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*The Delius Society
Journal*

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January 1985, Number 85

The Delius Society

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Acknowledgements

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Editorial

With the 1984 festivities now past, the next event of importance on the horizon is the Bradford Delius Festival in May, the fifth of its kind to be mounted in this country and the second to be centred on Delius's birthplace. A time-table of events will be found in *Forthcoming Events*, and it is understood that the organisers will be circulating to members a programme and booking form, with details of accommodation supplied on request.

It would not be possible within these pages to report in full and do justice to the wealth of events in the past year. However, a number not hitherto mentioned deserve to go on record here. On 17th July at Burlington House, Piccadilly, under the auspices of The Friends of the Royal Academy, students of the Guildhall School of Music gave a concert entitled 'The Genius of Great Britain: Fifty Years On' including two Delius songs and his String Quartet. In October, the highlight of the joint meeting of the Delius and Elgar Societies at the RCM was an outstanding performance of Delius's Cello Sonata given by two students from the Menuhin School, Susan Monks and Kenneth Bradshaw. The same high standard of students' performance was apparent in July when the choir and orchestra of Trinity College of Music under Bernard Keefe gave *The Song of the High Hills* in the Royal Albert Hall. *Appalachia* did not escape the 1984 celebrations as it was selected in October for one of Harry Legge's weekend courses with his Rehearsal Orchestra. On October 19th and 20th Michael Gielen conducted two performances of *Songs of Farewell* with the May Festival Chorus and the Cincinnati Symphony Orchestra. At the Royal Festival Hall on November 1st Vladimir Ashkenazy conducted *The First Cuckoo* with the Philharmonia Orchestra, probably his first account of a Delius score.

The distinguishing feature of Sir Charles Mackerras's rather cool reading of *A Mass of Life* at the Edinburgh Festival was the excellent and dynamic contribution of the Festival Chorus. The choral singing on that occasion was matched at every point by the City of Birmingham Choir in their thrilling *Mass* on November 17th in Birmingham, a performance also memorable for Christopher Robinson's superb control of his forces. Sir John Pritchard's view of the *Mass* in December was in some ways the complement of the other two: what it lacked in pace and urgency it made up in warmth of expression, although it was a performance not without its momentary faults. The Requiem was given a fine performance on November 17th by Meredith Davies and the Royal Choral Society, while *An Arabesque*, surely among Delius's finest scores, seems regrettably to have been one notable omission from last year's programme planning.

Among the prizes offered at the first GKN English Song Award held in May 1984 was one for the best performance of a Delius song. This was awarded to Marilyn de Blicke for her singing of *Twilight Fancies* (easily the most popular Delius song chosen by competitors). The competition will again form part of this year's Brighton Festival in May.

The Nottingham University production of *Irmelin*, mentioned in the last *Journal*, will not now take place. However, the BBC performance broadcast in December will soon be available on disc, as will a two-record set OV101-2 including the Closing Scene in a performance by soloists and orchestra of Opera Viva conducted by Leslie Head at a concert of excerpts from British opera given in February 1983. More details will be given when they are available.

Barry Iliffe's comparative study of the two versions of *In a Summer Garden* (*Journal* 84, pp.14-15) was presented in November as a BBC *Music Weekly* feature for whom, earlier in June, Philip Jones gave a talk, 'Delius and America', which was also the substance of his article in the December issue of *The Musical Times*. At a November Society meeting in London, members heard a programme most skilfully compiled and narrated by Lyndon Jenkins for the Independent Local Radio network entitled 'That boy's no good!' which related the story of Eric Fenby's years with Delius. Not just a fascinating programme but also an excellent introduction to the music of Delius, it was broadcast by several stations throughout the country, including one on Delius's birthday. That same day (on which a large number of members met at Limsfield) BBC Radio Leeds presented 'Beauty and Strangeness: A Portrait of Frederick Delius', to which Dr. Fenby, Diane Eastwood and Lionel Carley were among the contributors heard. In July Lionel Carley was also much involved in a two-hour Delius edition of Severn Sound's arts programme *Impromptu*. November 5th was the centenary of James Elroy Flecker's birth, and an exhibition of his manuscripts and memorabilia was held at the Poetry Society in London. It is a pity that the BBC did not commemorate both figures together by re-broadcasting their 1973 radio production of *Hassan* complete with incidental music. They did, however, repeat Gunnar Heiberg's satire *Folkeraadet* in the English translation by Ian Rodger, with Delius's complete incidental music.

Whether acting on the principle of 'better late than never', or more likely acknowledging 1985 as European Music Year, the Post Office is producing a set of Composers' Stamps to go on sale on May 14th and featuring Handel, Delius, Elgar and Holst, with designs representing respectively Water Music, First Cuckoo, Sea Pictures and Planets. The Post Office communication did not, however, reveal the face value of each composer stamp.

An unfortunate mis-reading of Mr. Gilhespy's letter that appeared in the last *Journal* rendered Birmingham his *home* for thirty years as his *love* – an unlikely state of affairs! Any members wishing to acquire John Boulton Smith's '*Frederick Delius & Edvard Munch: their friendship and their correspondence*' (Triad Press 1983, reviewed in *Journal* 82) should delay no longer as we hear that this book has sold extremely well and only about twenty copies remain.

Finally it is with regret that we report the death of J.R. Granville Bantock, the eldest son of the composer. His memories of his father formed part of the special Bantock issue of the *Journal* (October 1983) and we offer our sympathies to the Bantock family.

A NOTE ON THE COPYRIGHT POSITION REGARDING DELIUS'S WORKS

by Robert Threlfall

The Editor has suggested that a note on the above may be timely. Such a note may easily be more misleading than useful, in view of the diverse factors involved in this case. It may, however, be fairly safely stated that all those *original compositions* by Delius *published in his lifetime* came out of copyright in the United Kingdom on 31 December 1984. It should be noted that the position in the USA is quite different, since there it depends on the original date of publication and registration. Of other complications, it may be of interest to note that there is an extension in certain Berne Convention countries *for those works first published in Austria or Germany*. To quote only a few examples, this may be an extra 6 years in Italy, 14 years 274 days in France, 20 years in Austria and West Germany and 3794 days in Japan.

Posthumous works are, in the United Kingdom, protected for 50 years from first publication or performance. In other countries different periods and different definitions of "publication" may apply.

Of course, in the case of vocal or dramatic works the words, libretto and translations thereof are subject to their own copyright; in the same way arrangements are also subject to copyright in respect of the arranger's contribution and copyright status. (As an example of the latter, the Heseltine arrangement of "A Song before Sunrise" is out of copyright, but the Fenby arrangement is not.)

Certain *editions* containing musical works now out of copyright may still, as editions, remain covered; for example the Oxford University Press retain graphic rights in their two Delius Song Albums, which were newly engraved for publication in 1969. As these Albums include some fresh translations by Peter Pears, these also remain copyright. All the Delius music in these albums is now out of copyright except for "Summer Landscape", which was only published posthumously in 1952 and thus remains protected to 2002 in the United Kingdom.

The question of recordings is a separate subject in which the Mechanical Copyright Protection Society is involved. Likewise, music publishers will still rightly charge hire fees for the use of performing materials which they own and administer.

The Delius Trust has a fairly comprehensive amount of information on file concerning the status of each individual work; in any case of doubt, however, enquiry should first be made of the current publisher. It should be remembered that place and date of first publication (as shown, for instance, in my Catalogue) are the vital details though the actual current position will vary from one country to another, according to the laws of the land concerned.

BOOK REVIEWS

TRAVELS WITH MY CELLO by Julian Lloyd Webber. 129 pp. 8 pp. of photographs. Pavilion Books. £7.95

Why a cellist should wish to carry his own kitchen chair around with him, the thorny problems of travelling with a bulky instrument (illustrated with blow-by-blow accounts of skirmishes with airline officialdom), how a soloist deals with nervousness and the rare memory lapse – to say nothing of how ‘ghost-writer’ for the Great Masters, Rosemary Brown, relieves a cellist’s finger of persistent pain and causes the disappearance of a kidney stone! – these are among the diverse topics covered in this fairly light-hearted account of a cellist’s life, a book aimed more for the general music-lover rather than the musician.

Although Julian Lloyd Webber has wisely avoided the temptation, succumbed to by many a young person prominently before the public eye, of leaping into full-blown autobiography, there is inevitably an autobiographical element in this candid and occasionally revealing account. It was Rostropovich’s series of concerts with the London Symphony Orchestra in the ’60s which compelled Lloyd Webber to take up the instrument, and there is respectful acknowledgement of his teacher, the late Douglas Cameron. One of the biggest joys of his career has been to introduce British music abroad, and his affection for Elgar, Britten, John Ireland (not surprising for a self-confessed admirer of Arthur Machen) and Delius is evident. ‘Frederick Delius’, he writes, ‘composed some of the loveliest music ever written for the cello’, and he singles out the Cello Concerto ‘with its abundance of beautiful melodies and ravishing textures a luscious paradise garden of cello sound’. (Curiously, when discussing Delius’s cello works he omits any mention of the Double Concerto.) He has warm memories too of working with our President, ‘a truly awe-inspiring experience’, and relates how, as recording time for ‘The Fenby Legacy’ was running out, the *Caprice and Elegy* was successfully captured on tape in one take, one of his own favourite recordings.

Lloyd Webber is clearly an artist not wishing to confine himself to one branch of music, as the range of his activities including television appearances and collaborating with such performers as Cleo Laine and Stephane Grappelli indicates. One can deduce that the most difficult (if unlikely) decision he might have to face in his career would be if a performance of Delius’s Cello Concerto clashed with a Leyton Orient Cup Final! One of the amusing stories he has to tell is how a giggling young blonde, his first fan wanting his autograph at the conclusion of his first important concert, became his wife six years later.

If its more flippant pages present something of a James Herriot of the concert world, this book nevertheless offers an interesting glimpse into a front-rank soloist’s life that is clearly not without its problems and challenges.

S.F.S.L.

H. BALFOUR GARDINER by Stephen Lloyd, with a foreword by Eric Fenby. 228 x 152 mm. 19 half-tones. 34 music examples. 260 pp. Cambridge University Press. £27.50

‘What in the world?’ I said to myself as I looked at this beautifully produced, well illustrated biography. ‘What in the world would old Balfour make of all this?’ The book would be greeted with incredulous astonishment. ‘Why should anybody bother to write about a failure and disappointment like me?’ An easy answer might be that the failures are so much more interesting than so-called successes, and often so much nicer. And Balfour Gardiner was certainly a nice man, by no means a failure, even if a disappointment to himself, in the many activities, musical and otherwise, to which he devoted his talents.

Hopes had been very high when he came back from those years of study in Frankfurt. Passionate and energetic; a brilliant pianist; ‘the most understanding pupil I ever had’, as Iwan Knorr testified; free from the financial fetters that crippled so many young composers; he was entitled to hope for a great career. But he had his problems: he was a perfectionist, and always seemed, said Quilter, to be ‘up against something’. A temporary set-back, or momentary unpleasantness, could mean sudden abandonment of a cherished plan. ‘As for performance and the concert world I have done with it forever. Two or three times I have been to rehearsals and they have left me in a state of nervousness and disgust absolutely indescribable.’ ‘Never, never again!’

This fastidiousness affected not only Gardiner’s musical preferences, but also his personal relationships, and in fact his whole attitude to life. A comment that he made about Gervase Elwes is significant. ‘I regarded him’, Gardiner wrote, ‘as the embodiment of a certain ideal I have always cherished. I shall always remember him with affection and with something like reverence.’ We all know what Gardiner meant; and this cherished ideal was a guiding force in his own life, a standard by which he judged himself and others. ‘It is abominable treatment and I have had enough of Beecham to last me the rest of my life.’ His feelings did not change, even though he had no doubts about Beecham’s genius as a conductor. Beecham had failed the test. And what a difference it might have made to the promotion of Delius’s music if the two men could have been friends!

Stephen Lloyd discusses Gardiner’s own music in detail and with as much insight as is possible in the absence of live performance of many important works. Gardiner’s music must be heard and not merely seen. There are two kinds of music: some music looks good on the page and sounds awful; some, like Handel’s, looks ordinary on paper and sounds marvellous. Balfour’s music belongs to the latter class: he seems incapable of writing anything that doesn’t sound well; always, if well performed, the music conveys something of the exaltation with which he composed. That word ‘exaltation’ was a favourite of Gardiner’s, and the quality that he looked for in music: and this explains his withdrawal when the cold wind of austerity began to blow after the war. Mr. Lloyd quotes a 1919 comment by Edwin Evans: ‘the cult of



Percy Grainger and his fiancée Ella Viola Ström with Balfour Gardiner in Delius's garden at Grez., August 1927

beautiful phrases is giving way to a search for greater veracity in music'. Edwin Evans knew all about beautiful phrases; and what, may we ask, is veracity in music? Not necessarily the fashions of 1919. The time has now come for Gardiner's music to be re-examined; and artists would do well to study afresh that considerable output of piano music and songs.

There is an undeniable sadness in the book, for one cannot help feeling that this gifted, sincere, hard-working man, with means at his disposal to enjoy all that was best in life, could never find what he was seeking, and seeking so passionately. There were, to be sure, those moments of exaltation, and even extended periods of joyful work: yet he could write in 1926 that 'my musical feeling is gone . . . I detest music and feel unhappy when I hear it . . . It is not really my fault but the great grief of my life that music has forsaken me'. But music did return to him in later years and in Oxford, as I can testify, when something of the old rapture was felt in hearing some of his best music lovingly performed and in involvement with the work of young composers like Geoffrey Bush and Denis Blood.

Sadness, when all is said, is not the residuary impression. There is joy in the fine music that Balfour left behind him and in the recognition of his shining generosity — that massive contribution to the work and welfare of other musicians. We shall never know, and he would not wish us to know, the full extent of what he did for Holst and Delius, as well as many other less famous people. And it wasn't only financial help. Hours, days, and weeks were spent on the disordered scores of Delius, bringing patient skill to the problems of notation, scoring and organisation — a true labour of love, like that of Eric Fenby and Robert Threlfall.

There is joy too in Balfour's enlightened activity in other fields than that of music — his experimental work, with Basil Sutton, in architecture; his bee-keeping and pig-breeding; and above all, in forestry. Always, in everything a perfectionist. And how good it is to remember his joy in his various homes, the enchantments of Ashampstead, and the wine-cellar 'which I shall stock with all sorts of beautiful wines, to increase the health and happiness of friends and myself'.

Stephen Lloyd deals gently with the question of Balfour's homosexuality, accepted by his friends, but constituting, in that climate of opinion, a serious and even tragic element in Gardiner's life. Here was a passionate and affectionate man, who needed to give affection, to express it, and to receive it. If he had had sons he might have been a wonderful father; and his relations with his young friends, not all of them young men, had much of the quality of fatherhood at its best. As it was, he had joys as well as disappointments, and could advise a friend to 'stick to your trees and clouds and currents. They will bring you less disappointment than humanbeings'. When these disappointments and difficulties arose, his circumstances being what they were, he sometimes chose to escape rather than to stay and fight it out. 'Mr. Balfour Gardiner has left England and will be abroad for some time'. It is hardly surprising that unfriendly eyes and a few of those who were battling along in 'the daily round, the common task' were inclined to see him as a privileged amateur, even as a spoilt child.

Stephen Lloyd has written a sympathetic and percipient but impartial book about this lovable man. Well-directed research has brought to light a lot of information not only about Gardiner but also about the whole musical scene in which he moved; and it is notable how definitely apart from other groups that particular movement stood. They had little in common with the South Kensington school and were closer to Bantock and his Birmingham friends than to Parry and Stanford. Not the least valuable part of the book is the set of carefully-compiled catalogues in which (for the discography) Mr. Lloyd has had the help of Lewis Foreman, Eric Hughes and Malcolm Walker. Altogether, a fine achievement, and a worthy addition to the series of fine biographies that have recently commemorated the composers of that generation. One or two, perhaps even more, are still looked for.

Sir Thomas Armstrong

BALFOUR GARDINER ON DELIUS

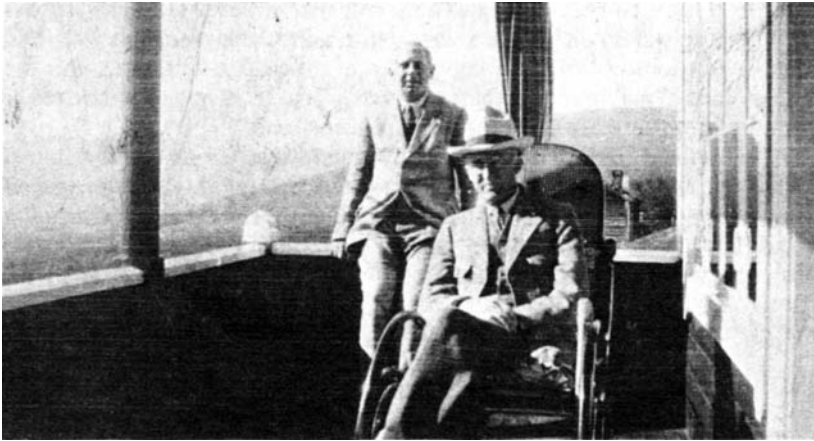
The following notes, concerning the editing, phrasing and tempi of Delius's music, were sent in 1925 by Balfour Gardiner to Philip Heseltine. As these notes contain much of particular interest and importance, they are printed below just as Gardiner wrote them, apart from the cancellation of incorrect tempi for *The Song of the High Hills* and the Cello Concerto. Only the revised corrected figures appear below.

A note on irregularities in Delius' work

Anybody who undertakes editing works by Delius must beware of making assumptions such as the following:

- (1) that if a passage is repeated, either at the same pitch or sequentially, it must be repeated without variation of detail.
- (2) that if, say, harps double violins for a passage of six or eight bars, they must double them exactly throughout. There is a passage in *Fennimore and Gerda*, to which unfortunately I am unable to give the reference at present, being without the score; but in one bar out of about eight the harp, which appeared to double the violins throughout, had different notes. I asked Delius which part was correct, the violins or the harp, and was told, to my astonishment, that both were, and that the passage was to be left as it had been engraved.
- (3) that if a figure is played first by one instrument and then by another, the phrasing is to be the same in both cases.

Of course Delius makes mistakes while writing his scores, like every other composer; but in editing the fact must be taken into account that he often makes variations. Even in minute details, consciously and sometimes, to my mind, quite arbitrarily. Percy Grainger once said to me that he never played



Gardiner with Delius on the verandah of Delius's cottage at Lesjaskog, Norway, in September 1922. [This and another faded print on p. 14, together with one in the Faber re-issue of 'Delius as I knew him', would seem to be the only known photographs of Gardiner with Delius.]

a passage, immediately repeated, the same way the second time as the first—we were discussing bars 34-38 of my 'Prelude' for piano; and another musician (I believe it was actually Delius) long ago quoted to me a 'rule' to the effect that more than two sequences were bad. Why? It seems to me a frequent and obvious procedure for composers to repeat bars they especially like, or for reasons of balance; and to insist on some small inexactitude, some variation merely for variation's sake, is mere fussiness or pedantry.

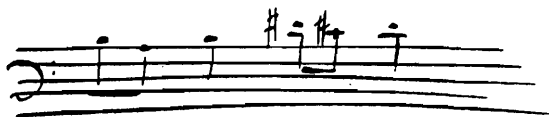
H.B.G.

General note about the phrasing of string passages in Delius' works

String players always alter phrasing and bowing, in all works. I doubt whether there is a single violin player that plays even Paganini according to Paganini's intentions. Delius himself studied the violin, and his markings might therefore be treated with more respect than those of composers like myself, who have never played any stringed instrument; but on the other hand there are two considerations to be taken into account, first, that he is often careless, and secondly, that he believes on principle in allowing a performer to make his own choice. This last remark applies to tempi as well as bowing, and indeed to other points of interpretation as well. His attitude, for which there is much to be said, is that a performer who is in sympathy with his work requires little or no guidance, whereas the most minute directions will be of small avail in the case of a bad or unsympathetic

musician. This view may be contrasted with that of Percy Grainger, who is not only a composer, but teacher, conductor, editor and pianist as well, and probably has a more intimate knowledge of musical instruments and the technicalities of playing them than any man living. In all music composed or edited by him there are the most careful directions.

I have noticed that Delius inserts fewer bowings for strings than most composers, and leaves many notes detached that might well be played legato. When Barjansky, the 'cellist, played Delius' sonata at Grez recently (Aug 1925) I pointed out to him that he played the opening stretch quite differently to what was indicated; for example he took



(I forget the exact notes, and have not got the music with me, but it does not matter) so;



At my request, he played the passage to Delius several times, using his own phrasing and Delius', and asked him which he liked best. The two versions were, I admit, hard to distinguish, and ultimately, I believe, Barjansky's was approved of; but Delius made the characteristic remark 'Play it as you feel it, and I shall be content'.

I remember hearing Sammons play the violin concerto, and wondered at the number of passages in which detached notes were used. Perhaps Sammons was scrupulous in observing Delius' phrasing, but however that may be, I liked the effect, and thought that Delius had written well for the violin.

H.B.G.

Metronome markings and notes on *The Song of the High Hills*

All the metronome markings given below are taken from an arrangement for two pianos by Percy Grainger played frequently to Delius by him and me in August 1925. Many of them, especially ♩ = 56, at the beginning, are too slow for my taste, and various other markings were tried. No alteration, however, was decided on; and those here given may be taken to represent in a general way, the tempi approved by Delius. Percy Grainger even talked of marking them down lower [sic] in the orchestral score owing to the greater sustaining power of the orchestra compared with the piano.

Beginning $\text{♩} = 72$ [altered from 56, see above and note on p.16]

4 $\text{♩} = 92$

1 bar before **5** $\text{♩} = 92$

5 bars after **6** $\text{♩} = 92$

4 bars after **8** $\text{♩} = 54$

3 bars before **9** $\text{♩} = 80$

10 ($\text{♩} = \text{♩}$)

11 ($\text{♩} = \text{♩}$) $\text{♩} = 104$

2 bars after **15** $\text{♩} = 112$

6 bars before **18** $\text{♩} = 44$

5 bars after **18** $\text{♩} = 40$

7 bars before **19** $\text{♩} = 56$

1 $\frac{3}{4}$ bars after **19** $\text{♩} = 54$

3 bars after **19** $\text{♩} = 58$

3 $\frac{1}{4}$ bars before **20** , at my suggestion, *crescendo*, instead of *crescendo*

two bars before **20**

4 bars after **23** $\text{♩} = 63$

3 bars before **25** first beat of the bar Bb (actual sound) instead of B natural. Natural to the F in the English Horn has been accidentally omitted in the score.

4 bars before **28** $\text{♩} = 63$

30 $\text{♩} = 50-56$

2 bars before **32** at P.G.'s suggestion, delete *Poco rit* and at **32** delete *a tempo*

3rd bar after **34** *mp* in all parts: there are further markings to be inserted which I have only got for the two piano version: I have written to P.G. for those to be inserted in the score.

35 $\text{♩} = 63$

2 bars before **38** $\text{♩} = 92$

3 bars after **42** $\text{♩} = 96$

44 $\text{♩} = 72$

4 bars before **47** $\text{♩} = 63$



*Balfour Gardiner (above) with Delius in Norway in 1922,
and (below) in the early years of this century.*

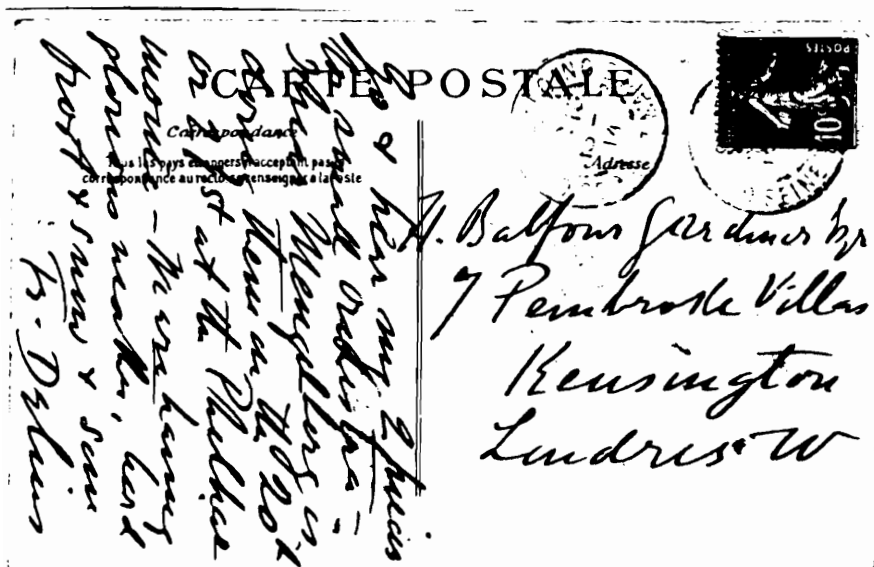


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 Scheme ask Della.

Pages from Balfour Gardiner's pocket-book (here slightly reduced) in which, at Grez three days before Delius's death, he took down in pencil details for a codicil to Delius's existing will, including plans for the annual concert scheme.



Post-card from Delius to Gardiner prior to the first English performance in January 1914 of *Two Pieces for Small Orchestra* which are dedicated to Balfour Gardiner.

49 ■ = 52-56

[to the above H.B.G. later added the following:]

3rd bar after 34 everybody *mp*

4th bar after 34 oboes, clar I, soprano (chorus), viol II *f <>*
all the rest (voices and instr) *>*

5th bar after 34 oboes, EH, clars, viol I, viol II *f dim*:
all the rest *mf dim*.

In a letter of 3 September 1925 to Philip Heseltine, Balfour Gardiner quoted Percy Grainger: 'Fred wants exactly the same speeds for the 2 piano version of "High Hills" as for the orchestral score. I have gone thru them all carefully. You were right, my speeds were *far* too slow. Here are the corrected speeds ...' These Gardiner incorporated into the above listing.

Tempi of Delius' Cello Concerto sanctioned by Delius

Lento (beginning) ■ = 56

7 bars after 10, *con moto tranquillo* ■ = 76

5 bars after 20 *Meno mosso*, ♩. = 52

4 bars after 90 *Lento* ♩ = 76

6 bars before 120 ♩ = 76

2 bars before 130 ♩ = 168

4 bars after 130 ♩ = 152

2 bars before 150 ♩ = 112

2 bars before 160 ♩ = 160

5 bars before 190 ♩ = 69

6 bars after 200 ♩. = 52

2 bars after 230 ♩ = 76

290 ♩ = 63

2 bars before 320 ♩ = 76

5 bars before 340 ♩ = 58

2 bars after 340 ♩ = 50-56

[With reference to the tempi in the Cello Concerto, in a letter of 30 May 1923 Jelka Delius wrote from Bad Oeynhausen to Beatrice Harrison: 'Delius says of course you are to play those opening chords pizzicato, if you prefer. He had never intended to put Metronome marks, but Barjansky, who played so awfully well, had a tendency to play too fast, so he thought to give an idea of the tempi. He says, you have always known how to take his tempi.' Beatrice Harrison gave the first English performance of the Cello Concerto on 3 July 1923.]

OBITUARY

STANFORD ROBINSON (1904-1984)

Stanford Robinson was yet another product of that amazing conducting class which Adrian Boult founded in 1919 at the Royal College of Music at the instigation of Sir Hugh Allen; 'amazing' is not too strong a word when you think of names like Constant Lambert, Leslie Heward, Boris Ord, Herbert Sumsion, Richard Austin and Hugh Ross who also passed through it.

Born in Leeds and named after Charles Villiers Stanford, he had mastered the piano by the age of five and indeed earned his living playing in hotels for a few years between the RCM and the BBC, which he joined in 1924. That was the era of Percy Pitt, Kenneth Wright and Edward Clark, and he began work initially with voices, forming first the London Wireless Chorus and, in 1928, the BBC National Chorus which he trained for its debut that year in Bantock's *Pilgrim's Progress* under the composer.

In 1932 he was transferred to the BBC Theatre Orchestra and in 1936 was additionally made Director of Opera, embarking on a justly famous series of studio opera broadcasts which included among many *Faust*, *Hansel and Gretel*, and the legendary *Manon* with Maggie Teyte and Heddle Nash. This in turn led to his Covent Garden debut in 1937. In later years he was assistant conductor of the BBC Symphony Orchestra from 1946-48, and a decade after that assistant to Sargent during his principal conductorship.

His long association with light music perhaps type-cast him in many minds and it is important to remember that he gave first performances of such things as d'Erlanger's *Requiem* and Cyril Scott's *Oboe Concerto*, and introduced unfamiliar pieces like Bartok's *Bluebeard's Castle* and the *Mass for the Field of Battle* of Martinu. Meanwhile his programmes with his own BBC Theatre Orchestra, of which he was immensely proud, were often inspired as they ranged widely over the less well-known repertoire.

His gramophone career began when he was still very young: indeed as early as 1928 he was the conductor of one of the most famous operatic records of all time, Eva Turner's fabulous *In Questa Reggia*; and in 1930 he made the first complete *Elijah*. His wide experience as an operatic conductor for the microphone made him at all times much in demand for rarities of differing styles such as *Thais*, *William Tell*, *Le Cid* and *Turandot*, while in the orchestral field his records of popular favourites like the *Ballet Egyptien* were stalwarts of the 78 catalogue for many years. In the LP era he made discs of music by Ketelby and Eric Coates, and a delightful selection of his own arrangements of music by Lionel Monckton and others which are a lasting tribute to his abilities as an arranger. He was also a composer of orchestral and choral works.

To Delians he will always be special, because not only did he champion Delius's music worthily at every opportunity but he gave the first modern performance of *Fennimore and Gerda*, which had not been heard complete since its première in 1919: that 1962 studio broadcast is still recalled with great admiration and fondness. He also conducted *Koanga* for the BBC, and arranged an 'Intermezzo' for orchestra of portions of the Prologue and Act 3. His wife Lorely Dyer, whom he married in 1934, was the Vreli in Beecham's 1948 recording of *A Village Romeo and Juliet*.

Stanford Robinson once declared himself to be 'after the ordinary man through the medium of broadcasting'. To this he brought special qualities of enthusiasm, hard work and an enviable talent which was ideally suited to the medium. 'After all,' he used to say, 'I am myself a product of broadcasting'; and he was happy to be so.

Lyndon Jenkins

ANNE PINDER (1907-1984)

In the days when we used to meet regularly at Holborn Public Library in the 60s and 70s, Anne was one of the two cheerful welcoming folk who, with Estelle Palmley, presided over the refreshments and made joining the

Delius Society a much easier and more pleasant process than it would otherwise have been for a new member like myself. That was 1967 and many members since then must have felt the same about both Anne and Estelle.

But, as is the way with societies like ours, everything tends to be 'out there' – the common cause, the shared musical interest, absorbing ... but perhaps a little superficial, so far as deeper more personal contact is concerned.

It took ten years or more to discover some of Anne's rich character and varied past. She was a very private person, not given to blowing her own trumpet, though it was well worth blowing. There were only hints of her links with the glamorous world of Ivor Novello and *Perchance to Dream* and *King's Rhapsody*. We spoke more of her childhood in Cuckfield, because I had lived nearby at Balcombe and raised my family there. Like the Thorndikes and Oliviers, she was a child of a Church of England vicarage, which gave covert but enthusiastic approval to the unspeakable 'crime' of 'going on the stage'! Good for them! Her son Simon says of this beginning, 'My grandfather acquiesced in the end. He loved her very much and he would never have stopped her doing what she wanted.' She knew all Ivor Novello's tunes by heart and the silver snuff-box and original Novello manuscripts which she kept in her flat in Battersea were golden memories of this treasured period of her life.

Then I discovered slowly her new and wholly unlikely 'second career' as a journalist and editor of technical magazines in aviation and marine engineering ... a far cry! This taxing work she conscientiously maintained until a year or two before her death. I also discovered her fiercely independent spirit, which laughed off every kind of adversity, from painful and repeated surgery to having the flat above her burnt out.

Her tragic death has devastated her loving family and stunned her many friends and colleagues in the Society. Rodney Meadows and I went to a memorial service for her in Chelsea Old Church in December. It was very moving. There were 'Tributes and Happy Memories' from her brother, her editor and her only son. We heard Eric Fenby's organ transcription of the *Irmelin Prelude*, for Delius was another of her great loves; and we heard on the piano some music of her own. The word that stays in my mind is her brother's – indomitable. To which I would add two of my own – charming and elegant. We miss her very much.

Derek Cox

CORRESPONDENCE

From: Christopher Redwood, West Bridgford, Nottingham

May I say how much I agree with your comments on the English National Opera North's recent production of *A Village Romeo and Juliet*? As one critic suggested, it takes courage for a company to re-stage an unsuccessful production within a few years, but in the event one is inclined to reflect, with

Lady Bracknell, that for it to happen twice sounds like carelessness! The thing which worries me most is that a conductor who appeared quite unable to handle the Delius idiom received almost unanimous praise from the critics. It raises the question of whether today's critics know what Delius should sound like.

Your mention of Meredith Davies reminded me of those superb performances in 1962, of which I attended four, two of them standing. With Davies still at the height of his powers, it beats me how anyone can contemplate inviting any other conductor to direct the work.

From: Frederick Arnold, Newbiggin-by-Sea, Northumberland

I learned of the sad and untimely death of Ralph Holmes with great shock, and a sense of real personal loss. Although it is now a number of years since I last saw him, I was, as one might say, in at the beginning. He was a native of Kingston-upon-Hull, in which city I, too, was born. After the absence of a considerable period of time, I returned to take up a number of professional jobs there (1933). Friends of mine, Alderman and Mrs. Laurence Science, were next-door neighbours of the Holmes family. As he was chairman of the city's Education Committee, he was interested in the development of individual talent, and it was not very long before my wife and I were invited to tea to meet the wonder boy violinist from the house next-door. I well remember his reluctant, but conscientious, departure when, as he said, he had to leave to continue his practising.

I kept up acquaintance with him during his student days, and met fellow students of his whom he brought home on occasions, including pianists who played his accompaniments. On the completion of his training, he and Ellen Dale (an excellent coloratura soprano, also a native of Hull, to whom I had given some help and advice, and who had likewise gone to study in London) came a gave a joint recital at the Queen's Hall in Hull, to the great delight of their fellow citizens.

The loss of such a talent is, indeed, a blow. The tribute to his memory in the Journal is fitting.

From: Tony Noakes, Stanmore, Middlesex

Like many Delius Society members, I was greatly saddened at the untimely death of Ralph Holmes. Early in 1984 I went to the Bishopsgate Institute lunch-time recital of Delius and Elgar sonatas. Although it was disappointing that Eric Fenby was unable to take part, I was captivated by Ralph Holmes' playing. I cannot recall ever having heard a greater beauty of tone from any violinist, and the interpretations were admirable. In his brief verbal introductions to each sonata, he showed a warmth of personality that matched his playing. Our only consolation is that he will long be remembered for his fine recordings.

From: Dr. Alan M. Gillmor, Carleton University, Ottawa

Robert Threlfall's updated iconography in the July 1984 issue of the *Journal*, as well as Lionel Carley's recently published *Delius: A Life in Letters*, prompt me to relate an interesting experience which, confirmed Delian that I am, brought me great delight.

The Music Department of my university recently received a telephone call from an elderly lady who wished to donate a sizeable collection of musical scores to our library. I arrived at the home of one Mrs. Rex Midgley to examine the material and discovered in the heterogeneous collection copies of the Heseltine piano duet arrangements, published by Augener in 1922, of *A Dance Rhapsody No. 2*, *North Country Sketches* and *A Song before Sunrise*. At this point I mentioned my particular interest in Delius, whereupon Mrs. Midgley informed me that her husband's father, Samuel Midgley, not only knew Delius as a boy in Bradford, but actually gave music lessons to one of his sisters. She then presented me with a mint copy of Samuel Midgley's book, *My 70 Years' Musical Memories (1860-1930)*, published by Novello (1939). On page 62 of this rare volume there is reproduced a photograph of Delius and Midgley together, presumably taken in Bradford in late October or early November 1921, for in the Appendix to the book we find the following letter:

Grez-sur-Loing,
S. and M.
November 11th, 1921.

Dear Mr. Midgley,

I had a good and pleasant journey home and quite a good sea passage. I should like to thank you and Mrs. Midgley for your kind hospitality during my stay in Bradford, and I hope to see you both soon again.

With kind remembrances to you all.

I remain,
Sincerely yours,
FREDERICK DELIUS

The letter is introduced with the following brief paragraph:

'The fourth [letter] is from Fritz (as we always called him) Delius. He had been in Bradford for a few days on account of the performance of *Sea Drift* by the Old Choral Society, and had stayed with us. I knew him as a boy, being friendly with the family and, in fact, teaching one of his sisters.'

To my knowledge, these two documents appear nowhere in the standard Delius literature, hence my desire to bring this information to the attention of the Society.

Although a fairly dry bit of social history, Midgley's book contains at least one chapter of some interest to Delians. Chapter III, 'I go to Leipzig', is a revealing account of his musical studies in the German city during the

1873-4 academic year.

I trust that these rather trivial discoveries will be of some interest to the Society's membership. With all best wishes from a Canadian member.

[*Journal 46* contained an account of Delius's visit to Bradford, in October 1921, as well as a photograph of him with Mr. Midgley (pp.16-17) – *Ed.*]

From: M.R. Price, National Director, Motor Neurone Disease Association

The references made by Dr. J.R. Heron, of Keele (October 1984 *Journal*) on Delius's final illness, make fascinating reading.

I, too, have long doubted the diagnosis of syphilis, and wondered whether the disease was an adult form of the many types of muscular dystrophy, or even motor neurone disease, or as it is known in many other parts of the world, amyotrophic lateral sclerosis. MND/ALS is the name given to a group of closely related diseases affecting the motor neurones (nerve cells) in the brain and spinal chord. Degeneration of these motor neurones results in progressive muscle wasting and weakness because the muscles have lost their nerve supply. The patient's mental faculties remain unimpaired.

On a number of occasions when in Eric Fenby's company, I was tempted to raise the subject; but never did. Be that as it may, what does keep recurring, and is, I'm sure, the crux of the mystery, is Eric Fenby's firm statements that Delius was *continually*, towards the end of his life, in pain; indeed, agony. This would seem to refute the suggestion of a muscle wasting disease. Most, if not all, neuro-muscular conditions, are *not painful*.

It would appear that much more information needs to be supplied before any accurate conclusions can be reached, and as stated by Dr. Heron, that Delius's medical notes were destroyed, this may no longer be possible.

FORTHCOMING EVENTS

Wednesday 20th February at 7 p.m. BMIC, 10 Stratford Place, London W1
Delius Society meeting: 'A panoramic view of the life and work of Frederick Delius', presented with music and slides by Diane Eastwood.

Friday 15th March at 7.30 p.m. St. George's Hall, Bradford
Delius's *Over the Hills and Far Away*, Beethoven's Piano Concerto No. 4 and the *Symphonia Domestica* of Strauss. Gunther Schuller conducts the Hallé Orchestra. Tickets £3 to £7. Booking (0274) 752000.

Thursday 21st March at 7 p.m. BMIC, 10 Stratford Place, London W1
Delius Society meeting: 'Delius and Brahms: contrasted reactions against traditional form', presented by Roland Gibson (founder member).

Monday 15th April at 7.30 p.m. **76 St. Paul's Road, Clifton, Bristol**
 Bristol Gramophone Society meeting held at the Bristol Music Club: 'Delius and his friends' presented by Alice and Kathy Jones. Visitors welcome, 50p. Details from Hon. Sec. Ron Bleach, Tel: (0272) 427329.

Monday 22nd April at 7.30 p.m.
 Bristol Gramophone Society meeting: 'The Beecham Legend' presented by Shirley, Lady Beecham. Details as above.

Saturday 27th April at 7.30 p.m. **Purcell Room, South Bank, London**
 A recital of songs by Granville Bantock, promoted by the Bantock Society, with Patricia Taylor and Graham Trew accompanied by John Alley.

Wednesday 1st May at 7 p.m. **BMIC, 10 Stratford Place, London W1**
 Delius Society meeting: 'Delius on compact disc' presented by Peter Lyons.

Sunday 5th May at 7.30 p.m. **Academy of Music, Philadelphia, USA**
 Philadelphia première of Delius's *Sea Drift*, with works by Vivaldi, Ginastera and Kodaly. Sean Deibler conducts the Choral Arts Society of Philadelphia.

BRADFORD DELIUS FESTIVAL – MAY 20th to 26th

Monday 20th May

1 p.m. Library Theatre 'Delius and Bradford': a lecture by Dr. Philip Jones.

Tuesday 21st May

1 p.m. Library Theatre Piano recital by Malcolm Binns of works by Sterndale Bennett, William Baines and Delius.

8 p.m. Cartwright Hall Aire Valley Singers, conductor David Bryan, perform part-songs by Delius, Holst, Vaughan Williams, etc.

Wednesday 22nd May

1 p.m. Library Theatre Violin recital given by Tasmin Little and Vanessa Latache, including Delius's Sonata No. 3.

7.30 p.m. St. George's Hall Airedale Symphony Orchestra, conductor John Anderson, perform works by Eric Fenby, Delius (Piano Concerto) and Sibelius (Symphony No. 2).

Thursday 23rd May

1 p.m. Library Theatre Song Recital by Peter Knapp and Antony Saunders including works by Delius, Warlock, Poulenc and Ravel.

7.30 p.m. Price Hall, Bradford Grammar School Delius's String Quartet and Violin Sonata No. 2 and Elgar's Piano Quintet performed by Coull String Quartet with Richard Markham and David Nettle.

Friday 24th May

1 p.m. Library Theatre Cello recital of works by Delius and Grieg given by Hannah Roberts and Simon Nicholls.

7.30 p.m. St. George's Hall Delius's *Brigg Fair* and *Appalachia* and Elgar's *Enigma* Variations, RLPO, Norman Del Mar.

Saturday 25th May

11 a.m. Library Theatre 'Delius and the Gramophone': a lecture by Malcolm Walker.

3 p.m. National Museum of Photography Film *Song of Farewell*, introduced by director Nick Gray.

3 p.m. Lister Park Queensbury Band, conductor Brian Dyson, perform *A Delius Suite* arr. Walker and works by Holst, Sullivan and Vaughan Williams

4.30 p.m. National Museum of Photography Video *Paa Vidderne*, introduced by Dr. Lionel Carley

5.30 p.m. Video *From the High Solitudes*, introduced by Dr. Lionel Carley (repeat showing of both films the same time on Sunday).

7.30 p.m. St. George's Hall Delius's *Eventyr* and Violin Concerto and Holst's *The Planets*, RLPO, Norman Del Mar.

Sunday 26th May

2 p.m. National Museum of Photography 'Great Musicians of the Past': rare archive film selected and introduced by John Huntley.

3 p.m. Myrtle Park, Bingley Queensbury Band, repeat of Saturday's programme.

7.30 p.m. St. George's Hall George Malcolm conducts the Northern Sinfonia in works by Britten (*Frank Bridge Variations*), Warlock (*Capriol Suite*), Tippett (*Corelli Fantasia*), and Delius (*Fennimore and Gerda Intermezzo*, *Song before Sunrise*, *First Cuckoo* and *Summer Night on the River*).

Throughout May and June an exhibition 'Delius 1862-1934' will be on display at the National Museum of Photography. For further information relating to the Bradford Delius Festival please contact David Patmore, Music Officer, Recreation Division, Bradford Metropolitan Council, Provincial House, Bradford BD1 1NP.
Telephone: (0274) 752656

Saturday 6th July

Wolfson College, Cambridge

Delius Society Annual General Meeting and Dinner. Full details will be given in the next issue of the *Journal*.

[Further details of Delius Society events from Programme Secretary Derek Cox, 128 Queen Alexander Mansions, Judd Street, London WC1H 9DQ. Tel: 01-837 4545 or (day-time) 01-677 8141, ext. 49.]

