s Serenade. It was released during February 1955 on LW 5149 and London LD 9170. This album included John Ireland’s ‘Minuet’ from A Downland Suite (1932) and Warlock’s Capriol Suite. This latter
work had also been recorded on 17th April 1952 and previously released in July 1953 on LXT 2790. Like many recordings, it has been repackaged several times.

Boyd Neel, writing about the Serenade (1985), reminded readers that Peter Warlock’s

‘output as a composer was small, but his few songs will go down in history as some of the finest by any Englishman … His Serenade to Delius (sic) is unashamedly written in the full Delius idiom, and is as hard to bring off in performance as any work of Delius himself.’

Boyd Neel concluded by noting that the Serenade ‘is very rarely performed.’

DS (Denis Stevens) in The Gramophone, March 1955, writes that

‘here is a delightful coupling, well recorded, and for the most part well played.’

He commends ‘Boyd Neel’s sympathetic baton’ during the Capriol Suite. A few words only for the Serenade and the ‘charming’ Minuet by John Ireland. Both are ‘given good, colourful performances.’

An encouraging analysis was published in the American magazine High Fidelity (June 1955) in which J F Indcox considered that Warlock’s Capriol Suite:

‘has long been one of the gems of recorded music and it is charmingly played by the Boyd Neel group. The rich harmonies of Delius were studiously copied in Warlock’s Serenade to the blind composer, a short work that must have pleased Delius, as it will his admirers. Ireland’s minuet is light and innocuous. Excellent string tone throughout.’

Another transatlantic assessment by Irving Kolodin (Saturday Review, 28th May 1955) suggested that the entire LP was

‘end-of-the-day music, when the attractions of the more demanding sort have palled. Neel and his excellent group play it superbly, with proper consideration for [the] dance forms involved (Capriol Suite), also for the scoring in the manner of Vaughan Williams’s ‘Tallis’ Fantasy.’

Kolodon writes little about the Serenade, save that is it ‘attractive.’ The quality of the recording was ‘rich textured [with] well balanced tone.’

Boyd Neel’s edition of the Serenade was reissued in 1972 on the Decca Eclipse label. It was included on Volume 3 of the Festival of English Music.
(ECS 648). The attractive record sleeve featured a photograph of Watendlath in the Lake District.

On a personal note, it was this LP that introduced me to Gustav Holst’s St Paul’s Suite, Benjamin Britten’s Variations on a Theme of Frank Bridge, Op 10, Peter Warlock’s Capriol Suite and the present Serenade To Frederick Delius on his 60th Birthday.

It is still the version that I turn to for most pleasure and enjoyment.

John France

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The files of The Gramophone, The Radio Times, High Fidelity, The Saturday Review etc.
A NEW DELIUS MANUSCRIPT

Paul Guinery, Chairman of the Delius Trust and author, with Martin Lee-Browne, of Delius and His Music (October 2014), reveals the recent discovery of an unknown song.

Bearing in mind that the autograph scores of several major Delius works are missing (Brigg Fair, Sea Drift and A Village Romeo and Juliet among them), then the discovery of any lost Delius manuscript is a significant event. Doubly so when it is in the form of an autograph manuscript, signed by the composer himself, of a short work that wasn’t even previously known about.

Last November, when an American auction house invited bids for just such an item, the Delius Trust was of the unanimous opinion that this rarity was something we should most definitely acquire. So, acting through an agent, we went ahead and bought Susanna, an early song which has never been mentioned in any Delius catalogue but which turns out to be a minor gem of its kind.

Let me begin by giving a brief description of lot 157 from sale 2461 at Swann Galleries, New York City. The autograph manuscript is headed Susanna (Begegnung im Traum) (literally ‘Meeting in a Dream’) and is signed ‘Fritz Delius’. The score is laid out for voice (tenor or baritone) and piano, extending for 48 bars on four sides of paper. Interestingly, on page four, the final nine bars of the song are notated on just the lower staves of the paper whilst above them are faint pencil sketches of a few bars of another piece entirely, possibly for piano, in a different key and time-signature. The text of the song is in German but there is no mention of the author, an attribution yet to be made. Right at the bottom of page one, someone has written in capital letters: AN EARLY UNPUBLISHED SONG (NORWAY 1888). This is rather a puzzle as Delius was not in Norway in 1888 though he was there the previous year and the year following. But it might give a clue to the authorship of the text; is it, I wonder, that of a Norwegian poet in German translation?

The notation is, on the whole, clear and professionally done with only a few unforced errors (such as missing accidentals), though these are obvious enough. There are also some later corrections and additions in pencil. Characteristically for Delius there are no phrase marks in either
piano or voice parts (apart from one barely discernible slur for the piano in bars 12-13); the only dynamic markings are an occasional pianissimo \( (pp) \) and one crescendo; the only other markings are a sostenuto (which in its context implies a brief ritenuto). Headed vertraulich (intimately), the song begins in the rich key of G flat, modulates at a double-bar into B flat for a brief central section and then returns via a bold, if not I feel, totally convincing modulation, via another double-bar, to G flat and the marking Tempo 1 (implying, though Delius doesn’t indicate it as such, that the B flat section should move on a little.) What’s lacking, are further guidelines for performance though I’d suggest that that is typical of Delius throughout his career. It is certainly not the approach of a young composer who’s anxious lest his meaning be unclear or that he daren’t trust the singer or pianist to interpret his vision. It’s a much more Schubertian approach to marks of expression and dynamics, along the lines of, ‘this is what I want you to do at this point but what you do for the rest of the time, is entirely up to you’. In other words, it is the attitude noted by Beecham, that ‘I shouldn’t need to explain’.

The mood of the song is nostalgic and, despite being in major keys, is overlaid with melancholy. Here is my own, fairly literal English version of the German:

Susanna – A meeting in a dream

Susanna! How beautiful you are, how sweetly and tenderly you gaze at me.  
It feels so strange to me, that I can hardly speak.  
Oh Susanna, I see you standing before me like a poem … like a poem. 
There among the golden corn-fields, radiant in the sunlight.  
Susanna, you lovely girl, how dull and heavy my senses have become 
Seeing and knowing you and realising that we can never meet again.

A facsimile of the first page of Delius’s score, together with the first page of my own manuscript transcription of the first eighteen bars of the song, are reproduced on pages 42 and 44 respectively.

So far I haven’t said anything about the provenance of this manuscript but it makes for a fascinating story. Included with the sale of the manuscript was an accompanying autograph letter written by Eric Fenby to a Mr James Van Heusen; it was from the latter’s collection, confirmed by the auction house, that both items were offered for sale.

Being myself a devoted fan of what I consider to be the Golden Age of popular music i.e. the 1920s to the 1950s, I was intrigued to find this
unexpected pairing of correspondents from different musical worlds since Van Heusen, though no longer a household name, was at one time one of the most successful and prolific contributors to The Great American Songbook.

Born in 1913, he was christened Edward Chester Babcock but soon realised that it was not the right name to inspire confidence in buyers of sheet-music so in 1929 he adopted the professional pseudonym James (or Jimmy) Van Heusen, inspired by the ubiquitous brand of men’s shirts. In a career lasting from the late thirties until the late nineteen-sixties he wrote some 800 songs of which about 50 became standards, including *Imagination, Polka Dots and Moonbeams, Moonlight Becomes You, Swinging on a Star* and *Here’s That Rainy Day*. His main collaborators were the lyricists Eddie DeLange, Johnny Burke and Sammy Cahn and he became especially associated with crooners such as Bing Crosby and Frank Sinatra who introduced many of his memorable and melodically expansive, if wistful, ballads. Though Van Heusen never achieved great success on the stage (he wrote five Broadway shows which didn’t run), he was a sure-fire wunderkind in Hollywood studios where, amongst stiff competition, he won the ‘Academy Award for Best Song’ four times. If you’ve seen any of the series of what became known as the ‘road pictures’ (*The Road to Singapore, The Road to Morocco* etc), starring Bob Hope, Bing Crosby and Dorothy Lamour, you’ll have heard songs by Jimmy Van Heusen. I can also share with you two items of showbiz trivia, namely that while in Hollywood during World War Two, Van Heusen, a keen amateur flyer, took a job moonlighting as a test pilot at the Lockheed aircraft factory (his bosses at Paramount would have been furious if they’d known); and that Bob Hope’s character in the final (and weakest) of the road movies (*The Road to Hong Kong*) was named Chester Babcock, in honour of the composer. Keep those facts up your sleeve for the next pub quiz.

So what on earth was Van Heusen’s connection with Delius and with Eric Fenby? The letter (dated 29th July 1963) accompanying the manuscript gives us the solution. Although we only have one side of the correspondence, nevertheless it is quite apparent that Van Heusen, who by then had become an extremely wealthy man, was building up a collection of composers’ letters and manuscripts with the proviso that they must be signed originals. He may well have come across Delius from other musicians in Hollywood (many studio staff-composers of background
scores were influenced by Delius) and written to Fenby as a point of contact. Had he read *Delius as I Knew Him*, I wonder? At any rate, the tone of Fenby’s response in his letter is friendly, helpful and candid. Rather charmingly, he scribbles along the margin of the first page,

‘forgive this hurried note written in the open on the moors near Scarborough’.

In fact, the letter is anything but a ‘hurried note’ and covers quite a lot of ground, filling up all the available space of his air-mail letter.

Fenby refers to meeting ‘your charming Miss Pat Donahue’, who was presumably acting as a go-between, and assures Van Heusen that he is now ‘the only private person to possess a signed Delius manuscript’. I think we can infer that Van Heusen must also have enquired about obtaining a letter in Delius’s hand but Fenby points out that he cannot supply one as all 103 letters in his possession are in Jelka Delius’s hand. Fenby then mentions the Delius Foundation at Jacksonville, apparently to clear up a misunderstanding by the above mentioned Miss Donahue that the Foundation had wished to acquire *Susanna*:

‘As far as I know, they are unaware of its existence.’

Nevertheless, because Van Heusen must have raised the question of eventually bequeathing *Susanna* himself to Jacksonville, Fenby helpfully forwards the address of the president of the university there for future reference, adding,

‘I did not consider giving it myself because it had not immediate relevance to the Florida episodes.’

That then leads him on to admit quite frankly the precise reasons why he is selling the song:

‘Frankly […] I needed money after a long illness from which, thank God, I am now fully recovered. The generous impulses of youth can sometimes have trying repercussions in later life, and I can no longer afford to be prodigal of my time and talent to other people without financial reward.’

Finally, Fenby mentions three other manuscript scores in his possession which he intends to sell later in the year, either privately or by auction at Sotheby’s: *Air and Dance for Strings; Over the Hills and Far Away*; and Peter Warlock’s *Serenade for Strings* (written for Delius’s sixtieth birthday) [see John France’s essay on page 29 – Ed].

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Of course there would have been nothing to stop Fenby from making a copy of *Susanna* before selling it to Van Heusen and then discreetly lodging it with some interested party such as the Delius Trust, so that at least the existence of the song was known about. But as far as we know, Fenby never mentioned it to anyone. I think the reason for that is not hard to understand. Robert Threlfall openly admitted to me on several occasions that he and Fenby did not see eye to eye about the value of some of Delius’s compositions, particularly the *juvenilia* and other early works. Robert, understandably, was of the persuasion that every note of the composer was sacred and must be preserved, hopefully so that it could be performed and possibly published. Whereas, according to Robert, Fenby did not wish to see works which he considered immature or of little musical value being brought into the light of day, arguing that these seriously detracted, rather than added, to the composer’s reputation. It is a point of view.

In this case, however, *Susanna* is not, in my opinion, unworthy of Delius at all. It is a fine, in fact very beautiful, example of his early *lieder* style and quite the equal of those early songs from the mid-1880s to the late 1890s which have entered the repertoire and which demonstrate the first flowering of his artistry. We are privileged and lucky to have this unknown, rather than necessarily long-lost, child gathered back into the family. I do hope that singers will take it up and perform it.

Paul Guinery
FREDERICK DELIUS AND WILLIAM TILLYER

Middlesbrough-born artist William Tillyer has produced The Claremont Studies, a set of seven watercolours inspired by the music of Delius. In this article, art dealer Bernard Jacobson discusses his love of both the artist and the composer.

Frederick Delius came into my life in the 1950s – probably 1958 or 1959, but I can’t be exact. William Tillyer appeared in my life in 1969 – it may well have been October that year. In the case of the composer, I was in my mid-teens and was still living with my parents. By the time I encountered the artist I was in my mid-twenties.

My discovery of Delius is shrouded in something quite mystical and other-worldly. In those formative years I would dance and swoon to the music of Chuck Berry, Elvis Presley, Buddy Holly, Fats Domino, Little Richard. But I was too mean or perhaps already too advanced in my taste to actually buy their records. I had fallen in love with the music of Miles Davis, The Modern Jazz Quartet, Dave Brubeck, Duke Ellington, Charlie Parker, Bix Beiderbecke, Thelonious Monk and Stan Getz. These were the records I would invest in, from the pocket money I would receive from my parents or, a year or two later, from the six pounds ten shillings a week I would earn as a cub reporter on the Willesden Chronicle. Every single one of these records I would buy from Mr Hill. If you came out from my parents’ house in Willesden, then turned right at the gate and walked down the next road, you would reach Lionel Hill’s intimate and quiet record shop, literally below the thundering noise of the trains passing through Kilburn Underground Station every few minutes. It was perhaps a strange spot to open a music store that specialised in quiet music.

Mr Hill, probably old enough to be my own father, had developed a soft spot for me, as I seemed to like, or should I say, love music. One day he asked me if I would go in the back room and listen to a piece of music he thought I might like. And this was his cunning move. He put some gospel music on the turntable and then left me alone in this sacred room, outside sounds absent, even the tube trains. The gorgeous sounds ended, the singers were now silent, and Mr Hill came in and asked me what I thought. I said I simply loved it. And that was that. Mr Hill was one of those men who couldn’t and wouldn’t even try to sell you a glass of water if you were dying of dehydration. He would just give it to you. As a water-seller, that...
William Tillyer (b 1938)
The Claremont Studies for F D, 2018
Watercolour on Winsor and Newton paper
76.5 x 57.8 cms
would not be the sensible way to run your business.

About a month later he asked me if I wouldn’t mind listening to another record. I willingly agreed – I was in love. It was the music of Frederick Delius and it wafted through the air as if it had just arrived from heaven. The composer’s sounds would never, ever leave me, and my whole world and my life changed and became so much richer and fuller.

Mr and Mrs Hill lived in the next street to us, we being in Teignmouth Road and the Hills in Dawlish Road. I would often be invited to spend a substantial amount of time there, not too much talking, just listening to those magical sounds. It transpired that Mr Hill’s wife was the daughter of Albert Sammons, the violinist with that perfect tone for this composer’s music, and the very man for whom Delius wrote so much of his violin music. It further came to light that they knew so many of those wonderful composers, writers of English neo-Romantic music, and Mr Hill, being an especially close friend of E J Moeran, wrote a delightful book on him entitled *Lonely Waters*. With my completely untrained ear, I could tell that Moeran was not of the calibre of the great man, but a composer of too few works who could also create an utterly magical sound. And along came Bax, Finzi, Vaughan Williams, Gurney, Butterworth – all of them. But Frederick Delius would always hold a deeper place in my heart and mind, and ears.

Being completely self-educated, in not just music but everything, I should add, I would attempt to put all the pieces together like some mammoth jigsaw puzzle. And I continue to love that to this very day. When I discovered, for instance, that Delius actually owned *Nevermore*, I just could not believe my luck. My favourite composer owned perhaps Paul Gauguin’s greatest painting! And he bought it in Paris from the artist himself, perhaps my very favourite artist! The stories and coincidences would go on and on: the composer’s music was loved by Duke Ellington; the man was a complete maverick, like me; he lived in one of the most beautiful villages in France in a lovely house by the river; and, like Tillyer, he was a fellow Yorkshireman. Both Delius and Tillyer were private and self-effacing, and stoic about their exclusion in their worlds. And, for somebody who is generally perceived as small in musical importance, Delius has become more than important – he has become central for me. My library bulges with books on Frederick Delius, where he sits on the very same shelves as my other heroes: Picasso, Matisse, Joyce, Hemingway,
Proust, Gauguin and Cézanne. In my early and formative years I would worry that Joyce may hate the music of Delius, and Delius may hate the paintings of Matisse and the composer and Hemingway may not even have two words to say to each other. That time has passed, that fear of them all not loving each other. I don’t care, and what’s more I would fight tooth and nail for the quiet man from Bradford.

The quiet man from Middlesbrough is another matter. Where the composer is my private world and my secret obsession, the painter is too, although I have for half a century been his art dealer, which in some ways is a shame but on the other hand is truly wonderful, as I can contribute something big and important and beautiful in the process, as well as adoring his art, quite on a par to my composer. In fact, when I made a year of exhibitions in my gallery 25 years ago, to celebrate the beauty and power in the landscape, I even hired the Wigmore Hall to devote to landscape music and got my friend and collaborator David Matthews for that terrific evening to transcribe two large works *Summer Night on the River* and also *On Hearing the First Cuckoo in Spring* for small orchestra, in this case the Nash Ensemble.

On an autumn’s day in 1969 a young man walked up the stairs of my fourth floor office in Mount Street, just off Berkeley Square. He was thirty one and I was a mere twenty six. Even from these humble premises, an actual filing cupboard which cost me ten pounds a week, including the occasional use of my landlord’s secretary, I had somewhat established myself quite a bit, six months after my arrival in the very serious world of art dealing. In a world no more or even less strange than the world of music: publishing, agenting composers and musicians, and managing concerts. I was what was called a print publisher – I would commission artists to produce etchings, screen prints, and lithographs and I would distribute throughout the world. Willi was fortunate that I was in that day, as I would often be away, travelling, more than in my tiny office. He had heard about the success I was getting and he wanted to be part of that success. Didn’t they all! So I suggested he should open his folder and show me his art. I loved what I saw!

It was a black faux leather portfolio, choc a bloc with etchings, of a kind I had never seen before. They were images of interiors and of landscapes, with some Modernist houses. The primary technique he was using was that of biting the etching plate at various depths, depending on how much acid
William Tillyer (b 1938)
The Claremont Studies for F D, 2018
Watercolour on Winsor and Newton paper
76.5 x 57.8 cms
he would apply. The end result, once printed with black inks, was an image of two kinds. If you looked up close, it was an extremely beautiful abstract image. If you stepped back a few paces, it came into focus and was a clear image, whether of a house or tree or birdhouse or swimming pool. I didn’t quite understand the full philosophy of where he was going, although I knew I was looking at something entirely original and also something very substantial buried away in the simple combination of a black ink on a sheet of white hand-made paper.

I agreed to publish two of those images and they were rapidly sold out, to friends, other artists, the Victoria and Albert Museum, the Tate Gallery, the Arts Council of Great Britain, and the British Council.

We quickly became friends, colleagues and partners. From an extremely humble beginning we would expand our project to paintings, watercolours, tapestries, stained glass, ceramic and etched glass. In many respects he was in the centre of the British art scene, although he would, by his very temperament, remain reticent, private and outside the art world.

I confided to Willi my passion for the music of Delius. I was sure he would love the music but, truth be known, he would stick to his own passions: Steve Reich, Bartok, Stravinsky and several other even more demanding composers, and when it came to local composers, he preferred the edgier William Walton and Benjamin Britten. In recent years I am delighted to say – in our old age – he has come around to Delius, in a very significant way.

In my mind I always like to think that the composer, very hard to please on so many things, would love the work of this painter, at least his much more immediate watercolours, which ooze an enormous quantity of glamour, beauty and mystery. His paintings tend to be more difficult to unravel, perhaps like the larger compositions by Delius. In fact the artist and I have often discussed the idea of making a ballet, including the music of Delius and also involving the poet Alice Oswald, who has already made a great project with him. That is for another time. Having produced seven watercolours inspired by his fellow Yorkshireman’s compositions, I think this shows some intent for future projects.

When I think of Delius or Tillyer, I think of a kind of magnificent perfume filling the air. Although the composer will give the game away with his indelible titles – *Summer Night on the River*, for instance – he fills the air with sounds that linger for ever. The painter would never give you such
William Tillyer (b 1938)
The Claremont Studies for F D, 2018
Watercolour on Winsor and Newton paper
76.5 x 57.8 cms
a huge clue, but both allow the colours to rush through the atmosphere; however obscure, both will make it hover in your ears or before your eyes. Obviously they come from different times and with different attitudes, although strangely they seem to meet in the middle. Two reticent artists who seem so cool and reserved are in fact so incredibly emotional in their art, and while Bach seems to be so close at hand for Delius, so structure is just as nearby for Tillyer in his use of the grid, whether it is literally a physical one, even of metal or plastic (a material he gets from his local farmer who uses it to keep the chickens in and the foxes out), or using paint itself to give order.

I have spent my life being told that there is no structure in Delius or in Tillyer, because most people are in too much of a hurry and don’t listen or look carefully enough. Another fellow Yorkshireman, David Hockney, will always spell it out, in a fairly mundane and obvious way, and even blast your eyes with it – a musical analogy would be the equally talented Gilbert and Sullivan. But David is more the illustrator, not digging deep where life treasures truly are. He so wants and needs you to notice and love him. Delius and Tillyer couldn’t care to be loved that way, if it affects their art one iota. They are both magicians, alchemists, poets, metaphysicians, visionaries. And that is just what I want.

While Delius is primarily a nineteenth-century artist, he composed music of man (probably himself) in the landscape, while Tillyer, being a twenty-first century artist, has moved more into man in the cosmos, although the beauty and magic of the landscape is never far away.

Bernard Jacobson

Of The Claremont Studies, William Tillyer writes:

In thinking of an aspect of my own work which I felt would come closest to the music of Frederick Delius – particularly compositions such as Songs of Sunset, The Florida Suite, North Country Sketches, A Song of Summer and the Violin and Cello Concertos – I felt there was a sense, a feeling, connected to childhood turmoil, but situated in a quiet place.

That early turbulence I find echoes in his later works. I have thus taken the name of Delius’s childhood home, Claremont, in Bradford, West Yorkshire, as the title for these watercolour drawings.
MALCOLM SARGENT – AN APPRAISAL

Stephen Lloyd has kindly adapted the text of his talk on Malcolm Sargent, given to The Delius Society on Tuesday 24th October 2017, into an article which appears below. The talk, which focused on Sargent’s championing of British music, included many recorded examples.

Fifty years after his death, the name of Sir Malcolm Sargent will no doubt mean different things to different people. Generally bracketed with his two fellow conductor knights, Adrian Boult (six years his senior) and John Barbirolli (four years younger), his was the more colourful life and the one spent more in the public eye. Of those who saw him conduct, either in concert or on television, many will associate him chiefly with the Proms, in particular the often rowdy Last Nights punctuated with bursting balloons and the beeping of toy musical instruments, and of course his speeches. Some may remember his brave last appearance and speech at the Last Night of the 1967 Proms just days before he died. Some of those who attended his concerts may possibly remember him as a conductor who introduced classical music to them, especially English music, and there will be some, like the present author, who sang under him and will remember him as an outstanding and often inspiring choral conductor, one who was especially at home with large amateur choirs. To a younger generation that never knew him he is best known through some of his recordings, such as Elgar’s The Dream of Gerontius.

But there was a less palatable side to Sargent. He was generally disliked by professional musicians who played under him (orchestral
players, not soloists). He was a showman, someone who seemed almost obsessed with his appearance and dress, one who thrived on public adoration, and there was his love of being associated with royalty and people of the upper class, although to be fair he did have a number of genuine friends and admirers in that circle. He was also known to ‘orchestrate’ the applause and the taking of bows at the end of concerts. Sadly it is often Sargent’s less attractive characteristics that too readily come to the fore when he is mentioned, not his musicianship. Sixty years ago or more, if one asked the proverbial ‘man-in-the-street’ to name a conductor he would almost certainly have replied Sargent. He was a true celebrity, but he was also a musician of tremendous ability, a man with extraordinary drive – and with an extraordinary workload, and half a century since his death it might be an appropriate time to assess Sargent the musician and his achievements and the debt that the music-loving public owed him.

Malcolm Sargent was born on 29th April 1895 in Ashford, Kent, coincidentally on the same day (but not year) as Thomas Beecham. He was the first of two children of a working-class family, and as soon as the baby was able to travel the family moved to Stamford, in Lincolnshire. His father was head clerk, later manager, of a coal merchants’ firm, but he was also an amateur musician and part-time church organist and conductor of the St John Baptist choir in which the young Malcolm sang. His mother was housekeeper and later matron of Stamford High School for girls. There was also a younger sister.

As a child Sargent had piano and organ lessons, and at the age of twelve he won a free place to Stamford Grammar School. He became well acquainted with Gilbert and Sullivan operettas through local performances, and when only 13 he had a walk-on non-singing part in *The Mikado*. At the age of 14 he accompanied rehearsals for amateur productions of *The Gondoliers* and *The Yeomen of the Guard* at Stamford, and in 1909 he made his conducting debut at a rehearsal of *The Yeomen of the Guard*, standing in for the conductor who was absent because of fog. At 16 he so distinguished himself in his exams to become an Associate of the Royal College of Organists that, with some financial support from a Stamford bank manager to cover his travel expenses, he became articled to Dr Keeton at Peterborough Cathedral where Thomas Armstrong, who was to become a life-long friend, was also an articled pupil. (Thomas’s father had been the fog-bound conductor who inadvertently provided Sargent with his
conducting opportunity.) In 1914 Sargent was given his first post as organist at St Mary’s, Melton Mowbray, the youngest of more than 150 applicants.

In 1916 he enlisted with the Durham Light Infantry, only to fail the medical because of an injury sustained through playing rugger, but eventually in 1918 he was accepted as being in a ‘low medical category’ and was sent to Herne Bay in Kent for training. He never saw active service and his nearest brush with death was surviving a bout of Spanish ‘flu.

After the war, in 1919 he took his MusD at Durham and soon made a name for himself as an organist, pianist and conductor. That same year he founded the Melton Mowbray Operatic Society, presenting Gilbert and Sullivan operettas. Fame came knocking on the door when in February 1921 Henry Wood brought the Queen’s Hall Orchestra to Leicester for a concert in aid of the blind. Sargent had been asked to compose an overture for the occasion, and the story is well known. When it came nearer to the concert, he had almost forgotten about the commission and had not produced it in time, so Wood said that its composer would have to conduct it himself. Which is exactly what Sargent did, so impressing Wood with his conducting ability that he was invited to conduct it at that year’s Promenade Concerts when it was encored. And so An Impression on a Windy Day² (the windy day in question being on a golf course) made Sargent’s name, not as a composer, but as a conductor.

That same year a Leicester impresario, recognising a young star in their midst, organised four subscription concerts. The first was a mixed G&S programme conducted by Sargent; the second included Beethoven’s Emperor concerto with soloist Benno Moiseiwitsch who for a while was to teach Sargent; at the third concert Hamilton Harty was conductor and none other than Sargent was soloist in Tchaikovsky’s First Piano Concerto; and at the fourth Sargent conducted his first performance of The Dream of Gerontius with soloists John Coates, Phyllis Lett and Horace Stevens. The success of these concerts led to the creation of the Leicester Symphony Orchestra with which Sargent began his programming of British music. Holbrooke’s tone-poem Byron (with a choral ending), Holst’s The Hymn of Jesus and movements from The Planets were in his first concerts, together with Beethoven’s Choral Symphony. At a concert in 1922 Adrian Boult was the conductor, with Sargent the soloist in Rachmaninov’s Second Piano Concerto. Sargent soon had to decide between a career as a pianist or a conductor, and
this seemed resolved in 1923 when Sir Hugh Allen invited him to join the staff of the Royal College of Music taking conducting classes.

In 1922 Sargent married. His first biographer, Charles Reid, tells us that his bride was a

‘slim, elegant girl [who was] a keen rider [with] many friends in the Melton hunting circles’.³

Richard Aldous, in his much later biography, paints a rather different picture, informing us that she was ‘a servant girl’,⁴ one of the domestic staff of Sargent’s doctor (with whom he was lodging at the time and with whom he played golf). When she became pregnant a shot-gun marriage followed. Much later they separated, but they had a son Peter (whom some members will remember was guest speaker, looking very much like his father, at the Delius Society AGM in 1995 at Cheltenham⁵) and a daughter Pamela to whom Sargent was devoted. Her death from polio in 1944 was probably the greatest tragedy in his life. It was while she lay suffering that Sargent made his fine orchestration of Brahms’ *Four Serious Songs.*

In 1923 Sargent had his first regular exposure to the London public with the Robert Mayer Concerts for Children. These were at first conducted by Boult but, as Lionel Tertis has written,

‘Mayer persuaded Malcolm Sargent to help him in this scheme and he proved to be the life and soul of the concerts in the early 1920s. Sargent’s playing on the piano of extracts from the works to be performed, and his vivacious commentary, were the delight of all present – the young and the not so young.’⁶

Harriet Cohen commented on how Sargent ‘talked to his young audience in an enchanting way’.⁷ This was just another of Sargent’s emerging talents; he was always a splendid communicator. A more questionable practice was that of attaching jingles to certain themes and having the children sing them, as for example, ‘How lovely the sea is’ to *The Hebrides Overture.* In his defence this wasn’t Sargent’s idea but a practice borrowed from Walter Damrosch who had devised it for his own children’s concerts in New York.

His next appointment was with the British National Opera Company which had started life in 1922. In July 1924 Sargent was in charge of Vaughan Williams’s *Hugh the Drover,* its first professional staging after private performances at the Royal College. The *Grove* dictionary of 1928
noted that Sargent ‘showed unusual ability’, and Vaughan Williams himself wrote:

‘(Sargent) saved it from disaster every few bars, and pulled the chestnuts out of the fire in a miraculous way.’

Eugene Goossens wrote that ‘Malcolm Sargent ... showed his mettle valiantly’, as did a good new tenor, Tudor Davis, who managed as Hugh to give his opponent a black eye in the fight scene which is the work’s chief claim to fame.9 Later in 1924 Sargent recorded for the acoustic process an abridged version of Hugh the Drovers cut to about 40 minutes with some of the BNOC soloists.10

Neville Cardus told a fascinating story of about this time when he first saw Sargent, then little known, conducting Hugh the Drovers in Manchester. He wrote a good notice about him as a potential opera conductor and, so the story goes, when he saw Beecham a few days later they discussed Sargent’s future, and Beecham made the remarkably prophetic statement that Malcolm Sargent was ‘the divinely appointed successor to Henry Wood’.11 In April 1925 with the BNOC in Manchester, Sargent gave the first performance of Holst’s opera At the Boar’s Head. Imogen Holst has written:

‘Sargent conducted, and with consummate skill he managed to steer the singers through the intricate score.’12

With the BNOC Sargent conducted a fairly wide repertoire of standard works. Most interestingly, Gerald Jackson, in his autobiography First Flute, published in 1968, wrote that

‘following his debut, [Sargent] had come into contact with some of the less reputable north country musicians while he was with a touring opera company. I learned that considerable advantage was taken of him, and despite great promise he chose always to remain very much on his guard against all orchestral musicians.’

Gerald Jackson went on:

‘There were very few players of my generation who had not crossed swords with Sir Malcolm at some time or other, but now I gladly add that latterly one had great confidence in him and his grip was unquestionable. But his look, his querulous look, could trouble an orchestra, and it took many of us quite a long time to understand him properly. Sargent was, and indeed always remained, on the attack. He could not let us play as
Sargent’s career was now making rapid progress. In April 1925 he had his first Royal Philharmonic Society engagement at the Queen’s Hall, with an all-English programme: Bax’s Garden of Fand, Howells’ First Piano Concerto, John Ireland’s Mai-Dun, Vaughan Williams’s three-year-old Pastoral Symphony, and Lord Berners’ Fantaisie Espagnole. This was the occasion on which the Howells Concerto was greeted at its conclusion with a cry of ‘And I say, thank God it’s over!’ from someone in the balcony.

In 1925 Sargent had the first of his important choral appointments, with the Bradford Festival Choral Society, a position he held for 26 years. That year he was into broadcasting, conducting the Wireless Symphony Orchestra on several occasions, and in October a concert with the Liverpool Philharmonic Society. Also in 1925 he was appointed principal conductor of the British Women’s Symphony Orchestra (formed the previous year), a position he held for 8 years.

In 1926 he was conducting Gilbert and Sullivan for the D’Oyly Carte Opera Company, first at the Prince’s Theatre and then at the Savoy Theatre when it was rebuilt in 1929. In June 1927 he stood in at the last minute for Eugene Goossens to conduct The Firebird and Poulenc’s Les Biches for Diaghilev’s Ballets Russes in London, and he was asked back the following season. But his greatest exposure to the public at that time was with the staging of Coleridge-Taylor’s Hiawatha in the Royal Albert Hall. In May 1924 Eugene Goossens conducted eight performances in aid of the Royal National Institute for the Blind. This proved so successful that T C Fairbairn, whose brainchild it had been, re-booked the Hall and the Royal Choral Society for a fortnight the following year, and then, with a short gap, every year until the war for fortnightly runs in the summer. The Albert Hall was effectively turned into a huge wigwam and, as Goossens has written:

‘The thousand choristers of the Royal Choral Society were enlisted for this effort, and, dressed in Indian garb, complete with such anachronisms as eye-glasses and wrist-watches, made a brave showing as they performed mass evolutions during the big choral and solo scenes of this fine work. The New Symphony Orchestra was placed at the north end of the hall, leaving the concert platform and central arena free for dramatic purposes. … Under Sir Malcolm Sargent’s subsequent direction [taking over from
Goossens who was off to America later that year, the venture remained a great attraction until 1940.’

In July 1929 The Musical Times reported that

‘the choral singing was better than that heard at many a good concert; the movement of the crowds could hardly have been smoother or more picturesque, the production showed not only skill but real imagination … The ever-alert Dr Malcolm Sargent performed a feat in obtaining a consistently good ensemble, though often he had his back to the orchestra …’

Picked out by roving spotlights, Sargent was in his element.

In July 1928 The Musical Times suggested that Elgar’s Caractacus might be a subject for similar treatment to Hiawatha, and this may have emboldened Sargent to approach Vaughan Williams whom he invited to a performance in June 1929 (he thought it ‘a wonderful spectacle’), suggesting that Hugh the Drover be staged at the Albert Hall with the addition of some ballets (perhaps VW’s Old King Cole). But Vaughan Williams argued that too many changes would have to be made and that it would be much better if he, VW, were

‘to be out of it altogether & the show described as “arranged by MS from the opera by RVW”’.

He also felt that ‘the ordinary kind of ballet would … be entirely unsuitable’ and suggested that the English Folksong and Dance Society be involved instead with real country dances. Not surprisingly, this came to nothing.

In January 1926 Sargent conducted the Royal Choral Society in a concert performance of Hiawatha, and in 1928 he was appointed their principal conductor, a position he held until the end of his life. The following year, on the advice of several musicians including Artur Schnabel and Harriet Cohen, he was invited by Elizabeth Courtauld to be the conductor of a series of concerts she was planning, essentially subscription concerts but of a high quality for which ample rehearsals would be provided. At first known as the Concert Club, they soon became the Courtauld-Sargent concerts which ran from 1929 until 1940. Although they included such prominent names as Fritz Busch, Erich Kleiber, Otto Klemperer, Carl Schuricht and Bruno Walter, Sargent was the principal conductor, but he also appeared as pianist in the piano quintets of Cesar Franck and Schumann. He conducted the second and third performances
of Walton’s then unfinished symphony (every concert was repeated at least once), *Belshazzar’s Feast*, the complete *Planets* – Holst wrote to his daughter Imogen:

‘Dear Malcolm had three splendid rehearsals during the week. He’s been longing for years to do the complete *Planets* and it sounded like it’,  

and in 1933 he gave the first performance of Delius’s *Songs of Farewell* at the Courtauld-Sargent concerts.

In 1931 at the Leeds Triennial Festival Beecham gave Sargent a share of the programming, with the *B minor Mass* and the first performance of Walton’s *Belshazzar’s Feast* – perhaps his most notable achievement and a work with which he was to be much associated – and he continued to work with Beecham at the next two Leeds Festivals in 1934 (notably the first performance in England of Liszt’s *Christus*) and 1937 (Berlioz’s *Childhood of Christ*, another Walton premiere *In Honour of the City of London*, and Vaughan Williams’s *Dona Nobis Pacem*).

In 1932 he was involved in Beecham’s founding of the London Philharmonic Orchestra. His actual participation is unclear. Some commentators give more credit to Sargent for his part in the orchestra’s formation while Beecham’s biographer John Lucas and the LPO’s historian Thomas Russell make no mention of him at all. Charles Reid suggests that Sargent

‘helped Beecham with auditions, the picking of players and “bedding down” rehearsals’,

but one cannot really imagine Beecham allowing Sargent to do anything but the more mundane tasks (although he may have had to deal with certain matters while Beecham was in America for nearly two months earlier that year). However, his importance was that he was able to bring the orchestra contracts with the Robert Mayer Children’s Concerts, the Royal Choral Society concerts and the Courtauld-Sargent concerts, and no doubt some financial backing from Elizabeth Courtauld. He was appointed the orchestra’s assistant musical director about which Beecham once said to Neville Cardus:

‘[Sargent] is the best technically equipped conductor in this country – I did indeed appoint Malcolm, and if you ever appoint a deputy, appoint one who will not allow the orchestra to lapse in your absence, but when you return they are all so glad to see you.’  

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Meanwhile other appointments continued to come. That same year, 1932, he succeeded Sir Henry Coward as conductor of the Huddersfield Choral Society, again a position that he held until his death. The B minor Mass was his first concert but he had to withdraw from the second concert (which was to have included Belshazzar’s Feast) because of serious abdominal pain that resulted in an operation for a tubercular abscess on a gland which put him out of action for nearly two years. Albert Coates, who was substituting for Sargent with the Albert Hall staging of Hiawatha, took over a performance of Songs of Farewell in his absence. In his operation Sargent came near to death, but after convalescing first in Hertfordshire and then in Switzerland he was back for the 1934-5 Huddersfield season with Walford Davies’s Everyman and Vaughan Williams’s A Sea Symphony. In due course works like A Mass of Life, Howells’ Hymnus Paradisi and Missa Sabrinensis and Honegger’s King David were added to the choir’s repertoire, and in 1948 The Kingdom was revived after a gap of 41 years.21

In 1936 Sargent conducted Charpentier’s Louise as part of an International Opera Season at Covent Garden, but he wasn’t to return to Covent Garden until 1954 with the première of Walton’s Troilus and Cressida. The next three years saw the first of his many trips abroad, first to Australia and Palestine, building up a tremendous following, especially in Australia where he was invited to create a National Orchestra of Australia. His engagements abroad earned him the title ‘Ambassador of British Music’, and over the years he did much to introduce people overseas to the music of Elgar, Delius, Vaughan Williams, Walton and Holst, often with a selection of smaller popular pieces, such as The Wasps Overture, The Perfect Fool ballet suite, The Walk to the Paradise Garden, and the Façade suites.

From 1935 he had made occasional appearances with the Hallé Orchestra (with Walton’s Symphony No 1, The Song of the High Hills and The Music Makers in 1938), and in 1939 he was appointed their conductor-in-chief and musical adviser, a post he held until 1942. His programmes included In a Summer Garden, Appalachia, Sea Drift, Rubbra’s Symphony No 3, Bliss’s Music for Strings, Piano Concerto and Morning Heroes, and Elgar’s Falstaff, Second Symphony and The Dream of Gerontius. But from the Hallé’s point of view his appointment was not entirely satisfactory as Sargent, with his fingers in so many pies, was too often elsewhere. Yet an examination of the Hallé programmes produces the remarkable statistic that every performance of Messiah (which was given at Christmas) between 1935 and
1951, 17 consecutive years, was conducted by Sargent, until Barbirolli took over in 1952.

With the outbreak of war, Sargent became more active than ever, going on tours with the LPO, and taking music to the public in London and the provinces. It is said that he was at one point giving almost a concert a day, and with Beecham and Barbirolli in America for much of the war, and Boult with the BBC first in Bristol and then at Bedford, it seemed as if Sargent was, so to speak, holding the fort. His travelling even extended in 1942 to being flown from Scotland, cramped knees-to-chin in the empty bomb-rack of a Mosquito, to give concerts in Sweden. That same year he became principal conductor of the Liverpool Philharmonic Orchestra, a position he held for six years. This was to be his most successful orchestral appointment. It resulted, the Liverpool historian records, in

‘a spectacular explosion in the amount of music-making by the orchestra’,

with an audience growth from just over 10,000 in 1938-9 to 127,000 in 1943-44 season (including 22,000 school children from the children’s concerts that Sargent conducted). Sargent introduced ‘The Man in the Street’ concerts which apparently appealed to young girls in their late teens or early twenties, and men and women in the Services. The orchestra made its first London appearance in 1944, with Albert Sammons playing Delius’s Violin Concerto which they recorded in July. With the Liverpool Philharmonic he was to make a number of significant recordings, most notably The Hymn of Jesus in May 1944; The Dream of Gerontius in April 1945 which, with Heddle Nash’s contribution, became almost the definitive recording of that work; Messiah in 1946 and Elijah in 1947. (He was to make in total two recordings of Gerontius, four of Messiah, and two of Elijah, though surprisingly none of the Mass in B minor.)

Perhaps his greatest claim to celebrity status occurred at this time when he was invited on the panel of the BBC’s Brains Trust. He joined the programme in June 1941 as a ‘guest expert’, with ‘resident experts’ Professor Julian Huxley, Cyril Joad and Commander Campbell, but before long he had talked himself onto the resident team, and he made frequent appearances until 1947, with a one-off programme in 1958 when Michael Flanders was in the chair.

After the war in 1945 he had his first conducting engagement in
America, with the NBC Symphony Orchestra, with six of the nine works being English. Sibelius was also a particular favourite of his and he included his first symphony. That composer’s second symphony was to be the last work he ever conducted, as it happened also in America, in Chicago on his last visit in July 1967. (Not to be forgotten, of course, is that famous newspaper headline in 1957 after Sargent had visited Sibelius and then conducted his Fifth Symphony: ‘Sibelius dies after hearing Sargent conduct Fifth Symphony’.)

In 1947 he was appointed principal conductor of the Leeds Philharmonic Society and that same year he received a knighthood. Three years later he succeeded Sir Adrian Boult as chief conductor of the BBC Symphony Orchestra. This was neither a successful nor a happy appointment. Sargent was far from being first choice, he was not a person to conform to BBC regulations, nor was he the person to tackle works with which he was unfamiliar or frankly did not like. This posed obvious problems and his list of significant first performances with the BBC Symphony Orchestra is a comparatively small one. He remained chief conductor for seven years until he was succeeded by Rudolf Schwarz. His first UK broadcast of Shostakovich’s Symphony No 10 from the 1955 Edinburgh Festival,24 and the UK premieres of Shostakovich’s Symphony No 11 (1958) and Martinu’s The Epic of Gilgamesh (1959), albeit outside his time as chief conductor, are worthy of mention.

His appointment as chief conductor of the Proms in 1947 was a different matter. Not that it did not also pose repertoire problems, but the Proms became his job for life – twenty years as it turned out.

Sargent probably championed Elgar more than any other English composer, especially at a time when Elgar’s music had fallen out of favour. As he once claimed in a broadcast,

‘I knew him very well when I was a young man and loved him very dearly; he was the kindest, noblest, most warm-hearted of men …’

But he also had a strong liking for the music of Delius. In each of his first two seasons as chief conductor of the Proms (surprisingly the first time Sargent had conducted any work other than his own at the Proms) he seized the opportunity of giving two concerts that were mostly Delius: in July 1947 La Calinda, Song before Sunrise, two movements from A Mass of Life, Violin Concerto, Dance Rhapsody No 1 and Sea Drift (followed by Schubert and
Dvorak); and in August 1948 Dance Rhapsody No 1, Piano Concerto, On Hearing the First Cuckoo in Spring and Appalachia (followed by Haydn and Smetana). In 1952 he gave The Song of the High Hills, not to be heard again at the Proms for 57 years, and in January 1962 at the Royal Festival Hall he included that work in a Delius centenary programme, together with La Calinda, Piano Concerto, Songs of Farewell and Paris. He occasionally programmed the Idyll (twice at the Proms), he gave four Proms performances of Sea Drift, and he was to have conducted Appalachia again in the 1967 season but, because of his final illness, all his Proms had to be relegated to other conductors. In January 1965 he recorded the Cello Concerto with Jacqueline du Pré and they were to have performed that work in public in December 1966 in a concert that would have included Delius’s Requiem, but that too was cancelled because of his illness. But even in his last years he programmed North Country Sketches for what may have been his first time.

Yet A Mass of Life was probably the work of Delius to which Sargent became most deeply attached, giving eight performances to Beecham’s 10 and Groves’s 11. He almost certainly heard Beecham conduct the work at the 1931 Leeds Festival, and his own first performance was in 1944 at the Royal Albert Hall with the Royal Choral Society (the last occasion on which Roy Henderson sang the work), followed by four with the Huddersfield Choral Society: at Huddersfield in 1948 (the first time that choir had sung the work) and at the Leeds Triennial Festival in 1953, at the Festival Hall in 1954, and at Huddersfield again in 1961; and his last three back at the Royal Albert Hall with the Royal Choral Society: in 1964 and twice in 1966, the last being in his final Proms season. All were sung in English. Sargent tried to solve the problem of the imbalance of the two halves by generally following Beecham’s practice of moving the fourth movement of the second half to after the ‘Arise’ chorus and then having the interval. Only in his last three performances did he revert to the correct order of the movements, but with the interval placed after the ‘Arise’ chorus. It was also his practice to use a reduced orchestration of four horns and treble woodwind, with bassoon replacing bass oboe in the woodwind trio of oboe, cor anglais and bass oboe in the fourth movement of Part Two. Other tinkerings included adding triple-tonguing trumpets to brighten the start of the opening chorus, and in his last performance he had the chorus hum instead of ‘la- ing’ the last two bars of the third movement in Part Two. The day before
the 1964 performance Sargent replied to a letter from our member John White:

‘As you know Delius is a great love of mine and I so wish we could make his music more popular with every conductor, but there are snags. They are always difficult to perform and need a lot of editing - I have spent hours over the Mass of Life and do hope that the concert will be almost worthy of this great work.’

Ronald Crichton, in the New Grove, has written of Sargent that it is

‘possibly as a supremely efficient and energising popularizer of music for listeners on many levels that he will be chiefly remembered’.

While his interpretations of certain works, for example the Brahms symphonies, Vaughan Williams’s A London Symphony and even at times the Elgar symphonies, may ultimately have lacked the profundity of a Boult or a Barbirolli reading, Sargent’s commitment – to English music in particular – could not be questioned and at his best he could bring an excitement to a performance that, as Bernard Shore once commented, could make even some hardened orchestral players overlook their indifference to him. It was from him that one heard rarely performed works such as Holst’s Choral Symphony, Lambert’s Summer’s Last Will and Testament and Howells’s Kent Yeoman’s Wooing Song. Sargent was also a fine interpreter of Walton and Gerald Jackson even went so far as to say that

‘[Walton] conducts his own music as well as anyone else, with the possible exception of Sargent’.

Once in performance all the showmanship that has been ascribed to him disappeared and from the choir it was an object lesson to observe his gamut of facial expressions, such that ‘Sanctus Fortis’ in Gerontius seemed for him to be a personal testament of faith. One skill for which Sargent was held in high regard was as an accompanist for which his recordings with Heifetz and those of the Beethoven concertos with Schnabel are often held up as fine examples. As Sidonie Goossens once told the present writer, Sargent never went wrong, and he was able to rescue many a soloist from disaster. Cyril Smith, in his autobiography, spoke of him as a ‘wonderful colleague’ to whom he owed much of the success of the recordings they made together, and he recalled a performance of the Rachmaninov Paganini Rhapsody with Sargent and the Liverpool Philharmonic when he, Cyril Smith, went wrong and Sargent, realising what had happened,
`rapidly collected the orchestra to lead me back into the correct passage. He has an incredible speed of mind and it has always been a great joy, as well as a rare professional experience, to work with him.'\textsuperscript{31}

Many of those who grew up in the ‘fifties and the ‘sixties, especially those interested in English music, will remember with gratitude those all-English Sargent Proms that stood out each season with such works as Holst’s \textit{The Hymn of Jesus} (and of course \textit{The Planets}), Vaughan Williams’s \textit{Dona Nobis Pacem, Serenade to Music}, Delius’s \textit{Sea Drift}, Elgar’s \textit{Enigma Variations}, \textit{Cello Concerto, Symphony No 2},\textsuperscript{32} Ireland’s \textit{A London Overture}, Walton’s \textit{Scapino Overture and Coronation Te Deum}, to name but a few, works with which we may be all too familiar today but some of which then turned up much less frequently either in concert programmes or on record. He has left a fairly extensive legacy of commercial recordings for the discerning collector to investigate, many of which are available as re-issues, although these do not fully reflect his repertoire and the composers and works with which he was especially associated. Fortunately a good number of off-air recordings of him conducting other works exist and some of these have been issued commercially, most notably his 1957 Festival Hall \textit{The Apostles} together with an outstanding performance of \textit{The Music Makers} from his 70th birthday concert with his three principal choirs, the Royal Choral Society, Huddersfield Choral Society and Leeds Philharmonic Society (and not London Philharmonic Society as stated on the cover) by CRQ Editions.\textsuperscript{33} A December 1954 BBC Transcription Service live recording of Walton’s \textit{Troilus and Cressida} (not the actual premiere given earlier that month) in excellent sound has recently been issued by Pristine Audio, while the first London performance of Walton’s \textit{Cello Concerto} with Piatigorsky has been made available on DVD, one of the few examples of Sargent on film.\textsuperscript{34} Live performances were issued on the BBC Radio Classics label, some of which have been reissued on BBC Legends, amongst them Vaughan Williams’s and Sibelius’s fourth symphonies, Strauss’s \textit{Don Quixote} with Rostropovich, and the Elgar \textit{Cello Concerto} with Jacqueline du Pre (1964 Proms). Most recently CRQ Editions have released a two-CD set including Proms performances of \textit{Belshazzar’s Feast} (1957), Rachmaninov’s \textit{Piano Concerto No 3} (1962), Beethoven’s \textit{Symphony No 7} (1964), and two movements of Shostakovich’s \textit{Symphony No 5} (1957). His 1955 Proms performance of Delius’s \textit{Piano Concerto} with Benno Moiseiwitsch is available on Guild (not to be confused with the soloist’s commercial recording with Constant
Lambert conducting). Perhaps one day his 1966 Proms *A Mass of Life*, his 1960 *Idyll* with Joan Hammond and James Milligan, and either his 1962 or 1964 *Sea Drift* with John Shirley-Quirk will also find their way onto disc as examples of Sir Malcolm Sargent’s championing of Delius.

Stephen Lloyd

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1 His piano teacher, the admirably named Mrs Tinkler, was to teach Michael Tippett who, ten years younger, also attended Stamford Grammar School. Tippett found her ‘wonderfully encouraging’.

2 *An Impression on a Windy Day* (sometimes erroneously referred to as *Impressions on a Windy Day*) has had six Proms performances: in 1921, 1923, 1924, 1940, 1954 and most recently 2017. Other works by Sargent heard at the Proms include a *Nocturne and Scherzo: Night-time with Pan* in 1922 and 1923 and a *Valsette in A minor* in 1923 (all except the 2017 performance with Sargent conducting). A song *My heart has a quiet sadness* was sung in 1922 and 1925, presumably with piano accompaniment. The *Nocturne and Scherzo* and the *Valsette*, thought to be lost, were recently found in the archives of the RCM and, together with *An Impression on a Windy Day*, were performed by the Leicester Symphony Orchestra in Leicester on 25th November 2017 at a concert entitled ‘Legacy of a Maestro’.


7 *A Bundle of Time – The Memoirs of Harriet Cohen* (Faber and Faber, 1969), p155


10 Pearl GEMMCD9468. The soloists included Mary Lewis, Constance Willis or Nellie Walker, Peter Dawson, Trefor Jones and Tudor Davies, with an unnamed orchestra.


12 Imogen Holst, *Gustav Holst – A Biography* (OUP, 1938), p113

13 Gerald Jackson, *First Flute* (J M Dent & Sons, 1968), pp87-8

14 When Vaughan Williams’s *Pastoral Symphony* was programmed for the ISCM festival in Prague in May 1925, Václav Talich had been the likely conductor but, as VW wrote to E J Dent in January 1925, ‘failing him Adrian or Malcolm’ (ed. Hugh Cobbe, *Letters of Ralph Vaughan Williams 1895-1958* (OUP, 2008), p.147). It was ultimately Boult who conducted the Prague performance.

15 Eugene Goossens, *op. cit.*, pp224-5

16 Letter from VW to Sargent, 23rd June 1929, Cobbe, *op. cit.*, pp167-8

17 7th November 1930. Imogen Holst, *op. cit.*, p149

18 Written to commemorate the centenary of the Huddersfield Choral Society, it was premiered in Huddersfield in October 1936 by Albert Coates (Sargent was in Australia).

19 John Lucas, *Thomas Beecham – an obsession with music* (Boydell, 2008), and Thomas Russell,
Philharmonic Decade (Hutchinson, 1944)

20 Neville Cardus, op. cit.


22 Charles Reid, op. cit., p295

23 Darren Henley and Vincent McKernan, The Original Liverpool Sound – The Royal Liverpool Philharmonic Story (Liverpool University Press, 2009), p125

24 A recording of this broadcast exists in the British Library, and the Scherzo was played at the study day there on 9th September 2017 to mark the 50th anniversary of Sargent’s death.


26 Conducted by Sir Charles Groves, a performance issued on CD in BBC Radio Classics 91332 and recently re-issued on CRQ Editions CD291.

27 New Philharmonia Orchestra, Royal Festival Hall, 6th April 1966. A performance with the BBC Symphony Orchestra programmed for 30th January 1965 was changed because of the death of Churchill.

28 One cannot be sure if this was because of past difficulties with the bass-oboé or heckelphone, as reported in The Musical Times’s April 1933 account of Harty’s Mass performance in Manchester when ‘more occasional wood-wind players, notably the bass-oboé, let both him and us down very badly at times’.

29 Delius Society Newsletter No 6, December 1964, p2

30 Gerald Jackson, op. cit., p62

31 Cyril Smith, Duet for Three Hands (Angus and Robertson, 1958), pp106, 177

32 No 2 was the more frequently performed of the two Elgar symphonies at the Proms between 1947 and 1966, with Sargent conducting five of the eight performances of the First Symphony, and eight of the 12 performances of the Second.

33 CRQ CD310-11. The Music Makers was also issued on the short-lived Intaglio label, INCD 7351. Other Intaglio releases included Sargent’s 1964 performance of Holst’s Choral Symphony (INCD7401) and his 1963 Proms performance of the Elgar Cello Concerto with Jacqueline du Pré (INCD7351).

34 EMI Classic Archive DVA4928419. (This performance, in audio only, together with Bax’s Violin Concerto from 1957, is available on Lyrita REAM2114.) Otherwise surprisingly little film of Sargent conducting is generally available. In the 1945 film Battle for Music (the story of the London Philharmonic Orchestra’s struggle for existence in the Second World War) he is seen conducting La Calinda (complete) – which he introduces – and part of Beethoven Symphony No 5.

Music examples played during the talk, mostly live off-air performances, were extracts from Elgar Introduction and Allegro (Proms 22nd August 1963), Sargent An Impression on a Windy Day (Yan Pascal Tortelier, August 1995), Vaughan Williams Hugh the Drover (recorded1924), Lambert Summer’s Last Will and Testament (3rd February 1965), Walton Troilus and Cressida (21st December 1954), Walton Symphony No 1 (EMI October 1966 & RFH 6th April 1966 with extra cymbal clashes in first movement), Vaughan Williams Sinfonia Antartica (11th March 1953 when VW tried horns whistling into their bells instead of wind machine), Elgar Cello Concerto (du Pré. Proms 22nd August 1963), Elgar Symphony No 2 – Scherzo (Proms 1st September 1965), Delius Songs of Farewell - ‘Joy, shipmate, joy’ (8th March 1950), and Delius Sea Drift (John Shirley-Quirk, Proms 11th September 1964) complete.
FREDERICK DELIUS AND BRADFORD CRICKET

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In an Appendix to Lionel Carley’s first book of the letters of Delius, the Bradford-born composer (1862-1934), is Delius’s brief comment on his childhood memories, in particular about attending two cricket matches near his childhood home in Claremont, Bradford:

‘I scarcely ever missed a cricket match at the Bowling Green cricket club on Saturday afternoons and always enjoyed the bottle of ginger-pop that I used to buy for 2d.’

From Delius’s descriptions of teams and occasions it is possible to trace the two matches he mentioned through ‘CricketArchive’ [cricketarchive.com]: the first, in July, 1868 (when Delius was six), was Bradford against the Australian Aboriginals, then touring the country, and the second, in 1873 (when he was eleven), was Bradford against a United South of England Eleven. Both were played with four ball overs.

The ground for these two matches no longer exists, being built over near the University of Bradford, in fact, just opposite the University. Those familiar with the area may be surprised to learn that the ground lay beneath the current Pemberton Drive and parts of two adjacent roads, about ten minutes’ walk for the young Delius from his nearby home in Claremont.

Little did Delius know, we may presume, that his then new home in Claremont, was itself built over a cricket ground, clearly shown on the Ordnance Survey Map of 1852. Claremont, a new, exclusive and expensive property development, was built around 1860, and it seems that cricket grounds then were disposable when new property was being considered and built. The ground Delius would have visited was the newer one, higher up Great Horton Road, a little farther from the city centre.

Scorecards from these two matches in CricketArchive provide much interesting information, though the statistics are incomplete.

The first match at Great Horton Road, against the Australian Aboriginals, was played over two days (10-11th July, 1868), and was drawn. Delius wrote:

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‘With what excitement we small boys of the district learned that the South Sea Islanders were coming to play the Bradford C.C. – and how the word “cannibal” was whispered around! When they came, of course, I was there.’

‘I see one of them coming out of the visitors’ tent to bat wearing a sort of scarf round his head.’

Little seems known about the Bradford XI other than names (six only were surnames, though five were credited with an initial), and CricketArchive has no dates for any player.

Six players in the Aboriginal team had long, unfamiliar names and were given nicknames in the scorecards. ‘Red Cap’ was really Brinbunyah, ‘Tiger’ was Bonnibarnggeet, ‘Bullocky’ was Bulchanach, ‘Twopenny’ was Murrumgunarriman, and ‘Dick-a-Dick’ was Jumgumjenanuke (later playing in Lancashire as ‘Francis Crueze’). ‘Mosquito’ was Grongarrong.

The more regular-sounding names of ‘Jim Crow’ and ‘J Mullagh’ (who had one match for Victoria), were respectively Lyterjebillijun and Unaarrimin. ‘Cuzens’ was really Yellanach, whilst ‘Peter’ was Arrahmunyarrimin. We can barely guess how these nicknames were derived.

The visitors’ captain, however, was William Shepherd, an Englishman, who was born and died in London (1840-1919), and who earlier, in 1864-5, played thirteen matches for Surrey as a left-handed bowler and batsman.

Batting first, Bradford were out for 154 in their only innings, Mullagh, Cuzens and Shepherd, for the visitors, taking 3-49, 4-21, and 2-47 respectively. Twopenny had 0-17.

The Aboriginals were all out firstly for 40, six being clean bowled. Scatcherd took five wickets for Bradford and Beardsall three. No one else bowled.

Following on, the visitors performed better, being all out for 171, again with Beardsall taking five wickets, this time (for 56) and Scatcherd three (for 38). Other bowlers listed were Spink with one wicket (for 18), whilst Dewhurst, Hargreaves and Jackson were all unsuccessful.

The second match Delius saw and remarked about at Great Horton Road was a three-day one (lasting two days), with a Bradford Eighteen against the United South of England Eleven, containing county, and later England, players. This was played between 23rd and 25th June, 1873. Bradford won by nine wickets.
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Front cover of the Northern Cricket Society Booklet 2017, showing Ida Gerhardi’s painting of Delius in his cricketing whites.
Delius commented:

‘... I saw a match in which “W.G.” [Grace] and E.M. Grace* played against 18 of the Bradford team. George Ulliot (sic), Bradford’s professional, bowled “W.G.” middle-stump and so was given a sovereign by Mr. Priestman who was playing for Bradford.’

(*The CricketArchive scorecard lists G.F. Grace as playing – W.G.’s younger brother - not E.M., his older one)

Bradford’s first innings of 158 contained five ducks, with Southerton taking nine wickets for the visitors and Lillywhite eight. Ulyett was caught by G.F. Grace for 16, whilst W.G. took two catches.

The visitors managed only 30 in reply, with no-one reaching double figures. W.G., opening at No 1, was bowled by Ulyett for two. Hill took five wickets.

Following on, the visitors made 187, of which W.G. made 27, again bowled by Ulyett (capped by Yorkshire in this year) taking four wickets, all clean bowled. James Lillywhite (Junior) was not out for 50, completing a notable match for him.

With eight wickets down, Bradford’s 2nd Innings seemingly struggled to find the 60 runs required, with G.F. Grace taking six wickets, four being clean bowled.

What a pity there were not more chance remarks about Bradford cricket from Delius. He did mention very briefly, though, how he used to go to the Scarborough Cricket Festival during regular family holidays of six weeks at Filey. That, however, is another story – or maybe not.

Leslie S Woodcock

With acknowledgements to
CricketArchive [cricketarchive.com]
In this regular series, Paul Chennell looks back at Delius’s letters and the writings of others to gain an insight into the composer’s activities in 1918.

In January 1918 Joseph Stransky, who was at that time Delius’s principal American champion, performed *In a Summer Garden* in New York with the Philharmonic Society Orchestra. Two further performances of this work were given by these forces in February 1918. On 12th and 13th December of the same year Stransky conducted *Life’s Dance* in New York.

Unfortunately this was not a productive time for Delius. He hoped to travel to London and told C W Orr: ‘We shall no doubt stay until the end of this awful war,’ then speculated that whilst in London he might take some pupils ‘for composition and orchestration.’ Health problems meant that the trip to London did not in fact take place. In mid-January Henry Wood wrote to Delius telling him of the success of recent performances in London of *Brigg Fair.* By the end of January Delius was in a sanatorium in Paris, where he remained until the end of March and his nervous condition slowly improved on his return to Grez. In March and April Delius was able to work on his score *A Poem of Life and Love.* Henry Clews and his wife visited the Deliuses in the Spring and then went to the south of France to avoid the German bombardment of Paris.

In May Philip Heseltine wrote to Delius from Dublin, initially explaining and apologising for his long silence. Turning to music Heseltine was keen to hear the latest compositions by Delius. Heseltine told Delius in this letter that he had not written much music in the past year, but would prefer to write nothing rather than write music which was not better than that of his contemporaries. Only Béla Bartók and Bernard Van Dieren were really approved of by Heseltine as successful contemporary composers. In reply Delius was in agreement with Heseltine regarding contemporary music. The older composer said that he hoped to go to New York later in the year to have some of his new works performed and then asked Heseltine if he would join him in visiting California until the war was over. In the event the visit to California did not take place.

The continuing improvement in Delius’s heath encouraged both he and Jelka to visit Biarritz early in June, in order to spend part of the summer
there, probably on medical advice. Delius remained in Biarritz until August 1918 where his fruitful period of composition continued, alongside regular medical treatment. The house at Grez was requisitioned by the French army. In the summer Delius completed *A Poem of Life and Love* as well as *A Song before Sunrise*. On 20th June Delius wrote to Henry Clews. Having dismissed the charms of the place and the people he met there he continued:

‘... when we have both done our baths – I think we shall clear out to some quieter place – either on the coast or in the mountains –’. 

Having rejected the suggestions of a mutual friend, concerning the possibility of setting up a colony on Tahiti, he says of Tahiti:

‘I should love to go on a visit – but should never think of settling too far from a big orchestra & chorus & also not too far from my beloved Norway and the light summer nights & all the poetry & melancholy of the northern summer & the high mountain plateaus where humans are rare and more individual than in any other country in the world; & where they have deeper and more silent feelings than any other people.’

In the letter Delius tells Clews of the work he is undertaking on *A Poem of Life and Love*, and also of his visits to cinemas in the evenings where he saw: ‘the most stirring dramas and terrible crimes enacted’.

Paul Chennell

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2 *Ibid*, p186
3 Barry Smith, *Frederick Delius and Peter Warlock: A friendship revealed* (Oxford University Press, 2000), pp249-250
4 Lionel Carley, *op. cit.*, p85
5 *Ibid*, pp187-188
Members will remember that in 2017 the Society received from the family of our late member Norman Gilchrist, a generous donation of LPs, CDs, books and a lithograph drawing of Delius by Edmond Kapp. This provides us with an opportunity to find out a little more about this sketch and Edmond Kapp. Who was Edmond Kapp and what was his interest in Delius?

Edmond Xavier Kapp lived from 1890 to 1978, and was a prolific artist whose drawings of musicians and other personalities appeared in a number of periodicals. There are several books dedicated to his pictures. Kapp served in the First World War and, on his return to London, began to submit his work to magazines, having published only a handful of items before 1919. His sketches and caricatures can be seen in several British collections, notably in the National Portrait Gallery. In 1926 Kapp and his first wife Yvonne (1903–99) (under the pseudonym Yvonne Cloud) together published *Pastiche: A Music-Room Book*, a collection of music-related writings and drawings. Harriet Cohen was among the musicians sketched by Kapp, as was Landon Ronald.

Kapp’s pictures show us contrasting aspects of musicians. In some of his pictures conductors are shown with various characteristics: in one picture, for example, Adrian Boult is towering over his orchestra (a frightened violinist cowering in the left corner), and in contrast to this another picture shows us Henry Wood, all finesse and flair.¹

Kapp also depicted Arnold Dolmetsch (1858–1940), the two men being good friends who met regularly in Dolmetsch’s home in Haslemere. According to Yvonne Kapp, Dolmetsch gave them one of the first four numbered recorders produced in his workshop.² Perhaps, then, Kapp was drawn to the early music world, as one particularly charming picture captures Harold Samuel (1879–1937) playing Bach.

Other musicians depicted by Edmond Kapp include Beecham and Alexander Mackenzie, as well as many other composers, among them Holst, Stanford and Vaughan Williams. His early (1914) representation of Elgar is in the Barber Institute of Fine Arts in Birmingham, which holds 243 of Kapp’s portraits and caricatures. In 1932 he drew Delius after visiting the composer at Grez in the previous year.
Frederick Delius
Portrait by Edmund Xavier Kapp (1890-1978)
In his Iconography of Delius *Delius as they Saw Him*, Robert Threlfall tells us that:

‘Mr E X Kapp explained to me, when I visited him in March 1974, that he had only visited Grez the once and completed the drawings at home from “beginnings” done on the spot.’

This may explain the later dates on the other four Kapp items mentioned in Robert Threlfall’s article. No further details of the trip to Grez or indeed Kapp’s decision to visit Delius there are currently available.

It is interesting to note that the two men had contrasting approaches to their art forms. Delius of course had no time for academic study of composition and believed, as he told Heseltine, that one needed to work and work and eventually one’s own musical voice would emerge if one had talent. In contrast Kapp came to believe that:

‘... he had “shirked difficulties”, so that there was no solid knowledge or honest apprenticeship behind him: he had merely “invented a trick or two “and now, naked to this self-examination, he knew he was too old to start afresh when he no longer had the innocence and humility of the beginner.”

Kapp believed that he had not opted for the appropriate academic training and

‘it was sheer effrontery to suppose that he could produce anything of worth without having studied the great masters...’

Yvonne Kapp in her Memoir recalls meeting Albert Coates and being taken to various receptions when they were all in Rome, where Coates was engaged to conduct the Santa Cecilia orchestra in various concerts. Her first book, *Pastiche: A Music-Room Book*, consisted of 28 short pieces in various styles, accompanied by drawings by Edmond Kapp. Most of the pictures were of musicians or of music-related subjects. The drawings had first been done when Kapp arranged with Edwin Evans, the editor of a small music journal, to contribute a series of drawings in return for two tickets for any London concert he chose to attend. Kapp liked to work with the sound of music in the background and drew performers and sometimes those listening to music.

Whilst Edmond Kapp could not be called a friend of Delius, and only had a fleeting connection with the composer, it is interesting to see yet
another visual artist’s impression of the musician – this time a series of drawings.

Paul Chennell

1 https://johnirelandmusicpeopleplaces.wordpress.com/2013/09/26/kapps-caricatures/
2 Yvonne Kapp, *Time Will Tell* (Verso, 2003) p83
3 The Delius Society Journal No 83 (1984), pp5-18
4 Ibid, p16
5 Yvonne Kapp, *op. cit.*, p123
6 Ibid, p124
It was an enormous pleasure to hear this performance of Delius’s *Appalachia*, which Lionel Carley and I attended as representatives of the Delius Trust which had supported the event. The conductor, John Gibbons, told us that he had long wanted to programme the piece and this commitment showed through in his idiomatic shaping of the musical lines, always maintaining the flow of the music as his priority and not stopping unduly to gather flowers at the wayside. Consequently the overall formal design of Delius’s masterpiece came through strongly and effectively. The string writing poses considerable challenges and these were well met on the whole: even the notoriously exposed cello writing at the start of the fourth variation, not to mention passages in the sixth where Delius takes the instrument into the stratosphere, were very commendably done. I also felt there were some fine brass and wind players on hand in the Ealing Symphony Orchestra who did themselves credit.

The choral voices were relatively few in number and I did think that they needed a little more power at times in order to cut through the orchestral textures. Certainly the brief interpolations of the tenors and basses at the end of four of the earlier variations didn’t really make their mark – at least not where I was sitting, which was relatively far forward in the large space of St Barnabas Church. Delius’s marking of *pianissimo* could have done with modification. But the Ealing Festival Chorus coped very well with the harmonic complexities of their parts in the final chorus where...
they had the benefit of a magnificent baritone soloist, Keel Watson, who has sung major operatic roles and here made a telling contribution to the final pages of the work.

The concert was very well attended and the Delius work, enterprisingly programmed alongside Verdi’s overture to *The Force of Destiny* and an extended concert suite from Gershwin’s *Porgy and Bess*, was warmly received. I’m sure that many in the audience will have been hearing *Appalachia* for the first time and they couldn’t have had a better introduction. I have to just add that, on opening the programme, Dr Carley and I were startled to see the Delius announced as *Appalachia: The Song of the High Hills* – were we getting some sort of curious hybrid of the best of both works? But no, it was a typo, though maybe John Gibbons will feel inspired to tackle the later work at a forthcoming festival.

Paul Guinery
EUROPEAN UNION CHAMBER ORCHESTRA

Tuesday 20th February 2018
Corn Exchange, Cambridge
Sheku Kanneh-Mason cello
European Union Chamber Orchestra
Hans-Peter Hoffman director
(The orchestra gave the same programme in Leeds on 17th February and in Yeovil on 23rd February; it was repeated in Stroud on 25th February, but without the Delius.)

Handel: Suite in F major from The Water Music
Haydn: Cello Concerto No 1 in C major
Delius: Two Aquarelles
Mozart: Symphony No 29 in A major

Like the Chamber Orchestra of Europe, the European Union Chamber Orchestra was founded in 1981. (Neither should be confused with the Central European Chamber Orchestra, founded much more recently in 2005.) It is a small group, consisting for this series of five first violins, four seconds, three violas, two cellos and a single double bass, plus two oboes and two horns. The leader, Hans-Peter Hofmann, directs from his violin. With the exception of the cellists and the double bassist, the musicians stand to play. Apart from obviating the need for stage-cluttering furniture, this allowed the players to look their dignified best in their evening dress, and the director was free to indulge his own balletic performance, with dramatic crouching for diminuendi and (his hands being fully occupied) frequent lifting of a leg for emphasis.

As can be seen, apart from the Delius the programme was firmly rooted in the 18th century, a period that seemed to suit these players well. The Handel and the Mozart were admirably spare and clear. The Cambridge Corn Exchange, a fine polychrome brick building from 1875, was not built for acoustic excellence, but the sound we heard suited this group and this repertoire.

The warmth of the welcome for the 18-year-old cellist Sheku Kanneh-Mason (the winner of the BBC’s Young Musician of the Year competition in 2016) confirmed the initial impression that for many of the audience he was the main attraction of the evening. He dispatched Haydn’s Cello Concerto
with verve, articulating the rapid passages clearly and nurturing the long lines of the slow movement with lyrical ease. He is set to mature into a very fine player indeed, and we must hope that too much pressure is not placed on him at this early stage of his career.

The Delius item was not only by far the shortest on the programme: it was also by far the least satisfactory offering of the evening. There was no indication that the players had innately appreciated the melodic streams or the subtlety of the harmonies, or had had these demonstrated to them. This was not successful programme planning (and the writer of the programme note had done a hurried job, declaring that Delius ‘is remembered mostly for his songs’). It was tokenism, perhaps, to place a 20th-century miniature in the company of three comparative giants of the 18th century, and it did not succeed on any level. But let us hope that some of the players will remember the *Aquarelles* with affection and will look out for future opportunities to play more substantial scores by Delius.

Roger Buckley

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**LONDON PHILHARMONIC ORCHESTRA**

Wednesday 21st February 2018
Royal Festival Hall, London
Benedetto Lupo piano
London Philharmonic Orchestra
Juanjo Mena conductor

Debussy: *Printemps*, symphonic suite
Ravel: *Piano Concerto for the left hand*
Frederick Delius: *Idylle de Printemps*
Stravinsky: *The Rite of Spring*

This was a potentially interesting concert for several reasons. It was a chance to hear rarely performed works by Delius and Debussy and it gave the opportunity to hear Delius alongside his mainland European contemporaries rather than other English music. Concert planners are
usually so obsessed with Delius’s alleged status as an ‘English pastoral composer’ that his music has tended to be coupled with that of other English composers, thus denying a proper appreciation of his musical cosmopolitanism. Happily, there are signs that this is beginning to change and *Delius Society Journal* 162 lists an encouraging number of imaginative concerts in which Delius is programmed alongside European and American works rather than his English contemporaries. This particular concert was one of these and it formed part of a series charting Stravinsky’s stylistic evolution. This one included *The Rite of Spring* which of course ensured a well filled Festival Hall. Though three of the four works were about Spring this obviously wasn’t intended as a theme (there’s nothing spring-like about the Ravel *Concerto!* but I was pleased to detect ‘Paris’ as an unconscious theme. All four works were either written in or first performed in that city (Delius wrote *Idylle de Printemps* just after he moved to Croissy on the outskirts of Paris).

The concert opened with Debussy’s *Printemps*, an early two movement work (1887) that has a chequered history. The original score was lost and Henri Busser reconstructed it much later from a surviving piano duet version with Debussy’s approval. Strangely, some of the piano duet seems to have found its way into the orchestra: the orchestration includes a piano duet part and frankly it doesn’t fit very well with Debussy’s sumptuous and very French orchestration. This was particularly noticeable at the start where the piano doubles woodwind solos. It just sounds wrong to me and it led to some ensemble difficulties. *Printemps* contains other odd things and it is something of a musical hotch-potch (with hints of Massenet, Wagner, César Franck and even Elgar – there is a passage in the second movement that strongly resembles the opening of Elgar’s *Cockaigne Overture*, though of course this was written much later) but it contains much beautiful music and Juanjo Mena gave a convincing performance ending with a spirited and brassy finale. Despite its faults *Printemps* is an interesting work, showing a great composer at the start of his career, exploring his way towards his mature style.

Next we had a phenomenal performance by Benedetto Lupo of Ravel’s *Concerto for the Left Hand*. The dynamic range he produced was extraordinary and one can only really appreciate the amazing skill and complexity of Ravel’s writing for one hand by seeing a live performance. Lupo gave it his all, leaping off the stool when extra weight was needed,
yet achieving a magical pianissimo elsewhere. The scherzo section was taken almost dangerously fast, but piano and orchestra were totally assured, with incisive piano, stylish jazz-inflected solos from first bassoon and trombone, and a truly demonic tutti, steering us darkly through Ravel’s last years. This was a performance to remember!

The main work in the second half was The Rite of Spring. Nowadays the standard of orchestral playing is so high and this piece appears so often in concerts that it’s almost become standard repertoire. The LPO gave an assured, confident and most enjoyable performance and, although the Rite is no longer shocking and controversial, performances like this one are always thrilling and exciting.

But what of the Idylle de Printemps? Programmed as it was between two heavyweight works it came as a breath of fresh air. Like Debussy’s Printemps, it is a very early composition (1889) which remained unpublished and unperformed until the 1990s. Why? Did Delius lose interest in it and move on to other things? It’s a charming work, beautifully scored and featuring lovely woodwind solos, especially for oboe and flute. The influences of Grieg and Wagner are never far away and it has obvious structural weaknesses but it’s not over-long and it seemed the right piece for that moment in the concert, offering a welcome contrast to the Ravel and Stravinsky works. Juanjo Mena and the orchestra gave a committed and convincing performance, notable for surprisingly impassioned tutti passages, nicely contrasted reflective interludes and gorgeous solo playing.

It is interesting to compare these two early works by Debussy and Delius. The composers were exact contemporaries: in the late 1880s both were learning their craft, experimenting and trying to find a path towards a mature style, so it’s not surprising that the quality of their output at this time is uneven. And there are some surprising musical similarities between Printemps and Idylle de Printemps. A theme Debussy introduces early on featuring a rising triplet figure could almost be by Delius, and in places the two composers’ harmonic language is very close. At this stage in their careers they were clearly exploring similar territory before moving apart and it is significant that Delius always preferred Debussy’s earlier works – perhaps he heard in them echoes of his own style at that time.

This was a most enjoyable concert and hearing a convincing performance of a Delius rarity was a delightful surprise. Despite having the weaknesses one might expect from an apprentice work it was not shown
up by being sandwiched between two mature masterpieces. We had committed interpretations, a phenomenal piano soloist, one of the UK’s finest orchestras on top form and an imaginative programme including a rare Delius performance. I would like to think that although most of the audience would probably not have come to hear a work by Delius, some might go away prepared to explore his works further. I look forward to more concert programmes like this one.

Tony Summers

THE LIFE AND WORKS OF FREDERICK DELIUS

Wednesday 21st February 2018
King’s Lynn Music Society
Town Hall, King’s Lynn
Michael Green speaker

It is not often that a speaker on Delius is privileged to give the talk in such auspicious surroundings as the Georgian Assembly rooms at King’s Lynn Town Hall. My approach to the venue across the Saturday market place with the majestic 11th century Minster on my right was certainly unusual for a musical evening. One approaches the magnificent medieval Stone Hall, through which one gains access to the Assembly Rooms, by a fairly steep wooden staircase. The 40 to 50 attendees gathered prior to the talk in the Stone Hall, the south window and ceiling of which are truly awe inspiring.

Although a Norfolk resident I was not familiar with the King’s Lynn Music Society. King’s Lynn, through its annual festival dating back well over 50 years, has a strong classical musical tradition with annual visits of the Hallé Orchestra under their then principal conductor Sir John Barbirolli during the 1960s and early 70s. In fact I heard my first live performances of the Elgar symphonies, Sea Pictures and Introduction and Allegro in St Nicholas Chapel, played by the Hallé under Barbirolli.

Our speaker was none other than the former Vice Chairman of our Society, Michael Green. Michael and his wife Heather have been resident
in Sheringham, Norfolk, for four years having moved from the Worcester area. Michael gave a most engaging talk, which covered the entirety of Delius’s life in just under 90 minutes. He achieved the task magnificently, really communicating with the audience in a very straightforward and perceptive talk. It was clear to me that those present were not terribly familiar with any of Delius’s music and Michael went to some lengths to suggest reasons why Delius was not widely heard or widely known. He did point out that Delius achieved great success in Germany in the years before the First World War with this success continuing after the war. However, he has fallen out with the music intelligentsia in the UK in the last 30 or 40 years. Michael went into some detail about how Delius didn't really fit into any musical genre or indeed really into any musical country base, questioning Delius's ‘Englishness’. Michael observed that it was rather ironic that Delius’s music is almost totally unknown in France, his great tone poem Paris having almost never been heard there. Despite the fact that he spent a considerable period of time in Norway his music is almost never played there either although, as we heard in a recent talk by Andrew Boyle (see page 18), there were perhaps historical reasons for this! Michael considered that Christopher Palmer’s description of Delius as a ‘Cosmopolitan’ was very perceptive.

The evening would not have been complete without musical interludes and Michael had done a superb job in gathering together a wide-ranging set of extracts. He recalled that La Calinda was the first Delius work he had heard as a young man, and we were treated to both the orchestral version and part of the wedding scene in Act 2 of Koanga. Other excerpts included The Walk to the Paradise Garden, the impressive opening of A Mass of Life and a beautiful passage towards the end of the Cello Concerto, recorded apparently rather reluctantly by Jacqueline Du Pre. She was apparently unimpressed by the work but, as Michael pointed out, this certainly doesn’t come across in the wonderful performance. Sadly, some of the musical excerpts were affected by a rather reluctant and recalcitrant left-hand speaker which occasionally burst into life and then turned itself off in a sulk. Extensive efforts were made during the short interval, probably accompanied by a number of well-chosen expletives, to correct the problem but these efforts proved ineffective.

Michael concluded with a discussion of Delius’s final years, blind and paralysed, and so wonderfully assisted by Eric Fenby to complete a number

88 DSJ 163
of major works including the third *Violin Sonata* from which we heard an excerpt played appropriately by Midori Komachi (who has just translated Fenby’s book into Japanese) and pianist Simon Callaghan. Michael pointed out that Ken Russell’s film, *Song of Summer*, dealt only with Delius’s final years, portraying him as a rather truculent and infirm composer, but this was certainly not the case in his Paris days in the 1890s and in the early part of the 20th century. He strongly recommended that members of the audience look at John Bridcut’s film, *Delius: Composer, Lover, Enigma*, to gain a more comprehensive overview of the composer’s life.

There was clearly a considerable heightened interest in the composer by the end of the evening and thanks were given to Michael for a carefully prepared and very well presented talk.

David Green

The *Lynn News* published a review of Michael’s talk, describing it as ‘fascinating’. The reviewer, Andy Tyler, said

“It was great to hear wonderful pieces by the composer, not so well-known, but obvious worth getting to know, examples being his *String Quartet*, *Cello Concerto*, *Piano Concerto* and *A Mass of Life*. The talk was enthusiastically received by the audience.”
CD REVIEWS

THE GLUEPOT CONNECTION

Choral music by Ireland, Rawsthorne, Warlock, Bax, Bush, Lutyens, Walton, Moeran and Delius
Londinium Chamber Choir
Andrew Griffiths conductor
SOMMCD: 0180

Some thirty years ago, it was my habit, generally on alternate Saturdays, to call at my boyhood home and, after lunch, to drive my late father to our local football ground where we held season tickets. Because of the timing, I always caught at least a part of Ned Sherrin’s Loose Ends programme, and became used to the frequent references to the hostelry to which the assembled studio party would repair at the end of each week’s broadcast. When I opened the review copy of this new CD by the Londinium Choir I was initially mystified by its title, but enlightened by the discovery that it derives from the nickname given to their watering place (more correctly The George public house) by Sir Henry Wood, who complained that his Queen’s Hall orchestra were detained at ‘that bloody Gluepot’.

As so often before, our friends at Somm Recordings have done us proud with a superb recording of music by composers who either frequented the titular establishment or had some musical or professional connection with its clientele. In his autobiography, Musical Chairs, Cecil Gray refers to those he met there, the fact that his last meeting with Peter Warlock was in another of their haunts about twenty yards away, and to ‘other dead friends whose spirits haunt this ghost-ridden locality…’.

And they are now recalled in this interesting collection of English a cappella works from the first half of the twentieth century (and a little beyond).

The CD begins, by coincidence, with the work which opened the subject of my previous review (Delius Society Journal 162, p63), Warlock’s
The Full Heart (dating from 1916), his earliest choral work (a setting of two verses by Robert Nichols), and only now becoming deservedly better known. Clearly a product of his early infatuation with Delius, it reflects the rapturous atmosphere conjured by his mentor in his own choral writing. There follows a set of Four Seasonal Songs by Alan Rawsthorne, not representing each one in turn as might be expected, as three take the theme of Springtime, and the other is a homage to Autumn. All the words, like those of most pieces on the CD, date from the sixteenth and seventeenth centuries.

Next comes the work I enjoyed most, John Ireland’s exquisite The Hills, which has the quiet pastoral atmosphere of his best piano music. The choir are at their best here in this sensitive and moving performance.

Arnold Bax is heard twice on the CD, the next item being the well-known I Sing of a Maiden (Anon 15th century), also set by Warlock under the more familiar title As Dew in Apryle. Then the first of two pieces by Alan Bush, both of which are settings of poems by his wife Nancy Bush. The first, Like Rivers Flowing, celebrates the landscape around Plynl limon, a mountain in Wales.

Delius is represented on the CD by just one work, though a good choice for a miscellaneous selection, On Craig Ddu (written in 1907), which also takes as its theme another mountain in Wales which inspired Arthur Symons’ evocative verse.

There is at least a nod in the direction of the much-neglected output of female composers of this period by way of the inclusion of Elisabeth Lutyens’ Verses of Love, the most recent composition on the CD, dating from 1970. A setting of words by Ben Jonson, it contains some innovative writing, including distinctive glissando passages.

The composer occupying the most playing time is, understandably, E J Moeran, with his Songs of Springtime, again settings of sixteenth and seventeenth century poems, including two by Shakespeare, and William Browne’s Good Wine (the jolliest item on the CD) which reminds one of Moeran’s association with Warlock and the often-quoted remark by one of the many critics they failed to impress that ‘it was a pity he wrote all those songs about beer’!

After William Walton’s Masefield setting, Where does the uttered music go?, which typifies the composer’s lyrical but jaunty style, we hear another delightful piece by John Ireland, Twilight Night, a poem by Christina
Rossetti. And then the work with perhaps the most striking background, the second of Alan Bush’s pieces, as mentioned above with words by his wife Nancy, entitled Lidice, written in memory of the Czechoslovak village destroyed by the Nazis in 1942. Bush himself is seen in a photograph in the CD booklet conducting the piece on the site of the atrocity in 1947.

The final work is Arnold Bax’s a cappella masterpiece Mater ora filium, dating from 1921, a setting of a medieval carol, which the choir carries off splendidly, as it is written for multiple parts and makes huge demands in terms of tonal complexity and vocal range.

I have to admit that this CD was my introduction to the Londinium Chamber Choir (founded as recently as 2005), but I was extremely impressed and will be looking out for more of their work. They have evidently established a reputation for imaginative and eclectic programming, though specialising in lesser-known works of the twentieth century. They are led by musical director Andrew Griffiths, whose background is in opera as well as broadcasting. He produces an authentic and at times thrilling sound on this CD, and is to be congratulated in making a highly appropriate selection from the rich heritage of the English choral repertoire. The CD was recorded at All Hallows, Gospel Oak, a very suitable venue with a resonant acoustic which suits the choir’s performance admirably. Available from Somm recordings at £11.00, this would be a welcome addition to anyone’s record library and is highly recommended.

Richard Packer
BOOK REVIEWS

GRANVILLE BANTOCK’S LETTERS TO WILLIAM WALLACE AND ERNEST NEWMAN, 1893-1921 ‘OUR NEW DAWN OF MODERN MUSIC’
Edited by Michael Allis
The Boydell Press, December 2017, pp310
ISBN 978 1 78327 233 4
£75.00 (£48.75 to members – details below)

British music and musical life before the Great War have been relatively neglected in discussions of the idea of the ‘modern’ in the early twentieth century. This collection of almost 300 letters, written by Granville Bantock (1868-1946) to the Scottish composer William Wallace (1860-1940) and the music critic Ernest Newman (1868-1959) places Bantock and his circle at the heart of this debate. The letters highlight Bantock’s and Wallace’s development of the modern British symphonic poem, their contribution (with Newman) to music criticism and journalism, and their attempts to promote a young generation of British composers – revealing an early frustration with the musical establishment. Confirming the impact of visits to Britain by Richard Strauss and Sibelius, Bantock offers opinions on a range of composers active around the turn of the twentieth century, identifying Elgar and Delius as the future for English music. Along with references to conductors, entertainers and contemporary writers (Maeterlinck, Conrad), there are details of the musical culture of London, Liverpool and Birmingham, including programming strategies at the Tower, New Brighton, and abortive plans to relaunch the New Quarterly Musical Review. Fully annotated, the letters provide a fascinating window
into British music and musical life in the early twentieth century and the
‘dawn’ of musical modernism.

In 1907 Delius made what was for him an important visit to London,
where he met several significant younger musicians, including Thomas
Beecham and Granville Bantock, both of whom helped to promote his
music. By November that year Bantock was already writing to Delius and
expressing his great enthusiasm for the older composer’s music. Bantock
invited Delius to stay with him in order to get to know the music and the
man, and to introduce him to Ernest Newman. All three men became
involved in promoting the idea of the Musical League, which was intended
to be an English version of the Allgemeine Deutscher Musikverein, and
which took much of their time over the next few years. In this book Michael
Allis includes a 1907 letter from Bantock to Ernest Newman, full of
enthusiasm, where he says of Delius:

‘He is the great man we have all been waiting for.’

Bantock goes on to say that Delius is:

‘an artist whom we may hail as our leader.’

He continues by suggesting that:

‘In Delius, we have got a musician, who can surpass the greatest giants of
the continent.’

Bantock made every effort to promote and perform the music of Delius.

Michael Allis succeeds in this book in placing Bantock, Newman and
Wallace in the centre of musical development in Britain at the beginning of
the last century. He identifies four key areas in the correspondence
included in this book:

‘(1) Bantock and Wallace’s compositional practice; particularly their focus
on the potential of the symphonic poem to explore new paratexts
(additional material) and musical structures;

(2) the identification of key “modern” figures in British musical life
(Richard Strauss, Sibelius, Elgar, Holbrooke, Delius) and the detailing of
the vexed relationship between a young generation of British composer
and the British establishment;

(3) promotional strategies adopted in the performance in new music;

(4) the use of musical journalism, criticism and the musicological writing
as a promotional vehicle for modern music.’
The book is a pleasure to read and is clearly laid out so that the letters are preceded by an introductory chapter in which Michael Allis sets the scene as well as giving us the background to this correspondence. Whilst rather academic in tone, this is certainly a worthwhile addition to the bookshelves of anyone who enjoys reading about early 20th century music in Britain, and not just those who have an academic interest in this subject.

Paul Chennell

Members of The Delius Society can order Michael Allis’s recent book, Granville Bantock’s Letters to William Wallace and Ernest Newman, 1893-1921, ‘Our new dawn of modern music’, at a 35% discount through the music book publisher Boydell & Brewer. The discount will make the price £48.75, instead of £75.00 RRP. Simply quote the promotional code BB531 when prompted at the checkout at www.boydellandbrewer.com or via telephone when calling 01243 843291 or emailing customer@wiley.com. Offer ends 30th April 2018.
Stephen Lloyd has kindly produced an extended essay based on his talk, and this can be found on page 55.

DELIAS IN JAPAN

Wednesday 28th February 2018
National Liberal Club, London
Midori Komachi violin
Simon Callaghan piano
Nick Luscombe presenter

The weather was not kind to us on this extremely wintery day; several members – regular attendees at Delius Society events – were unable to make the journey into London, but it was heartening to see a good number of both members and non-members there despite the snow, and Roger Buckley made particular mention of this in his introduction.

The first half of the evening took the form of a question and answer session between presenter Nick Luscombe (BBC Radio 3 Late Junction) and violinist Midori Komachi on her recently published translation into
Japanese of Eric Fenby’s *Delius as I knew him*, and the promotion of Delius’s music in Japan.

Midori began by explaining that, to complement her attempts to introduce Delius’s music to a wider audience in Japan, she had wanted to provide a text available in Japanese. Whilst being interviewed by a Japanese radio station some time ago, she had been asked live on air whether she would like to publish a book on Delius in Japanese and her positive response, heard by many listeners, committed her to the project.

Delius’s music has rarely been performed in Japan, but there are nevertheless Delians living in Tokyo. The connection with Gauguin and *Nevermore* – which inspired Midori’s *Delius and Gauguin* project – also resonates in Japan, where Gauguin’s work is apparently very popular. Midori suggested that the Japanese relate easily to Delius’s music because of the depiction of nature in many of his works, and reference to nature in the Japanese poetic form, Haiku. Grez, where Delius lived for many years, was also the home of impressionist painters, including a Japanese artist, Seiki Kuroda (1866-1924), whose work became well known in Japan. Midori circulated prints of two of his most famous paintings – *Yellow-leafed Poplars* (1891) and *Girl with red hair* – amongst the audience, whilst she spoke.

Nick asked Midori to explain why, of the various texts available on Delius, she had chosen this one as the first published Delius resource in Japan. As readers of this Journal will know, the book tells of Delius’s final years when Eric Fenby went to France to become Delius’s amanuensis, as portrayed in Ken Russell’s film, *Song of Summer*, which has been broadcast in Japan. Midori found the book both moving and fascinating in its detail of how Delius managed to dictate his work to Eric Fenby despite being blind and paralysed. She recalled the scene from the film when Delius works with Fenby for the first time, and his attempts to dictate a melody from the *Violin Sonata No 3*, helpfully picking up her violin and playing us the melody in question.

There were many challenges in translating Fenby’s text into Japanese; Midori explained that the Japanese positioning of the verb at the end of a sentence did not make for an easy translation of Fenby’s poetic language, and the project had taken longer – a total of two years – and had been more difficult than she had expected. To provide additional information on some of the different characters that visited Delius, and who were likely to be
unfamiliar to the Japanese, she had provided various appendices. The artwork on the cover of the book is a painting by Ernest Procter showing Delius in the Queen’s Hall in 1929.

Midori then went on to talk more generally about her promotion of Delius’s music in Japan. Through a crowd-funding campaign over just two months, she had built a community of 165 interested people and raised 1 million Yen (c. £7,000). There is still demand for physical CDs (as opposed to digital streaming) in Japan, and Warner and Naxos had released two discs there: a compilation of Delius’s more popular works, intended for those new to the composer, and Midori’s *Colours of the Heart*, with Japanese liner notes. Two major record stores, Tower Records Bookstore in Shimokitazawa and Ginza Yamano Music, had agreed to help Midori to promote the discs, and there was a Book Launch and concert at the Oji Hall in Tokyo, at which Midori played all four of Delius’s violin sonatas. The
book was a major Japanese newspaper’s Book of the Week recently, and has also been covered in other press.

Asked whether she felt that all her hard work had paid off, she said an unreserved yes! She didn’t rule out the idea of another book translation, and is keen to continue to deepen the understanding of Delius and his music in Japan, at the same time hoping that her project will spark similar promotions of other western composers.

Following an interval Midori, with pianist Simon Callaghan, gave a live performance of music by Delius, opening with the *Violin Sonata* (1894, Op Posth), followed by the *Violin Sonata No 3* (1930), and concluding with her own arrangement for violin and piano of *To be Sung on a Summer Night on the Water*. Whilst the acoustic in the Liberal Club’s David Lloyd George Room was a little unforgiving, with its high ceilings and sound-absorbent curtains, and the piano wasn’t of top-notch quality, the two performers played together as one, demonstrating their affinity with Delius’s music and providing a wide palette of tonal colour.

In his vote of thanks, Stephen Lloyd commended Midori as an outstanding ambassador of Delius’s music, and reminded those present that the majority of the *Violin Sonata No 3* (Fenby refers in his book to the existence of sketches, dating from the War years, for parts of the work) had been dictated by a blind, paralysed man. Holding aloft a copy of Midori’s book, which he had purchased despite being unable to read it, he said that her translation was a remarkable achievement, pausing only to wonder what Eric Fenby himself would have made of it.

Katharine Richman

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The Delius Trust is pleased to announce the appointment of Paul Guinery as Chairman.

Born in London, Paul was educated at St Paul’s School. He studied piano at the Royal College of Music, gaining an ARCM and winning the accompanist’s Prize (adjudicated by Gerald Moore); he was also a répétiteur for the RCM Opera School. While at Oxford, where he took a degree in modern languages, he continued to perform, accompanying master classes with Jacqueline du Pré and preparing the first UK performance of Verdi’s *Giovanne d’Arco*. As a pianist he works extensively with the wind quintet *Harmoniemusik* both at home and abroad; since 1997 he has helped to run the group’s annual summer music festival in Cornwall and has recorded a CD with them, aired by Radio 3.

A former Vice-Chairman of The Delius Society, Paul was commissioned by the Society to record the CD *Delius and his Circle*, released commercially on Stone Records. He’s the co-author, with Lyndon Jenkins, of a photographic study of visitors to Delius’ home in France; and, with Martin Lee-Browne, of *Delius and his Music* in which he broke new ground in offering detailed analyses of the composer’s complete works.

For many years Paul was a staff announcer and presenter for the BBC, working latterly for Radio 3 and hosting a wide variety of long-running programmes including *Concert Hall, Your Concert Choice, Sacred and Profane* and *Choirworks*, as well as live Proms and concerts with the BBC Symphony Orchestra and the BBC Singers at home and abroad. He can still be heard on the air as a radio newsreader.

Commenting on his new appointment, Paul said

‘I’m delighted and honoured to be taking on a new role in the great cause of Delius and will endeavour to maintain the vigorous integrity and inspirational commitment of my predecessor, David Lloyd-Jones. The first note of Delius I heard was at the age of 12 when my school mounted a production of *Hassan*: the *Serenade* alone made me an instant and life-
long convert. Another youthful landmark was at university when I accompanied a friend (now in the CBSO) for a masterclass on the Cello Sonata with Jacqueline du Pré, just the sort of artist Delius would have loved, with her incomparable instinct for “how the music should go”. Later, at the BBC, I had the opportunity to write and present two separate editions of Composer of the Week devoted to Delius. I’ve recorded his piano music and, in my published musical analyses of the complete works, attempted to show he is neither a wayward nor a meandering composer, as so many would have us believe. It is now a real privilege, aided by an excellent committee of fellow-Trustees and Advisers, to be able to do all I can to ensure that knowledge and appreciation of Delius, especially among the young, is as widespread as we can make it.’

Paul takes over from David Lloyd-Jones, who joined the Trust in 1996 and became Chairman in 1997. During the last 20 years his leadership has been invaluable in promoting the music of Delius. The respect and admiration he commands from the music profession has enabled the Trust to encourage many projects, including the two major opera productions (A Village Romeo and Juliet, 2012 and Koanga, 2015) at Wexford Festival Opera, where David was Chorus Master early in his conducting career. He will continue with the Trust as Adviser Emeritus.

DELIUS IN CHINA

Delius Society member Zheng Xiao-Bin reports from Beijing that, for the second time, he has heard Delius’s music being played on the Chinese social media platform WeChat. The most recent playing was during a profile of cellist Jacqueline du Pré at the end of January this year, featuring extracts from Delius’s Cello Concerto.
BEETHOVEN OFF THE HOOK!

Recently, on leaving the Royal Academy of Music Museum in Marylebone Road, I caught sight of a large display cabinet exhibiting memorabilia of the alumni who had studied at the Academy, among whom was the conductor Sir Henry Wood. No story about the life of Delius would be complete without mentioning Sir Henry who, in promoting British music, had premiered some of Delius’s works in the early 1920s. But such matters are not what I care to focus on at the present moment.

Having decided to linger a while longer, it was Wood’s tuning gong that particularly drew my attention: a bright and shiny rectangular steel plate on which was impressed the number 439 on its face side. That’s odd, I thought, and began to wonder what sort of man Sir Henry was, for no one but an exacting and fastidious one would have the entire string section file past this implement to have their instruments checked. Nor was he a man to take prisoners, as his sacking of Eric Coates would seem to suggest. There was full justification for this, mind, as Coates had taken to bunking off from the orchestra to do his own thing, leaving another to deputise at his viola desk. (This serendipitous moment, as it turned out, led Coates from reading manuscript to writing upon it and turning himself into one of the most delightful composers of orchestral light music.)

I reflected on what had originally arrested my attention and remained quizzical about the 439 for a minute or two, then, having trawled through the recesses of a not-so-good memory, I recalled how it was not until as late as 1955 that the tuning standard of A = 440 Hz (Concert Pitch) was officially recognised and affirmed by the ISO (International Organisation for Standardisation).

We now know that Wood’s orchestra was at one time tuned to the New Philharmonic Pitch, but the honour of having a standard universally accepted, based on its own findings, might so easily have lain with France, whose government had made the first serious attempt at standardisation with a law enacted in 1859. The eponymous French Pitch was set at A = 435 Hz but, as time would show, the French had already lost out to the Stuttgart standard of A = 440 Hz (sometimes referred to as Stuttgart Pitch, proposed in 1834) when the ISO affirmed this value in the mid-1950s. (This must have been a terrible blow to French pride, and a double ‘one in the eye’ for our friends across the English Channel when, in 1885, they failed in their
attempt to have the meridian line run through Paris. As is known, Great Britain retains that privilege, with the prime meridian running from Greenwich and cutting across the South Coast – which happy circumstance, by the way, gives Peacehaven (a drab and sleepy coastal backwater close to where I live) a significance it would not otherwise deserve.

It might be manna for physicists to speak of Hertz and cycles per second (Hz and cps – the former designation superseding the latter in honour of the renowned German scientist) but I shall simply content myself with the following observation: whether 439 or 440, the odd cycle between friends probably doesn’t amount to very much, providing it carries one harmoniously to the same destination. Larger discrepancies in frequency ranges, on the other hand, are of greater import, as we shall see presently.

Before I am completely overwhelmed by the numbers that are flying around, I want to consider how they might have impacted on a statement I made in the last journal. In the article *HACKED OFF!* I suggested, somewhat off-handedly, that Beethoven’s *Ode to Joy* was ‘beloved of singers and choralists’. I realised at once that I might be challenged on this assumption, and I was. Well-informed sources have told me since that, far from singers breaking into paroxysms of excitement and unalloyed happiness at the prospect of performing this work, it was far more likely to elicit from them much moaning and groaning and mutterings of one kind or another, with an occasional ‘Oh, no, here we go again!’ thrown in. This is perfectly understandable as no singer, excepting those with the greatest stamina and boundless reserves, can relish the thought of hanging around in the stratosphere on an unrelenting dominant A without respite (13 bars of it in one particular section – 10 of them sustained!)

Yet it may not have been quite like that in Beethoven’s day, for in the late 18th century and beyond it was quite common for the frequency standard to range anywhere from A = 400 to 450 Hz.

It’s apparent, then, that if Beethoven’s orchestra and chorus had tuned to the lower or lowest end of this range, it would have facilitated a drop in pitch slightly in excess of a semitone from the standard adopted by many American and British orchestras. This more than insubstantial difference leads us to conclude that choirs in the 1820s probably found Beethoven more comfortable to manage. For all that, and although *Ode to Joy* is no less tedious (in my view), it does make the great composer less blameworthy for the struggle of contemporary choirs, for, working at these values, how
was he to know the world of music would up the ante and the ISO set it in stone?

Just think, if conductors of today were to instruct their players to file past a bright and shiny rectangular steel plate, on which was impressed the number 400, it could well go some way in preventing many of our poor sopranos from charging off to the nearest physician and demanding treatment for trauma-induced laryngitis.

I’m so sorry Ludwig, I do apologise!

Derek Schofield

PROMS ENCORE

The following is an excerpt from a not particularly favourable review in *The Spectator* (16th September 2017) of two Proms performances (Proms 72 and 74) given by the Vienna Philharmonic Orchestra conducted by Daniel Harding (72) and Michael Tilson Thomas (74). The encore was to Prom 74 and the reviewer is Richard Bratby.

‘At the last moment, Tilson Thomas and the VPO redeemed themselves with an encore: Delius’s *On Hearing the First Cuckoo in Spring*, the first time that the VPO has played this piece since 1936. The clarinet’s bird call melted in and out of the shaded haze of strings; little splashes of bitonality blinked with wide-eyed surprise. Extraordinary that the most persuasive music-making in either concert came in a piece so utterly remote from the Viennese tradition. But then as Mahler supposedly said, “Tradition is slovenliness.”’
GREAT RAILWAY JOURNEYS

Series 9 Episode 12 of this long-running TV series, fronted by Michael Portillo, transmitted on Tuesday 16th January 2018, was entitled York to Frizinghall (Frizinghall is between Shipley and Bradford). Imagine my delight when I found that the subject of his Bradford visit was Delius!

On the train Portillo talked about the first English performance of A Village Romeo and Juliet and a review in The Yorkshire Post; mentioning Sir Thomas of course. He then visited Delius’s old school, Bradford Grammar School, which he attended from 1874 to 1878. He spoke with the School’s Head of Music Technology, Ross McGowan, introduced as a Delius Enthusiast, who told us that students at the school study Delius in the 6th Form.

Following some good details, from him, of Delius’s life and the Beecham connection, we were introduced to a pupil, John, who sang La Lune Blanche with piano accompaniment.

John Rushton

THE HOLST SOCIETY

The Holst Society – a new English composer society – was established last year. Although Gustav Holst died as long ago as 1934, it is surprising that, until now, there has been no society to promote, sponsor or celebrate his life and works.

The new society was launched at the English Music Festival in May 2017. The objects of the Society are twofold: namely to promote and sponsor the live performance of music by Holst, and to promote the recording of music by Holst hitherto unrecorded. The Holst Society works closely with the Holst Birthplace Trust and the Holst Foundation.
Although Holst and Delius were near contemporaries (and in fact they died the same year – 1934), it is not known whether they knew one another or corresponded. Although Holst was a regular visitor to the Continent, it is not thought that he dropped in to see Delius at Grez-sur-Loing.

The objects of the Society are only achievable through the receipt of grants, donations, legacies and subscriptions. The annual subscription is £25.

For further information, visit the website at www.holstsociety.org, or contact Chris Cope, Chairman, on 01769 581581 or email him at chairman@holstsociety.org.

CONCERT BY THE RIVER

Swedish cellist John Ehde and pianist Carl-Axel Dominique will be giving a recital in the garden of Delius’s house in Grez on Sunday 2nd September 2018. The programme includes Delius’s Cello Sonata and works by Grieg, Grainger and Messiaen. John Ehde writes:

‘This concert in Delius’s garden is a dream come true project for me and pianist Carl-Axel Dominique. Mr Dominique is a legend in Swedish music life and we have been playing together as a duo for almost 25 years. Ever since I worked on Delius’s cello music with Eric Fenby in the 1980s it has been a dream to perform it in the haunting surroundings in Grez.’

John Ehde was born in Stockholm in 1962, and studied at the Royal Academy of Music in Aarhus, Denmark, making his debut in 1987, and continuing his studies in Vienna. After 10 years as principal cellist in the Helsingborg Symphony Orchestra, he settled in Copenhagen. With pianist Carl-Axel Dominique, John Ehde presents new and unfamiliar music by composers including Delius, Grainger, Alkan, Yngve Sköld and Tommie Haglund, and has premiered some 50 works as soloist and chamber musician.

Born in 1939, Carl-Axel Dominique is a Swedish pianist and composer, who studied at the Royal College of Music in Stockholm. He is particularly well-known for his interpretations of Messiaen’s piano music, and his work with John Ehde and the singer Annika Skoglund. He is also devoted to jazz
and performs frequently, often with pianist Monica Dominique whom he married in 1961.

The garden will be open from 1.00pm and the concert begins at 2.30pm. This event, which is supported by the Delius Trust, is made possible through the generosity of the current owner, M Jean Merle d’Aubigné, to whom members should apply if they would like to attend. Please contact him at jean.merle-daubigne@club-internet.fr

DELIUS ON KLEF-FM HOUSTON (1970-71)

KLEF 94.5 FM was the classical music radio station in Houston, Texas from 1964 to 1986. Bill Thompson subscribed to the monthly program guide during 1970 and 1971, and recently scanned the 21 guides that he still has.
He searched for instances where Delius works were played, and compiled a list showing the frequency for each work during those 21 months. At that time, only a limited number of Delius LPs were available, mainly those conducted by Beecham and Barbirolli. The Charles Groves era had not yet begun, and Barbirolli’s recording of *Appalachia* was a new release and was a first hearing of the work for Bill and many others.

Interestingly *Dance Rhapsody No 2* was tied for first place with *In a Summer Garden* and *On Hearing the First Cuckoo in Spring* (16 plays each). *The Walk to the Paradise Garden* was played 10 times, with just one play each for *Songs of Sunset*, *Idyll*, *Cynara*, *Two Aquarelles* and the *Double Concerto*.

More information is available at Bill’s website http://www.thompsonian.info/KLEF.html

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**ROBERT AICKMAN CELEBRATED**

Robert Aickman, one of the earliest and most enthusiastic members of The Delius Society, and published fiction writer, was the subject of an extended piece in the *Independent* newspaper in October 2017, prior to the arrival in November of his archive at the British Library, which was marked by an evening event there.

Lionel Carley recalls that Robert was highly regarded by our members during the sixties and the seventies, and that Rodney Meadows, when Chairman, always said that he considered it to be a special event whenever Robert was able to attend one of our meetings.

Robert had a strong interest in the supernatural, and is described by the *Independent* as ‘one of our most accomplished yet overlooked writers of strange fiction.’ According to the author of the *Independent* piece, David Barnett, his work is reminiscent of the short stories of Shirley Jackson, American author of *The Haunting of Hill House* and *The Lottery*. He is best remembered for his short stories, producing nearly 50.

Read the full story at https://tinyurl.com/ya3qtgrx
CLASSICAL RECORDINGS QUARTERLY

CRQ Editions used to be released in connection with that excellent journal *Classical Recordings Quarterly* edited by Alan Sanders that sadly has ceased publication. However their CDs have continued and their latest releases include an all-Sargent set mentioned in my article on Sargent (see page 55). But there are some interesting Delius releases that may be of interest to collectors.

CRQ CD307-308 (2 CDs) *Rudolf Kempe rarities*, including Delius’s *Violin Concerto* with Raymond Cohen, in March 1962 from the Bradford Delius Centenary Festival, and *Sea Drift* with John Shirley-Quirk, BBC Chorus and Choral Society and BBC Symphony Orchestra, Maida Vale Studios, 10th April 1963, with works by Wolf, Copland, Medtner and Prokofiev. Kempe, who took over the conducting of the Bradford Centenary Festival following the death of Beecham, never recorded any Delius commercially so these live performances are of particular interest, appearing for the first time.

CRQ CD290-291 (2 CDs) *Sir Charles Groves at the Proms, 1967*. Haydn *Symphony No 93*, Simpson *Symphony No 3*, and Walton *Scapino*, Vaughan Williams *Serenade to Music* and Delius *Appalachia* (BBC Chorus, BBC Choral Society, Goldsmiths’ Choral Union, London Philharmonic Choir and London Philharmonic Orchestra). These last three works were part of the Prom that Groves took over from an indisposed Sargent. This performance of *Appalachia* was also issued on BBC Radio Classics 15656 91332.

CRQ CD232 (1 CD) *Sir Thomas Beecham: the rarest recordings*. Extracts from *The Marriage of Figaro* and *Irmelin*. The Mozart (Act 2) is from Illinois in April 1956. The ‘Scenes from *Irmelin*’ (Beecham’s concert suite from Act 2) and Scene 2 Act 3 of *Irmelin* formed a ‘The Composer Conducts’ BBCTV broadcast in December 1964, with opening and closing comments by Beecham, and soloists Joan Stuart and Thomas Round, and the Royal Philharmonic Orchestra. If, as is quite likely, this is a transfer from the Beecham Society LP set WSA521-2, then the ‘Scenes from *Irmelin*’ performance (wrongly dated on that release) will almost certainly be from the Proms in September 1954 (issued on BBC Legends 4068-20), while Scene 2 Act 3 is from the television broadcast.
Also available from CRQ Editions:

**CRQ CD144 (1 CD) Eugene Goossens conducts Gramophone Premieres**, including Delius’s *Brigg Fair* (Royal Albert Hall Orchestra, 1922 acoustic), and **CRQ CD075 (1 CD) Homage to Marjorie Mitchell**, with Delius’s *Piano Concerto*, Marjorie Mitchell, North German Radio Symphony Orchestra, William Strickland.

Full details can be found on the CRQ Editions website. Each CD costs £10 and cheques should be made payable to CRQ Editions. CRQ Editions, 39 Banner Cross Road, Sheffield S11 9HQ.

Stephen Lloyd
Many thanks to Derek Schofield for once again providing material for this occasional section of the Journal.

WHO KNOWS THEIR ‘ABC’?

Maintaining their position whilst Delius was still alive, these gentlemen would eventually be toppled, though not by adverse criticism or poor reviews.

a) Who were these men?
b) Who or what toppled them?
c) Were he to hear the works of others in later years, to which of these composers would Delius listen with more favour (to judge from Beecham’s account)?

Answers on page 116.
LETTERS TO THE EDITOR

From Bill Marsh:

I was most interested in Hugh Torrens’ article on James and Edward Agate (Delius Society Journal, Autumn 2017, p31). Sometime around 1997 I obtained Edward Agate’s Five Songs (The Opus Music Co, 1911) from some antiquarian music source in the UK.

Some years later The Delius Society (Philadelphia Branch) presented a vocal recital by a well-known local soprano who had programmed these songs at our request. Shortly before the concert, both she and her accompanist decided they didn’t want to do them, but we prevailed in the end!

Tracking down biographical information on the German authors of the words was challenging. We were never able to find anything on Sergel, but through several sources here and in Germany, we did get some bios of Bierbaum and Gamper. Later Evelin Gerhardi in Germany managed to get information on Sergel from the Deutsche Nationalbibliothek.

Bill Marsh

From Lionel Carley:

The remark in Derek Schofield’s article ‘Hacked Off’ (Delius Society Journal, Autumn 2017, p43) in which Michael White is quoted as referring to Delius Society members as ‘amiably eccentric to the outright bonkers’ simply points towards this critic’s small grasp of reality. White was invited by the Peter Warlock Society to come on a freebie to Bourron Marlotte and Grez-sur-Loing in July 2008. Other freebies went to Humphrey Burton and pianist Alan Rowlands.

The Warlock Society’s prospectus assured us that the enterprise was with the cooperation of the Delius Society. Well, it wasn’t, and our Society had no hand in the arrangements. Nonetheless a few joint members of both Societies signed up, along with one or two of our ordinary members.
There was a pleasant day in Grez, Warlock of course having rather often been there to see Delius; and an ‘amiably eccentric’ if not ‘bonkers’ day during part of which Peter Warlock Society members (accompanied sheepishly by a few of us meek Delians) marched up and down an alleyway behind the trumpeting of the Guildhall Brass Ensemble, all the while roaring out Warlock drinking songs. Naturally enough, all this proved to be an amazing conflation of sound and sight for those locals who happened to be around.

This may go some way to explain how misinformed critics like White can get things so wrong, whether in terms of musical analysis and appreciation or in an understanding of the real world. It’s the Warlock Society he’s aiming his barbs at in that particular remark – though I’m sure he’d be perfectly happy to apply it, too, to anyone who just might happen to like the music of Delius.

Lionel Carley

From Shelagh Caudle:

Two articles in The Delius Society Journal, Autumn 2017, caught my eye; I’ve looked into them a little and I thought you might like to know what I discovered.

On page 96 there is mention of Alec Hargreaves Ashworth. The question is asked whether he might have been an early member of the Society. It seems there is little about Ashworth online but, based on what I have found, it was very possible he was at least an admirer of Delius. He was a music critic, and in 1939 he wrote an article called Twentieth-Century Painting: The Approach Through Music for the Journal Music and Letters ~ Vol 20, No 2, April 1939, Oxford University Press. Whether or not he mentions Delius in the article I don’t know [he doesn’t, unfortunately – Ed] as I was only able to download the first page. I’ve also checked Google books and it’s not listed.

On page 97 you have an amusing anecdote ‘Delius Arrived at Folkestone’. Looking online I found 10 racehorses named Delius between

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1849 and 1972. The most likely one referred to in the article is the 1923 Thoroughbred: http://www.allbreedpedigree.com/delius2

Shelagh Caudle

From Tony Noakes:

I was very glad to read in The Delius Society Journal, Autumn 2017, that Lionel Friend is now a Vice-President. He came to Perth a few years ago to conduct an excellent performance of Tales of Hoffmann in the beautiful His Majesty’s Theatre (which dates from 1904). We were delighted to meet him, as we had earlier met Tasmin Little when she came to Perth. If any DS members should be visiting Western Australia, we would be happy to meet them (our email address is bevnoakes@smartchat.net.au).

The article on Delius and Strauss made me think of Delius’s comments on other composers. His love of Chopin, Wagner and Grieg is well known, as is their influence on his music. I was surprised that he considered Berlioz ‘a vulgarian’, but glad that he approved of Bizet. His dislike of Puccini he shared with Fauré – just possibly a little envy of a successful opera composer by two less successful ones. I have always thought Delius might have liked the music of his French near-contemporaries Franck, Fauré, Chausson and Duparc, but do not know if there is any evidence of this.

Delius’s description of Schoenberg’s First Chamber Symphony as ‘dry, intellectual and devoid of poetry, even if it didn’t sound bad’(!), is my opinion too. After Schoenberg’s remarkable debut with Verklärte Nacht, followed by Gurrelieder and Friede auf Erden (both of which I have sung in twice), the Chamber Symphony seemed to me to mark a descent into musical abstraction. In his subsequent music, and in works influenced by him, the combination of sprechgesang and tone-rows have driven much music of the mid and later 20th century into an unlovable cul-de-sac. Poulenc’s description, dodécaca, is among the most apt.

I was interested to read the review (p78) of the biography of Ernest Newman. In the early 1950s, when I was in my teens and just discovering classical music, I read his articles in the Sunday Times. They were concerned
mainly with Wagner and Strauss operas. Alternating with Newman’s articles were those by Felix Aprahamian, which I found much more interesting.

I have been browsing through earlier Delius Society Journals, and was delighted to find Newman’s excellent article (DSJ 143, p105) on the 1929 Festival. And DSJ 142, p101, included Newman’s very perceptive review of the first performance of Appalachia. Sadly, Newman used this review to air his prejudices against Italian operas, describing La Traviata and Lucia di Lammermoor as ‘faded and intellectually destitute stuff’. Unconcerned by this, we recently enjoyed a very good performance of Lucia given by West Australian Opera.

It has just occurred to me that Delius’s third Christian name may have been given in tribute to Prince Albert, who died a few weeks before Delius’s birth.

Tony Noakes
PUZZLE CORNER – ANSWERS

Answers to the questions posed in Puzzle Corner on page 111.

a) 1 Purcell, 2 Beethoven, 3 Haydn, 4 Bach and 5 Mozart.

b) A German bomb. On 10th May 1941 Goering’s Luftwaffe sent down an incendiary which completely gutted and destroyed Queen’s Hall in London. Adorning the outer walls of this building were the busts of several great composers, each supported by a stone plinth on which was inscribed the name. The five pictured were ‘rescued’ and eventually found their way into the Royal Academy of Music (where the photographs were taken). In the foreground of a photograph taken at the time (not shown here) can clearly be seen a plinth bearing the name of Wagner. I wondered why no one had seen fit to ‘rescue’ him; perhaps the bust lay shattered along with the other debris, or was it more politic to leave him where he fell, given the circumstances? Unfortunately, Wagner comes with a certain amount of baggage: his association with anti-Semitism, which was rife across Europe at the time, is a notable example. Deeply unfair to Wagner, however, was the way the murderous Nazis claimed him as one of their own, and had him caught up in their own twisted ideology. The one thing we can say is that Wagner was an ‘echt’ German – the German state having been founded in 1871 – and that in the eyes of the polite classes he would not have been regarded as flavour of the month. If this is the reason why Wagner never found himself assembled among the other luminaries at the RAM it goes to show there is always an exception to the rule, even to the maxim that music knows no bounds.

c) In his book, Frederick Delius, Sir Thomas Beecham writes (p184) that ‘both Deliuses were well on the way to losing the capacity to listen with patience to any music but that of Frederick himself, and this joint state of intolerance was to harden rather than soften during the next ten years.’
FORTHCOMING EVENTS

DELIUS SOCIETY

There is a small charge for attending Delius Society Events: members £5 and non-members £10, with the latter benefitting from a £5 refund if joining the Society. This charge includes tea, coffee and biscuits.

Wednesday 25th April 2018 at 7.15pm
Delius’s Piano Concerto, with pianist Mark Bebbington

The David Lloyd George Room, The National Liberal Club, Whitehall Place, London, SW1A 2HE
Nearest Stations: Embankment (tube), or Waterloo (mainline)

To coincide with his new recording of the Delius Piano Concerto with the Royal Philharmonic Orchestra conducted by Jan Latham Koenig, for the SOMM label, pianist Mark Bebbington discusses the Concerto and also performs the Three Preludes and On Hearing the First Cuckoo in Spring for piano duet, with pianist Irene Loh, in the transcription by Peter Warlock.
Mark’s talk will be illustrated with extracts from the recording and the new CD will be on sale.

Internationally recognised as a champion of British music in particular, Mark has recorded extensively for the SOMM label to unanimous critical acclaim. His last seven releases have been awarded consecutive sets of five-star reviews in BBC Music Magazine and his most recent CD, *The Piano Music of Vaughan Williams* reached No 3 in the UK Classical Charts where it remained for eight weeks.

Mark’s most recent concerto performances have been with the London Philharmonic and Royal Philharmonic orchestras. In addition to regular appearances in the UK, during 2017 he completed a two-week tour with the Czech National Orchestra and Libor Pešek, and returned to the USA for concerts with the Buffalo Philharmonic, as well as making his Israel tour debut with the Israel Camerata.

Supper afterwards (at own cost) for those who require it.

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Friday 11th May 2018 at 6.00pm

**The Delius Prize 2018 Final**

New venue: Angela Burgess Recital Hall (pictured, right)
Royal Academy of Music, London
Nearest station: Baker Street
Adjudicator: David Hill Hon DMus, MA, Hon RAM, FRCO, Hon FGCM

The Angela Burgess Recital Hall is one of the RAM’s newly transformed facilities. Built on top of the new theatre and, acoustically isolated, it can be adapted to accommodate recording sessions, rehearsals, masterclasses and performances. Contemporary in style and lined in oak, it features an oculus in the roof, flooding the room with natural light.
Saturday 22nd September 2018
AGM and Annual Lunch

Madingley Hall, Cambridge

As always, the AGM itself is free for all members to attend. For a reasonable fee there will be a full programme, with arrival at 11am, the AGM, lunch, a talk, and live music, with departure at 4.30-5pm.

Bed and breakfast accommodation is available at the Hall for those who would like to stay before and/or after the event:

https://www.madingleyhall.co.uk/accommodation
or enquire on 01223 746222. Early reservation is recommended.

Further details and booking forms will be included with the July Newsletter.
OTHER EVENTS

This section may include events which are in the past by the time the Journal is read; their inclusion is deliberate so that we have in print a complete record of all performances. Venues of non-UK concerts are in upper case. Before travelling to events listed here, you are advised to confirm the details with the relevant box office.

Thursday 15th February 2018 at 7:00pm
KYRKA, DALAGATAN 13, MORA, DALARNA, 792 32, SWEDEN
Respighi: The Birds (The cuckoo)
Delius: On Hearing the First Cuckoo in Spring
Tarrodi: Paradisfåglar II (Birds of Paradise II)
Rautavaara: Cantus Arcticus
Sibelius: Scene with Cranes Op 44 No 2
Brahms: Double Concerto in A minor for Violin, Cello and Orchestra
Dalasinfoniettan
István Várdai cello, Rosanne Philippens violin
Ville Matveijeff conductor

Tuesday 20th February 2018 at 7.30pm
Corn Exchange, Cambridge
Handel: Water Music
Haydn: Cello Concerto No 1 in C major
Delius: Two Aquarelles
Mozart: Symphony No 29 in A major
Sheku Kanneh-Mason cello
European Union Chamber Orchestra
Hans-Peter Hofmann conductor

Friday 23rd February 2018 at 7.30pm
Octagon Theatre, Yeovil
Handel: Water Music
Haydn: Cello Concerto No 1 in C major
Delius: Two Aquarelles
Mozart: Symphony No 29 in A major
Sheku Kanneh-Mason cello
European Union Chamber Orchestra
Hans-Peter Hofmann conductor
Saturday 3rd March 2018 at 7.30pm
Epsom Playhouse, Epsom, Surrey
Walton: *Coronation March – Orb and Sceptre*
**Delius: Dance Rhapsody No 1**
Vaughan Williams: *The Lark Ascending*
Holst: *The Planets*
Johanna Rohrig violin
Epsom Symphony Orchestra
Darrell Davison conductor
Supported by the Delius Trust

Sunday 4th March 2018 at 2.30pm
Philharmonic Hall, Liverpool
Prokofiev: *Romeo and Juliet: Montagues and Capulets*
Gershwin: *Piano Concerto* in F major
Gershwin: *Lullaby for Strings*
**Delius: The Walk to the Paradise Garden**
Bernstein: *West Side Story: Symphonic Dances*
Ian Buckle piano
Liverpool Philharmonic Youth Orchestra
Simon Emery conductor

Saturday 24th March 2018 at 6.00pm
St James’s Sussex Gardens, Paddington,
London W2 3UD
**Delius: On Hearing the First Cuckoo in Spring**
Richard Miller: *Nighthawks* (London premiere)
Mozart: *Symphony No 40* in G minor
Ensemble Humanitas
Gabriella Teychenné conductor (pictured)
Sunday 25th March 2018 at 7.00pm
STOCKHOLM CONCERT HALL (KONSERTHUSET):
GRUNEWALDSALEN, STOCKHOLM
Grainger: *La Scandinavie* (arr H Palmqvist and E Nisbeth)
Leyman: *New work for solo viola*
**Delius: Violin Sonata No 2 (transcription L. Tertis)**
Ellington: *Anatomy of a Murder* (Suite) – *Low Key Lightly; Flirtibird* (tr H Palmqvist and E Nisbeth)
Bach: *Violin Partita No 2 in D minor, BWV1004 – Gigue* (transcription E Nisbeth)
Grainger: *Train Music* – signal melody for solo viola
Grainger: *To a Nordic Princess* (tr H Palmqvist and E Nisbeth)
Grieg: *Violin Sonata No 3 in C minor Op 45* (tr T Riebl)
Ellen Nisbeth viola
Bengt Forsberg piano

Saturday 7th April 2018 at 2.30pm
St Laurence’s Church, Ludlow, Shropshire
Icelandic Hymn: *Heyr, himna smíður*
Parry: *There is an old belief*
Stenhammer: *September*
Leevi Madetoja: *Kevätunta*
Parry: *Never weather beaten sail*
Grieg: *Ved Rondane*
Percy Grainger: *A Song of Värmeland*
**Frederick Delius: The splendour falls on castle walls**
arr. Eyvind Alnæs: *I lay down so late*
Toivo Kuula: *Nuku* (*Sleep*)
Ina Boyle: *Gaelic Hymns*
Bax: *This Worldes Joie*
The Carice Singers
George Parris director (pictured)
Sunday 22nd April 2018 at 3.00pm
THE GERMAN SOCIETY OF PENNSYLVANIA,
611 SPRING GARDEN STREET, PHILADELPHIA, USA
**Delius:** *Songs of Sunset (Philadelphia premiere)*
(with new accompaniment for string quintet and piano by Lloyd Smith)
Vaughan Williams: *Serenade to Music*

**Delius:** *Three Piano Preludes*
Parry: *Lord, Let me Know Mine End* (from *Songs of Farewell*)
Members of the Wister Quartet
Mark Livshits piano
Choral Arts Philadelphia, Matthew Glandorf conductor

Saturday 28th April 2018 at 7.30pm
Clare Hall, University of Cambridge
**Delius and Gauguin: A concert of music expressing significant exchanges between composers and artists**
**Delius:** *Violin Sonata in B Op posth*
Grieg (arr. Sauret): *Lieder*
Ravel: *Violin Sonata No 2 in G*
**Delius:** *Violin Sonata No 3*
Midori Komachi violin
Simon Callaghan piano
https://www.simoncallaghan.com

Saturday 12th May 2018 at 7:30pm
Trinity Church, Nether Street, London
‘Times and Seasons’
Bliss: *Aubade for Coronation Morning*
Brahms: *Der Abend – The Evening, Op 64 No 2*
**Delius:** *To be Sung of a Summer Night on the Water*
Kodály: *Evening Song*
Gershwin: *Porgy and Bess: Summertime*
Finchley Chamber Choir
Finchley Chamber Ensemble
David Lardi conductor
http://www.fcchoir.co.uk/season.htm
Saturday 19th May at 7.30pm
GLive, Guildford
Guildford Symphony Orchestra Summer Prom
Walton: March *Orb and Sceptre; Largo* and *Rejoice Greatly*
**Delius: A Song Before Sunrise**
Ireland: *Piano Concerto*; Elgar: *Enigma Variations*
Wood: *Fantasia on British Sea Songs*
Songs from the Last Night of the Proms
Alexandra Stevenson soprano
John Paul Ekins piano (pictured)
David Leonard narrator
Guildford Symphony Orchestra
Darrell Davison conductor
Supported by the John Ireland Trust
http://www.g-s-o.org.uk/

Friday 25th May 2018 at 7.30pm
Dorchester Abbey, Dorchester-on-Thames, Oxfordshire
English Music Festival
Richard Blackford: *Violin Concerto* (UK Premiere)
**Delius: Double Concerto for Violin and Cello**
Christopher Wright: *Symphony* (World Premiere)
English Symphony Orchestra
Rupert Marshall-Luck violin (pictured)
Joseph Spooner cello
John Andrews conductor
(mini-bus transfer available from Didcot Parkway station)
http://www.englishmusicfestival.org.uk/programme.html
Monday 28th May 2018 at 7.00pm
Dorchester Abbey, Dorchester-on-Thames, Oxfordshire
English Music Festival
Dyson: *Woodland Suite* for string orchestra
Warlock: *Serenade for the 60th birthday of Delius*
**Delius: Air and Dance**
Herbert Howells: *First Suite*
Arwel Hughes: *Fantasia* in A minor
Ireland: *Elegaic Meditation*
Finzi: *Romance*
Ralph Vaughan Williams: *Charterhouse Suite*
Camerata Wales
Owain Arwel Hughes conductor
(mini-bus transfer available from Didcot Parkway station)
http://www.englishmusicfestival.org.uk/programme.html

Tuesday 3rd July 2018 at 7.30pm
St John’s Smith Square, London
**Delius: A Song of Summer**
Bridge: *The Sea*
Sibelius: *Symphony No 6 in D minor* Op 104
Kensington Symphony Orchestra
Russell Keable conductor

Tuesday 24th July 2018 at 8.00pm
CONCERTGEBOUW, AMSTERDAM, THE NETHERLANDS
Spanish Summer Nights
Mussorgsky: *Night on a Bare Mountain*
de Falla: *Noches en los Jardines de España* (*Nights in the Gardens of Spain*)
**Delius: In a Summer Garden**
Chabrier: *España*
Jorge Luis Prats piano
Orchestre Philharmonique de Monte-Carlo
Kazuki Yamada conductor
Sunday 2 September 2018 at 2.30pm
(Garden open from 1.00pm)
THE GARDEN OF 92 RUE WILSON, GREZ-SUR-LOING, FRANCE
With the kind permission of the owner, M Jean-Merle d’Aubigné
**Delius: Cello Sonata**
and works by Grieg, Grainger and Messiaen
John Ehde cello
Carl-Axel Dominique piano
Supported by the Delius Trust
NB This event is open to members of the Delius Society only; anyone interested in attending should contact M d’Aubigné by email at jean.merle-daubigne@club-internet.fr

Friday 26 October 2018 at 1.00pm
Jerwood Hall, LSO St Luke’s, London
War’s Embers – A BBC Radio 3 Lunchtime Concert
**Delius (arr Fenby): Air and Dance for strings**
Elgar: *Sospiri* for string orchestra and harp
Vaughan Williams: *Romance* for viola and piano
Bliss: *Conversations* for woodwinds and strings
Gurney: *Ludlow and Teme*
Nash Ensemble

Sunday 11th November 2018 at 3.00pm
Assembly Hall Theatre, Crescent Road, Tunbridge Wells TN1 2LU
Programme to include:
Vaughan Williams: *Dona nobis pacem*
**Delius: The Walk to the Paradise Garden; In a Summer Garden**
Royal Tunbridge Wells Choral Society
Salomon Orchestra
Rebecca Miller conductor

*A full list of all concerts and events is always available on The Delius Society website: delius.org.uk.*

Forthcoming copy deadlines:
Delius Society Newsletter: 1st June 2018
Delius Society Journal: 1st August 2018