

The Delius Society Journal

Autumn 2010, Number 148

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Toby and Amanda Heppel, proud of owners of a blue plaque

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CHAIRMAN'S NOTES

The death of Sir Charles Mackerras, one of our Vice Presidents, has been mourned by the entire musical world – but everyone must be grateful that, like many other conductors, he was able to continue working and give marvellous performances almost right up to the end of his life. Apart from anything else, he was such a nice man; I was lucky enough to have a lunch with him alone, and to meet him on some other occasions too – and each time I came away feeling on top of the world. I have written to Lady Mackerras on our behalf.

Despite the fact that (sadly) Delius is not the most popular of English composers, there are nevertheless, from time to time, a modest number of occasions for hearing his music (other than *The Cuckoo*, *La Calinda* and *The Walk*), and this year sees performances of two real rarities. The complete incidental music to *Hassan* was conducted by George Vass at the English Music Festival at Dorchester in May, with Paul Guinery narrating the story – the most recent previous live performances of which, as part of the play, were, according to the Journal Index, at Manchester by Chetham's School of Music in 1978, and at the 1990 Wooburn Festival! Then (as mentioned in the recent Newsletter), in November the Southampton Philharmonic Choir are to sing the even more rarely performed *Songs of Farewell* – last done, again according to the Journal Index, in 1984 by the Halifax Choral Society under Donald Hunt. Also notable, was Carolyn Sampson's singing of seven songs at the Finzi Friends' unique weekend at Ludlow in June. That recital and the *Hassan* performance are both given full reports on later pages – as are The Delius Prize and the very successful AGM at Waffrons in Surrey, where Delius worked on the *Cello Concerto*, both organized, with his usual indefatigable efficiency, by Roger Buckley.

A wide-ranging list of events and projects to celebrate the 150th anniversary has been approved by the Committee, and we are now getting down to the details of exactly how we are going to implement them. A major step has already been taken, with the appointment of a PR consultant, Christopher Green, who has significant contacts in the musical world, and some excellent ideas – and he knows his Delius too! The Delius Trust has confirmed that they are going to give us some significant help with funding – and we anticipate being able to give full details of our plans to Members with the January Newsletter.

One of the principal objects of our efforts is to increase the membership – but that is not something to be tackled just in 2012. Every time we go to a

concert or recital with some Delius in it, however slight, could we not summon up the courage to ask our neighbours in the audience whether they liked the music enough to consider joining us? Also with the next Newsletter, therefore, will come a few copies of the re-designed Membership Application Form for you to whip out of your pocket or handbag, if they showed interest – and it would be simply wonderful if Peter Watts got 200 of them back!

Finally, I would draw your attention to the details of the winter season of meetings of the London and Midlands Branches at the back of this Journal. The range of subjects is tremendous – we are indeed lucky to have so many potential speakers among our Members and their friends – and it would be very satisfying if our numbers at these convivial gatherings increased. In London there is always a supper party afterwards to which everyone is more than welcome – and do not forget that we now have an arrangement with the New Cavendish Club under which anyone attending the meeting can usually have a reasonably-priced B & B there, albeit not at the Society's expense! To take advantage of this facility, please contact me – the earlier before the meeting the better.

Martin Lee-Browne



Sadly we must begin by recording the death of our Vice President Sir Charles Mackerras with an Obituary, a personal memoir and a tribute. Members will I am sure have many memories of his wonderful performances of so much music. He was one of the truly great musicians of the second half of the 20th century and the first ten years of this century. One live performance which I will always remember is the performance of *A Mass Of Life* given at the Usher Hall, Edinburgh in 1984, and this was certainly the best live performance I have heard of this work; when orchestra, choir, soloists along with the conductor came together to achieve an excellent realisation. For me one of the very best recordings of a Delius work is again conducted by Mackerras, with Tasmin Little and Raphael Wallfisch performing the Double Concerto – a recording which transforms our understanding of this marvellous score. However, there are so many other recordings one might single out as memorable in the Mackerras recorded legacy.

At the end of June, before hearing this sad news, many members had enjoyed what I thought was a really outstanding day which began with the AGM and continued with a superb lunch in the Surbiton Golf Club. The sun was bright, the temperature was rising, and in the afternoon after two short but fascinating talks from Lionel Carley and Robert Threlfall we adjourned to The Waffrons. A full report follows later in these pages.

The appearance this summer on the BBC website of the Proms Archive was on the one hand exciting and caused me to revise my thoughts concerning Delius and the Proms. I have revised what I said in Journal No. 146, in the light of this new Proms Archive information. On the other hand I was perplexed by finding information in the Proms Archive which does not seem to relate to Proms concerts as we know them. See my article for more on this matter.

In this Journal we also have an interesting account by Richard Packer concerning his recent visit to Florida, and a brief note from Stewart Winstanley who has been to China including a trip to see our one and only member there. Jérôme Rossi has given us an account of his thoughts regarding Delius's musical development. It is a pleasure also to include an article by Mark Stone further to his work on *The Complete Delius Songbook*.

Those members near London and the south east of England this autumn, and indeed those in Washington next spring might well enjoy the major exhibition of works by Paul Gauguin at Tate Modern from September and in Washington next spring. This exhibition will include Gauguin's *Nevermore*, at

one time owned by Delius. This is the picture being used for the exhibition publicity by Tate Modern. A review will follow in the Spring 2011 Journal. From a recent brief story in *The Gramophone* I see that we may well have a new recording of the Delius Cello Concerto soon from Paul Watkins – something to look forward to.

I was very taken with the suggestions made by Malcolm Walker at the AGM regarding acoustic recordings of Delius which we might sponsor for reissue in 2012. EMI will issue their 2012 Delius boxed set of 17 CDs in 2012. Delius recordings by Beecham are to be reissued next year on the occasion of the 50th anniversary of his death. These issues will of course be reviewed in forthcoming Journals.

Lastly I must mention a small innovation; we have included some poems – Delius, A Lyrical Interlude, a first for the Journal I think. Many thanks to all those people who have helped with the production of this issue of *The Delius Society Journal*. Please keep your contributions coming, as this is what keeps the Journal alive.

Paul Chennell



OBITUARIES

ALAN JEFFERSON

(1921-2010)

To many readers of *The Delius Society Journal*, the name of Alan Jefferson, who died earlier this year, will be most familiar as the author of a workmanlike handbook on our Composer; who by this at last gained admission to the ranks of the Master Musicians series in 1972. (I believe Alan regretted that no opportunity was apparently offered for a more recent updating.) In fact it was at that time that he first contacted the Trust for permission to include for an illustration the facsimile of the MS of a then unpublished song ('That for which we longed'). It was thus that we first met, at a time when Alan was manager of the BBC Concert Orchestra. In this position he shortly gave further evidence of his interest by arranging a Delius birthday broadcast on 29th January 1974 that included such rarities as the *Folkeraadet* music, *Dance Rhapsody No. 2* and the original version of *In a Summer Garden*.

Over the many years since although we met infrequently we remained in touch and often spoke at length on the phone about matters of mutual interest (for example, we both shared an interest in the work of Richard Strauss).

Alan had a well-developed sense of humour, which at times took the form of addressing or writing to me in classical Latin. I recently found an old letter of his written in that far-from-dead language which announced his pending move to Cornwall as '*in terra incognita trans Tamar flumen*'. His very wide circle of interests always made him a good companion, whose loss will not easily be replaced among those who were fortunate in enjoying his friendship. How better to salute his passing than '*Ave atque vale*'.

Robert Threlfall



SIR CHARLES MACKERRAS (1925-2010)

In less than two years, the Society has lost three of its Vice-Presidents – all conductors of the highest standing, imbued with the ability to make Delius's music come alive. First, Tod Handley, then Richard Hickox – and now Sir Charles Mackerras. They loved music with the whole of their hearts, and were its faithful servants – each managing to make almost every performance they gave very special.

Sir Charles died on 14th July 2010, at the age of 84. His parents were Australian, and he lived, was educated, and began his musical career (as an oboe and cor anglais player) in Sydney. However, he really wanted to conduct, but in his very early twenties he was advised that there was not sufficient going on in musical Australia for his talents to flourish and grow there – so early in 1947 he came to England. He turned down an offer to work with Malcolm Sargent in Liverpool, and opted instead for the Sadlers Wells Opera orchestra. On his first performance with them, he found the present writer's uncle Richard Austin on the podium, and sitting next to him in the first clarinet's chair was a charming young lady – whom he promptly married; 25 years later he became Sadler's Wells Musical Director. A year later (on a British Council scholarship), he went to study conducting in Prague with the great Vaclav Talich – and that led him to Janáček, of whose operas he became unquestionably the supreme interpreter.

His energies were prodigious, and they only flagged at the very last. He was a serious musicologist – and put the results of his research into practice in his performances of Handel and Mozart. He was perhaps happier in the opera house pit than in concert halls, but there were few composers whose music he rarely conducted – the most obvious are Bach and Wagner – and, in addition to his beloved Janáček, his sympathies ranged from Gluck, through Handel, Mozart, Schubert, Brahms, 19th century French opera and Verdi, to Sullivan, Britten and, of course, Delius.

Particularly in rehearsal, he was a hard taskmaster, but few players and singers minded that, for his performances rarely failed to 'take off'; if for some people he had a perceived fault, it was taking things too fast, but his music-making was always authoritative, constantly alive and vital, passionate, warm and affectionate. He was marvellous to work with, his presence was galvanising, his companionship over a meal utterly delightful, and his humour dry.

He conducted across the whole of Europe – but particularly at The

Royal Opera House, English National Opera, the Edinburgh Festival and Glyndebourne – and frequently in the USA, and for a while in the early 1980s he went back to the Sydney Symphony Orchestra. He held positions with the BBC Symphony, Philharmonia and Scottish Chamber Orchestras – he thought the last to be the finest chamber orchestra in the world – the Hamburg State Opera, Welsh National Opera, the Czech Philharmonic – the list goes on and on. Knighted in 1979 and appointed a Companion of Honour in 1983, he was the first recipient of The Queen’s Prize for Music, and also a Companion of the Order of Australia.

Sadly, and surprisingly, none of the obituaries have mentioned his enormous empathy with Delius’s music. He became a Vice President of the Society in 1991 – and he made excellent and idiomatic recordings of most of the major works, including ‘sound-only’ and DVD versions of *A Village Romeo and Juliet*, but, perhaps curiously, not *A Mass of Life*, the *Requiem*, or the *Songs of Sunset* and *Songs Of Farewell*. He was a genial Adjudicator of The Delius Prize in 2006, and contributed to DSJ 141 (the ‘Appalachia issue’). He gave *The Song of the High Hills* at last year’s Proms, and it had been hoped that he would be able to conduct the performances of *A Village Romeo* at The Royal Opera House in about a year’s time.

As *The Guardian* said: ‘He was a man for all seasons of music, who lived for his art and the bettering of its execution’. Almost everything he touched turned to gold, and the musical world mourns his loss.

Martin Lee-Browne

As Martin has mentioned in this Obituary, there was no mention of Delius in any of the Obituaries published in the national press. I give below, with thanks to their authors, the text of two letters penned by Roger Buckley and Richard Kitching, and published in The Times on 24th July 2010 and The Gramophone, dated October 2010 respectively. (Ed.)

Sir:

Your obituary of Sir Charles Mackerras reflects the prodigiously varied career of a great conductor and musicologist. Among his passions was the music of Delius, which he conducted with characteristic attention to the composer’s wishes. His recordings of many of the orchestral works, three of the four concertos and an opera rank among the finest. Last July a capacity Proms audience (and countless television viewers) experienced a superb

performance of *The Song of the High Hills*, a work scored for large orchestra and wordless voices. It is a cruel loss that we shall not hear Sir Charles's planned performances of *A Village Romeo and Juliet* at Covent Garden next year, in the run-up to the 150th anniversary of the composer's birth. Sir Charles loved his Delius and lavished consummate care on his performances of this unique music.

Roger Buckley
Vice President, The Delius Society

Sir:

In Rob Cowan's Obituary of Sir Charles Mackerras there was an unjust omission (also made in all other obituaries I have seen) – his affection for the music of Delius and the work he did to promote it. Sir Charles was a Vice President of The Delius Society and adjudicated the annual Delius Prize for young musicians in 2006. He also recorded Delius extensively, including *A Village Romeo and Juliet*, *Sea Drift*, *Florida Suite*, *Appalachia*, *The Song of the High Hills*, *Paris*, the Violin Concerto twice with Tasmin Little, the Cello Concerto with Raphael Wallfisch, the Double Concerto with Little and Wallfisch, and numerous smaller works. Surely this dedication to Delius should have been mentioned? I can only attribute the omission to the prejudice of many music critics against Delius's music.

Richard Kitching



KENNETH ASHBURNER

1927 – 2010

Kenneth Ashburner had a distinguished career as a horticulturalist, though his modest manner concealed this. Those meeting him for the first time would have had no reason to guess that he was a renowned authority on birches and alders. His conversation, as reserved and beautifully structured as his written prose, and delivered in a resonant speaking voice, would be more likely to concentrate on his many other interests, especially travel and music.

Kenneth Ashburner trained at Wye College, a year behind Christopher Lloyd (1921–2006), the author of *The Well-Tempered Garden*, and like him gained

a degree in horticulture. Of his colleague, Kenneth said, when interviewed in 2008 by the *Daily Telegraph*: “Christopher had the room opposite me. He was a gifted musician and played the oboe. I used to accompany him on the piano, or I would play the ‘cello and he’d accompany me. I cannot listen to the Brahms Cello Sonata in E minor, even now, without thinking of him.” It was typical of Kenneth to nourish the musical dimension of their friendship. His interviewer wrote: ‘Like Christopher Lloyd, Kenneth Ashburner dares to be different. Fired by adventure, his work is characterised by a desire for contrast in nature and a love of life.’ The strength of his independence, sometimes bordering on impracticality and tempered by a few lovable eccentricities, was one of Kenneth’s most enduring characteristics.

When he married June, Kenneth moved to an ancient Devon longhouse in the village of Chagford in the north of Dartmoor. At Stone Farm, inspired by the potential of a hillside five-acre plot with a stream running through it, he created a large Japanese-style water garden on several levels, carrying out much of the labouring work himself. Then, thirty years ago, he began growing trees from seed collected on trips abroad, planting not single specimens but small copses in order to achieve a natural effect. He was particularly fascinated by birches, alders and brambles and his global wanderings (which generally involved long train journeys) produced the necessary supplies of seed. The arboretum at Stone Farm Gardens is open daily to visitors the year round and from May to September forms the backdrop to a sculpture exhibition, the Mythic Garden,



Kenneth Ashburner

organised by artist, co-founder of the Gardens and Kenneth's soulmate, June Ashburner. In 1994 it was recognised as a National Collection by the National Council for the Conservation of Plants and Gardens and it now comprises more than 1,000 trees, many of which are rarely to be seen elsewhere in the UK. One cultivar of *Betula albosinensis* is known by the name 'Kenneth Ashburner'. Of another birch Kenneth told the *Telegraph*: "But my absolute favourite is *Betula ermanii*. It has beautiful salmon pink bark that peels, and the autumn colour is a fabulous orange. The leaves are handsome and the trees reach oak-like size in the lowlands of Hokkaido, northern Japan."

I was fortunate enough to encounter Kenneth shortly after the Society was founded, at which time I was still at school in Plymouth. In turn he encouraged me to meet other west country members – there were very few at that time – and he remained a steadfast friend, sharing similar musical interests, for nearly half a century. Earlier this year he wrote to me: 'I remain devoted to Delius and especially to the *Idyll*, which I think is one of the loveliest of all his works. I'll never forget when I first heard the *Margot la Rouge* introduction. I think that my devotion to Elgar and Rachmaninov is just about equal.'

That was the real Kenneth: he was as constant to his musical loves as to his friends, who now mourn his passing.

Roger Buckley



SIR CHARLES MACKERRAS: a tribute ---

Lewis Foreman

The late Christopher Palmer once observed about music and the world in general that it is only when one comes to leave that one realises one has been living in paradise all the time. Only as the older generation of conductors pass on have we fully realised what riches they gave us, what an age we have been living in: Handley – Hickox – and now Mackerras. Especially to Delians, what irreplaceable losses.

An Australian long resident in England, Charles Mackerras had actually been born in New York state of Australian parents, but grew up in Sydney and attended the New South Wales Conservatoire and first worked, as an oboist, in the Sydney Symphony Orchestra. He came to London in 1947.

Mackerras was born on 17th November 1925 and died on 14th July 2010. He received excellent and fulsome obituaries in the national and musical press illustrated by striking photographs. Perhaps taking their cues from *New Grove 2* the national press, despite these extensive and flattering accounts were dazzled by his success with Janáček and Mozart, and failed adequately to document his remarkable feeling for British music in general and Delius in particular. This undoubtedly started with Sullivan, and he devised and scored the ballet *Pineapple Poll* for Sadler's Wells in 1951 when he was staff conductor there. After Chappell's fire in 1964 when Sullivan's Cello Concerto was destroyed he produced a performing version from the surviving solo 'cello part which was recorded. With a history of performing and recording the Gilbert & Sullivan operettas he was triumphantly successful in demonstrating the stature of Sullivan's *The Golden Legend* when he conducted the centenary revival of Sullivan's cantata at Leeds in 1986.

Mackerras first appeared on my musical horizon when I was at school when his historical recording of Handel's *Music for the Royal Fireworks* was recorded by him with a massed wind orchestra in his own edition, played by all the leading wind players in London. It was especially fascinating for it being night time sessions when all the necessary players were available. Issued by Pye in mono, in 1959 (CML 33005), it was particularly thrilling to us sixth formers for the fireworks noises, which disappointingly had been removed on the stereo reissue in 1964 (GSGC 14003). Soon after, the name Mackerras was reinforced as a good thing by his Janáček programme including the first time most people had heard the gripping *Sinfonietta* (CML 3307 mono later in stereo) which appeared in January 1960.

My only personal memory of him was in September 1997 when the

Chelsea Opera Group presented the opera *Don John of Austria* by Isaac Nathan, reputedly the first Australian opera, at Spitalfields. The composer, as Mackerras's mother Catherine Mackerras makes clear in her book *The Hebrew Melodist* (1963), was the great-great-great grandfather of Charles Mackerras, and his own account of his sometimes disreputable ancestor at one of the performances was the occasion of many smiles from Sir Charles and his audience. Nathan's original orchestration has been lost and Mackerras had re-scored it in a new performing edition which was later produced in Australia.

A sympathetic champion of Benjamin Britten's music, in the mid-1950s he appeared frequently with the English Opera Group, conducting Blow's *Venus and Adonis* and Holst's *Savitri* at the 1956 Aldeburgh Festival; Lennox Berkeley's *Ruth* and Buxtehude's *The Last Judgement* in 1957 and the premiere of Britten's *Noye's Fludde* in 1958. All too soon he was ousted from the circle round Britten when an injudicious remark about the composer was reported back to its subject. Nevertheless, Mackerras went on to make pioneering recordings of Britten's operas *Billy Budd* and *Gloriana* for Argo.

Mackerras was legendary for the width of his stylistic sympathies and for his practical skill as a musicologist, as well as a performer in dealing with textural and technical details of any revival. He was always willing to take an interest in a project. He conducted Havergal Brian's Symphonies Nos. 7 and 31 for EMI, and when, in 2005, Dutton recorded the pianist Ingrid Jacoby in the two Shostakovich Piano Concertos coupled with the unknown concerto for piano, trumpet and strings by Galina Ustvolskaya, Sir Charles was there to direct the Royal Philharmonic.

As a Delian Mackerras took some beating, and one remembers a series of magnificent readings over the years – *Sea Drift* at the last night of the Proms in 1980, when Brian Rayner Cook was the baritone soloist; a glorious *Mass of Life* at the 1984 Edinburgh Festival and a musically haunting *Fennimore and Gerda* at ENO in 1990. The latter was wonderful musically, but it was also the occasion of Julia Hollander's innovative production which I received less than ecstatically when I reviewed it in the *Times Literary Supplement*. Yet the actual music was glorious – on that occasion I wrote: 'Sir Charles Mackerras conducts unerringly, projecting Delius's vision from the orchestra, and his pacing of the love-music is the high-point of the evening. Indeed, it is very much Sir Charles's occasion, for he really has the span of this elusive score. The brass in particular are superbly integrated in the texture, giving the climaxes a wonderful; burnished quality.' (*TLS* 16th November 1990)

Mackerras's Delius recordings are cornerstones of the Delian's library,

something which *Gramophone's* obituary managed to miss. His readings are performances which improve with age and acquaintance – probably the pre-eminent set being *A Village Romeo & Juliet* with Helen Field as Vreli, Arthur Davies as Sali and Thomas Hampson as the Dark Fiddler. This wonderful recording emphasised Mackerras's international credentials, being made in the Grosser Saal of the Konzerthaus in Vienna in February 1989.



Sir Charles Mackerras

Tasmin Little's recording of the Violin Concerto and Raphael Wallfisch's of the Cello Concerto showed his supreme control of orchestral shading. The *Gramophone* reviewer in 1992 writing about his direction of the Violin Concerto which 'makes him our most stimulating current exponent of Delius, his control of the familiar Delian concluding fade to *niente* is quite unsurpassed'. The collection of Mackerras's Argo recordings of Delius's shorter works in which he directs Welsh forces, reissued on a Decca 2-CD set, are an enviable achievement that shows how he breathed fresh life and edge into the Delian tradition. These included *Brigg Fair; In a Summer Garden; The Walk to the Paradise Garden; North Country Sketches; Florida Suite; Two Aquarelles; On Hearing the First Cuckoo in Spring* and *Summer Night on the River*. But perhaps the finest and enduring legacy of Sir Charles when directing Delius on commercially available recordings is his coupling of *Appalachia* and *A Song of the High Hills* with Welsh National Opera forces recorded in 1995.

Sir Charles was 84 when he died, but what riches and musical insight he left us during his last years – a man enviably at the top of his game. His was truly the musical wisdom of age and wide experience. But as the bargees sing at end of *A Village Romeo and Juliet*: 'Ho, travellers we, a-passing by'. Sir Charles Mackerras: 'Ave atque vale'.



SIR CHARLES MACKERRAS:

A Personal Memoir

With the death of our Vice-President Sir Charles Mackerras the world of music generally has suffered a grievous loss, as have all lovers of Delius's music. Sir Charles had made it plain that *A Village Romeo and Juliet*, to be given at the Royal Opera House late next year, was to be the last opera he intended to conduct. As time went by this spring and summer his ability to carry out this wish seemed questionable, but the end came more quickly than we had expected. Yet only recently he had been studying the opera with one of his singers and the hope had remained that he would still be able carry the project through.

However, he has left us with a legacy of performances and – more importantly for the future – recordings, every single one of which have borne the imprint of an assured Delian. The memorable Promenade Concert of last year in which he gave a thrilling performance of *The Song of the High Hills* showed how commanding, still, was his understanding of and insight into one of Delius's finest scores. His own recording of *A Village Romeo*, in tandem with the marvellous 1989 film of the opera that he also conducted, are together a legacy of surpassing beauty.

My most enduring memory of Sir Charles and his wife Judy dates from December 1980 when I met them for the first time. The occasion was a supper party at the Kronenhalle – a legendary Zürich restaurant – given by the Intendant of the Zurich Opera House. The final rehearsal of *A Village Romeo* had taken place earlier in the day and, the Delius Trust having supported the production financially, our four members present were invited to supper. I found myself seated opposite the Mackerras and shared much talk about Delius's opera with them. Sir Charles had actually been invited to Zürich to conduct a production of *Tosca*, but had pointed out firmly that there was a further opera he would like to conduct, and moreover one whose libretto was based on a story about young Swiss lovers that had been penned by one of Switzerland's greatest writers. He would accept *Tosca* if he could give to Switzerland for the first time Delius's one and only opera that was actually set in that country.

There was nothing grand or remote about Charles Mackerras: I saw just a warm and attractive personality and felt privileged to be spending some time in the company of such a terrific conductor and such a confirmed Delian. His down-to-earth side was soon apparent too, and I learned of a deep-seated argument that the Mackerras were having at home with their next-

door neighbour. The problem was a garden boundary, with the neighbour encroaching on a small portion of their land. Mackerras was so riled about this that I think it did him good just to get something about it off his chest that evening, and we of course then thought of the parallels with *A Village Romeo*, when a boundary dispute writ large brought about tragedy. I never heard how the Mackerrases' problem was ultimately resolved – nor at a later stage did I think to enquire further.

Then there was the party after that first performance, at which Evelin Gerhardi and Malve Steinweg were also present. The production was judged to be a real success and the sumptuous reviews were soon to flow in from many countries. Mackerras had been interviewed beforehand by the Zürich Opera House magazine. 'Musically, I grew up with Delius. I was completely at one with his music from the start. For one of its greatest characteristics, the long melodic arch, is a particular pleasure for woodwind players. And I had trained in Australia as an oboist. So I have played in various orchestras and under various conductors both the oboe and the cor anglais in works by Delius.'

Zürich saw thirteen performances of *A Village Romeo* that season, all I think under Mackerras. We are to see just six at Covent Garden next year and now wait with interest to find out who is to step into the master's shoes.

Fennimore and Gerda at the Coliseum in the English National Opera in 1990 was quite another story, Sir Charles sharing conducting duties with Lionel Friend. Here was an execrable production – the début of a 25-year-old director – that was saved only by the music and the quality of its performance. At drinks after the first performance Sir Charles was fuming, telling me of the violent arguments that he had had with the director and of how much worse it would all have been had not some of his hard-fought salvaging proposals been reluctantly accepted. Robert Threlfall confessed to me that he had listened to the performance with eyes closed for virtually the whole of the time in order to derive at least some enjoyment from the evening.

Sir Charles wasn't one to suppose that he alone could find the key to Delius and I had lent him beforehand one or two recordings of *Fennimore*. Afterwards he sent me a tape recording made at his request by the BBC of the final rehearsal. One was not deceived by what one had actually heard at the opening night. Here was for me the finest reading yet of Delius's score – a lavish, liquid, beguiling interpretation enhanced by the acoustics of the Coliseum's auditorium.

Many of our members will remember a much more recent event – the annual Delius Prize concert, then held at the Royal Academy of Music, an event which Sir Charles graced as Adjudicator. When inviting him to fulfil this

particular office, the committee had been unaware that this was the date of his 81st birthday. No matter, he had readily agreed to take on the task, turning up with Judy on a chill November evening and coming to the party which the Society held afterwards. I was asked by Roger Buckley to give a short speech for our distinguished guest and to present him with a bottle of champagne on behalf of the Society – a simple honour happily undertaken.

There was to be one more meeting just a couple of years ago, when Sir Charles and his wife were fellow guests at a party to celebrate John Lucas's just-published biography of Sir Thomas Beecham. Although the project was under wraps at the time, we knew by then of the plans to give *A Village Romeo* at Covent Garden, and it was then that Sir Charles told a few of us of his hopes to reach what would have represented such a significant milestone in his conducting career.

This was, as we only now know, not to be, but we at the Delius Society owe a real debt of gratitude for what Sir Charles Mackerras has left to us, and our heartfelt sympathies go to his wife Judy. I for one am glad that that 1980 Zürich production gave me the precious chance to enjoy getting to know a truly remarkable man and artist.

Lionel Carley, August 2010



Sir Charles with the finalists following his adjudication of The Delius Prize
in November 2006

THE DELIUS SOCIETY AGM 2010

This year's AGM and Lunch, superbly organised by Roger and Lesley Buckley, was held on a glorious summer's day, almost too hot for some. The AGM was held this year at the Surbiton Golf Club and began at 11.30am on Sunday 27th June. A lively and enthusiastic group of Society members arrived at the Clubhouse in plenty of time and eager for coffee and the start of the day.

The agenda for the AGM followed the usual pattern. We had several apologies for absence; the Minutes of the 2009 Annual General Meeting were agreed. There then followed the Chairman's Annual Report, and this was followed by the Treasurer's Report and Audited Statement of the Society's Accounts to 31st March 2010, which were accepted by the meeting. The Society then undertook the election of Officers, and this year none of the people proposed by the Committee was opposed. One committee member, Martin Clark stood down, and our hard working Treasurer Stewart Winstanley stood down after ten years service in this role. Both of these committee members are due our thanks. Martin Lee-Browne thanked Stewart for his hard work, and later in the lunch he was given a token of our appreciation. Once the Auditors had been appointed we received the reports of the Midlands Branch and the Philadelphia Branch.

Roger Buckley then gave us details of the 2010-11 programme of London meetings which began on 13th September. Michael Green told the meeting



The Delius Society Committee 2010
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that he and Martin Lee-Browne have worked hard on ideas for celebrating the 150th anniversary of Delius's birth in 2012. Martin has written to 200 musical organizations in an attempt to get them to celebrate the anniversary, with a rather limited response. Various other ideas for activities are being considered. Lastly in any other business Malcolm Walker told us that next year, on the 50th anniversary of the death of Sir Thomas Beecham a large number of his recordings, including those of Delius's music will be reissued and we should encourage the record company concerned to include a leaflet advertising The Delius Society and how to apply for membership. This was a successful AGM which passed off well thanks to the hard work of the organisers. Members then adjourned to the bar to enjoy drinks before lunch. Bill Thompson had kindly donated the first drink for all members at the bar.

Those present then enjoyed a delicious lunch, where they had ample opportunity to catch up with the news of old friends, and to meet new faces. Whilst some might be secretly fretting over the tennis and football, we were all looking forward to the trip just down the road, to The Waffrons with our hosts Toby and Amanda Heppel. They were both delighted when we presented them with a blue plaque marking the fact that Delius had visited the Harrison sisters here in 1921.



Toby Heppel with the plaque commemorating Delius's visit to The Waffrons in 1921

© Brian Radford

Before walking down to The Waffrons we were given two short talks by Lionel Carley and Robert Threlfall concerning Delius, the Harrison sisters and the Cello Concerto. Brief reports of these two talks are included in this Journal.

Then it was down the road to The Waffrons. Using some old pictures of the house which Lionel had brought some of us found the exact spot where Delius and Jelka sat in the garden to be photographed. Before we all met, Toby and Amanda had seen no pictures of the house as it was ninety years ago and so they were fascinated by the pictures Lionel had brought for us all to look at. After this report we are including a brief history of The Waffrons by Toby and Amanda. The garden was magnificent and a very happy group of society members enjoyed what Martin Lee-Browne declared was: 'a quintessential English summer occasion!' Yes I think we all had a wonderful day.

Paul Chennell

THE WAFFRONS FARM

Historically, the land in this part of Surrey formed part of the estate of the King family, Barons Ockham and afterwards Earls of Lovelace. Sometime in the second half of the 18th century this family leased a parcel of land to a farmer, James Waffom. James Waffom raised the barn around 1775 and built a small farmhouse next to it. We do not know how long the Waffom family had the farm – long enough, though, for their name to stick to it. From early days it was Waffom’s farm. Two hundred years ago the area was very much a rural backwater and the local accent reshaped the name to Waffron’s farm. Since the beginning of the 20th century it has also been known as The Waffrons.

During the 19th century, a series of tenant farmers came and went, but the farm seems never to have prospered, as the soil is heavy clay and has little arable value. The Lovelace family put in a farm manager of their own around 1880, shortly before the craze for golf hit England. The craze infected the farm manager’s sons and he put in a few tees and holes in the fields around the farm for their amusement, and it is from this that the golf club has its origins. In 1895 the newly formed membership leased the farm and its fields from the Lovelace family, and Waffrons Golf Club – later renamed Surbiton Golf Club – was established.

When the Harrison family took the house in the early 1920s, the golf club had already been going for a quarter of a century. In the early days, most of its members would have travelled to it by train from London, getting off at Surbiton and taking a pony trap or taxi from the Station. We can imagine Frederick and Jelka Delius taking the same journey on their visit to the Harrisons in 1921. No doubt they would have had to keep an eye out for flying golf balls as they came across the fairways, much as visitors do now.

Until the recent visit by the Delius Society in June of this year, on the occasion of their AGM, we did not know precisely what the house looked like when Delius visited the Harrisons. Pictures of Delius and Beatrice Harrison in our garden, in the possession of the Delius Trust, now give us an idea of its appearance ninety years ago. The oldest parts of the house are the kitchen and its adjacent family room, and the floor above them. The front of the house is essentially a Victorian facade, stuck on to what remains of the original mid Georgian farm house. The picture of Delius leaning casually against one of the columns outside the front door of the house shows that little has changed in the intervening ninety years.

Delius would have no difficulty recognising the adjacent barn and one or two of the stable yard outbuildings – these are substantially as they were

when the Harrisons had the house. The small patch of woodland some 300 yards to the north of the house was already ancient when the barn was built in the late 18th century. It is not hard to imagine Delius and the Harrisons strolling there and enjoying its tranquillity, although the song of nightingales has not been heard for many years and nowadays been replaced by the noise of feral parakeets and the hum of the Esher bypass. We think that the picture of Frederick and Jelka Delius in the garden at Waffrons in 1921 was taken on the lawn outside the front door. At that time, the paddock at the end of the garden was an orchard, and the trees behind Delius look like apples or pears, with an archway leading through to them. The last remaining fruit tree from this orchard – an ancient pear tree – came down in the great October storm of 1987.

The house has been our home since 1990. We welcomed the visit by members of the Delius Society on the occasion of their AGM.

Toby and Amanda Heppel



THE HARRISONS, THE CELLO CONCERTO AND THE WAFFRONS

After the AGM and lunch on 27th June, members were delighted to hear two short talks by Lionel Carley and Robert Threlfall; a note of both we give below. (Ed).

On 3rd December 1914 Delius was in Manchester, where he heard the Hallé Orchestra, under Beecham, play two orchestral excerpts from *A Village Romeo and Juliet*. Also on the programme was the Double Concerto of Brahms, performed by the sisters Beatrice and May Harrison. It was a special day for Beatrice particularly, a day remembered for a significant encounter, as she herself relates:

At the end of the performance an elegant gentleman rushed up to us full of charm and enthusiasm and introduced himself to us as Frederick Delius. He told us that he was going to write a Double Concerto for us himself and this was a great thrill indeed. We subsequently became close friends and in fact some of his works were composed in our garden at home.

The following years of war in Europe meant that there was little opportunity for Delius to see the Harrisons, but in due course he completed the promised Double Concerto, and its dedicatees May and Beatrice Harrison gave it its first performance in London's Queen's Hall on 21st February 1920, under the baton of Sir Henry Wood.

There followed the composition of a Cello Sonata, also written for Beatrice, in 1916, and this duly received its first performance at Wigmore Hall on 31st October 1918, Beatrice being accompanied on the piano by Hamilton Harty. Beatrice no doubt asked Delius at some stage for a concerto for her own chosen instrument, and the first mention of such a work that I have been able to find is in a letter that the composer wrote to her from Grez on 8th August 1916:

I shall try to write you something for the Cello & Orchestra but, of course, it will take time & the spirit must move me ... I will keep thinking about it.

However, the Cello Concerto was clearly put on hold, as the next time we hear of it is in Beecham's biography of Delius. The year is 1920.

Returning to Grez [from London] in March ... he made a preliminary sketch of a Concerto for Violoncello and Orchestra at the request of Beatrice Harrison.

After something of a hiatus, Delius had indeed resumed composition. Writing from London a little before this, Jelka had told a friend: 'Happily Fred is working very regularly again at his music'. Two weeks later he was at the premiere of his Double Concerto, writing to Jelka who was already back in Grez: 'The girls played superbly & Wood surpassed himself – It was enthusiastically received.'

The 'preliminary sketch' for the Cello Concerto referred to by Beecham as having been made in 1920 was evidently put aside as more work was taken on, but we at last find a more substantive record in Delius's own words on 6th April 1921. The Deliuses had taken a flat in Hampstead for three months from around the middle of March, and on 3rd April Delius writes to his publisher, Universal-Edition, in Vienna: 'I am about to 'give birth' to a Cello Concerto which is now completely absorbing me.' And just three days later he tells Philip Heseltine too: 'I am at present working at a Violoncello-Concerto.'

The compositional record is completed with a letter to Universal from Hampstead on 4th June: 'My Cello Concerto is now finished and if you wish you can also send me a contract for it.' He reiterates just two days later:

Where the Cello Concerto is concerned, I should very much like to have you publish it ... I consider it a very good work and Beatrice Harrison will play it everywhere in Germany, Austria, Holland, Scandinavia & America. H. Wood will give it here with B. Harrison.

You'll remember that early quote from Beatrice Harrison's biography: 'in fact some of his works were composed in our garden at home'. That's a very large claim, since Delius can only have spent a limited time in the Harrisons' garden. I do not know exactly when the family – that is to say Colonel and Mrs Harrison and their four daughters – moved into this large rented house with its fertile garden, but Beatrice tells us in her autobiography, after mentioning the first performance in February 1920 of the Double Concerto:

About this time we had to leave London because Mother could not stand the fogs as she had developed severe bronchitis. We took a delightful old farmhouse called The Waffrons, near Thames Ditton in Surrey. It was here that Delius and his darling wife Jelka came on a visit at Easter time and here, in the garden, that he began to compose his Cello Concerto. It was on Good Friday

[that is to say 2nd April], one of the most perfect spring mornings I remember, and as Delius sat in the garden he was literally bathed in the golden sunlight among the flowers.

During their three months at Hampstead, it is possible that the Deliuses made occasional forays to Thames Ditton and The Waffrons, but there is no supportive documentation that would substantiate Beatrice's claim that 'some of his works were composed in our garden'. However, the Easter visit – and we simply don't know how long that lasted – did see the Cello Concerto, with advice clearly available from Beatrice, safely under way. I certainly cannot conceive of other compositions being worked on there in the garden.

The Harrison family would live at The Waffrons for some three years. Towards the end of 1922 we find Beatrice in Manchester performing the Elgar Concerto under the baton of Elgar himself. 'Soon after this we had to leave the farmhouse as the people who let it wanted it back'. Unfortunately Beatrice is never very precise about dates, so the best I can do at present is to suggest that the Harrisons occupied The Waffrons from around the beginning of 1920 to around the end of 1922 and the beginning of 1923. They found their next home at Oxted in Surrey, not far from Limpsfield. This was the home, Foyle Riding, that within a few years would become celebrated through BBC broadcasts from its garden at night of Beatrice playing her 'cello to the sound of the song of the nightingale, live broadcasts that were followed in due course by HMV recordings made on the spot that sold in their thousands.

Back with the Cello Concerto, published in due course by Universal with a mountain of further effort by Delius, Philip Heseltine and C. W. Orr correcting proofs and/or producing piano scores. We sometimes forget that for a composer the completion of the composing process is by no means the completion of the finished product. Work continued on the Concerto for well over two years following its ostensible composition, with scores, proofs and the whole paraphernalia of the publishing business being batted between publisher, composer and arranger, and by the time the Concerto and its arrangement for 'cello and piano by Heseltine had come out, Delius was in a physically weakened state, when such relatively mundane but necessary work would have made great demands on his constitution.

Although written expressly with Beatrice in mind, the first performance did not fall to her, as a combination of circumstances meant that Vienna heard the work first in a performance under the baton of Ferdinand Löwe by the gifted 'cellist and friend of Delius, Alexandre Barjansky, on 31st January 1923. And Barjansky gave the work again under Paul von Klenau in Frankfurt on 1st

March that year, with Delius himself present and hearing it for the first time. To Beatrice, however, fell the honour of introducing the work in England, when on 3rd July 1923 she played it at Queen's Hall in London with Eugene Goossens conducting.

Finally, two views of the Concerto: one from Philip Heseltine, who had given Delius so much help with proof-reading and arranging:

I think it is the best work you have done for years – anyway since the Violin Concerto. It is brimful of beauty, mellow and golden like evening sunlight in late summer. The slow movement is a perfect miracle and will sound most lovely; I have never seen a score of such amazing subtlety in the treatment of every instrument – they all sing all the while. [Wales, 22nd May 1922]

And the second from Beatrice herself:

... this work requires much time, thought and contemplation; as with all great art, its beauties are only reached by intense love and patience ... In playing the Concerto the soloist has to realise that his part does not predominate but should weave its way through the exquisite harmonies of the orchestra, almost like a beautiful river passing through a lovely landscape ever flowing on, sometimes clear and sometimes in shadow, but ever conscious of the rhythm of the work which seems in the end to vibrate into eternity ... It would seem almost impossible to describe this wonderful work adequately... for me it has been one of the greatest joys to strive to interpret it and I still hope one day to come a little nearer to the ideal. [‘From the Performer’s Point of View’, The Musical Bulletin, August 1927]

Lionel Carley

We were then given a talk by Robert Threlfall concerning the Cello Concerto; a brief note follows. (Ed)

THE CELLO CONCERTO

I will begin by giving the musical background to the Cello Concerto. We should remember the compositional process. In this work Delius as it were returned from the cold north country represented by such works as *The Song Of The High Hills* and indeed *North Country Sketches*, to a warmer environment inhabited by such works as this concerto.

The manuscript score, written in pencil, was very wearing to look at. This score, previously in the Trust's Archives, is now in The British Library. A copy was made for the publisher by C. W. Orr. But there are various errors in this copy, which therefore reached the first edition.

The score was completely re-engraved for the present new edition. Delius's original English directions are restored from his manuscript. It appears that Delius checked the *stichvorlage* and made corrections, but not in every case of discrepancy. He also read the proofs (which it has not been possible to trace). When preparing the present edition it was agreed with Eric Fenby to return to the manuscript in all cases of doubt; Eric Fenby also added extra dynamic indications, since this score had never received Sir Thomas Beecham's attention. There were no metronome markings in the first edition; those added to the later printings of the piano score are found in a memorandum by Percy Grainger as 'sanctioned by Delius'. The present edition incorporates new metronome settings by Eric Fenby. Obvious errors of clef etc. were silently corrected.

Robert Threlfall



MARGARET HARRISON REMEMBERS ---

The following two articles first appeared in The Delius Society Journal No. 87 in Autumn 1985, and are reproduced here to give further background to our recent visit to the Waffrons on the occasion of the 2010 AGM and lunch. The first of these articles includes the memories of Margaret Harrison. In August 1984, at her home in Surrey, Margaret Harrison talked to the then Editor, Stephen Lloyd, about her family, her career, and the many outstanding musicians she knew in the course of her life. She kindly consented to the talk being recorded, and what follows is, with her permission, necessarily an edited version of that conversation. She began by remembering Delius when she first knew him, and it very soon became clear that she was in 1984 probably in the unique position of having known Delius before he was seriously afflicted with illness in those fatal last years.

In those days Delius was full of fun; nobody could realise what a happy soul he was then. He was always so very thin, but he had such charm and he was a good smiler too. He had a great sense of humour, of a very quiet kind but always straight to the point. I've seen my mother talk to him with tears strolling down his cheeks: 'Oh! Mrs Harrison, you do make me laugh!' He spoke with a level voice, neither deep nor high, and what he said was very distinct. He always called my mother 'Mrs Herr-ee-son' with a hint of Yorkshire accent. Sometimes when he was excited it would get a little stronger which was rather nice.

My mother talked to Delius a lot, especially after he'd gone blind. He was a very cultured man, no-one really realises *how* cultured he was. He could never have written those wonderful choral works if he hadn't been. He had a great scope of imagination – what an imagination! – and seemed to go off into his own world, but he soon came back with a quick joke. So often he seemed in a dream and then he'd suddenly realise he'd heard us say something and he'd come out with a quick remark. He was very neat; he loved everything to be very neat - all but his music. 'Dear Fred,' I said to him, 'it looks exactly as though spiders have walked all over your music!' He said, 'I can't help it, it's the way I write!' But it was so spidery. He always liked to write on the piano music stand and of course if you write on a score that size half the time it falls down, so I used to spend quite a lot of time picking it all up for him. He wouldn't write on the table. I always think it so remarkable that he would think it all out completely orchestrally but not be able to put it down in the piano. That was where he was helped out by dear Heseltine whom I thought brilliant at the short score.

Delius loved the garden. We'd put a chair out and he would sit there for three or four hours. Dear Jelka would say, 'Fred, what have you been doing?' and he'd reply, 'I've something in my head.' Dear Jelka was such a darling. I think she is one of the most wonderful women you could dream of. She had a gentle Scandinavian voice; she was very pretty and very sweet. She loved my mother and they got on like a house on fire.

Delius actually planned the Cello Concerto while sitting in our garden. (1) I used to say he was watching clouds which I'm sure he was. He had a favourite rose, the Gloire de Dijon. We had a magnificent specimen all over the wall and he sat under it, and he said it was always the Gloire that made him write the 'cello work. Because his writing was so extraordinary that one was never quite sure which note he wanted, whether it was on the stave or not, Beatrice used to play it to him several times to be sure it was right.

We were all very fond of Delius. We knew him from the early war years, and that was the *real* Delius. Our friendship really started when he wrote the Double Concerto, but May was playing Sonata No 1 with Hamilton Harty even before we knew Delius well. (2) (May also played the Delius with Fanny Davies and Fanny was very naughty – she could be naughty at times! On her copy she wrote 'Miaow' just like cats. You can imagine what we thought of that! She couldn't play it; she didn't understand Delius - Schumann, yes, but not Delius.) From the very first note of Sonata No 1 I adored it. While very young I used to come and listen and even turn the pages for Hamilton Harty. Being an Irishman Harty understood so much of the imagination in the work. Those performances by May and Hamilton Harty were very fine. He was such a fine pianist and *such* a dear. I knew him well.

Both May and I loved Sonata No 1. I played it a lot. I played both the First and Second Sonatas to Delius who seemed to enjoy it. He always praised when one played, he was very good in that. May and Beatrice went to Grez before I did. When we went over we would always play to Delius (and that was before Eric was there so much). May went to Grez a lot, especially later when they were doing the Third Sonata which Delius wrote for her. Of course, what Eric did was a miracle. I've heard them there when Eric would call out, 'Is that the note?' and Delius would say, 'No, that's not the note!' and they'd go on like that for hours. That's how he got it all down. His patience was infinite. I don't know how it would ever have been done otherwise. And yet Delius was dead-sure which note he wanted. Then there was Gerald Moore who was wonderful. My mother took him out to Delius. In his book *Am I too loud?* he tells quite a bit of what went on when we were out there. He was a great help because he fitted in so well. He accompanied me in the Second Sonata. He

was so good with Delius, and he could make him laugh too!

When Delius began the Double Concerto at our house in Cornwall Gardens, Kensington, he wrote a lot of it in unison. Both May and Beatrice said, 'You can't do that - it doesn't sound right.' And when they played bits he said, 'No, you're quite right. I see what you mean.' Heseltine was there day after day. Delius used to come over with two pages, sit at the piano and then say, 'Play this.' Then he'd say, 'That is what I want.' He'd then bring two more pages and so in this way it was built up. When the Double Concerto was being written we had four Scotties and Delius was rather frightened of them. Two or three of them would sometimes stray into the drawing room where they were playing and Delius would put his hand down while he was listening and a Scottie would come up and have a lick. Delius never knew it; he was so far in the music!

Delius didn't write very gratefully for the instruments. He made it technically very difficult, especially in the Violin Concerto. May thought the same; we were agreed on that, although I did play the Violin Concerto in Birmingham with Boult. (3)

My limited playing was enough to enable me to accompany in the Cello Sonata, so Beatrice and I played it everywhere. (4) We played it at our sixpenny concerts to the miners. I also played it to Delius, as I played the orchestral piano part of the Elgar Concerto with Beatrice, and once when I was playing Elgar called out, 'Play it with more *abandon!*' and came and sat on the stool to play, throwing me onto the floor. (5) I've never forgotten landing on the floor: after that I played it with *plenty* of abandon!

Elgar was a dear. How he loved Beatrice's playing! When I hear these young ones playing the Elgar, I think, 'Dear me, perhaps in 20 years' time you'll be able to play it.' They don't quite understand it. Beatrice absolutely *lived* it and Elgar always said that *she* really conducted it much more than he did. No wonder he didn't want *everybody* to play it. Elgar could get very excited when he was conducting, and when he was really excited his eyes used to sparkle. Beatrice always said that when she got to a certain passage in the Concerto she used to look at him, and she said his eyes were sparkling so much she thought they'd fall out!

Elgar had a very pleasant speaking voice and a great sense of humour wicked sometimes! He was friends with the Forbes-Robertsons. He and Norman Forbes-Robertson used sometimes to call somewhere for dinner and Elgar would rag the poor waiter as hard as he could. He loved motoring, so when we were down for the Three Choirs Festival (Beatrice was often playing there) we used to go round for the rehearsal and Elgar would come up and

say, 'Come on, let's go off motoring,' and off we'd go with his three dogs in the back. He had a Scottie which we gave him, a little Cairn, and his adored Marco the spaniel. They all wore black sun-glasses! These three dogs sat on the back seat while he and I were simply flying over the country to get back in time for the concert. He was a dear. When he was broadcasting and he came to take his bow, he'd go up to the microphone and say 'Good-night' to his darling Marco! We were at a party on one of the first times when he came to see us all. My father (who hadn't met Elgar) was talking to someone and he turned and remarked, 'Who's that distinguished-looking general?' 'But that's Elgar!' they said. You couldn't have given dear Elgar a greater compliment. His one wish was not to be thought a musician.

Glazunov was a charming man. He conducted the Double Brahms for May and Beatrice. How rarely it is played and yet it is such a lovely work, especially the slow movement. It's very difficult to get two performers to agree perfectly – you must absolutely live it. It is as one German critic put it: it is two hearts and one beat. I arranged the Bach Double for Beatrice and myself. She played the second violin part on the 'cello and I played the first. We had great fun. We used to play it at our sixpenny concerts and it was wonderful how beautifully the two tones merged. She played on the top register and it was exactly like a full-toned violin.

I was Stanford's pupil for composition. He was always full of jokes. I always liked writing my music very much like print. It was Father who had said, 'You must write well. You must write your music as well as words.' When I brought it to Stanford, he said, 'You're wasting an awful lot of time writing these notes. Why don't you scribble like me?' (6)

I love *The Song of the High Hills*. Once we were travelling with Heddle Nash and we were stuck as usual at Crewe. We had about two hours to wait and Heddle came up and said, 'Look, I'm going to sing *The Song of the High Hills*. Do you think you could help me? I've never sung this.' So for two hours we went through the score with him, telling him a little bit of what Delius would like. When he sang it he had a wonderful notice.

Delius had told Mother, 'When I am buried, I want to be buried in the South of England.' And that's what we arranged. It was Beatrice and myself who did it. It had gone around that Delius was an atheist and it was said that nobody would want to bury him in a churchyard. We were good friends with our rector, the Rev. Steer, and we told him the whole story. 'Could you let Delius be buried here?' we asked him. 'I will be honoured to do it,' he replied. 'He is a great man and whatever he thought has nothing to do with the legacy he has left us.' The burial was done at night and the ceremony was the next

day. The police said there were well over 1000 people in the churchyard. Loudspeakers were set up so that everyone could hear the service. Jelka had wished to be at the funeral but her doctor knew she couldn't; it was impossible. She was far too ill and she was taken to a nursing home. Boulton arranged with the BBC that the whole thing should be recorded. (7) He was wonderful, and he went with the engineers to the nursing home that evening when the recording was played through to Jelka. 'Now I can go to sleep,' she said. 'I have been to Fred's funeral.' That was all arranged by Boulton and I admire him for having done that. After the funeral dear Beecham came to our house where we had refreshments. He was marvellous. That oration, I'll never forget it. I only wish that Delius had a better memorial stone, and he should also have a plaque inside the church.

Notes

1. After the First World War the Harrisons moved from 51 Cornwall Gardens to a farmhouse called The Waffrons, near Thames Ditton. It was there that Delius began writing his Cello Concerto.
2. May Harrison and Hamilton Harty gave the first London performance of Sonata No 1 at the Aeolian Hall, London on 16th June 1915. (Arthur Catterall had given the first performance in Manchester the previous February.) Hamilton Harty also accompanied Beatrice in the first performance of the Cello Sonata at the Wigmore Hall on 31st October 1918.
3. 12th December 1926, City of Birmingham Orchestra.
4. Beatrice and Margaret performed the Cello Sonata in the United States on 1926, and the following year on tour in Holland. They gave at least one broadcast of this work for the BBC, on 11th January 1934.
5. The occasion was Elgar coaching Beatrice prior to the first recording of the Concerto.
6. Stanford wrote an *Irish Concertino* for violin and 'cello for the sisters which Margaret and Beatrice first performed in December 1918 at Margaret's debut Wigmore Hall recital, accompanied by Hamilton Harty. In 1919, also in Wigmore Hall, Beatrice gave the first performance of Stanford's *Ballata and Ballabile* for 'cello.
7. Enquiries were made to the BBC Sound Archives Office who replied that the recording is not in their library. (See *Lionel Carley, Delius, A Life In Letters Vol. 2, p. 456*. Ed)



DELIUS

Beatrice Harrison

The second of these two articles from The Delius Society Journal No. 87, Autumn 1985 includes the recollections of Beatrice Harrison. The article originally appeared in Vol.2 No.37 of Everyman, a weekly magazine on books, drama, music and travel, on 10 October 1929, two days before the first concert of the Delius Festival. Apart from one correction, the text has been reprinted as it appeared there.

Delius is able to express through the medium of his music the sight, the sound and even the very scent of Nature perhaps more exquisitely than any other composer. As the colours of a rainbow blend into a perfect whole, so Delius's harmonies and strangely sensitive chords weave themselves into a transcendental reflection of the beauties of Nature.

One realizes what Nature is to him when one sees him sitting in a garden as I remember seeing him when he began to compose the lovely Cello Concerto in our garden. It was on a Good Friday, one of the most perfect spring mornings. As he sat in the garden he seemed literally bathed in the golden sunlight among the starry folds of the daffodils, the spreading blue-bells, the laburnums, the primroses, the violets and, above all, the flower that Delius loves so well, the Gloire de Dijon rose, the very earliest to breathe out its perfume. Delius seemed to steep himself in its fragrance. The crystal air was vibrating with the chaunting of many birds, the skylark floating upwards to the clouds in an unseen world, the white doves beating their wings through the air, the blackbird, the robin, the thrush, the tiny tits and the chuckling linnnet, even the little wren; all seemed to vie with each other to charm him. Unfortunately, it was too early for my beloved nightingales to come over.

Dawn and Sunset

Delius can even express the silent working of the dawn, the soft fleecy clouds vanishing into the blue as the sun rises. But perhaps best of all can he describe the after-glow of the sun sinking into the West, leaving a blessing over the world; the stars emerging and then gently fainting away as the moon rises. Such fine shades of tone can he describe that even into his music 'there crept a little noiseless noise among the leaves born of the very sigh that silence heaves.' Surely does he burst his immortal bars and wander into unknown regions in search of his divine harmonies and create melodic shapes from the invisible world. So intangible does his music seem that it is difficult for the

ordinary mortal on first hearing it to become attuned and follow his wandering spirit to the borders of his unseen world. Like all the loveliest music it must be heard over and over again. One can never tire of it any more than one can tire of the beauties of Nature. Delius might even be called the naturalist in music.

My First Meeting With Delius

It was a great thrill the first time I met Delius. My sister May (who is a very fine violinist) and I were playing the Double Brahms Concerto with Sir Thomas Beecham at Manchester, and after the performance a very charming looking man came forward, and when Sir Thomas introduced him we were enchanted to hear that it was Delius in the flesh. I wish I could describe our delight when he said that he thought our performance was superb, so much so that he himself was inspired to write a double concerto and dedicate it to my sister and me. And he did it! Of course we had that marvellous conductor and a splendid orchestra that evening, and we feel we can never thank them enough for helping us to inspire Delius to write his glorious Double Concerto. Many critics consider it one of his finest orchestral works.

Since that was written Delius has composed a most lovely Cello Concerto for me, the one I have already been speaking of, which was begun in the garden. The orchestration is most lovely and subtle. This concerto is the last orchestral work Delius has composed and is characteristic of his later style. It commences full of virility and joy, continuing with a slow movement 'which for sheer beauty of orchestral sound must surely be unexcelled in the whole range of modern music.' Towards the close of the work an echo of regret seems to foreshadow his approaching blindness. Did he perhaps faintly realize that all that riot of colour he was so enraptured with in the garden would become only a memory? But Delius creates such a world of his own that he has triumphed over his blindness and every physical disability. I have already played the lovely concerto many times and had the joy of bringing it out in Philadelphia with its fine symphony orchestra; Mr Reiner was the guest conductor that night. I also played it with Mr Mengelberg and the New York Philharmonic Orchestra. These are perhaps two of the world's finest orchestras.

Delius also did me the honour to compose a very beautiful sonata which I have brought out on the Continent and in America, and I am looking forward to playing it with Mr Howard-Jones at the Delius Festival. Everyone hopes that the composer himself will be able to be present at this Festival.

I think all the privations the great composer went through during the War are the real cause of his tragic illness. Such a sensitive nature as his could not

stand the awful horrors of war. and he suffered terribly, waiting in the streets all night, turned from his lovely home at Grez-sur-Loing, and seeing the streets running with blood. The awful carnage almost killed him physically. But nothing can kill his wonderful genius and imagination. Though it is a wonder that all that agonising noise and turmoil did not kill such as he who can make music out of the very silence.

His House and Garden

I wish I could describe his lovely place at Grez, near Fontainebleau, which once belonged to Robert Louis Stevenson, (1) who has left such a delightful description of the little village that I cannot do better than quote it:

It lies out of the forest, a cluster of houses, with an old bridge and an old castle in ruin, and a quaint old church. The inn garden descends in terraces to the river, stableyard, kailyard, orchard and a space of lawn, fringed with rushes and embellished with a green arbour. On the opposite bank there is a reach of English-looking plain, set thickly with willows and poplars. And between the two lies the river, clear and deep, and full of reeds and floating lilies. Water-plants cluster about the starlings of the low long bridge, and stand half-way up upon the piers in green luxuriance. They catch the dipped oar with long antennae, and chequer the slimy bottom with the shadow of their leaves. And the river wanders hither and thither among the islets, and is smothered and broken up by the reeds, like an old building in the lithe, hardy arms of the climbing ivy.

The garden behind the house is so interesting and Delius almost lives in it, or in his boat on the river in the summer, and his sweet wife describes to him the different lights and shades of the flowers. He listens to the birds and I am certain he hears glorious music from the invisible air as it wafts around him. He has quite a passion for birds. I once took him a Hartz-roller canary and a Chinese nightingale. The canary was christened Tommy, after Sir Thomas Beecham, as he was really such a fine musician and sang divinely. I have, by the way, great hopes of playing the concerto with Sir Thomas Beecham one day, for he has such a wonderful vision of Delius's music and takes such infinite pains that any work of Delius that he takes in hand is sure to be a success. (2)

A Man of Charm and Sympathy

Delius has wonderful charm himself, and in spite of all his physical disability he takes a keen interest in everything going on in the busy world. And he is courteous. I remember upon one occasion we were late for lunch; the train was behindhand and Delius, notwithstanding his delicate state of health, insisted on waiting lunch for us, ordering his very best wine to be brought up from the cellar. Just before Mr and Mrs Delius were forced to flee from their house they buried this most excellent old wine under the earth, and, wonderful to relate, the Germans never found it and Delius upon his return had it dug up intact!

Not only has he charm, but sympathy. I remember the day he began the Concerto my Scotch terrier was born, and we immediately christened him Frederick, after Delius (which we have had to change to Podge as he has got so very stout!). Delius always asks after him with great interest.

My Visit Last May

The last visit I paid to Grez, last May, was a very happy one, for Delius really seemed a little better and Mr Fenby, a clever young musician, was helping him write down the music which Delius dictates to him. I had the joy of playing to him in that wonderful studio where so many of his lovely compositions were written. As I played, Delius listened in the garden. Somehow he seems to belong to the open air. It is not to be wondered at that so many of his works are about gardens.

I cannot end this without mentioning his sweet and lovely wife. I have never met anything more exquisite than her devotion to him and her love for him. Throughout the sad times she has never faltered nor failed him. She is ever at hand bravely cheering him on in his hours of darkness with such real adoration and love.

It will indeed be a joy to see them both at the Festival.

1. Robert Louis Stevenson visited Grez (1875-7) and met his future wife there. But he was not a former owner of Delius's house.
2. Beecham was never to conduct Delius's Cello Concerto (see *Journal* 79, pl5).



THE DELIUS PRIZE 2010

The Delius Prize was held on Thursday 10th June 2010, at The Birmingham Conservatoire. The Adjudicator was Paul Spicer, who was ably assisted by Roger Buckley representing The Delius Society.

Several members of The Delius Society were present at the Birmingham Conservatoire for this year's Delius Prize event including our Chairman – Martin Lee-Browne. We were welcomed by the Principal of the Conservatoire – George Caird, who told us that five finalists had been put forward and that they were very pleased to be hosting The Delius Prize for the second year.

The first three soloists did their Delius pieces in a different sequence – the first one played the Delius pieces first, the second one sang the Delius pieces second and the third one gave us a Delius 'sandwich' with Grieg in the middle.

Dominika Fehér produced a fine tone from her violin. The contrast was



Paul Spicer (Adjudicator) with the finalists of the 2010 Prize
(from left to right, Catalin Chelaru [violin], Agnieszka Strzeiczzyk [accompanist],
Claire Lees [soprano, First Prize], Paul Spicer, Philip Handy [cello, Second Prize],
Dominika Fehér [violin], Ruth Hopkins [soprano], Samuel Tan [accompanist])

© Brian Radford

excellent in the *Légende* with confident playing. However, the Serenade from *Hassan* was played quite slowly. This gave the harpist the limelight and just playing the tune did not really give us the opportunity to appreciate her skills which were more evident in the later Sarasate pieces.

Ruth Hopkins, soprano, came next and although she had excellent presentational skills, I personally found her voice produced a rather constricted sound. However, by the time of the three Delius pieces, she was more relaxed and I felt that the *Twilight Fancies* suited her best and she produced a more open tone. *Love's Philosophy* was a fast piece with many more high notes and despite a strong piano accompaniment, she presented this well.

Claire Lees, soprano, came third and although initially she seemed more serious, the first piece produced a wonderful high note easily attained with perfect tone. By the third piece, she was more animated and happier and seemed to revel in this lyrical piece – *Ein schöner Sterngeht in meiner Nacht*. She gave a very moving rendition of *Twilight Fancies* with real affection for the music. (I noted at this point that her voice had the quality of Henriette Bonde-Hansen on the lovely CD recorded by Bo Holten of *Five Songs from The Norwegian*.)

By the end of her presentation of Nine Songs, finishing with *Love's Philosophy*, which really made the hairs on the back of your neck stand up, I felt that she had to be the winner despite the fact that I knew two more finalists were to perform after the interval.

In fact, both the fourth and fifth finalists were strong contenders. Philip Handy produced a lovely tone and gave an excellent performance of the Cello Sonata with a particularly strong finish. For me, he did not quite match the passion of Jessica Hayes, who won The Delius Prize a few years back.

Next came Catalin Chelaru who played the Sonata in B for violin and piano. He is an exceptionally gifted violinist at absolute ease with his instrument. He produced a beautiful tone and played with a confident manner. He did not have a good concert hall demeanour but would come over well in recordings. There was some wonderful sustained legato playing in the Andante but there were a few places where his notes were not perfectly tuned. Overall though it was a strong performance.

Paul Spicer said that he had a difficult job and congratulated all the performers and also the accompanists – one of whom accompanied three out of the five performers! (He was too busy to hear this as he was off on his next playing assignment!).

Paul Spicer went through each performer's performance providing detailed and encouraging advice and guidance for the future. He awarded first

prize to Claire Lees, and the second to Philip Handy. Paul Spicer thanked The Delius Society for inviting him to be this year's adjudicator.

All in all, it was a wonderful afternoon of music.

Peter Watts



Paul Spicer (Adjudicator) and Claire Lees (First Prize)

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THE DELIUS SOCIETY WEBSITE ---

We are delighted to report that after months of work, the new Delius website – a joint project with the Delius Trust – has now gone live!

Click onto www.delius.org.uk and you will see the re-designed site, with our updated Society pages. Not only does our new site reflect our current corporate image but we hope it will be easier for you to navigate and access information on events and other developments.

This is only the start! Some of the sections remain to be updated but this will happen over the next few months. We shall also be adding news on a regular basis so that the site content remains current – particularly in relation to Events and 2012.

For those of you who may not be so familiar with the internet, or who are just starting to get to grips with web pages, I give below an outline of what can be found on the new Delius website.

- A Home page which provides an introduction to the website. This is the place to start enjoying the website. This is the introductory page.
- A Biography is available, containing various web links to other interesting web sites of relevance that you might like to move onto later.
- A List of the Collected Works is included for information, and reference purposes.
- A Discography is included for the information of members and non-members alike. One can imagine that this might be of particular interest to new members or people just beginning to take an interest in Delius, and wanting to hear more music.
- A Bibliography can be found on the website which again will be of interest to all Delians but particularly perhaps those who are new to the composer, his music and his extraordinary life story.
- A Page called Copyright, which outlines details of Copyright and Delius's works. This will be of particular interest to musicians and those who organise concerts or run musical organisations.
- A page called Links which lists members' websites and general interest websites which members and non-members might find interesting and

not have thought of searching out themselves.

Pages on the website concerning The Delius Trust, give details of:

Its history; its activities including guidelines for applicants for grants; and its officers, including details from 1935 to 2008.

Pages on the Delius website concerning the Delius Society include:

- A page called About Us, which is an introduction to the Delius Society.
- A page called Membership, devoted to giving all the information one would need if one wished to join The Delius Society.
- A page called Reciprocal Membership, which gives information regarding our Reciprocal Member Societies Scheme.
- A page called Events where we keep up to date a list of recent and forthcoming events of interest to members of the Society.
- A page called Publications where we give details of The Delius Society Journal and the Delius Society Newsletter.

Delius

Home Biography Collected Works Discography Musical Examples Bibliography Gallery Copyright Links

The Delius Trust

- ▶ History
- ▶ Activities
- ▶ Officers
- ▶ Contact Trust

The Delius Society

- ▶ About us
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- ▶ Events
- ▶ Publications - The Delius Society Journal and Newsletter
- ▶ The Delius Prize
- ▶ 2012
- ▶ Contact Society

Welcome to the Frederick Delius website

This website, created jointly by the Delius Trust and The Delius Society, is dedicated to providing resources and information relating to the composer Frederick Delius (1862-1934). Delius composed operas, works for chorus and orchestra, instrumental pieces, concertos, chamber music and songs.

The Delius Trust was set up in 1935 under the will of the composer's widow Jelka Rosen Delius. The Trust, which is funded by royalties from public performances of Delius's works, promotes the music of Delius and of British composers born since 1850 by giving help towards the cost of performances, publications and recordings.

The Delius Society was formed by a group of enthusiasts in 1962, the centenary year of the composer's birth. All members receive [The Delius Society Journal](#), published twice-yearly, which carries articles about Delius, his life and his music. Branches in London and the Matarote organise talks, recitals and other events which feature the music of Delius and his contemporaries. With the aim of encouraging young musicians to investigate the composer's music, the Society organises an annual [Delius Prize](#) competition at a musical academy.

We hope you find this website interesting. If you have any comments, why not send us an email?

Delius Trust email: deliustrust@btinternet.com
Delius Society email: secretary@delius-society.org.uk

Frederick Delius 1907

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2008k Threlk, 7-11 Broomfield Street, London, WC1X 8LS. Tel: 020 7239 8143

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Web design by Sparck

W3C XHTML 1.0 W3C CSS

- A page called The Delius Prize devoted to our annual competition for young musicians.
- A page called 2012 where we will keep an up to date list of activities and preparations for the celebrations of the 150th anniversary of the birth of Frederick Delius in 2012.
- A page called How to Contact the Society, which gives just that; contact details for those who want to contact the Delius Society.

If you are unfamiliar with the internet I hope the new Delius website will attract you to dip your toes into the internet and enjoy this exciting new development.

Paul Chennell



'I ONCE HAD A NEWLY CUT WILLOW PIE' ———

Mark Stone

I have recently been preparing for a forthcoming CD that I am recording with the pianist Stephen Barlow: *The Complete Delius Songbook – Volume 1*. This is the first of two discs that together will be the first complete recording of all of Delius's songs for solo voice and piano. The first disc of 28 songs features all the Norwegian, Swedish and English songs, with the Norwegian songs being presented in English, partly because they were not, in the main, composed to the Norwegian texts, but also out of sheer practicality for singer and listener.

One song that was composed to the Norwegian text is 'I once had a newly cut willow pipe' (catalogued by Robert Threlfall under its Norwegian title 'Jeg havde en nyskaaren seljefløte' as RT V/14). It is the second of the *Four Posthumous Songs* that were published by Universal Edition in 1981, and although the Norwegian text is shown at the front of the booklet, the song is printed with a German translation by Karl Götz and an English translation by Lionel Carley, both of which were written specifically for this publication (1). It is this English translation that will be used for our recording. Only the Norwegian words were written on Delius's manuscript; the poem is by Vilhelm Krag (1871-1933) (2).

There has for some time been some confusion as to the origins of the text. At Christmas 1891, the Griegs gave Delius a copy of Krag's *Digte*, which does not include this particular poem (2). Two years later, Krag and Delius met in Paris (2), and as the text had not been traced elsewhere it was assumed that the text was given to the composer by the poet in person around this time. The 1981 publication of the *Four Posthumous Songs* was also declared to be the first publication of Krag's poem (3).

At this point I feel that I should offer something in the way of an apology. The nature of research has changed drastically in a short space of time, thanks to the invention of the internet. Whereas in the past, researchers would have to labour in darkened rooms, scouring dusty manuscripts and poring over ancient texts, now catalogues, books and articles can be accessed at the drop of a hat by typing the appropriate key words into a search engine on a computer. Previously, in this way, I managed to discover the identity of the authors of the text for Delius' song 'Over the mountains high' (RTV/2) and also demonstrated that the song 'Aus deinen Augen fließen meine Lieder' (RTV/11, No.4) was not actually written by Delius (4).

When the *Four Posthumous Songs* were published in 1981, considerable

Wilhelm Krag.

Vester i Blaa fjeldet.



Eventyrdrama i 4 akter.



BERGEN.

JOHN GRIEGS FORLAG.

1893.

Title Page of *Vester i Blaa fjeldet* 1893

efforts were made to locate the text of 'I once had a newly cut willow pipe', and when this turned up nothing it was thought to be a newly discovered poem by one of Norway's leading poets of the late romantic era (3).

It is therefore with a certain guilty pleasure that I have to make the following correction. I discovered a reference to this Norwegian poem in Krag's play *Vester i Blaa fjeldet: Eventyrdrama i 4 akter*, published in 1893. It was not possible to see the text of the play online; however, it was available from Amazon.com as a public domain reprint. When this arrived in the post a few days later, I discovered at the end of the play the following words:

Jeg havde en nyskaaren seljefløjte,
nu er ej flisen igjen.
Men der var en sorthaaret landevejstøjte
Der kunde spille paa den.

Jeg havde en fele med fine strenger,
hej, som den kviddred og gol!
Nu laater og graater den slet ikke længer,
Sprunget er strenge og stol.

Vorherre i himmelen vil ikke ha den,
Sulio, suliolej,
Men fanden er kanske saa venlig at ta den
Sulio, suliolej.⁵

There are a few changes in spelling, but otherwise these are the exact words used in Delius's song, as printed at the front of the Universal Edition sheet music.

Apart from showing that the publication of Delius' *Four Posthumous Songs* were not the first appearance of this poem in print, it does provide Delius scholars with a little more information concerning the composition of this song. The manuscript used by the publishers was a signed fair copy, but was undated. Robert Threlfall had previously stated that the handwriting on the manuscript is with the harder pen first noticed around the 1890s (2), and previous estimates as to the date of composition have always supposed that Delius obtained the text from Krag in 1893. As the play was published in 1893, it can now be assumed with a much greater level of certainty that the song was not composed before this date. In fact, given that Krag and Delius met in this same year, it is highly probable that the song dates from this time.

The complete Delius songbook – Volume 1 will be released on the Stone Records label in association with 217 Records in early 2011. For more information visit www.stonerecords.co.uk.

References:

- (1) Michael Pilkington, *English Solo Song – 3 – Delius, Bridge and Somervell*, Thames Publishing, 1993
- (2) Robert Threlfall, *A Catalogue of the Compositions of Frederick Delius – Sources and References*, Delius Trust, 1977
- (3) Lionel Carley & Robert Threlfall, Preface to *Delius: Four Posthumous Songs*, Universal Edition, 1981
- (4) Mark Stone, 'Two of Delius' Songs – The Mysteries', pp.123–126, *The Delius Society Journal*, Spring 2008, Number 143
- (5) Vilhelm Krag, *Vester i Blaafjeldet*, Bergen, John Griegs Forlag, 1893



Stephen Barlow and Mark Stone

© Mark Stone

DISNEY AND DELIUS

Having decided to fulfil a long-held ambition and finally visit Florida, including (obviously) Jacksonville, Kate and I were put in touch by our President, Lionel Carley, with the resident expert on Delius, Jeff Driggers, whom we contacted by email before our departure, arranging to meet him at our hotel.

But first came the frivolous part: our week in Orlando, with visits to Disney's Magic Kingdom and other theme parks. We found it all extremely well done. We were also bowled over by the courtesy and old-fashioned charm of the Floridians.

At the end of our first week we duly arrived in Jacksonville and called Jeff, who said he'd pick us up in his white Aurora (appropriately, the goddess of dawn) on our first morning. There was a slight change of plan because of an inclement weather forecast and we decided to do our 'outdoor' visits straight away. As we drove south towards Solano Grove we exchanged reminiscences of the various Delius people we all knew, including our late and dear friend Frank Lieber (sometime President of the Delius Association of Florida Inc.), whom we had always hoped to see in Jacksonville.

First stop was for lunch at the Outback Crab Shack, including delicacies such as alligator tail for starters, catfish, and the famous key lime pie. Then on to Solano Grove (quite difficult this time even for Jeff to locate because of the lack of a marker, and quite impossible for us without his knowledge of the local topography). As we made our way from the end of the track which leads from the main road into the glade where Delius's house once stood we both experienced a remarkable sense of the special quality of the place, reminiscent of the atmosphere at Grez-sur-Loing. All was stillness and sunlight as we stood looking towards the mighty St Johns River, and it was easy to understand how much of an impact this had on the young Delius – all the more so, given his greater isolation in the 1880s.

In the middle of the clearing stands a memorial stone, which proved to be the subject for us of numerous photographs, including several showing the remnants of the only tree which is thought to have survived from the time of Delius's residence on the grove. There are still a few orange trees (which had recently yielded some windfall fruit lying neglected on the ground), a reminder of the ostensible (though ultimately unsuccessful) purpose of Delius's acquisition.

Some years ago, the future of the land, which was then owned by the University of Jacksonville, was cast into doubt by financial stringency (how familiar that sounds!) and it was feared that it might be sold for development

(as evidenced by the palatial dwelling recently erected across the boundary), but its future was secured by the intervention of a local benefactor whose family already owned property in the vicinity, who purchased and put it into inalienable trust, so that it will now remain as it is in perpetuity. It is occasionally cleared, to facilitate access, but otherwise left in peace and solitude. Long may it remain so.

After leaving Solano Grove, we travelled, thanks to Jeff's indefatigable efforts, to St Augustine, on the Atlantic coast, for a tour of the historic city core before returning to our hotel at the end of a full but fascinating day.

On our second day we were again collected by Jeff and driven into downtown Jacksonville. Before his retirement, Jeff was Head of the Fine Arts Department at the City Library, and he wanted to show us around its magnificent new premises, which would put many a municipality at home to shame. Despite his reservations about its somewhat uninspiring architectural style, he is clearly and with justification proud of the city's achievement, no less his own in building up the Delius Collection, an extremely impressive archive of Delius-related materials gathered from around the world, which we spent some time exploring. There are many books, scores, journals and copies of original documents which are available for Delius scholarship and it is sure to remain one of the principal sources for research into the future.

After lunching at the Museum of Contemporary Art next door to the Library, we drove a few blocks to see the marker in the pavement (sidewalk) which commemorates the all-important meeting (in a music shop, now long-gone) between Delius and Thomas Ward, then organist at the Church of the Immaculate Conception (of which we had a view from our hotel room) who gave Delius tuition, the only such instruction he appears to have considered worthwhile as he later looked back on his creative life.

Then it was off (Jeff still setting a cracking pace) to the campus of Jacksonville University, where Delius's restored house now stands. We were first introduced to Bill Hill, the recently appointed Dean of Fine Arts, and shown into the house by his assistant, Debbie. We tried to picture the house standing in its original location among the orange groves. Not all of the structure remains, a kitchen block which stood apart from the main building for reasons of safety (in case of fire) having been demolished before its removal from Solano Grove, but the house is surprisingly spacious, four living rooms being located on the ground floor, the sleeping quarters in the roof no longer accessible since the staircase has been removed. There is even a piano which once belonged to Delius and was identified by shipping instructions found underneath.

Our final destination was the office of the University Librarian, David Jones, who has the University's own Delius Collection under his personal charge, and where we were exceptionally privileged to see and handle some of their priceless possessions, including the three-volume autograph score of *Koanga*, and that of *A Song of Summer* in Eric Fenby's hand and presented by him to the University, as well as a notebook in which Delius produced exercises under Thomas Ward's tuition.

Needless to say, after such a busy but rewarding day we heaved huge sighs of contentment and a sense of real privilege on returning to the hotel, but the experience did not appear to tire Jeff, whose positive outlook on life and whose boundless energy are clearly a recipe for good health. We felt that if we were half as fit as him in another quarter-century, we should be doing extremely well.

After Jacksonville, our Florida adventure had one more treat in store, as we returned to Orlando for our flight home by way of a couple of days on the coast near Cape Canaveral, where we were lucky enough to see a satellite launched from the Kennedy Space Center – another sublime moment to treasure with our other memories.

Richard Packer



HARLEYFORD: PRECURSOR OF HUFFNUNG —

Martin Bird

(This article first appeared in *The Elgar Society Journal*, Vol. 16, No. 4, March 2010. Ed.)

The November *Journal* included the programme for the spoof 'Harleyford Musical Festival' concocted by Elgar for the amusement of his house guests at the 1909 Hereford Musical Festival. Those interested in the 'occasional anorakisms of Elgarian minutiae' may well be amused by the story behind the first item on the programme:

8.0 Tympanocrashic Detonation of a Brass Bombardon 'an Delian Heckelphone'.¹

➔ Beware of Pick-pockets!

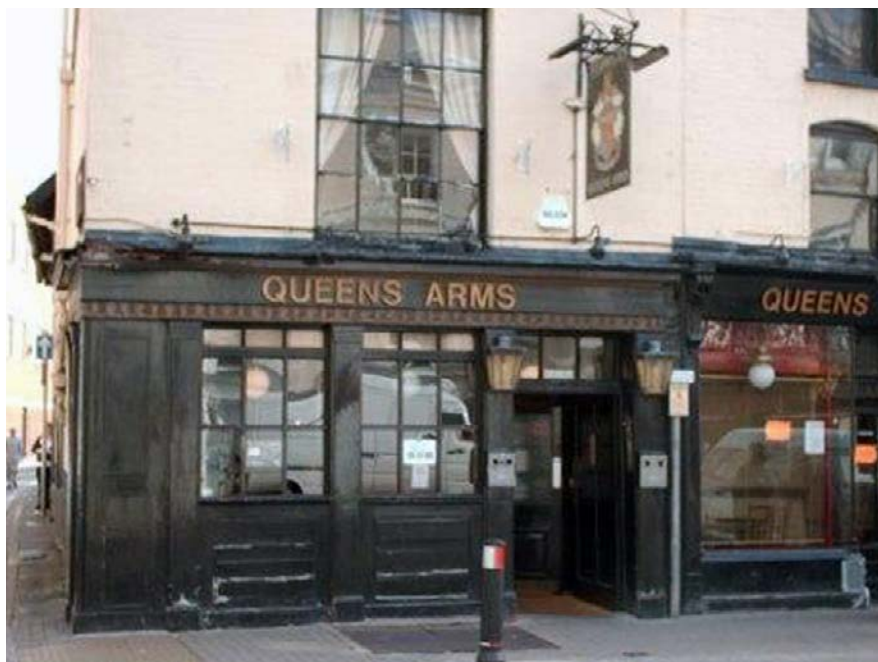
Delius was at the Festival to conduct his *Dance Rhapsody* at the secular concert in the Shire Hall on the Wednesday evening. George Sinclair had written to him on 16th August:

The Bishop of Hereford will write to invite you and Mrs. Delius to stay at the Palace, so there is no occasion for you to engage rooms. Sir Hubert Parry will also be staying at the Palace.²

He chose instead to stay at the Queen's Arms in Broad Street, and in those more secular surroundings managed to have his wallet stolen. On 8 September Parry noted in his diary: 'They told me at the Palace that Delius was so excited about the performance of his work that he had to remain in his room all day and live upon gruel'. Delius later wrote to Ernest Newman: 'I had a bad bilious attack & spent most of the time in my bed'.

The orchestra for *Dance Rhapsody* includes a heckelphone, equivalent to a bass oboe. Thomas Beecham had written to Delius about it at the beginning of August:

I have arranged about the Bass Oboe for Hereford. I find out however that Sinclair has been writing to another man who plays the 'Heckelphone'. I am told that this particular instrument is a filthy affair and will not do – the man who played the Bass Oboe in the 'Mass' has overhauled the instrument and got to the bottom of it. He makes it now sound most beautiful



The Queen's Arms, Hereford

and it is quite in tune. I find that it is built to suit either high pitch or low, this being determined by crooks. These latter we did not have for the 'Mass' – hence the weird noises. But now it sounds enchanting, and it is also the only one there is. If I were you, I should write to Sinclair and tell him this or else you will be saddled with this other instrument which I am sure you will not like.³

Come the performance, though, it was evident to the reviewer from *The Times* that Beecham's advice had not been taken.

The duet between the English horn and the Heckelphone (a kind of bass oboe) at the beginning was robbed of its misty atmospheric effect by the fact that the player had to struggle with the Heckelphone to produce the notes in any way possible.⁴

In fact, the player was neither Beecham's nor Sinclair's first choice, for there was a last minute substitute.

Great praise is due to Miss Bull, who undertook at short notice to play the heckelphone, by no means an easy matter, and who played it extremely well. The orchestra keenly responded to the composer's directions, and performed the work with a spirit and energy that fully brought out its distinctive character.⁵

Beecham tells us that Miss Bull was:

a young lady of semi-amateur status who had volunteered at short notice to see what she could do with it. Now the bass oboe, like certain other members of the single- and double-reed families, is to be endured only if manipulated with supreme cunning and control; otherwise its presence in the orchestra is a strain upon the nervous system of conductor and players alike, a danger to the seemly rendering of the piece in hand, and a cause of astonishment and risibility in the audience. A perfect breath control is the essential requisite for keeping it well in order, and this alone can obviate the eruption of sounds that would arouse attention even in a circus. As none of these safety-first precautions had been taken, the public, which had assembled ... in anticipation of some pensive and poetical effort from the most discussed musician of the day, was confounded by the frequent audition of noises that resembled nothing so much as the painful endeavour of an anguished mother-duck to effect the speedy evacuation of an abnormally large-sized egg.⁶

Leila Marion Bull (1870-1957) was the daughter of a local doctor, Henry Graves Bull. Her occupation is recorded in the 1901 census as 'Oboist Music': remarkably daring at a time when orchestras were not known for their engagement of women. The Royal Academy of Music's Leila Bull Prize for oboists ensures that she will not be forgotten. The Bulls lived at Harley House, in St John's Street, Hereford, and Leila Bull lived there until her death. Serendipitously, this is the very house that Elgar stayed in for the 1909 Festival.

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The Editor wishes to thank Martin Bird and Julian Rushton, Editor of The Elgar Society Journal for permission to reproduce this article. Ed.

(Footnotes)

1 Was this 'Handelian' Heckelphone suggested by the contrabassoon which so impressed audiences in 1784 at the monster Handel festival in Westminster Abbey? [Ed.]

2 Citations from Delius's letters are from Lionel Carley, *Delius, A Life in Letters* (Aldershot: Scolar Press, 1988)

3 Letter from Thomas Beecham to Delius, 2nd August 1909

4 *The Times*, 10th September 1909

5 *Hereford Times*, 11th September 1909

6 Beecham, *A Mingled Chime*, (London: Hutchinson, 1944).



FORMAL PROCESSES IN THE SYMPHONIC POEMS OF DELIUS

A Global Musical Analysis And Perspective

Jerome Rossi

Delius studied by a Frenchman ... how it happened

A few years ago, the Master's degree dissertation I did was devoted to the musicians who stayed in the area of Fontainebleau, my native land, and it gave me a first opportunity to discover Frederick Delius. Although this composer was an Englishman, he chose to settle in the Seine et Marne village of Grez sur Loing, from the late 1890s – after he had been living for some time in Paris. He remained in Grez until his death in 1934. This amazed me... I didn't know this great and prolific composer and no one had ever spoken of him to me! It made me feel proud of my land ... but not of my country!

Delius's music, and above all his symphonic works, captivated me straight away: with lyricism, melodiousness, harmonic refinement, delicate orchestration, and very fine textures... At the same time as I discovered this art, I wanted to understand the origin of this French ignorance; I think we can put forward in explanation the limited number of Delius's works performed in France as well as the lack of French books devoted to him. Delius himself never really tried to get his music played in France and there was no French conductor to take care of his music.

The beauty of his works, his living in France, a lack of French publications, a great deal of his letters published by Lionel Carley, a complete edition of his works checked through by Thomas Beecham and Robert Threlfall, an access to the manuscripts made available at the British Library... All those reasons determined me to study some of Delius's works in my doctoral thesis (1).

Objective of the Study

We intend to study the musical language and the formal technique of the composer through a corpus made of seven works from the period known as the 'mature years' (2): *Brigg Fair* (1907), *Dance Rhapsody No. 1* (1908), *On Hearing the First Cuckoo in Spring* (1912), *Summer Night on the River* (1911), *In a Summer Garden* (1908) (3), *The Song of the High Hills* (1911) and *North Country*

Sketches (1914). Most of these titles refer to Nature scenes, and these pieces involve a kind of revival concerning symphonic poems (4).

Whereas the first four works mentioned above depend more or less on the traditional model of 'theme and variations', it is not the same at all for the last pieces which become totally free from pre-established models. We will try to analyse the different stages that led Delius to draw up 'new forms'. Before studying those 'new forms' we must introduce the notion of what we have called 'cycles of tension and relaxation' or, 'relaxation-tension processes'.

Relaxation-Tension Processes

The method we have developed for analysing Delius' works from *In a Summer Garden* is based on the principle of the classical phrasing 'arsis/accent/thesis' (a pattern which follows a general development according to the theory type known as tension-relaxation) applied to an entire section of music within which the rhythmical, dynamic and orchestral aspects are going to have a decisive structural role.

We can describe the 'arsis' as a period of elaboration and intensification of the discourse; the 'accent' is the culminating place for the elements that have been developed during the 'arsis' and it corresponds to the moment when dynamics and ambitious processes are at their maximum. Lastly, the 'thesis' returns to stability dislocating the elements involved by the 'arsis': it appears to be the necessary phase of relaxation and peacefulness after the peak of the process the 'accent' represents.

In Delius we have discerned four types of construction of an 'arsis' (the denomination of a process may relate to that of its 'arsis' - the 'thesis' constituting only one answer related to the elements present in the 'arsis'):

- The first one consists in a 'thematic elaboration': the evolution of the music depends on the development of the theme up to the accent in the frame of an accompanied melody. This kind of 'arsis' mainly based on a harmonic and thematic work is close to classical developments.

- The second type of 'arsis', by means of 'proliferation', associates an 'open thematic idea' to a pointillist texture: short instrumental motives are present as intermediary to various instruments or instrumental combinations so as to create the impression of a sequence composed with distinct 'fragments of sounds'; the intensification of this type of device is realized by motivic quotations taking place closer and closer to each other (a kind of free imitation).

- A third 'arsis' by 'expansion' gives priority to an evolution in strata: it consists in interposing distinct sounds, each having its own periodicity. A theme can integrate this type of device as a melodic stratum but this stratum mustn't be more important than the others. The elaboration or the intensification of such a texture is dependent on the addition of new strata and their progressive densification.
- A fourth 'arsis', finally, by 'confrontation' is formed on the basis of the opposition of two elements in their thematic, harmonic, orchestral, rhythmic or dynamic nature.

Those four types of 'arsis' are always accompanied by the development of other parameters of music discourse: increasing dynamics, the speeding up of the tempo, a progressive widening of the ambitious invention and harmonic instability; as soon as the 'accent' has been gained, these very parameters follow the opposite evolution: the 'thesis' is characterized by a lowering of dynamics, the tempo is slowing down, and harmony is becoming stable again. Concerning the thematic material, the 'thesis' is often the moment of a settlement. Depending on the types of structures, the orchestral appeasement will be manifested in different ways: a pointillist structure will move towards a feeling of relaxation through motivic quotations that are more and more removed from each other; a stratum texture will progressively see its strata get lighter till they disappear. At last a stratum structure, succeeding to a pointillist one, will allow the creation of a feeling of serenity, the textural rhythm – the frequency of the changes in the orchestral device – of a stratum texture being less animated than a pointillist texture. The existence of those cycles of tension and relaxation is explicit in Delius since we often find indications in his music like 'gradually becoming more and more animated' followed by 'becoming more and more reposeful.'

The study of the processes shows how much the question of the musical language is tied to its formal expression: theme, texture, timbre, tempo, rhythmic activity, harmony and dynamics. All those components of the musical discourse show together waves of tension and relaxation all along the formal development. In two thirds of the works (generally speaking), the strongest wave reaches the culminating point or 'principal climax'. Locating that succession of processes on a dynamic spectre is interesting because it offers the possibility of making the following observation: from the 'principal climax', the 'thesis' becomes more important than the 'arsis', so we can put forward the idea that Delius elaborates the whole work as a vast tension-relaxation arch which is constituted in itself by a number of smaller cycles of

tension and relaxation.

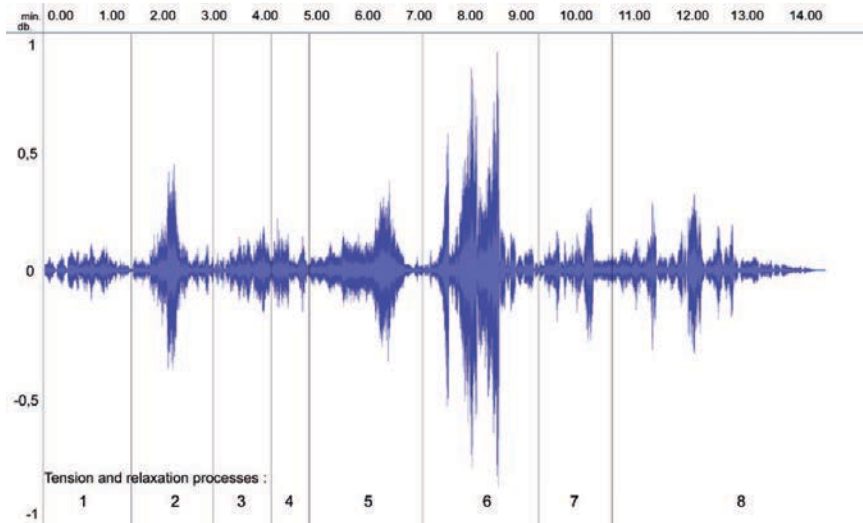
The existence of a scheme of tension-relaxation is not specific to Delius's music, not at all, but here, we find ourselves in front of a great coherence in its application. This gives credit to Anthony Payne's observation: if Delius's works '*do cohere in performance it is due to the composer's sure grasp of the form of a work,*' or, as we have already stated, his judgement for tension and relaxation (5).

Processes at work: the example of *In a Summer Garden*

In *In a Summer Garden*, the four types of processes studied above can be distinguished: 'thematic elaboration', 'proliferation', 'confrontation' and 'amplification':

Bars	33	75	97	114	142	166	189	
	Proliferation	Proliferation	Confrontation	Thematic elaboration	Amplification	Thematic elaboration	Confrontation	Proliferation

The temporal succession juxtaposition over a specific period of those processes intends to describe tension and relaxation alternatively along the whole development of a shape that can be represented as follows:



Dynamic spectrum of *In a Summer Garden*, recording of Sir Charles Mackerras, Argo No. 430202-2, 1990

The juxtaposition of the processes with the dynamic spectre of the work shows a succession of waves, the strongest one reaches the culminating point or 'principal climax'. An attentive observation of the scheme above reveals that after the sixth process ('principal process' of the work), the 'thesis' tends to be more important (in duration terms) than the 'arsis'. So here we can really speak of a formal logic of tension and relaxation at a macrostructural scale.

Musical Language

Strongly influenced by Wagner and Grieg, Delius's music is anyway a personal answer to the crisis of musical language at the beginning of the twentieth century. Examining the works of our corpus we have been able to bring out a number of stylistic permanent features.

One can distinguish two types of thematic material, both able to exist in the one work (see *In a Summer Garden*):

- a theme constructed on a repetition of fragments that are transposed or not;
- a thematic complex formed by short motives (what we called 'open thematic').

The repetition (or, more often, the only duplication) certainly constitutes one of the most characteristic features in Delius's thematic treatment. To those principal thematic materials, two categories of secondary thematic materials are added:

- secondary motives to accompany (usually chromatic figures of four or five notes);
- secondary motives to ensure the unity of the piece ('bird-like' figures for example).

Concerning the rhythm, we have appreciated how important tempos are for Delius, either in variation frames or in process managements. However Delius's rhythmic structures remain rather simple and rhythmic devices are generally rather modest (iambus, trochee); even in a case of stratum texture, the composer keeps the same metre for all the voices.

In the harmonic language we can consider the following characteristics:

- various uses of modes (tone scale, Dorian and Phrygian modes, pentatonism, 'jazz mode' with blue notes (6));

- harmonic refinements (added notes);
- tonal reflexes (numerous cadences, frequent uses of the sixth and fourth as the culminating point of the phrase);
- a contrapuntal thought (elaboration of long lines in conjunction with alternative voices and the bass);
- confrontation between a diatonic melody and a rather chromatic harmony.

Harmonic polarity devices and what the French musicologist Jacques Chailley called the 'harmonizing through the melodic line' (7) are selectively used since *Summer Night on the River*.

Above all Delius is preoccupied by the sound. In the 'theme and variations' forms the tone quality of the instruments is seen as one of the essential elements of a variation (with the harmony) whereas the theme goes through very few changes. In *Summer Night on the River* Delius introduces the 'timbre-harmony' device (8) in the last bars (bars 63-64): at this moment, we just hear some 'clusters of sounds' (there is a kind of polytonality in this passage) with a play with attacks and echoes. The composer goes still farther in *The Song of the High Hills* when he creates long periods in which the sonority constitutes the basic element (those are the 'static moments'; see for example, bars 82-107 or bars 204-218). Finally, in *Winter Landscape* at the beginning of *North Country Sketches*, the sonority and the beauty of timbres in themselves seem to justify the existence of the work, the formal development of which essentially depends on the evaluation of the stratum texture.

Evolution of the Formal Devices through the Symphonic Poems

The first two musical works we studied, *Brigg Fair* and *Dance Rhapsody No. 1* present a series of variations during which the theme, almost without any changes, accepts variations which are (orchestral, harmonic, rhythmic) and that progressively lead it to its supreme achievement. In fact it is definitely the theme that is the main element of the musical invention, the other elements serving the variational pattern. Anyway we shall notice in *Brigg Fair* the second part (bars 148-193) is a construction that leans on a new theme, admittedly, but on the evolution of a stratum texture too. This phenomenon prefigures a later use that we have called the 'amplification process'.

On Hearing the First Cuckoo in Spring and *Summer Night on the River* reveal an erosion of the type 'theme and variations'. In the first work, the melodic structures of the theme and variations and the harmonic structures aren't evenly matched: it is the beginning of an 'emancipation' of harmony.

In the second the theme loses its character and gradually changes its aspect according to its devices; this fluidity brings out another type of theme.

The breaking off of the 'theme and variations' form is accomplished with *In a Summer Garden*, a work in which Delius relies on an 'open thematic' approach so the traditional notion of theme is replaced by an organic conception: the thematic material consists of several motives, each of them having its own life (free variants) and gathering in ever renewed thematic complexes. The fragmentary conception of the theme arouses an interest for the other parameters of the musical process, since the theme isn't any more an element of stability. If the work can be assimilated to a rondo form at first sight, the consideration of all the musical parameters shows a more personal form consisting in a succession of 'tension relaxation cycles' we have shown above.

The Song of the High Hills, a big work in one movement, sets up three types of working: 'process' devices, 'theme and variation' form (bars 164-218 and 256-288) and 'static moments'. The later constitutes an important innovation: the thematic aspect is completely rejected and each moment is considered for its own sonority, out of all tonal connotation; then the notion of tension and relaxation disappear in favour of free successions of 'timbre-harmony' devices determined by the only rules of the sound pleasure, with no rhythmic or dynamic evolution.

North Country Sketches offers another type of architecture to the one in *The Song of the High Hills* with an elaboration in several movements linked to each other by a cyclic motive. Except for *Dance* (the third movement) that is structured with a 'theme and variations' to a large extent (through the variations are significantly altered all along the work through a melodic permutation set; this thematic conception – organic type – sets the piece apart), the three other movements are constructed exclusively according to 'tension-relaxation processes'. Then the thematic material only consists in short motives ('open thematic'), simple pretexts to elaborate sound universes. The most revealing aspect in this depreciation of the theme as dominant feature in the development lies in the very insignificance of the melodic line in *Winter Landscape*: here the theme is reduced to a joint succession of six notes.

Conclusion

Extremely rich, Delius's music appears to be at the heart of the main musical questions at the end of the 19th century and at the beginning of the 20th. Wagnerian heritage, harmonization of folk songs, modality, musical impressionism, tonal emancipation and reference to Nature constitute as many founding elements in his musical language.

Delius's general musical development outlined by the formal conception of his evolution from the *Dance Rhapsody No. 1* to *North Country Sketches* can be read as a progressive rupture of the notion of theme leading to set forth new hierarchies between the different parameters of the musical discourse. Being fascinated with tonality Delius has been led to elaborate forms that are not based any more on the evolution of thematic elements but on a succession of 'processes of tension and relaxation' within which the sound (timbre, texture) plays a fundamental function. That musical development reveals some similarity with Debussy's, from the Franck-like conception of the *Quartet* (1891) to the free forms of *La Mer* (1905) or *Jeux* (1913). Delius's specificity here is in the swiftness of his evolution, such a swiftness can be partially credited to his late maturity; indeed *Brigg Fair* was written when he was over forty years old.

With our study we have attempted to demonstrate that Delius deserves more than some analysts' condescending looks: his various motivic work is characterised by real strictness, and a noticeable thematic economy (9); his orchestration is delicate and perfectly clear; his harmony knows how to be audacious with some moments dominated by the 'harmonizing through the melodic line'; his melodies often have an amazing lyrical creative inspiration (here, I think of the love theme of the central part of *In a Summer Garden*, or the theme 'The Far Distance, The Great Solitude' of *The Song of the High Hills*). Above all, he has an innate sense that allows him to conceive a work in terms of tension and relaxation, and listening to it we get an intense feeling of coherence; and that is precisely that mastery we've wanted to convey through the study of the 'processes', according to his thought: "One can't define form in so many words, but if I was asked I should say that it was nothing more than imparting spiritual unity to one's thought" (10).

The fragmentation of the thematic program, the expansion of the tonal system, mainly by chromaticism and modality, the emancipation of the sonority by textures which possess structural functions, the existence of 'static moments': all these elements clearly prove that Delius's music belongs strongly to the twentieth Century. If the composer hasn't chosen the radical way like Schoenberg or Webern, if he is not as free as Debussy, if he does not go into the sound materials as deeply as Varèse, the study of his music has

considerably increased our comprehension of western music concerning the language as much as the form.

Notes

1 This article is a summary of my doctoral thesis called 'L'oeuvre symphonique de Frédéric Delius (1907-1914). Étude du langage musical et des procédés formels.' This work was supported in Sorbonne University, Paris IV in November 2005.

2 Alan Jefferson, *Delius*, New York, J. M. Dent & Sons Ltd, 1972, p. 107: 'If Delius had written no more after Cynara his name would have been assured, but he went on to extend and strengthen his style with Brigg Fair, in which his full voice was heard for the first time'.

3 We only consider the revised version which was first performed by Joseph Stransky in New York, on 25th and 26th January 1912.

4 For this study we have not examined the beautiful Delius *Concertos* because in them the composer makes use of ancient formal models with the obligation to manage the orchestra and the soloist; he is not so free as in the symphonic poems. Deryck Cook for his part has masterfully demonstrated Delius's grasp of form in the case of the Violin Concerto. See Deryck Cooke, *Delius and Form: A Vindication*, in *A Delius Companion*, Christopher Redwood (Ed.), London, John Calder, 1976, pp. 249-262.

5 Anthony Payne, *Delius's Stylistic Development*, *Tempo*, no. 60, winter 1961-1962, p. 12.

6 See for example the main theme of the *Dance Rhapsody No. 1*.

7 See Jacques Chailley, *Traité historique d'analyse harmonique*, Paris, Leduc, 1977, p. 135.

8 Term used in contemporary music to name the fusion between timbre and harmony.

9 See the already quoted article of Deryck Cooke.

10 Eric Fenby, *Delius as I knew him*, London, Icon Books, 1936, p. 200



DELIUS – A LYRICAL INTERLUDE ---

Poems by Marc Hofstadter

DELIUS COMPOSING HIS IDYLL

In Paris it was. She had chestnut hair,
green eyes, body buoyant and firm.
Sitting here in my wheelchair,
eyes empty, limbs stiff,
I can hear the weeping-ash swish in the breeze
and the river elaborate its constant song.
Fenby writes the notes as I sing them:
her eyes, her hair.



THE RETURN OF FENBY TO GREZ-SUR-LOING, 1967

The same elder tree is here,
same rambler roses, flimsy cosmos,
and the river at garden's end
streaming, streaming after all these years.
I imagine "Come in, Fenby!"
as though time didn't flow at all.
Before me are the rheumy eyes, skeletal nose,
blanket spread over the lap.
I hear the familiar, peremptory tone.
Nothing has changed.
I stroll down to the water,
watch it carry leaves and twigs away.



SONG OF THE HIGH HILLS

I worshipped sun's rays
breaking over ice-clad Mount Ritter
by Thousand Islands Lake long ago.
No one to carry me as Jelka,
Grainger, and the two servants
carried you, stiff in your wheelchair,
up the mountain for that last,
long feast of grandeur.
But each time I hear your song
I'm transported to those heights.



TO DELIUS IN HIS SUMMER GARDEN, 1908

Yellow irises shift in nectared air.
Beech branches cast dappled shadows.
Waves of sun kindle rich loam,
loosen rigid muscles.
You can still see --
the days of darkness are ahead
but not yet the terror or the pain.
In front of you the Loing
pauses, eddies, then slides slowly ahead.
Your mind moves with its ripples,
pooling, searching for the notes
that will become your music.



2012 – A SPECIAL YEAR

Michael Green

Opportunities to celebrate a major Delius anniversary don't come along very often. The next occasion will be 2034 which is 22 years away! With this in mind we must surely take full advantage of 2012, the 150th anniversary of the birth of Frederick (christened Fritz) Delius and, incidentally, the 50th anniversary of the founding of The Delius Society.

Although 2012 may seem to be some way away, we are already busy making plans, having formed a sub-committee, which I have been invited to chair, and we have agreed a number of key objectives. Most important among these are:

- To address falling membership – a situation faced not only by ourselves but by many music societies.
- To take every opportunity to promote Delius's life and music and encourage performances in concert halls, on the radio and in recordings.
- To provide a series of activities which will enable our members to celebrate 2012 and make it a really memorable year.

Members will see that our new website is already promoting 2012 and it will become an increasingly important mechanism for keeping both Delius Society members and the wider musical public in touch with our plans. We are also well advanced in contacting performers and promoters to tell them of the significance of 2012 and suggest that they include Delius's music in their programmes during the anniversary year. We are of course in close contact with The Trust to ensure that we share the same broad objectives.

We have appointed a PR Consultant to guide us through this exciting and challenging period and to help us to ensure that the profiles of Frederick Delius and his Society are appropriate for the 21st century and enable us to reach all corners of the musical world.

With our January Newsletter I promise to provide you with more detailed information on our planned activities and initiatives but for the time being these are some of the ideas we are working on:

- A major weekend event in 2012
- A special higher value Delius Prize open to a range of music colleges
- A number of new recordings

- Re-publication of books on Delius – most of which are sadly out of print
- A ‘bedside’ book reproducing some of the best articles and notes from *The Delius Society Journal* since its inception along the lines of *The Clock of the Years* produced by the Finzi Friends
- A large-scale advertising campaign with new promotional literature

The committee has agreed a budget which will hopefully cover these and a large number of other ideas which are under review, many of which will not necessarily involve any great expenditure. But we still welcome your suggestions as you may well come up with some splendid ideas which we have not thought of!

There are other ways you can help or become involved. For example, you may have a useful connection with a performer or promoter, or with a grant-making trust (we can always use additional funds!). It is possible that you might be interested in sponsoring or part-sponsoring one of our events. There will be many opportunities and any such support will be fully acknowledged. Finally, we need to know of any Delius related activity happening in your area so please let us know of any planned concerts, for example, so that we can help to promote them wherever possible.

I hope you will see that your committee is very committed to making 2012 a very special year – a year to especially enjoy our love of Delius and an opportunity to spread the word wide and clear.

If you have any ideas or suggestions please feel free to contact me either by telephone: (01299 400883) or email: ViceChairman@TheDeliusSociety.org.uk



NEWS FROM MEMBER SOCIETIES

Michael Green

RECIPROCAL MEMBERSHIP

Links with all of our Member Societies are now provided on our new and greatly improved website at www.delius.org.uk where there is a section dedicated to our Reciprocal Member Societies Scheme. As we approach 2012, the 150th anniversary of the birth of Frederick Delius, we will highlight joint meetings, activities and other relevant links with Member Societies. 2012 will be a very exciting year for Delians and one in which we will be particularly keen to focus on Delius's relationship with his fellow composers and musicians.

Delius Society Members are reminded that if they wish to join any of our Member Societies they can enjoy the benefit of a **concessionary 50% reduction in the first year membership fee** (£10 Finzi Friends) by contacting Michael Green by telephone: 01299 400883 or email: michael.green620@tesco.net and your details will then be passed on to the appropriate Treasurer/Membership Secretary. Our Member Societies are likewise offering their Members a similar concession if they wish to join The Delius Society (£14 in the first year instead of £28) and telling them about our meetings and events in their Newsletters and Journals.

THE BERLIOZ SOCIETY

Berlioz was well represented at this year's Proms with performances of *Symphonie fantastique*, *Harold in Italy*, *Les Nuits d'été*, *Romeo and Juliet* (excerpt) and the Overtures *Le Corsaire* and *Roman Carnival*.

Forthcoming UK events:

Sunday 7th November 2010 at 7.30 p.m. at the Barbican
Performance of *Harold in Italy*

Thursday 6th January 2011 at 7.30 p.m. at the Barbican
Performance of *Symphonie fantastique*

Saturday 26th February 2011 at 7.30 p.m. at Royal Festival Hall
Performances of *Symphonie fantastique* and *La Mort de Cléopâtre*

Commencing Friday 6th May 2011, English National Opera
10 performances of the stage version of *Damnation of Faust*
Director: Terry Gilliam, Conductor: Edward Gardner

Annual Membership is £15.00 and the Society is very active with publications, conferences, weekends and meetings. Website: www.theberliozsociety.org.uk.

THE ARTHUR BLISS SOCIETY

Forthcoming events:

Friday 8th October 2010 at 1.05 p.m., John Field Room,
National Concert Hall, Dublin
Programme includes Bliss: Sonata for Violin and Piano
Rupert Luck (violin) and Matthew Rickard (piano).

Saturday 9th October 2010 at 3.00 p.m. at Sundial Theatre,
Cirencester College
Programme includes Bliss: Sonata for Violin and Piano
Rupert Luck (violin) and Matthew Pickard (violin)

Friday 15th October 2010 at 7.00 p.m., Wells Cathedral, Somerset
Things to Come: March
Wells Cathedral School Symphony Orchestra

Sunday 10th April 2011 at 3.00 p.m., Holywell Music Room, Oxford
Programme includes Bliss: Clarinet Quintet
The Berkeley Ensemble

Membership of the Society is of three kinds: single membership at £15 per year, double membership (two at the same address) at £20 per year and life membership at £250. New members will receive the latest issue of the Newsletter; where still available, back numbers may be purchased. Members receive two substantial Newsletters per year (in Spring and Autumn) and

there are occasional gatherings of Members and friends for informal lunches or pre-concert suppers where the music of Bliss is being featured.
Website: www.arthurbliss.org.

THE HAVERGAL BRIAN SOCIETY

Forthcoming Concert:

Wednesday 22nd December 2010 at 8.00 p.m.,
Concert Hall of Queensland Performing Arts Centre, Brisbane, Australia.
Symphony No.1, *The Gothic*
Soloists and Choirs, alumni of Queensland Youth Orchestra.
Conductor: John Curro

Recent reissue of Early Orchestral Works by Cameo Classics:

Disc 2: *Two Herrick Songs; For Valour; Fantastic Variations on an Old Rhyme; Festal Dance; In Memoriam.*
City of Hull Youth Symphony Orchestra/Geoffrey Heald-Smith.

Annual membership is £12.00 (£150.00 Life). Members receive a bi-monthly Newsletter, discounts on a wide range of Brian books and memorabilia.
Website: www.havergalbrian.org.

THE ELGAR SOCIETY

Some forthcoming events:

Thursday 4th November 2010 at 7.30 p.m., Westminster Cathedral
Dream of Gerontius
Spence/Bach Choir/Bournemouth SO/Hill

Thursday 4th November 2010 at 7.30 p.m., City Hall, Sheffield
Dream of Gerontius
Marshall/Kennedy/Stone/Sheffield Phil Chorus/Halle Orchestra

Saturday 6th November 2010 at 7.30 p.m., The Cathedral, Chichester
Enigma Variations plus Parry/Howells

Chichester Singers/Southern Pro Music/Willcocks
Saturday 6th November 2010 at 7.30 p.m., Baptist Church Hall, Worcester
Ernie Kay: *In Praise of Tod; the Legacy of Vernon Handley*

Sunday 7th November 2010 at 7.30 p.m.,
Royal Northern College of Music, Manchester
The Kingdom
Tatton Singers/Sale Choral Society/Lindow Singers/Medley

Tuesday 9th November 2010 at 7.30p.m., Cadogan Hall, London
Enigma Variations, Serenade for Strings, Sea Pictures and Chanson de Matin
Rice/RPO/Gooch

Wednesday 10th November 2010 at 7.30 p.m., Barbican Hall, London
Violin Concerto plus Mendelssohn
Znaider/London SO/Davis

Wednesday 10th November 2010 at 7.30 p.m., The Lighthouse, Poole, Dorset
Violin Concerto plus Bax/Walton
Lamsma/Rutherford/Bournemouth SO & Chorus

Saturday 27th November 2010 at 2.30p.m., Elgar Birthplace Museum
Lyndon Jenkins: *Unusual Byways, Unfamiliar Performances, and even some Oddities among the Elgar recordings*

Membership is £30 Single; £17.50 Joint UK and Europe. Members receive three copies per year of the Elgar Society Journal, discounts on CDs and free entry to the Elgar Birthplace.

The Elgar Society has nine UK branches and a Canadian branch. Each branch has its own programme of meetings, usually in the form of a lecture, and these are open to members of the public. The lectures are given by eminent Elgarians and members of the Society. Further details can be found on the Society website: www.elgar.org. which also lists a wide range of performances of Elgar's music both in the UK and abroad.

The Elgar Birthplace Museum is located at Broadheath, Worcestershire and is open daily 1st February 2010 - 23rd December 2010 (inclusive), 11am–5.00pm. The Museum stages a variety of exhibitions and events throughout the year.

Details will be found on their website: www.elgarmuseum.org
FINZI FRIENDS

Forthcoming events:

Saturday 2nd July 2011

Finzi Friends' Day at Ashmansworth, home of Gerald and Joy Finzi
Music with Ian Burnside and lunch at this very evocative place in rural
Hampshire

November 2011

Finzi Friends' Evening in Chester (more information to come)

Annual membership £15.00. The Friends produce a Journal twice a year, hold
occasional workshops and study days, organise a lunch and lecture at the
Three Choirs Festival and a Triennial Weekend of English Song in Ludlow.
Website: www.finzifriends.org.uk.

THE PERCY GRAINGER SOCIETY

Forthcoming events:

17th–20th February 2011, Kings Place Concert Halls and

The British Library, London

Celebrating Grainger 2011

A three day event showcasing some of Grainger's most vivid repertoire and
inviting you to take part.

A Seminar at the British Library on 20th February will mark the 50th
anniversary of Grainger's death. info@percygrainger.org.uk.

Annual Membership: £14.00.

Further details via www.bardic-music.com.

THE GRIEG SOCIETY OF GREAT BRITAIN

An excellent joint meeting took place on 11th February at the Royal Norwegian Embassy when Professor Roger Buckley gave a splendid illustrated lecture on Delius's *'Red Notebook'*. The meeting was very well attended by members of both Societies and extra chairs were called for! This was a fine illustration of the benefits which can be derived from our reciprocal arrangements with other Societies and the pleasure and goodwill which can be engendered.

Forthcoming events:

Thursday 7th October 2010

Annual event at the residence of the Norwegian Ambassador
(details to be announced)

Thursday 4th November 2010

Annual General Meeting (details to be announced)

Wednesday 17th to Saturday 20th November, Oxford

Performances of *Peer Gynt* (the whole play) with a 30 piece orchestra playing some of Grieg's music. For details: mark.obrien@stcatz.ox.ac.uk

Saturday 27th November 2010 at 7.30 p.m., Southampton Guildhall

Southampton Philharmonic Choir, Southampton University Philharmonic Choir, New London Sinfonia, Avid Gibson, Conductor

Peer Gynt - complete incidental music. First performance of a new English translation commissioned from Beryl Foster.

Concert includes Delius: *Songs of Farewell* and

Mendelssohn: *Hebrides* Overture

January 2011 (date to be advised)

Concert with Enescu Society at the Romanian Cultural Institute

11th–14th August 2011

International Grieg Society Conference at Schæffergården,
outside Copenhagen

Annual subscription is £12.50 (Individual), £18 (Joint) and £7 (Student). Life membership is £100. Members receive a Journal and meetings are held which

are open to non-Members. Website: www.griegsociety.co.uk.
THE IVOR GURNEY SOCIETY

Forthcoming events:

7th – 10th October 2010

The Society is organising a trip to Flanders, taking in some of the places Gurney knew during the First World War

Annual membership is £14 (individual) £18 (Joint).

Website: www.ivorgurney.org.uk

The Society produces a substantial annual Journal and Newsletters throughout the year, has undertaken substantial work in cataloguing and conserving the Gurney archive and has organised and facilitated a number of recordings on the Somm and Naxos labels. Society events are normally held each Spring.

HOLST BIRTHPLACE TRUST AND MUSEUM

Forthcoming Birthplace Museum events:

3rd September to 13th December 2010

Exhibition, *Theodor von Holst: his Art and the Pre-Raphaelites*

19th November 2010

An evening of poetry and prose linked to the above exhibition, featuring Cheltenham poets from *Acumen Literary Journal*

Annual Membership rates are £15 (Single), £20 (Joint) £25 (Family), £50 (Corporate), £60 (Benefactor), £100 (Joint Benefactor), £300 (Corporate Benefactor).

Website: www.holstmuseum.org.uk

RALPH VAUGHAN WILLIAMS SOCIETY

Benefits of membership include a regular Journal which contains scholarly articles as well as interesting news, events and reviews of the latest concerts and CD releases together with a select discography. There are opportunities

to meet socially, with invitations to special events and advance information on future concerts, as well as concert ticket discounts and discount purchasing of RVW-related materials. Upon joining, new members receive a £5.00 voucher towards any Albion CD or publication.

Forthcoming performances:

5th and 6th November 2010 Jordan Hall, Boston MA, USA

Programme includes:

Flos Campi

Concerto for Oboe and Strings

11th November 2010, Cadogan Hall, London

Overture *The Wasps*

Five Variants of Dives and Lazarus

Programme also includes: Dorothy Howell: Piano Concerto

Joseph Holbrooke: Variations on *The Girl I left Behind Me*

18th November 2010, Stag Theatre, Sevenoaks

Hugh the Drover or *Love in the Stocks*

(repeated at Devonshire Park Theatre, Eastbourne on 21st November;

Cadogan Hall, London

on 24th November and Connaught Theatre, Worthing on 25th November)

20th November 2010, Leeds Town Hall

Symphony No.1 (*A Sea Symphony*), *Five Mystical Songs*

Elgar: Overture *Cockaigne*

25th November 2010, Glasgow, City Halls

Symphony No.5

Programme also includes: Holst *Perfect Fool* and Britten: Piano Concerto

UK Membership is £20 (£12 concessionary)

Website: www.rvwsociety.com

SIR ARTHUR SULLIVAN SOCIETY

UK Membership is £15 (Adult), £10 (unwaged student, OAP) £20 (two people at the same address). Overseas \$US50/£25; Couples \$60/£30.

The Society publishes a Magazine twice yearly.

Website: www.britnett.net/sirarthursullivansociety

THE PETER WARLOCK SOCIETY

Forthcoming events:

Thursday 11th November 2010 at 7.30 p.m.,

Amaryllis Fleming Concert Hall (RCM)

Warlock's 116th Birthday Lunch

A concert conducted by Nigel Black and Eric Crees

Music for choir and brass by Warlock with brass arrangements by Eric Crees

Membership £15 (full), £5 (Students), £180 (life). A Society Newsletter is published twice yearly and the Society arranges various events, partly for the benefit of the membership and partly with an element of out-reach. The Society is pleased to help members gain access to Warlockian material. Further information will be found on the Society's website, www.peterwarlock.org



SOME EDITORIAL PROBLEMS IN RETROSPECT

On more than one occasion I have been asked which volumes of the Collected Edition raised most difficulty in their preparation. Not an easy question to answer; for each one presented its own different problems and challenges, often for different reasons. On reflection however over 20 years after undertaking this assignment, three in particular stand out in my memory. Although I have dealt with the problems concerned in depth in the appropriate place – in the Editorial Report – I feel that a considered summary of these items maybe of more general interest and therefore deserves more detailed description here and now. All three concern items where other hands than Delius's own were also involved to some degree. (Not all such 'other hands', however willingly tendered, offered the always understanding and high accuracy of Eric Fenby's.) This is significant; despite some often ill-informed comment, the accuracy of FD's own MSS is of a very high level. For instance, the massive and elaborate score of *The Magic Fountain*, which FD had written when his personal experience of the actual sound of his orchestral music was minimal, needed hardly a single note to be amended or corrected when it was first performed in 1977 by Norman Del Mar, using FD's MS. Let me now turn to the three works in question, which incidentally all hold exceptional places in my own affections.

1. *Florida*. This score and its problems I have already dealt with in sufficient detail in DSJ 136, pages 37-40.

2. Double Concerto. Many famous concerted works have called for close co-operation between composer and performer as regards details of the solo part, and this score is no exception. From received evidence, a committee consisting of the Harrison sisters (and their dogs) and Philip Heseltine assisted FD to establish the definitive reading of the solo parts – hence the mass of (often conflicting) MS sources that had to be considered; FD's final MS as sent to the publisher, however, is characteristically clear and unambiguous in almost every detail – but that was not the end of the story. Although Heseltine's piano score (Augener 15340) had appeared in 1920, it is possible that the full score (15741) was not published until after the first performance on 21st February 1922, for which the MS may have been used. The proofs of the full score were apparently read by FD (letter to PH of 14th October 1921) but do not appear to have survived; a whole lot of minor, though irritating, discrepancies passed this reading and appeared in the first publication. Proofs

of the parts (15839) were subsequently read by Jelka Delius (and are now in the British Library) and here a sad story seems to emerge. In almost every case, those proofs as first printed agreed with FD's MS score (from which they were presumably engraved and which one must take as definitive) but they were amended by Jelka to agree with (? a proof of) the printed full score, including all its errors. After two reprintings, in 1985 and 1992, and an errata slip, the current edition of Vol. 30/1 of the Collected Edition and its corresponding material may now be taken as the most accurate text so far – though for years I dreaded even glancing at the MS of this beloved work; for each inspection seemed to reveal further misread details awaiting amendment!

3. Cello Concerto. Different, but equally worrying problems surrounded the preparation of Vol. 29b, which includes this beautiful work. Delius's final MS and a now incomplete earlier draft are in shaky pencil – the very last scores to be completed in his own hand. To facilitate the engraver's work a copy was made from the MS by C.W. Orr, and this was sent to Universal when production was commenced. Unfortunately Orr's orthography, though apparently clear, was not that of an experienced copyist: for instance, his crotchet notes and crotchet rests were often indistinguishable. In view of this, a copy editor at Universal added hooks to the stems of the assumed crotchet *rests* to identify them: they then resemble quaver *notes*. Unfamiliarity with FD's orchestral writing, and maybe general inexperience of such work, meant that beside the usual inevitable inaccuracies a number of unfortunate misreadings and misunderstandings of FD's intentions marred Orr's work. Although FD read the result and made a few additions and alterations to detail he failed to correct all of Orr's errors. (Orr once told me that FD made "scathing remarks" to him – and the copied score sent to Universal was described by FD as *leider sehr schlecht*.) Universal's engraving introduced a whole lot of further errors and misreadings, some of an absurd nature, wrong clefs etc. They also omitted FD's English directions and substituted Italian ones, often misleading, sometimes wrongly translated and even ludicrous. Although Delius nominally read and passed the proofs (with some help from Heseltine) his own deteriorating physical condition doubtless explains his overlooking of many of those wrong readings as still to be found on the original score 7023 of 1922. (Philip had drawn attention to about 50 errors in addition to those already marked by FD; I wonder how many of those were actually put to rights before publication? These proofs do not appear to have survived.)

No metronome marks were included at this stage, but a later 'sub-committee' of Balfour Gardiner and Percy Grainger produced a schedule of

Tempi sanctioned by Delius for the work which was forwarded to Heseltine in September 1925 and incorporated in later editions of his piano score. Delius had continued to write to Universal with corrections and amendments, some possibly too late for incorporation in the first edition of the full score (which was never reprinted). One of these insists on the direction *Moderato tranquillo* at bar 16 and *Allegro Moderato* in bars 24 and 205 – *bitte dies nicht zu versäumen* he wrote; but it was ignored and indeed only reached the Collected Edition in a later errata slip dated 1997! Maybe had this direction been printed from the start we might have been spared some of the long-drawn-out performances subsequently inflicted on us – e.g. ‘Wood curbed the Harrisons’ usual tendency to drag’ and ‘Goossens and Harrison between them made the [work] 10 minutes too long by their . . . tempi’, to quote Heseltine. These were only the first of such occasions: more recent similar travesties may easily be recalled.

When it came to the preparation of Vol. 29b Eric and I had a lengthy session together during which we examined and compared FD’s MS, Orr’s copy and the first edition page by page. Eric immediately grasped the problems and agreed with me that FD’s MS alone should be implicitly followed. He confirmed my readings of the latter in resolving all doubtful points and, after receiving a copy of the printed volume in question sent me a kind letter expressing his satisfaction at the result. Eric felt as strongly as I did about the tempi of the piece, so new MM marks were added to reflect his performance at Grez with Barjansky which carried the composer’s approval. It is perhaps only fair, however, just to mention Jelka’s comments in a letter to Beatrice Harrison: ‘...Barjansky who played so wonderfully well, had a tendency to play too fast ... [Fred] says you have always known how to take his tempi’.

If I forbear to list the many wrong notes, confused rests and notes, wrong clefs, etc. in 7023 it is because they are discussed in detail in my Editorial Report on pp.192-5 thereof. However a brief mention of a few of the most important details now follows:

- In bar 45 FD’s subtle overlap of pizz. and arco notes was entirely misunderstood and overlooked
- 51 is not the only place where UE confused trombone and tubaparts
- 71 Orr failed to note FD’s careful spacing of the string chord.
- 106 Orr misread a semiquaver hook as a note (A natural) which should read D natural (as FD’s MS)
- 123 FD’s double-bass part apparently escaped anyone’s notice
- 146 FD added the timpani part; but UE rendered it meaningless by

misplacing a rest

356-8 FD added the cor anglais phrase, which called for extension of the strings' chord from 357 into 358. Surely he overlooked the resulting need for the harp to repeat 356 in 357 and for the solo 'cello to delay his final chord until the last bar?

A word now on the notorious solo passage in bars 82-6, considered unplayable by many 'cellists (but which EF declared was played as written by both Beatrice and 'Barj'). Presumably the difficulty lies in the inability to sustain the melody notes (with upstems) whilst playing the lower voice's semiquavers (on downstems)? Maybe the solution is to consider the passage as similar as one so familiar to 19th-century pianists' left hands, solved by use of the sustaining pedal; FD doubles the melody with the flute, to ensure its survival. If the soloist plays, but does not hold, those notes surely FD's desired effect is achieved. Incidentally, Beatrice's working copies show her fingering for every note (a MS one is with the Trust and a printed one in the British Library at g.1207.f.)

Herbert Withers' version of the solo part which rewrites various passages dates from the 1930s; it was said to enjoy FD's approval in principle and is accepted by most modern players. For inclusion in the Collected Edition it was decided to re-engrave the whole work – a task most beautifully carried out by Patrick Hayes. The Withers version is included on a cue line below FD's original of the main text, and all the string parts are given with a 9-stave system on every page, in accordance with FD's later practice.

A final word: composers' own estimates are not always valid; but few would wish to disagree with FD's words written to Heseltine on 25th May 1922 about this work: "One of my happy inspirations I believe and I wrote it in one go, without any break." Philip's rejoinder on 22nd May 1922 was: "I think it is the best work you have done for years ... brimful of beauty, mellow and golden like evening sunlight in late summer. The slow movement is a perfect miracle ... I have never seen a score of such amazing subtlety in the treatment of every instrument – they all *sing* all the while."

So perfect a work deserves a worthy printing; let us hope that Vol. 29b approaches near to that goal.

© Robert Threlfall, May 2010



In June 1910 Delius received a request for help from two of the most eminent 20th century musicians who at this time were working to establish their careers: Béla Bartók and Zoltán Kodály. Kodály requested the use of Delius's name on their scores, indicating they were revised by Frederick Delius. This was to overcome the possibility of the works being pirated in the United States, because Hungary was not part of the international convention on copyright. To assist them Delius allowed Bartók and Kodály to use his name on their piano pieces published at this time.

In the summer of 1910 though his health was not good, Delius must have been heartened by good news of a performance of *Sea Drift*, to be directed by Karl Schuricht at Wiesbaden on 7th November. In August Thomas Beecham wrote to Delius to say that he hoped to perform *Koanga* and *A Village Romeo and Juliet* in the 1910-11 season. Nothing came of these proposed performances of the two operas, but *Paris* was programmed for 7th November. As the Autumn approached Delius continued work on *Fennimore and Gerda*.

In November Delius travelled to Frankfurt and then Wiesbaden for the performance of *Sea Drift*. Hans Haym gave this same work on 12th November in Elberfeld which Delius also attended. Delius then sought medical help in Dresden which lasted into the new year.

In a letter to Béla Bartók dated 13th August, 1910 Delius admires Bartók's *Suite No. 2 for Orchestra*, but regrets the use of dissonance. Delius explains that what he admires is music which expresses emotions, and has no time for the intellectual approach of composers such as Strauss or Berlioz who, he implies, fail in this respect.

In a letter dated September 1910, by way of reply Bartók wrote: 'Your candid opinion gave me great pleasure – yes, I too really felt the last movement to be the weakest, with less invention in it, and parts of the scherzo, too, sound contrived and not at all right.' In this letter Bartók makes it clear that he is not wholly satisfied with this work, and speaks about his intentions with some piano music composed at this time. He thinks the language of the piano music is less contrived than that of the *Suite*, and that he no longer needs dissonance to reflect his mood. Bartók suggests this change might be as a result of his increasing interest in folk music.

After telling Delius of a performance of *Brigg Fair* to be given in Hungary in February 1911 by 'a relatively quite good conductor', Bartók asks for information about Percy Grainger's music which he would like to see performed in Hungary, and needs more information regarding this. Finally

Bartók offers to send Delius some of his folk song arrangements, and hopes that Delius might visit him in March 1911.

In *Delius, A Life In Letters* Vol. II, p59, Lionel Carley tells us that: '*Brigg Fair* was given in Budapest on 15th February 1911, with István Kerner conducting the orchestra of the Hungarian Philharmonic Society. Bartók's view was that the work was full of "colours of marvellously fine texture, the magic atmosphere of folk-tales: that is the impression gained in listening to it by anyone with an ear for music"'. Interestingly this contrasts starkly with the opinion of Professor E. J. Dent who noted in his diary, also in 1911, that it is:

...Very poetical and interesting, new to some extent but not too impressionistic and illogical – except a church theme with bells which was very bad in material and stupidly worked. The main folksong theme is not very good & harmonised in a wrong spirit - consecutive 9ths à la François: the harmony does not illuminate the melody which is sufficiently modal to be out of our idiom.

Concerning this music surely we trust Bartók's opinion rather than that of Professor Dent. Thanks once again to Valerie Langfield, Kings College Cambridge and the copyright holder for information from and permission to quote from Professor Dent's diaries.

Paul Chennell



DELIUS AND THE PROMS REVISITED ---

Last Autumn I contributed to *The Delius Society Journal* (No. 146), an article on *Delius and The Proms* which was then quite topical as we had just heard more Delius in the 2009 Proms season than for many years. Sadly this year we are back to square one where the BBC has included no Delius in 'the greatest music festival'. However, the BBC has published its Proms Archive on line and this is a revelation. It should be noted straight away that what we find in this archive is a list of works by any given composer and a list of the performances of those works. Of course we think of the Henry Wood Promenade Concerts as taking place in the Queen's Hall until the 1940s and in the Royal Albert Hall from the mid 1940s onwards. It is true that recently a number of other venues have been used, notably from the 1960s onwards. However the Proms Archive gives details of concerts in various cities and at various times of the year. After examining the Proms Archive I contacted the BBC about the contents of the archive, and in particular about the details of performances of works by Delius. I asked about one performance of *In a Summer Garden* performed by the Hallé Orchestra conducted by Hamilton Harty in May 1930 mentioned in the Proms Archive. I pointed out that this appears to be outside the Proms Season for 1930, and I indicated that only Sir Henry Wood conducted the Proms concerts at this time. I asked if this entry was correct and accurate, and if so why the criteria for inclusion have been widened. I received the following explanation:

'The BBC promoted a (very) few Northern Promenade Concerts in Leeds, Liverpool and Manchester and these have been included in our listings for the sake of completeness.'

In reply to this terse explanation I wrote saying that I suspect many visitors to the site will be surprised by the inclusion of the Northern Promenade concerts, as most people will think of the Proms as being a concert series and more recently a festival located at the Royal Albert Hall with its associated present-day concert venues, and before that at the Queen's Hall.

I pointed out that I can see no mention of the Northern Proms in *The Proms: A New History* by Jenny Doctor and David Wright, *My Life of Music* by Sir Henry Wood, or in Arthur Jacobs's biography of Sir Henry Wood.

I suggested that it might be a good idea to explain to the public on the BBC website, a little more clearly that they are extending the scope of the Proms Archive to cover something more than what most people will think of, concerning the BBC Henry Wood Proms Concerts. It is however, I suggested,

wonderful to have all this information available on line. In reply a BBC official said: 'After looking again at these concerts, I have now added the title 'Northern Prom' to the concerts in Manchester, Liverpool and Leeds which hopefully increases clarity a little.'

I give below revised information regarding the number of performances of works by Delius at the Proms since 1907. In all, 43 works by Delius have been given at the Proms.

Each of the following works has been given more than ten times at the Proms.

<i>Period</i>	<i>No. of performances</i>	<i>No. of concerts in which programmed</i>
1907 - 1927	45	42
1928 - 1947	138	99
1948 - 1969	81	72
1970 - 1990	24	23
1991 - 2004	13	13
2005 - 10	6	6
TOTAL	307	255

Once again, the bare statistics can be set out in a table:

The most popular pieces by Delius at the Proms are:

<i>Work</i>	<i>First Prom performance</i>	<i>Total performances</i>	<i>Performances in Delius's lifetime</i>
<i>Piano Concerto</i>	1907	22 (1907 – 1981)	10
<i>Paris</i>	1911	11 (1911 – 1984)	1
<i>Dance Rhapsody No. 1</i>	1912	49 (1912 – 1974)	20
<i>On Hearing the First Cuckoo In Spring</i>	1914	22 1914 – 2009	5
<i>Brigg Fair</i>	1917	41 (1917 – 2009)	14
<i>Violin Concerto</i>	1921	17 (1921 – 1969)	6
<i>The Walk to the Paradise Garden</i>	1931	26 (1931 – 2004)	3
<i>Sea Drift</i>	1943	11 (1943 – 2004)	–

1. *A Dance Rhapsody No.1*
2. *Brigg Fair*
3. *The Walk To the Paradise Garden*
4. *On Hearing the First Cuckoo In Spring*

All of these four works have been performed more than twenty times at the Proms in the period between 1907 and 2009.

Does this revision of the data change anything? The extract from the

original Proms Database I used for my article was clearly incomplete. The revised database now in the Proms Archive, clearly includes information from 2004 onwards. It is rather confusing to read the Proms archive on the BBC website with this additional information regarding concerts in Leeds, Liverpool and Manchester but we have to assume that the database is now more complete.

In my earlier article I tried to suggest that the history of performance of music by Delius gives us some idea of his popularity over the last hundred years or so. I believe performances at the Proms probably do follow popular taste for the music of Delius as it has developed in this period.

How interesting it would be to have the performance history of Delius at some other concert series and festivals in Britain over the last hundred years. As more musical archives appear on the internet who knows what we may discover.

Paul Chennell



FEDERATION OF RECORDED MUSIC SOCIETIES AGM 2009

As the official representative of the Federation of Recorded Music Societies, following my acceptance of the Delius Society Chairman's invitation to replace Tony Lindsey in that position upon his declaring his wish to give up that post at the 2009 Annual General Meeting after holding the position for eleven years I duly attended the Annual General Meeting of the FRMS held at The Legacy Ashton Court Hotel in Derby on 24th October 2009 hosted by the Derby Music Circle at which I was welcomed and a tribute paid to Tony Lindsey's past work with them on behalf of the Delius Society, the Chairman saying that he would be very much missed for his positive and helpful inputs.

The new President, Lyndon Jenkins (a Vice President of The Delius Society) was welcomed into that position and gave a short speech recalling that Sir Adrian Boult, Vernon Handley and Edward Greenfield had been his predecessors and that he was honoured to be following them.

It was reported that there were currently 2002 member societies, and that music weekends were arranged for Scarborough in March, Daventry in April and Torbay in November and that the next AGM would be held on 23rd October 2010 in Cirencester.

Alan Child, Secretary of the Derby Music Circle gave an excellent recorded music presentation entitled *Rams N' Roses* which included music from or associated with Derby and Derbyshire before an excellent dinner which was followed by a concert by *Faire Oriana*, a mixed vocal quintet which presented songs and verse from the court of Queen Elizabeth I focusing on numerous, dissimilar forms of human love, all of the group being suitably attired in costumes of the period. They disported themselves in very energetic fashion with double jetés etc. and were warmly applauded by the, at times somewhat puzzled, audience.

Brian Radford



LETTERS

From Tony Augarde

I was fascinated by Tony Summers's article 'Delius – The Forgotten Music Pioneer' in No. 147 of the Journal. He made many excellent points underlining the pioneering aspect of Delius's music. As a jazz enthusiast – and Jazz Editor of MusicWeb (whose classical internet site I hope all Delians consult regularly!) – I wholeheartedly agree with such observations as 'Delius is closer to Ellington than Elgar' (although I also love Elgar's music).

However, to nit-pick slightly, I have to disagree with Tony's assertion that 'Delius was the only composer to have combined musical sources from the Old and New Worlds'. The earlier composer, Louis Gottschalk, who was born and raised in New Orleans, combined African-American elements and European classical styles. Such Gottschalk compositions as *La Bamboula* (sub-titled *Danse des Nègres*) from 1847 and *Le Banjo* from the mid-1850s anticipated the ragtime of Scott Joplin, which also combined elements from Europe and America.

While on the subject of Delius and jazz, the Journal has included references to George Shearing's love of the composer's work, but I don't know if anyone has quoted Gerry Mulligan's words in a 1969 interview about drummer Gene Krupa: "Gene's first love was Delius. He loved Delius, and we'd spend a lot of time listening to that music."



THE MASTER MUSICIANS: DELIUS

By Alan Jefferson

J. M. Dent & Sons. Ltd. 1972; pp179. ISBN: 0 460 03131 7

It was very sad to hear of the recent death of Alan Jefferson. This is surely an appropriate time to remember his contribution to the popular understanding of Delius and his work, and therefore I give what I hope readers will find an appropriate and interesting re-assessment of his 1972 book on Delius. This is an attractive short overview of Delius's life and work in the popular *Master Musicians* series which introduced so many of us to studies of composers' lives and work. This volume was most welcome in 1972 at a time when there were few extended studies of Delius's life and work.

Jefferson's book begins with a brief biography in which he is only too well aware that at the beginning of the 1970s Eric Fenby's memoir *Delius As I Knew Him* dealing with his time at Grez, James Gunn's portrait of Delius and Ken Russell's TV film all gave the public mainly an incomplete picture of the disabled, elderly largely humourless and isolated composer. Jefferson sets out to show us Delius the very sociable, athletic, vivacious artist and traveller. We are introduced to Delius's friendships with artists and other non-musicians. Jefferson manages to include some of the background to Delius's life, his enthusiasms and his artistic achievements.

After this brief biographical sketch, an attempt is made to analyse Delius's art because Jefferson recognises that this had not been undertaken very much elsewhere at this time. We are told here that: 'It is in harmony and orchestration, the skilful pointing of the right instruments to bring the only possible sound at any particular moment, that Delius instantly succeeds and makes his own music unique and unmistakable'. It is then suggested that important influences on his harmony came from Chopin, Grieg and Wagner. Of course the author cannot fail to mention the impact of black American music-making as an influence on Delius. He then analyses two works: *Brigg Fair* and *A Song Before Sunrise* and these are analysed in some detail. This chapter gives us an outline of how Delius thought about the composition process, and an indication of his unique musical achievement.

An immensely attractive and useful character of this series of books has always been the extra information provided here in appendices, which gives us much useful context in which to see Delius. Jefferson includes seven of these

appendices here. Firstly we have the Calendar where we find an entry for every year of Delius's life, his age and vital details regarding other musicians. We learn for example that in 1862, the year of Delius's birth, Albéniz was 2 years of age whilst Auber was 80. On the other hand in the year of Delius's death, Pierre Boulez was 9; and this is a fascinating way to realise the length of Delius's life and the changes therein. It is very helpful to see Delius in his broader musical context.

There then follows a useful catalogue of the works of Delius which almost certainly needs to be updated now. However whilst one is reading what Jefferson has to say it is helpful to have a listing of the principal works to hand.

We are next given a Personalia, including 55 people who were in some way important in the Delius story. These people are either friends, acquaintances or who influenced or helped his work. The list ranges from Frederic Austin to Henry Wood, and includes such diverse characters as Maurice Ravel, Paul Gauguin, Ferruccio Busoni, Salomon Jadassohn, and many others. Once again we are reminded how sociable Delius had been in his younger days, and how varied his artistic interests had been. What a wonderful networker Delius was.

The bibliography which now follows is most helpful because of its depth and variety of sources. Some items included here were certainly new to me. We find here books and articles by authors from England, France, Germany, Czechoslovakia, Russia and the United States. For those new to Delius who are inspired to read about him and his cultural background this is a helpful list to start from. Of course if this book is ever reissued the bibliography will need to be revised and expanded.

Jefferson then gives us a further Appendix in the book, entitled *Why Grez?* Here he provides us with a brief history of Grez; of the house where Jelka and Frederick Delius lived and its importance to them both. Then we are told of the importance of Gauguin's picture *Nevermore*, which Delius owned for a number of years. The importance of this picture to Gauguin is emphasised. Finally in this fascinating book we are shown the programmes for the three Delius Festivals held in 1929, 1946 and 1962.

In conclusion this is a very helpful and enjoyable introduction to Delius's life and work. Should any publisher decide to reissue the book, it would be necessary to undertake some revisions but after such work it would be a valuable addition to the literature on Delius and English music.

Paul Chennell

'THE ENGLISH VIOLA'

Bliss: Viola Sonata (1933)

Delius arr. Tertis: Violin Sonata No. 3

Bridge: Seven Pieces For Viola And Piano

Enikő Magyar, viola and Tadashi Imai, piano

NAXOS 8.572407

(67'52")

This is one of the most satisfying new recordings of English chamber-music that I've come across for quite a while. It utterly confounds the view that English music has no international appeal for here we have a viola player from Hungary and a pianist from Japan interpreting Bliss, Delius and Bridge with idiomatic flair and understanding.

The Delius work is the third Violin Sonata in Lionel Tertis's version for viola and which Delius heard for himself when Tertis came to call at Grez in the early 'thirties soon after it was written. The main feature of the adaptation is simply one of register: the viola line is often put down an octave to keep it playable and within the instrument's most vibrant and effective range. The only potential hazard is that since the piano part remains unaltered the viola in some of its downward octave displacements could become entangled in the chordal thickets of the keyboard part and thus jeopardize the balance. But in this recording there's no danger of the viola fighting to be heard: Enikő Magyar has a lusciously rich and powerful tone that easily cuts through the texture; her intonation is also spot on. Tadashi Imai is a most sensitive partner and the essential ebb and flow of the music runs in both these young performers' veins; you'll only need to listen to the first couple of minutes to realize that. Tempos are well-judged in that they feel 'right' and are spacious without being self-indulgent.

The other works on this disc are equally persuasively played and well-chosen. Bliss's Viola Sonata was written in 1933 specifically for Tertis and is a substantial piece with four characterful and contrasted movements. Its overall style is often rugged and forthright yet there's no absence of the sort of lyricism touched with melancholy that should appeal to Delians particularly in the eloquent slow movement. I didn't know this admirable work before but am thrilled to have discovered it.

As well as the piano, Frank Bridge's own instrument was the viola and

so a selection of seven short pieces by him is a most welcome addition to the disc. They're all in his early style dating from 1901 to 1908 and two of them, *Pensiero* and *Allegro appassionato*, are original viola conceptions, the other pieces being arrangements. All seven represent the type of up-market, utterly charming 'light' music that belongs to another age and which actually takes a certain skill to bring off. My favourite is the haunting *Berceuse*, proof that, as the Viennese used to claim, you should take your serious music lightly but your light music seriously.

I can wholeheartedly recommend this disc both for interpretation and performance and the recorded sound is excellent. But don't just buy it for the Delius: at Naxos's bargain price you can afford to get it for the Bliss and Bridge as well, either to renew or make acquaintance with these equally captivating works.

Paul Guinery

I include below a note from Roger Buckley concerning this new CD, which readers might also find interesting. Ed.)

In its May 2010 issue, *The Gramophone* reviewed a new CD entitled 'The English Viola' (Naxos 8.572407) on which the Hungarian violist Enikő Magyar is accompanied by Tadashi Imai (piano). The programme consists of Bliss's Viola Sonata, seven pieces by Frank Bridge and Lionel Tertis's arrangement of Delius's Violin Sonata No. 3. Sub-headed 'an impressive calling-card for a stylish young viola player', the review is uniformly favourable.

It is very good to hear of the recording debut of a Delius Prize entrant. Enikő, accompanied then by Christopher White, was among the four students chosen from the original eight to go through to the final public competition of The Delius Prize in 2007, which was adjudicated at the Royal Academy of Music in London by Piers Lane. On that occasion too she played the Third Sonata of Delius, along with an arrangement of the *Rumanian Folk Dances* of Bartók. We would be very pleased to learn that Enikő's discovery of Delius – of which this new recording is evidence – came about as a result of the Society's Prize competition.

Enikő was formerly a student of Martin Outram, Professor of Viola at the Royal Academy of Music, who with his accompanist, Julian Rolton, played to us last March at Steinway Hall.



DELIUS: A LATE LARK

Coupled with Britten's *Les Illuminations* and Finzi's *Dies Natalis*

Susan Gritton, soprano; BBC Symphony Orchestra,

cond. Edward Gardner

Chandos CHN 10590

(68'15")

In the early winter of 1928 Beecham was thinking very seriously about organising a Delius Festival, and, when Delius was created a Companion of Honour in the 1929 New Year's Honours List, Beecham quickly resolved to do so in celebration. Delius had begun his setting of *A Late Lark* by W E Henley (1849-1903) five years earlier, in 1924, but by that time he had begun to suffer seriously from blindness, and it was laid aside, although not entirely forgotten. He was thrilled at the prospect of the Festival, and when Beecham asked him for something new to include in the programme, he remembered both *Cynara* (a setting for baritone and orchestra of a poem of Ernest Dowson's which he had started as long ago as 1907, intending it to form part of the *Songs of Farewell*) and *A Late Lark*. By that time, Eric Fenby was working for him, and together – doubtless not without a tremendous struggle – they completed both pieces. *A Late Lark* was first performed, at the Festival, by Heddle Nash, with Beecham conducting the Orchestra of the Columbia Graphophone Company on 12th October 1929, and *Cynara* four days later, by John Goss with Beecham and the British Broadcasting Orchestra.

Henley's poem is a reflection on the serene coming of death, and in many ways the song anticipates Strauss's *Beim Schlafengehen*. In fact, Delius told Eric Fenby: "Yes, that is how I want to go." Some of it is not 'obviously Delius': the opening bars are very 'pastoral English' and in the singer's first phrases there is more than a hint of Chausson's *Poème de l'Amour et de la Mer* (written between 1882 and 1892, and which Delius might well have heard while he was living in Paris).

All the reviews say that this is the première recording of the 'soprano version' – implying that Delius wrote the piece for alternative voices. Both the manuscript score and the Collected Edition of Delius's works prepared by Robert Threlfall make it clear, however, that it is for tenor and orchestra, and the previous recordings (only two of them) were indeed by tenors – John Amis (yes!) with Bernard Herrman conducting (sadly no longer available), and Anthony Rolfe-Johnson with Fenby. There is no evidence that it has ever previously been sung by a soprano in a concert – so this is therefore possibly the first-ever performance by one. Susan Gritton simply sings the tenor line

an octave higher, with no transposition, and it seems to me that it is actually preferable. In the 'tenor version' the part almost always lies in the middle of the orchestral texture, which means that, when the music gets louder, the singer either has to increase his volume or risk not being heard, whereas in the soprano line there is a clarity because it is above the texture.

Susan Gritton's singing is gorgeous and achingly beautiful. The timbre of her voice is right, she is really musical, and sensitive to the text – but unfortunately there is one problem: whenever she is singing at the top, or above, the stave, it is almost always difficult, or impossible, to make out Henley's magical words – and unless they can be heard properly, no performance will make an ideal impact. It does not seem that this is a problem that relates solely to *A Late Lark*, as it is there in the Finzi as well. The reason for that may very well be that the tenor voice is, quite simply, better able to articulate words at the top of its range than a soprano.

The other two works on the disc are also beautifully done. Edward Gardner and the BBCSO provide accompaniments of the utmost sensitivity – and, subject to that reservation about words, this is a really good disc, well worth buying.

Martin Lee-Browne



CONCERT REVIEWS

ENGLISH VIOLA SONATAS

Martin Outram, viola

Julian Rolton, piano

Steinway Hall, London

Wednesday 10th March 2010

The Steinway hall is an excellent venue for the London Branch's occasional live concerts. Approached through the wonderful Steinway showroom, exuding excellence and filled with shining pianos of various shapes, sizes and colours the concert-goer arrives at this small gem of a hall, acoustically excellent, intimate and perfect for a small audience.

Martin Outram had already served the Society well, having adjudicated the preliminary round of The Delius Prize at the Royal Academy of Music in 2007 and 2008. Both Martin and Julian Rolton enjoy very full careers as concerto soloists, recitalists, recording artistes and teachers. They perform together regularly and have recorded sonatas by Rawsthorne, Bliss and Bax for Naxos. Their programme for us was based around sonatas by Gordon Jacob, Delius and John Ireland and these three works appear, along with sonatas by Malcolm Arnold and Lennox Berkeley, on their recently released CD.

The concert opened with the 1978 Sonata for Viola and Piano by Gordon Jacob who declared a special affection for the viola, for which he composed two concertos and numerous other pieces. The Sonata (performed in the presence of one of its original dedicatees) is a concise four movement work, at times quirky and full of mood swings, with a particularly tender slow movement and the whole always well crafted.

Two shorter items were now presented; the first, a rarity, and performed for the first time, Martin Outram's arrangement for viola of the *Moderato* from Frederic Austin's 1927 Sonata for Cello and Piano. This was very pleasing and much enjoyed, particularly by our Chairman, the composer's grandson. This was followed by Percy Granger's *Arrival Platform Humlet* for solo viola, though typically of the composer, available in a variety of other arrangements, including full orchestra, and incorporated into his Suite *In a Nutshell*. It needs no further description than that provided by the composer: 'The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly paces up and down the arrival platform of a belated train bringing one's sweetheart from foreign parts; great fun!'

The first half concluded with Martin Outram's arrangement for viola of

Frederick Delius's *Sonata for 'Cello and Piano* originally composed in 1916 for Beatrice Harrison. Martin Outram is here following in the steps of Lionel Tertis who, very much with the composer's approval, arranged several of his violin and cello works for the viola. Surely Delius would have approved of this arrangement also, the first performance of which was given at Fitzwilliam College, Cambridge by these performers on 10th May 2009. The Sonata, in one continuous movement, is in three identifiable sections, the central one being slower, but the viola plays almost without any break in a long lyrical line ending, uncharacteristically for Delius, in a triumphant mood. This is a most satisfactory arrangement and a very enjoyable performance. Astonishingly, at around 10 minutes this performance (and also the recording) is appreciably faster than other recordings of the Cello Sonata, yet there is no feeling of 'hurry' here, especially in the slower central section which for this reviewer was perfectly judged.

The second half began with shorter works by Delius. Firstly a fine performance by Julian Rolton of *Three Preludes for Piano*, followed by the Serenade from *Hassan* in an arrangement for viola and piano, this time by Lionel Tertis. Tertis was then featured again with his 1941 arrangement for viola of John Ireland's *Sonata for 'Cello and Piano* which concluded the programme. Dating from 1923 this was the most substantial item of the evening, a *tour de force*, with the two performers very much equal partners. Indeed, the difficulty of the piano writing probably accounts for the infrequent appearances of this fine work. It provided a worthy conclusion to a varied and challenging programme, warmly applauded by the audience. Martin Outram's introduction to each of the pieces was also much appreciated.

Following their recently released Naxos recording of all of Bax's music for viola and piano, a newly issued Naxos CD features these same performers who, in addition to the Jacob, Ireland and Delius sonatas include original viola sonatas by Malcolm Arnold and Lennox Berkeley (both the Ireland and Delius are world première recordings). All are performed splendidly by this excellent duo.

The details for the CD are as follows: *English Viola Sonatas*, by Jacob, G. Ireland, J. Arnold, M. Delius, F. Berkeley, L. Martin Outram, viola, Julian Rolton, piano. Naxos CD. Catalogue No: 8.572208. Duration 71.04 Minutes.

Michael Green



DELIUS'S VIOLIN SONATA IN B MAJOR

Tasmin Little (violin) and John Lenehan (piano)

St Mary's Church, Painswick, Gloucestershire

Saturday 27th March 2010

I always feel at home in Painswick, a handsome town of mellow stone which nestles comfortably in its valley in the Gloucestershire Cotswolds, perhaps because of ancestry in nearby Cranham, or the number of times my surname appears on tombstones in the churchyard (as well as over the door of the house which stands opposite the church's lychgate entrance). For whatever reason, it was with a sense of familiarity that Kate and I joined several other Delians as we made our way into a packed St Mary's Church for a concert in the Painswick Music Society's 65th season, given by Tasmin Little and John Lenehan and generously supported by the Delius Trust.

The programme opened with a rousing performance of the *Praeludium and Allegro* by Fritz Kreisler, written as a 'spoof' and originally attributed to the obscure Italian violinist/composer Gaetano Pugnani when first published in 1905. Kreisler's original intent had been to convince people that he had found a collection of old, unknown manuscripts and he arranged them freely in his own style, though he admitted some thirty years later that the work was entirely his own. Tasmin and John's energetic rendition got us off to a flying start.

There followed two eighteenth century violin sonatas: J. S. Bach's in E Major, and Mozart's in C Major. Both pieces allowed Tasmin to demonstrate her virtuosity in extracting the warmest of tones from the Stradivarius she was playing on this occasion.

After the interval we came to the main business of the afternoon, so far as we were concerned, namely Delius's Sonata in B Major, Op. posth. This once less-familiar work is fortunately achieving a more frequent airing nowadays, and deservedly so. As members will be aware, publication did not occur until 1977, when it was edited by Robert Threlfall and then played by David Stone and Robert. In introducing the sonata, Tasmin described it as a joyful composition, and, as the programme note made clear, its early date is revealed in the sheer *joie de vivre* of its outer movements. Tasmin also remarked that she felt that the influence of the African-American music which Delius heard in Florida is strongly evident in the piece, something that struck a particular chord with Kate and me, for (as reported elsewhere) only a few weeks beforehand we had stood at the very spot on the banks of the St Johns River at Solano Grove where Delius had that experience which impacted so profoundly on his later compositions. This was a fine performance, though for

my taste the tempo in the final movement could have been a touch brisker, this being one of Delius's less introspective and nostalgic chamber works. At the end of their performance, Tasmin told the audience that she thought the piano part of exceptional difficulty in the violin sonata repertoire, and this drew further enthusiastic applause for John.

Finally, we heard Tasmin and John's own creation, *Tchaikovskiana*. This originated from what had been their improvisations on themes from Tchaikovsky's ballet, which they entitled *A Swan Lake Fantasy*. Adding ideas from other works, they produced a further version, taking a lead from Tchaikovsky's own suite, *Mozartiana*. The resulting romp through some of the composer's best-known themes clearly enraptured the audience!

To judge by their reaction (which included much drumming of feet), it was clear that the audience were not going to let Tasmin and John leave without further delights, and to close they played, by way of an encore, Vittorio Monti's *Czardas*.

Despite the rather grey skies to which we emerged, we felt enriched by this wide-ranging feast of music in a picturesque setting.

Richard Packer



THE ENGLISH MUSIC FESTIVAL 2010

Delius: *Hassan* (incidental music)

Holst: *Savitri* (opera in one act)

(Sponsored by the Delius Trust)

Janice Watson, soprano

Mark Chaudy, tenor

David Wilson-Johnson, baritone

Paul Guinery, narrator

City of Canterbury Chamber Choir

Orchestra Nova

George Vass, conductor

Dorchester Abbey

Sunday 30th May 2010 at 7.00pm

This concert was the highlight of the 2010 English Music Festival. The venue

was once again the fine mediaeval abbey at Dorchester on Thames, where last year we heard the first public performance of *Hiawatha* in Robert Threlfall's completed version.

Hassan, produced in 1923 by Basil Dean at His Majesty's Theatre, London, enjoyed an instant and fashionable success. Among the audience on the first night on 20th September were J M Barrie, Arnold Bennett, Gladys Cooper, John Drinkwater, Hellé Flecker (the poet's widow), John Galsworthy, Beatrice Harrison, Philip Heseltine, Compton Mackenzie, Gerald du Maurier, A A Milne and Ivor Novello. A galaxy of stars, undoubtedly, but May Harrison, recording Delius's reactions for *The Royal College of Music Magazine*, revealed that the distinguished audience had 'talked loudly through all his music, and he could hardly hear a sound of it.' Eugene Goossens, who had conducted, reported that Delius labelled them a 'stupid first-night audience of scatter-brains'. Nevertheless, the piece was in general judged most favourably and 280 further performances were to follow.

Delius would have approved of the well-behaved audience in Dorchester Abbey. But then, so much sounded so good in this spacious acoustic, from the first *Prelude* onwards, that there was plenty to attract the ear. Delius wrote nothing else like this score and, probably because it is at times uncharacteristic, it occasionally calls to mind the work of other composers. There is, for example, a Bizet-like episode (the opening of the *General Dance* from Act II) and some of this number's later passages, especially in the choral writing, are strongly reminiscent of another *Danse générale*: that with which Ravel concluded his *Daphnis et Chloë*. With the oriental-sounding upward whole-tone scale – or, rather, a diatonic scale with an augmented fourth – that appears a number of times in this score, Delius recalls a detail from his own *A Poem of Life and Love* of five years earlier. (It was this fragment and its falling sequel that he declared represented 'a seagull gliding by' when in 1929 he and Fenby were re-working the score as *A Song of Summer*.) *The War Song of the Saracens* ('We are they who come faster than fate') from Act III could be said to pre-echo a certain genre of film music exemplified by Maurice Jarre's score for David Lean's epic *Lawrence of Arabia*.

Most of the incidental music was played on this occasion; the conductor estimated 90%. It was on the whole a very good performance, marred only by a few moments of discomfort from the chorus. The musical scenes were interspersed by readings from the play, delivered from the pulpit by Paul Guinery. A tale of passion, vile cruelty and unimaginable torment were relayed to us in the voice that we know so well, which normally epitomises the calm and order of Radio 3 at its very best.

Holst was responsible for both the libretto and the score of *Savitri*, his very fine one-act opera for three soloists, female chorus and chamber orchestra (two flutes, cor anglais, two string quartets and double bass). Based on an episode from the *Mahabharata*, it tells how Savitri cunningly outwits Death, who has come to claim her husband Satyavan. The music is never faux-oriental and not a note of it could have been written by anyone but Holst. Semi-staged on this occasion, with David Wilson-Johnson, shrouded in black as Death and stalking along the aisle with his lamp in the fading light of evening, it made a striking effect, with all three soloists excelling in their rôles.

Roger Buckley



THE ENGLISH SONG WEEKEND

Caroline Sampson, soprano

Huw Watkins, piano

Ludlow

3rd – 6th June 2010

Graham Parsons and I attended the weekend, at which two sets of Delius songs were performed by Carolyn Sampson accompanied by Huw Watkins.

I was surprised that, apart from Roger and Lesley Buckley, no other Delians bothered to attend, as, to my knowledge, no other Delius has ever been performed at the four weekends I have attended. I do not think we can complain about the neglect of Delius if members of the Society do not attend when his works are performed.

The songs given were the Three Shelley Lyrics and four Verlaine settings - *Il pleure dans mon cœur*, *Le ciel est, par-dessus le toit*, *La lune blanche* and *Chanson d'automne*. These are all some of Delius's best songs, and were splendidly performed. Another interesting item in the recital was a splendid song cycle by Huw Watkins based on poems of Philip Larkin.

Other events included a fascinating master class by Dame Josephine Barstow with students of the Guildhall School of Music, and a recital by Roderick Williams and the Carducci Quartet. There was much more, but space precludes any further comments.

Richard Kitching

DELIUS AT TROLDHAUGEN

DELIUS'S VIOLIN SONATA NO. 3

The Valen Trio

The Concert Hall at Troldsalen, Troidhaugen, Norway. 28th June 2010

On July 28th an exciting event occurred at Troidhaugen, Edvard Grieg's home in Bergen, Norway. The newly established Valen Trio, Ricardo Odriozola, violin, John Ehde 'cello and Einar Røttingen, piano, was invited to perform a programme entitled *Grieg and Friends* at the beautifully placed Concert Hall at Troldsalen, just above Grieg's composing hut by the fjord.

The programme, presented for an expectant crowd of some 150 people, consisted of works by Grieg, Delius, Grainger and Tchaikovsky, and was presented by the Grieg specialist Eilif Løvteit. Mr Løvteit has for many years been associated with Troidhaugen and told many amusing anecdotes regarding Grieg's associations and meetings with his fellow 'friends'. A special focus was laid on Grainger's love for Grieg's piano concerto and the close friendship between Grieg and Delius.

A most moving account of Delius's Violin Sonata No. 3 was given by Ricardo Odriozola and Einar Røttingen, notable for poetic flow and subtle changes of timbre. Astonishing as it was, this was the first time either of the two musicians had performed any work by Delius. "Maybe the first, but definitely not the last", the two players enthusiastically exclaimed after the concert! Part of the inspiration might have come from watching Ken Russell's masterpiece *A Song of Summer* after a long day of rehearsals.

The concert concluded with the variation movement from Tchaikovsky's Piano Trio in A minor and the varied programme was received with a standing ovation from the cheerful audience. Further Delius events in Bergen are to be planned!

Fartein Valen (1887-1952): the Norwegian composer inspired the Trio to adopt his name as logo. The Piano Trio by Valen will be recorded by the trio later this year.

All three players are most active as soloists and chamber musicians, Einar Røttingen and Ricardo Odriozola are both teaching at the Grieg Academy in Bergen. Einar Røttingen has made a name as an interpreter of the music by Harald Sæverud and has recorded all of Sæverud's piano works. John Ehde is teaching at the Academy of Music in Malmö as well as holding a part time position as principal 'cellist of the Trondheim Symphony Orchestra. John is a long time member of The Delius Society.

Paul Chennell

DELIUS IN PARIS 1888-98

Sarah-Jane Brandon, soprano

Simon Lepper, piano

Solstice String Quartet

(Jamie Campbell and Helena Nicholls, violins,

Meghan Cassidy, viola, Gregor Riddell, 'cello)

National Portrait Gallery, London

Friday Night Music Series, sponsored by the Delius Trust and supported by the Musicians' Benevolent Fund and the Performing Right Society for Music

Friday 16th July 2010

Concert repeated as follows:

National Gallery of Scotland, Edinburgh; evening concert presented in conjunction with the Royal Over-Seas League, 30th September 2010

Musée d'Orsay, Paris; lunchtime recital 5th October 2010

String Quartet fragments (1888): *Adagio con molto espressione*,
Agitato Allegro

Seven Songs from the Norwegian (1889-90)

Twilight Fancies

Young Venevil

The Bird's Story

Cradle Song

The Walk to the Paradise Garden (1907), transcribed for solo piano
by Harold Perry

Late Swallows from String Quartet (1916)

Songs to Poems by Paul Verlaine

Il pleure dans mon coeur (1895)

Le ciel est, par-dessus le toit (1895)

La lune blanche (1910)

Chanson d'automne (1911)

It was tempting to assume that this concert, in the National Portrait Gallery's Friday Night Music series, had been timed to coincide with an exhibition of the work of the eminent French photographer Camille Silvy (1834-1910) which opened at the Gallery the previous day, but a visit to the exhibition revealed no correlation; much of Silvy's work (which eventually included nearly 2,500 portraits, many of them in carte-de-visite format) was in fact undertaken in London. No, this concert stood alone, or rather as one of a pair, for the programme booklet revealed that it was a product of a musical

collaboration with the Auditorium of the Musée d'Orsay. This programme was the Gallery's half of a musical exchange; the Musée was due to respond with a London performance of Liszt's piano transcription of Berlioz's *Symphonie Fantastique*, to be played by Dominique Placade, on 17th September.

The theme, then, was 'Delius in Paris, 1888-89', though four of the items, as shown above, were composed well after this decade. This was misleading for casual attenders – of whom there were gratifyingly many – as was the cover of the programme brochure, which featured Ernest Proctor's portrait of the ailing composer at the 1929 Queen's Hall Delius Festival; a less appropriate choice it would be difficult to imagine, though one can appreciate that the Gallery is proud to own this painting. (The brochure was also littered with errors; *Walk to the Paradise Gardens*, for example.)

Carping apart, it must be said that the concert was extremely well attended. As already indicated, many visitors to the Gallery – which remains open until 9pm on Thursdays and Fridays – had 'dropped in', and did not mind standing, as Room 20's complement of stools (normally adequate for these events, we were later assured) was filled well before the start.

The early String Quartet fragments are interesting, especially the *Adagio* movement (the third of the projected whole), though they foreshadow little of what was to come. The Solstice String Quartet did them justice, as they did the single movement of the mature Quartet. The melody of the middle section of *Late Swallows*, of course, looks back to the *Florida Suite* (1885/87), *The Magic Fountain* (1893-95), and *Spring Morning* (1889/90) (see Robert Threlfall: *Composer* 51, Spring 1974, pp 25-7 and DSJ 135, pp 61-63) and this, in a way, justified the otherwise anachronistic inclusion of this piece in this particular programme.

Sarah-Jane Brandon's voice is generously ample as she showed in her account of a selection from the early Norwegian settings; the *Cradle Song* to words by Ibsen was particularly effective. If the Verlaine group lacked the last ounce of insight it must be mentioned that accompanist Simon Lepper had to fight to tame a bright and brittle-toned Fazioli piano.

In terms of programming, his own solo was a curious choice. *The Walk to the Paradise Garden* is so essentially an orchestral piece, richly and idiomatically scored, that to simulate the sounds our ears expect is virtually impossible on the piano. The *tremolandos* (Grainger's term was 'woggles') tend to diminish, rather than enhance, the dramatic effect that they are meant to create. Add to this the limitation of ten digits and the undeniable fact that a piano note can only diminish (and never crescendo) after being struck, and the problem of interpreting orchestral music at the keyboard, especially music of this

character, is clearly exposed. Simon Lepper did his best in the circumstances.

In all, this concert was a remarkable success. Minimal advertising (the Society heard about it only in the previous week) had nevertheless produced a greater-than-capacity audience and there must have been many present who were agreeably surprised by what they heard and who may now be curious to know what Delius was doing in Paris towards the close of the nineteenth century, why he set Norwegian and French texts, and so on. Perhaps they will investigate the Society/Trust new website and learn more – and, with luck, decide to join us.

Roger Buckley



DELIUS SOCIETY MEETINGS

DELIUS SOCIETY LONDON BRANCH MEETING

The Norwegian Embassy, 25 Belgrave Square, London
SW1X 8QD

11th February 2010

Delius In Norway

A talk by Roger Buckley

This was an excellent joint meeting with the Grieg Society, which took place on 11th February at the Royal Norwegian Embassy when Professor Roger Buckley gave a splendid illustrated lecture on Delius's *'Red Notebook'*. The meeting was very well attended by members of both Societies and extra chairs were called for! This was a fine illustration of the benefits which can be derived from our reciprocal arrangements with other Societies and the pleasure and goodwill which can be engendered.

Roger Buckley began by explaining the plan of his talk. Tonight we were to hear about the *'Red Notebook'*: Delius and his Norwegian Friends and Acquaintances. Roger told us how he had started research on *The Red Notebook* and had had much help and guidance from the late Rachel Lowe Dugmore. From 1964 to 66 Rachel was Archivist to the Delius Trust. In 1972 she published *Frederick Delius and Norway* (Studies in Music). Two years later in 1974 she followed this with *The Catalogue of the Music Archive of the Delius Trust*. This was followed in 1981 by *The Delius Collection of the Grainger Museum*. Until 1997, work on *The Red Notebook* was undertaken. However after her death other matters had intervened to prevent further work by Roger. However now Roger is taking up the research again and this talk gave us much interesting information that has been uncovered recently. We were given basic details of the four surviving notebooks of Delius. Firstly *The Grey* and *Red* Notebooks.

The Grey Notebook had its origin in Germany. The notebook's measurements are: 250 x 170 mm (9.84 x 6.69 inches). It is bound in dark grey cloth, and consists of 41 leaves of 12 musical staves. The present location of this notebook is the Delius Trust Archive. Now turning to *The Red Notebook* whose origin is American, we see it has the following dimensions: 153mm x 95mm (6in x 33/4 inches). It is provided with reddish-brown leather binding and consists of 47 leaves of 21 lines at 1/4 inch intervals. Its present location is

The Grainger Museum. Though they are now divided by half a world, Delius would have had them in his pockets when travelling in Norway at this time.

The Red Notebook consists of 100 pages, 47 leaves, two endpapers, two pastedowns (inside the covers), 38 pages of diary entries, 30 pages of miscellaneous annotations, whilst 32 pages remain blank.

What can we find in these notebooks? The contents of *The Red Notebook* include: travel diaries regarding five trips; firstly the visit by Delius to Norway in 1887. The second holiday involved a visit to Brittany in 1888. Then we have details of a trip to Norway in 1889. A year later we find details of a visit to Jersey in 1890. Lastly we find details of a visit to Norway in 1891. Our speaker gave fascinating details of these visits.

We also find included here travel plans with routes and mileages, as well as lists of books Delius wished to read and poetry which might possibly be suitable to set. Also in this notebook are: lists of music for Delius to learn and to teach; addresses of people met on holiday; addresses of fellow musicians in Paris; tradesmen and other contacts; and finally eight very brief musical sketches.

Roger told us that what he eventually hopes to publish, as the fruit of his research, is a facsimile and transcription of *The Red Notebook* with annotations, rather in the manner of the facsimile edition of *The Waste Land* produced many years ago by T. S. Eliot's widow.

Was *The Red Notebook* an American gift? Delius arrived in Danville from Florida in October 1885; eight months later he left Danville for Europe, via New York, in June 1886. The Red Notebook is dated 26th March 1886, and it is an item of high quality; perhaps it was a gift. Whatever its origin, we heard some interesting extracts from *The Red Notebook* where Delius recorded meetings with friends and details of their lives. It has been possible to clarify through Roger's research some of the mysteries outlined in this notebook.

Intriguingly, we next heard details of *Les Savanes* and *Wild Flowers* which are two literary works included in *The Red Notebook*. These are titles of books by Adrien Rouquette (1813-1887). This author was born in New Orleans of a French father and a Creole mother. He discovered an affinity with the Choctaw Indians. He was ordained a Catholic priest in 1845 and became a missionary to the Choctaws in 1859. *Les Savanes, Poésies Américaines* was published in 1841, and this was followed by *Wild Flowers: Sacred Poetry* in 1848. This author clearly interested our composer. There is an unexpected further connection with Delius. In 1880, under the nom-de-plume E. Junius, Rouquette published *Critical Dialogue between Aboo and Caboo*, a violent denunciation of George W. Cable's depiction of Creoles in *The Grandissimes*.

Delius based the libretto of *Koanga* on an episode from Cable's book.

Why did Delius note the titles of these books? They were probably recommended by a friend or acquaintance, and could this be Thomas Ward? Perhaps Rouquette's devotion to the Choctaw Indians appealed to Delius as he contemplated the themes of his early operas, involving dispossessed indigenous peoples. These questions await further research.

Now in *The Red Notebook*, we turn to Delius's studies in Leipzig. Names and addresses follow. Our speaker told us that Delius met Grieg and his wife in Leipzig in December 1887 where they were introduced by Christian Sinding. We heard how the four went for dinner at The Panorama Restaurant. This was a meeting of great significance. Delius had returned from a six-week tour of Norway only three months before, and he and Grieg got on very well indeed. Grieg nicknamed him 'the Hardangerviddeman'.

Johan Halvorsen (1864-1935) was another friend made at Leipzig. Halvorsen enrolled at Leipzig in autumn 1886, and was an accomplished violinist. He later became the conductor of the National Theatre Orchestra, Christiania, from 1899 to 1929. Halvorsen married Grieg's niece.

We then had some music, the delightful *6 Stimmungsbilder* (6 Mood Pieces) for Violin and Piano (1890) No. 6: *Abendstimmung* (*Evening Mood*) by Halvorsen.

Christian Sinding (1856-1941) was another important friend from Leipzig. He studied at Leipzig between 1874 and 77, 1878-79 and 1886-89. Sinding met Delius in 1886. He was not a practical musician, yet he supported himself by his composing. Sinding was highly regarded by Grieg, and was given a stipend from the Norwegian government in 1921. His last years were clouded by Nazi sympathies. Time for more music and we then heard part of his Piano Quintet. This Piano Quintet, Op. 5, was composed 1882-84, and was performed in January 1889 in Leipzig by the Brodsky Quartet and Ferruccio Busoni.

We then heard details of the Norwegian tour of 1889. In that year Grieg, Delius, Sinding, Busoni and Svendsen had all expressed interest in the tour. Delius met Arveson, Holter and Sinding in Christiania. Delius and Sinding then travelled on to Bergen where they met Grieg.

Iver Holter (1850-1941 met Delius at this time. He had originally studied medicine but switched to music and studied in Leipzig and Berlin. Holter met Delius in 1889, and was the music director of The Bergen Philharmonic Orchestra 1882-88. Holter founded Kristiania Bys Orkester in 1890 and conducted the Oslo Musikkforeningen for 25 years. In October 1891 he gave the first performance of Delius's overture *Paa Vidderne*, the first public

performance of a work by Delius. We then heard more music, this time Holter's String Quartet Opus 1, in particular its third movement: Allegretto giocoso, performed by The Norwegian String Quartet, recorded 1993.

Roger ended his talk with some thoughts on Delius's debt to Grieg. It was clear that his researches will result in what will surely be an important contribution to Delius scholarship when *The Red Notebook* reaches publication.

The vote of thanks was given by Lionel Carley, who thanked Roger for the very interesting and scrupulously researched talk. Lionel thanked our hosts for their hospitality, and mentioned how when he had worked at transcribing this *Red Notebook* some of the text was so difficult to read that he had developed eye problems. When his Moorfields Eye Hospital doctor asked him what he had done to strain his eyes, Lionel said he was transcribing a notebook of Delius. The doctor replied: 'Ah, Mr. Buckley will know all about that'. We all departed into the cold February evening after a stimulating and enjoyable talk. Let us hope we can enjoy many further such joint meetings.

Paul Chennell



MIDLANDS BRANCH REPORT 2009/10

Our first meeting took place on 11th October 2009 and was a very entertaining and informative talk (suggested by Lyndon Jenkins) by John Charles: 'Notes from a career'.

Mr. Charles had a career in orchestral management, and entertained us with stories about many of the greats of his era such as Kempe, Monteux, Previn, Victoria de los Angeles, Stokowski, Oistrakh, Rubinstein, Arrau, Segovia et al.

One of the most entertaining reminiscences related to Shura Cherkasky who demanded an extra piano to practise on between rehearsal and concert and insisted on John visiting Tesco to buy six toilet rolls! I am sure John has enough material for at least two more talks.

And now for something completely different. Graham Parsons, who is a member of the Billy Mayerl Society, suggested a recital by Christopher Duckett who has regularly played for that Society. Billy Mayerl was a great Delius fan, so that is my excuse for this meeting! Christopher gave a two-part recital, the first devoted to Schumann and Mozart, and the second to Billy Mayerl. The

concert was a sell-out (36 attended) and was very well received.

Our next meeting is Paul Guinery on York Bowen on 24th October, but this will differ from the London talk in that Paul is going to illustrate some items at the piano. Penciled in for the New Year is a recital by Mark Bebbington which is likely to include pieces by John Ireland whose complete piano works he is recording for Somm.

Richard Kitching



PHILADELPHIA BRANCH ANNUAL REPORT

We have enjoyed a very full season with some memorable events, opening with our first concert at The German Society of Pennsylvania in Philadelphia on November 15th which drew the largest crowd in several years. Our Vice Chairman Davyd Booth accompanied mezzo-soprano Suzanne DuPlantis in three Delius songs sung in German: *Brausen des Waldes*, *Traum Rosen* and *Die Nachtigall*. This was followed by three Eugene Goossens songs, accompanied by the Wister Quartet in what must have been a local premiere. Other items in the programme included Haydn's *Der Ritter* Quartet, three Peter Warlock songs and Delius's String Quartet.

On January 30th, the Society presented the Haverford School Notables at the Philadelphia Ethical Society Building conducted by member Michael Stairs. Included in the varied programme was a new arrangement of Delius's *Sleigh Ride* for violin and piano arranged by Michael Stairs and based on Robert Threlfall's piano arrangements. The violinist was Rafic Melham who will attend MIT this fall, assisted by Eric Isdaner on real sleigh bells.

Two delightful programmes closed the 2009-10 season of the Philadelphia Branch. Sunday 11th April saw us return to Rock Hall at Temple University in Philadelphia for a superb concert by the Barnard Trio which included a programme of rarities, including Delius's *Romance* played by Nancy Bean and Davyd Booth and Frank Bridge's *Phantasie in C minor*. As usual the event was co-sponsored by the Temple Composition Department, and this was our fourth concert held there. This programme opened with *A Breath Of Lavender* by one M. L. Preston whose nationality and gender remain a mystery. Lloyd Smith, the 'cellist, found it in a volume published by Theodore Presser around the turn of the last century. This charming salon piece was followed by

another: *A Regret* by Francis Byford, who was English but whose biographical details remain a mystery. It is just one of the rarities in the Delius Society's library.

W. H. Squire's dazzling *Tarantella* for Cello and Piano preceded the major work in the concert's first half, which was the Trio in D minor by Dame Ethel Smyth, which was only published in 2003 by Goodmusic in Tewkesbury. Something of a mystery also, the work is not mentioned in any of Smyth's writings, or in any by other writers. The work does not appear in Smyth's work list. The Barnard Trio gave it a virtuosic performance.

Following an intermission Nancy Bean played a beautiful performance of Delius's *Romance* with our Vice Chairman Davyd Booth at the Steinway. Then came another obscure but charming work, *Two Diversions* Op. 11 by Ivor Foster. *The Summer Idyll* and *Humoreske* really are lovely diversions. The Programme closed with another virtuosic performance of Frank Bridge's *Phantasie in C minor* otherwise known as his Piano Trio No. 1, which was a Cobbett Prize winner in 1907.

On a somewhat lighter note, we held what we called a 'Spring Fling with Peter King' at the wonderful Philadelphia town house with its large garden and fountain on May 2nd. Despite an early heatwave and usual high humidity, most of us ventured into the garden to admire the spring flowers. Kile Smith of the Fleisher Collection of Orchestral Music of The Free Library of Philadelphia and his wife Jacqueline Smith presented a fascinating programme about composers who studied at the Leipzig Conservatoire including Chadwick, Busoni, Sinding, Grieg and Delius. Kile introduced each group of songs sung by Jackie who was accompanied by Phyllis Linn on an 1875 George F. Smith cottage piano that had been built in London.

The only song that did not fall into the general area of the programme was Ivor Gurney's *Sleep*, which they performed just because they liked it. A performance of Delius' song *Heinkehr* (*The Homeward Way*) sung in German, concluded the musical part of the event, followed by a buffet provided by Peter King.

Kile Smith is a composer and curator of the Fleisher Collection of Orchestral Music at the Free Library of Philadelphia; he is also co-host of discoveries from the Fleisher Collection aired weekly on WRTI-FM radio. His compositions have received wide critical acclaim from, among many sources, *The Philadelphia Inquirer* and *Audiophile Audition*.

Jacqueline Smith is the director of Music at the Holy Trinity Evangelical Lutheran Church where she directs six voice and bell choirs, plays the organ for services, and organises a successful series of sacred concerts and seasonal

vesper services. She has appeared as a soprano soloist with many orchestras and oratorio societies in the Philadelphia area and has performed widely as a recitalist and chamber musician.

Phyllis Linn holds an A.B. degree and diploma in piano and organ; she is currently Parish Administrator and Volunteer Co-Ordinator for St. Paul's Lutheran Church in Glenside, and she is very much in demand as a substitute organist for services throughout the area.

Bill Marsh



The EMF British Composer E-Bulletin

A letter from Em Marshall

Dear Delius Society Member,

The Delius Society has recently joined the *EMF British Composer e-bulletin* scheme which has been set up by the English Music Festival to promote and benefit British Composer Societies and Trusts.

Our Society will be able to disseminate information, (such as Society news, contact and joining information and any important composer-related events), through the email bulletin, to members of all the music societies who join the scheme.

We are also being invited to add details of forthcoming concerts and events to the dedicated concerts and events Calendar (accessed through the EMF website at: www.englishmusicfestival.org.uk/society.html), which is available to view by anyone, thus increasing the audience potential. If there are any events which you believe would be of interest to the Delius Society to add, both to our website and to the EMF on-line calendar, please contact Michael Green (ViceChairman@TheDeliusSociety.org.uk) or Tel: 01299 400883.

What you need to do to request the E-bulletin:

As a member of the Delius Society, you can request to 'opt-in' to receive the bi-monthly e-bulletin free-of-charge simply by e-mailing Em Marshall at the English Music Festival at: em.marshall@btinternet.com with your e-mail address. We need you to request this individually to meet with data-protection regulations. Once registered, you will receive all future issues until you 'opt-out'.

If you wish, you can also request to receive the free English Music Festival newsletter – 'Spirit of England' – (sent out by post quarterly), with information about the next Festival and related news. Please note that you will **not** receive this additional information unless you *specifically* request it. If you would like to receive this, please send your name and address to Em Marshall (em.marshall@btinternet.com, or post to: The Red House, Lanchards Lane, Shillingstone, Dorset DT11 0QU).

We very much hope that you can see the potential of this scheme to all involved in promoting, performing and appreciating our home-grown

composers and their music. In the meantime if you have any questions about the scheme, please do not hesitate to get in touch.

Em Marshall
Founder-Director, English Music Festival



Lady Barbirolli

On 12th June Michael Kennedy unveiled a plaque erected to the memory of Lady Barbirolli, whose husband Sir John Barbirolli did so much for Delius's music. The plaque is situated on the house at 15 Buckland Crescent, London NW3 where Lady Barbirolli lived. The Delius Society has donated £250 to The Public Memorials Appeal towards the erection of this plaque. The Public Memorials Appeal was founded as a registered charity in 2002 by Ivan Saxton who had previously founded the Sir John Barbirolli Commemoration Appeal. Lady Barbirolli OBE (1911-2008), Michael Kennedy CBE and Ivan Saxton were the founding Trustees and were later joined by Ian Davidson who was succeeded by Cecilie Barbirolli. The objective of the Charity is to raise funds by organising appeals in order to commission and erect memorials (statues, busts and plaques) of people of historical importance in their field of endeavour.



Michael Kennedy and Cecilie Barbirolli
photo courtesy of the Barbirolli Society



Wyn Morris

An interesting letter concerning the late Wyn Morris appeared in the August edition of *The Gramophone*, following the conductor's Obituary which had appeared in the June edition of that magazine. The correspondent, Dr. Martin Pulbrook, regards Morris as Britain's finest native-born conductor saving Beecham and Reginald Goodall. Dr. Pulbrook mentions in his letter that not only did Morris give us fine performances of Mahler, Bruckner, Wagner and Beethoven, but was much more than merely an interpreter of these masters. The writer went on to mention that: 'at the Albert Hall he gave a memorable performance of Delius's *Sea Drift*'. Further to this mention of *Sea Drift* by Dr. Pulbrook, here is a letter which Tony Noakes first sent for inclusion in *The Delius Society Journal* No. 139 (Spring 2006). Tony also makes mention of Morris's performance of this particular Delius score.

From Tony Noakes:

A Lifetime with *Sea Drift*

My introduction to Delius's most perfect work began *in utero*, when my parents took part in a 1934 Beecham performance. There are different opinions about pre-natal influences, but singing is an act that involves body, mind and spirit; there must surely be vibrations, and maybe also emotions, that a woman, singing while pregnant, will pass on to the growing child within her.

My parents were also in Beecham's recording with John Brownlee; this became my first conscious introduction to *Sea Drift*, which steadily seeped into my system. Listening to that Delius Society recording, on seven sides of 78 rpm discs, I came to understand the significance of "the solitary guest from Alabama" and "no more, no more", often sung by my mother as memories of *Sea Drift* recurred to her. Just as for her, it was the magic of "O rising stars" that first hooked me.

The first time I heard this work live was at the 1962 Bradford Delius Festival. I bought the Beecham LP with Bruce Boyce, which has *Paris* on the reverse side. I then went to work in San Francisco, where I met Ruth, whom, a year later, I married. But only two months after meeting her, I had to leave for New York, where I was to take a postgraduate course. Before leaving San Francisco, I bought for her a copy of the same record, and only later realized the inappropriateness of the gift - I was going 3000 miles away and didn't know when we would see each other again! I chose that record because it

was the most beautiful music I knew; even after we were reunited, it is not surprising that, unlike *The Song of the High Hills*, it never became one of Ruth's favourites.

Although I have been singing in a variety of choirs for 45 years, and this has included recordings and/or performances of *A Mass of Life*, *Requiem* and *Songs of Farewell*, sadly my only chance to sing in *Sea Drift* was a frustrating one. Wyn Morris was chosen in 1967 to succeed Sargent as conductor of the Royal Choral Society. He included *Sea Drift* in a marathon concert which also contained Bruckner's *Te Deum*, Mahler's remarkable early choral work *Das Klagen Lied*, and the *Blumine* movement which he omitted from his first symphony. Morris at one rehearsal spent three quarters of an hour on the first three bars of the Bruckner, but no more time than this on the whole of *Sea Drift*. I have no idea what the audience thought of the result.

As a writer of songs, I am always on the lookout for settable poetry. On discovering the Norton Anthology (an American publication), I made my own first Whitman setting: 'A noiseless patient spider'. This anthology includes the whole of 'Out of the cradle endlessly rocking', and I was struck by how skilfully Delius (or Jelka) had chosen what words to set and what to omit.

This most perfect matching of words to music has been with me all my life, and will continue to enrich it as long as I have ears to hear.



Paul Watkins and Delius

In an interesting interview included in the August edition of *The Gramophone*, Paul Watkins speaks about the music of Martinů, whose Cello Sonatas he has performed with his brother Huw on a new CD. He also speaks about his future plans, and is currently at work on the Delius Cello Concerto which he says is immensely difficult. Having included much on the beginnings of the Cello Concerto and its first performer elsewhere in this edition of *The Delius Society Journal*, it is good to see that a great 'cellist of today is tackling this beautiful work. We await Paul Watkins's performance of the concerto with great interest.



Delius and The Yorkshire Post

Charles Barnard has written in concerning a previously unknown letter from the Editor of *The Yorkshire Post* to Clare Delius Black, (Delius's sister), dated August 28th 1935. He writes as follows:

August 28, 1935

Dear Mrs. Black,

I enclose a further three proofs of the extracts from your book. My colleague who is preparing them says that his task of condensation is a most ungrateful one: there is so much he would like to put in which has to be cut out through lack of space.

Yours sincerely,

W. T. Oliver

This letter appears to concern publicity for the publication of Clare Delius Black's book, *Frederick Delius: Memories of my Brother*, which as we can see was serialised in *The Yorkshire Post*. This book was published by Ivor Nicholson & Watson in 1935. Charles Barnard has a copy of this letter, which has recently come to light, from Clare Delius Black's great granddaughter.



Delius on Slovak Radio

Peter Ratcliffe writes: 'Apart from another recent outing for the Richard Hickox/Northern Sinfonia Frederick Delius miniatures CD (Radio Devin can be very repetitive after a while), Wednesday 4th August saw some summery Delius on Slovak Radio's mid-morning classical programme '*Ars musica*', namely *Summer Evening* and *Summer Night on the River*, both from the Hickox/NS CD. In the introduction, Delius was noted to be a great friend of Grieg and a lover of French Impressionism and Black and English folk music (hmm, Delius stereotypes extend even here)'.

The International Music Score Library Project

Members who have access to the internet at home or in their local public library might like to look at The International Music Score Library Project (IMSLP) website as the following Delius scores are available for free download from this website:

Brigg Fair
Cello Sonata
Chanson d'automne
A Dance Rhapsody No.1
Dance for Harpsichord
In a Summer Garden
Midsummer Song
Piano Concerto
2 Pieces for Small Orchestra
5 Pieces
3 Preludes
Requiem
A Song Before Sunrise
The Song of the High Hills
Songs of Sunset
The Splendour Falls on Castle Walls
Two Unaccompanied Part Songs
A Village Romeo and Juliet
Violin Concerto
Violin Sonata No. 1

The IMSLP/Petrucci Music Library is currently owned and run by Project Petrucci LLC, a company created with the sole purpose of managing this site. Contact information:

Project Petrucci LLC
205 S. Charles St.
Edwardsville, IL 62025
U.S.A.



Sea Drift 1929

Once again readers are encouraged to look at Bill Thompson's website where he has a wealth of Delius-related information. The website can be found at: <http://thompsonian.info/delius.html>

One item of particular interest is mentioned in a recent message from Bill Thompson:

'You can now listen online to the rare 1929 Decca recording of Delius's masterpiece *Sea Drift*, which was composed in 1903-04. The transfers from the original 78 RPM records were generously provided by Steven Plunkett of Ipswich, UK. Roy Henderson is the baritone soloist, with the New English Symphony Orchestra and Choir. No conductor is credited on the record label, but researchers concluded that the conductor was either Anthony Bernard or Stanley Chapple. However, Steven Plunkett has found that Decca files name Julian Clifford, Jr. as the conductor. You will find links for either downloading or listening to streaming audio on either of these two pages: <http://thompsonian.info/delius-radio.html> <http://thompsonian.info/delius-sea-drift-article.html>.

'I have joined the six sides into one continuous file. I am providing both an 'unedited' version plus a 'de-clicked' version that I produced using the ClickRepair program (I used the '78 Record' setting, and slightly increased the default levels for clicks and crackles).

It was a real thrill to hear this legendary recording at long last. Although the sound quality is 'historic', the performance is inspired and I found it quite moving. I hope you enjoy listening to it as much as I did.

'Here are Steven Plunkett's additional comments about the recording and the transfer process:

"I have now got myself a bit more technology and have managed to make a digital transcription to MP3 direct from my 78s of *Sea Drift*. Of course they are 'raw' (i.e. un-doctored) but I must say the digitizing has separated out the sound admirably and overcome some of the difficulties in the recording. My copy is unfortunately slightly worn at that end of side 5, at the 'In vain' climax, where the groove nearly goes onto the label and the quality is at its worst because the radius of the groove is so small. Also there was a problem in the original recording with the microphone tending to 'blast' at times.

"I have recorded using my Goldring Lenco GL75 deck and Ortofon cartridge with 78rpm stylus, and I fed the sound not direct from the stylus but through the Leak Stereo 30 amp – all of which, apart from the cartridge, I have been using since about 1973 – and I think the effects are fairly good. I think I have got round the 'blast' problem by applying slight

additional weight to the head of the tone arm. In fact using headphones I am seriously impressed by the sound, *considering*. It is, of course, fairly primitive – and on those last two sides, where they were cramming it in, one can tell that the volume is turned down or compressed by the recording engineers at certain points, in order not to let the grooves take up too much space - as a result the sound sometimes becomes ‘wooden’. But at other times there is wonderful clarity, so much so that I was moved to tears more than once on hearing it ‘anew’ for the first time.

“Incidentally I have been talking to various people about this recording and it appears that the Decca day-books for the recordings, which have all now been transcribed by Philip Stuart, say that Julian Clifford was the conductor: 29 May 1929 at the Chenil Galleries, Chelsea. (That would be Julian Clifford junior – see Wikipedia). I know that this conflicts with what Jelka Delius said about Anthony Bernard. My own explanation for this would be the very strong possibility that in fact there would have been two conductors in the studio, one conducting the chorus and one overall, conducting the orchestra. It was the 18th ever recording session for Decca.

“Here’s the site for the Decca information (it takes a little while to download, being a big pdf), on page 19 of 168 in the pdf: <http://images.cch.kcl.ac.uk/charm/pubs/Decca.pdf>”

In response to my message about this, Stephen Lloyd responded as follows:

“I notice the controversy about the conductor; it was almost certainly Anthony Bernard. In 1986 I visited Roy Henderson in his home (and again later, and I got him to talk to the Delius Society in London), and I asked him who the conductor was as he was un-named on the 78 labels and in the reviews. He told me straight out that it was Anthony Bernard. This is reinforced by a letter from Heseltine to Jelka Delius (8 July 1929) in which he writes: ‘I heard the *Sea-Drift* records today and was agreeably surprised. ... Bernard’s tempi are rather odd in certain sections ...’ Bernard had at about that time also recorded some other Delius (*North Country Sketches* and *Air and Dance*) but these were never issued. I think there can be little doubt as to the conductor, especially when it comes ‘from the horse’s mouth’, so to speak!”

‘So that would seem to settle the matter, other than how to explain the Decca day-book’s reference to Julian Clifford, Jr. as being the conductor.’

West Meets East

In May of this year Stewart Winstanley, our Treasurer and Membership Secretary from 2000-2010 achieved a long held ambition to tour China with his wife Jean and though travelling in a country of 1.3 billion people they managed to contact and meet up with our sole Chinese member Zheng Xiao Bin and his family; not exactly a 'Stanley meets Livingstone' occasion but in rather more delightful and relaxing circumstances! Xiao Bin is a professional in pharmaceutical research and his wife Han Ling is in the medical profession. He is a lover of English music generally including Delius of course but also Elgar and Holst and he says that those two composers are becoming quite well known in China though Delius not quite so much. However, he hopes that the 2012 Delius anniversary year will change all that and says he would be honoured to be our Society 'ambassador' in China when that happens. He particularly asked that his good wishes be passed on to all members of The Delius Society and particularly those who have kindly sent him Delius recordings and material over the years.

Deadlines



Stewart and Jean Winstanley with Zheng Xiao Bin and his Family

© Stewart Winstanley

The copy deadline for the next Delius Society Newsletter is 10th December, 2010.

The copy deadline for the next Delius Society Journal is 15th February 2011.

Thanks are due to Peter Ratcliffe, Roger Buckley, Bill Thompson, Stewart Winstanley and Charles Barnard for the items included here. Please keep your Miscellany items coming in.



EVENTS 2010-2011

Details of events are included in an attempt to give as complete a coverage as possible, even if some recent concerts have taken place by the time members receive the Journal. Ed.

Friday 28th to Monday 31st May 2010
English Music Festival, Dorchester upon Thames, Oxfordshire

Thursday 3rd to Sunday 6th June 2010
English Song Weekend, Ludlow Assembly Rooms, Shropshire
The recital given at 8.00 pm on Thursday 3rd June by Carolyn
Sampson (soprano) and Huw Watkins (piano) including songs by Delius

Thursday 10th June 2010 at 2 p.m.
Birmingham Conservatoire, Paradise Place, Birmingham B3 3HG
The Delius Prize (seventh year)

Sunday 27th June 2010 at 11 a.m.
Surbiton Golf Club, Woodstock Lane, Chessington, Surrey KT9 1UG
Delius Society AGM and Annual Lunch, followed by tea in the garden at
The Waffrons (formerly the home of the Harrison family)

Saturday 3rd July 2010 at 7.30 p.m.
Crosfield Hall, Romsey
Southampton Concert Orchestra, Paul Ingram Conductor
Delius: *Summer Evening*
With works by Rossini, Schubert and Brahms

Sunday 1st August 2010 at 7.30 p.m.
Bridgewater Hall, Manchester
The Hallé Orchestra, Stephen Bell Conductor
'Last Night of the Proms'
Delius: *The Walk to the Paradise Garden*

Monday 13th September 2010 at 7.15 p.m.

London Branch Season, 2010/2011

(Unless otherwise stated, all meetings of the London Branch take place at the Jubilee Room, New Cavendish Club, and 44 Great Cumberland Place, London. W1H 8BS.

Tel. (020 7723 0391). Nearest Underground, Marble Arch (Central Line).)

'A Tribute To Sir Charles Mackerras'

All members must have been saddened to hear of the death on 14th July of our Vice President Sir Charles Mackerras. This evening, Lyndon Jenkins and Malcolm Walker, both of whom worked with Sir Charles, pay tribute to his memory. With the aid of musical illustrations, they will review his long career, his hugely varied repertoire, and his work for Delius's music in particular.

Thursday 7th October 2010 at 1.05 p.m.

Liverpool Philharmonic Hall

James Clark, violin with Ian Buckle, piano

Delius: Violin Sonata No.2; Franck: Violin Sonata in A Major

Friday 8th October 2010 at 7.00 p.m.

The Barbican Hall, London

BBC Symphony Orchestra, Sir Andrew Davis, Conductor,

Delius: *The Song of the High Hills*, Roxburgh: Concerto for Orchestra and Elgar: *Falstaff*

Wednesday 13th October 2010 at 7.15 p.m.

The Delius Society, London Branch Meeting

'Ida Gerhardi'

Jerry Rowe has made a study of the life and works of the artist Ida Gerhardi, who was a tireless champion of the music of Delius. Tonight, in an illustrated talk, he speaks about some of the artists whose paths crossed with those of Ida and her friend Jelka Rosen during the time that they spent at the Académie Colarossi in Paris.

Sunday 24th October 2010 at 2.30 p.m.

The Delius Society, Midlands Branch Meeting

'Ravensdale', 41 Bullhurst Lane, Weston Underwood, Derby DE6 4PA

'York Bowen – the last English Romantic'

Paul Guinary will give a talk which he will illustrate at the piano

Tuesday 23rd November 2010 at 7.15 p.m.
The Delius Society, London Branch Meeting
'Those commiserating sevenths!'

Alan Rowlands, probably best known as John Ireland's chosen interpreter of his piano works, has made a lifetime's study of the music of Delius. He finds that his quoted title-phrase perfectly expresses the effect of Delius's descending parallel chromatic sevenths, one of his most characteristic hallmarks, whose musical ancestry can be traced back through the work of many other composers. Tonight, with the aid of a keyboard, he demonstrates his findings.

Saturday 27th November at 7.30 p.m.
Southampton Guildhall
Southampton Philharmonic Choir, Southampton University Philharmonic
Choir, New London Sinfonia, Avid Gibson, Conductor
Grieg *Peer Gynt*, complete incidental music
Delius: *Songs of Farewell*
Mendelssohn: *Hebrides* Overture
Further information from: www.southamptonphil.org or Guildhall box office
02380 632601

Sunday 28th November 2010 at 3 p.m.
The Stag Community Arts Centre, Sevenoaks
Sevenoaks Symphony Orchestra, Darrell Davison, Conductor
Programme includes Delius : *La Calinda*.
Further information from www.stagsevenoaks.co.uk or box office:
01732 450175

Thursday 16th December 2010 at 7.30
The Town Hall, Birmingham,
The Birmingham Conservatoire Symphony Orchestra,
Lionel Friend, Conductor,
Delius *Brigg Fair*, and works by Elgar and Strauss.

Thursday 13th January 2011 at 10.30 a.m. and 8.00 p.m.
Boston Symphony Hall, Boston, MA, USA
Boston Symphony Orchestra, Sir Mark Elder, Conductor and Lars Vogt, piano
Delius *Paris: The Song of a Great City*, Mozart Piano Concerto No. 21 and
Strauss *Till Eulenspiegel*
Concert repeated 14th, 15th and 18th January 2011

Sunday 16th January 2011 at 2.45 p.m.

Brighton Dome Concert Hall

Brighton Philharmonic Orchestra, Stephen Bell, Conductor, Tamsin Waley-Cohen violin, Gemma Rosefield, 'cello

Delius: *The Walk to the Paradise Garden*, Delius: Concerto for Violin and Cello, Tchaikovsky: Fantasy-Overture *The Tempest* and Symphony No.5

Saturday 29th January 2011 at 2.00 p.m.

The Delius Society, London Branch Meeting

'Members' Choices'

Following the successful event held in January 2009, members are invited to make a personal choice of a work (or a part of a work) by Delius and (if they so wish) to say a few words about it. If you would like to contribute in this way, please contact the evening's organiser, Michael Green, on michael.green620@tesco.net or at 5&6 Sandy Bank, Bewdley, Worcestershire DY12 2AY

Saturday 12th February 2011 at 7.30 p.m.

Pacific Road Arts Centre, Birkenhead

The Liverpool Mozart Orchestra, Mark Heron, Conductor,

Jiafeng Chen, violin

Delius: *Irmelin Prelude*, Elgar: Serenade for Strings, Sibelius: Violin Concerto and Symphony No.3

Thursday 17th February 2011 at 7.30 p.m.

St. Wilfrid's Church, Grappenhall, Warrington, Cheshire WA4 3EP

The Barbirolli Quartet

Delius: *Late Swallows*, with works by Mozart, Bridge and Beethoven

Thursday 17th February 2011 at 7.30 p.m.

Malvern Concert Club, Forum Theatre, Malvern Theatres, Grange Road, Malvern, Worcestershire WR14 3HB

Tasmin Little, violin and Piers Lane, piano

Delius: Violin Sonata No. 2 and works by Elgar, Brahms and Beethoven

Saturday 19th February 2011 at 7.30 p.m.

The Bridgewater Hall, Manchester

The Hallé Orchestra, Neil Thomson, Conductor, Natalie Klein, 'cello

Delius: *La Calinda*, with works by Vaughan Williams, Holst, Elgar, Butterworth and Elgar

Monday 28th February 2011 at 7.15 p.m.
The Delius Society, London Branch Meeting
'Sir George Dyson'

The choral Conductor and composer Paul Spicer, who adjudicated the 2010 Delius Prize, is well known as the biographer of Herbert Howells and for the many recordings he has made with the Finzi Singers for Chandos. This evening he gives an illustrated talk on the Yorkshire-born composer Sir George Dyson (1883-1964), whose biography and a study of whose works he is shortly to complete.

A date in March 2011 at 6.30 p.m.
The Delius Society, London Branch Meeting
A recital at Steinway Hall, 44 Marylebone Lane, London W1U 2DB
Date, artists and recital programme to be confirmed

Saturday 5th March 2011 at 7.30 p.m.
Epsom Playhouse, Ashley Avenue, Epsom, Surrey KT18 5AL;
box office 01372 742555/742227
Epsom Symphony Orchestra, Darrell Davison, Conductor
Delius: *On Hearing the First Cuckoo in Spring*, Elgar: *Overture In The South*,
Rand: Piano Concerto No.4 and Shostakovich: Symphony No.5

Sunday 6th March 2011 at 7.30 p.m.
Wycombe Swan Theatre, St. Mary Street, High Wycombe, Bucks HP11 2XE
City of London Sinfonia, Nicholas Ward, Conductor
Delius: *Air and Dance*, with works by Mozart, Arensky, Butterworth and
Tchaikovsky

Saturday 12th March 2011 at 7.30 p.m.
Bournemouth Pavilion Theatre, Westover Road, Bournemouth BH1 2BU
Bournemouth Symphony Orchestra, Shuntaro Sato, Conductor
Delius: *On Hearing the First Cuckoo in Spring*, Vaughan Williams: *Overture to
The Wasps* and *The Lark Ascending* and Beethoven: Symphony No.6

Thursday 17th March 2011 at 7.30 p.m.
The Bridgewater Hall, Manchester
The Hallé Orchestra, The Hallé Choir, Mark Elder, Conductor,
Roderick Williams, baritone
Delius: *Sea Drift*, Britten: Four Sea Interludes from *Peter Grimes* and
Berlioz: *Harold in Italy*

Wednesday 6th April 2011 at 2.15 p.m.
Symphony Hall, Birmingham
City of Birmingham Symphony Orchestra, John Wilson, Conductor
Delius: *Summer Night on the River* with works by Walton, Benjamin,
Haydn Wood, Sullivan, Harty, Elgar, Coates etc.

Saturday 16th April, 2011
The Delius Society, Midlands Branch Meeting
'Ravensdale', 41 Bullhurst Lane, Weston Underwood, Derby DE6 4PA
Mark Bebbington, piano
Full details will be available later

Sunday May 22nd, 2011 at 4 p.m.
George Kent Performance Hall, Westerly, Rhode Island, USA.
The Chorus Of Westerly,
The Boston Festival Orchestra, George Kent, Conductor.
Stamford Songs Of the Fleet,
Delius Songs Of Farewell.

Mid to late November 2011
The Royal Opera House, Covent Garden, London
Delius: *A Village Romeo and Juliet*
Conductor to be announced
Six performances in all, the first of them a children's matinée



