

XII. DELIUS'S COMPOSITIONAL TECHNIQUES

In concluding the analytical investigation of Delius's choral compositions it is worthy to reflect on specific techniques and mannerisms which identify Delius's particular compositional style. In preface, some further commentary on Delius himself is necessary.

If the comparison can be drawn, Delius represents the kind of creative genius who possesses innately a sensitivity and means of expression which, in contrast to pure aptitude, cannot be developed or extended in any direction. It can only be nurtured and enriched by surrounding experience and not taught to excel in predetermined academic or aesthetic dimensions.

One need only examine the course of Delius's life to perceive the ramifications of this genius of individuality. The majority of his greatest achievements were created in an isolationist environment, where he was totally absorbed in his own work, having little concern for the developments or directions of the musical outside world.

Until these mature years at Grez, one can view Delius's "apprenticeship" as a series of encounters from which he extracted certain compositional ideas and discarded even more. His inherent genius for harmonic expression and emotional flow was enriched by a childhood acquaintance with Chopin and Wagner. During the incredible Florida years he absorbed what most Europeans would not come to appreciate for some time: the musical individuality of the American Negroes, and combined with Ward's instruction in classical harmony and counterpoint, his profound appreciation for the music of Edvard Grieg, and an eighteen month exposure to the pedantic rigors of the Leipzig Conservatory, Delius was presented with the musical stimuli which would eventually guide his hand at Grez.

With this understanding in mind one can now discuss in detail such individual

musical qualities as harmony, rhythm, counterpoint, orchestration, choral style and form.

Harmony

It should be obvious to any listener that it is through harmony that Delius's music is most easily recognized. It is profusely chromatic, triadically complex, predominantly non-functional, and yet always falling within definable tonal limits.

One might almost say that the *chord* is to him what the *note* was to the polyphonic composers, and that the melodic *line* is always seen in a higher dimensional aspect, so to speak, of changing chords. Yet Delius has no harmonic system which can be defined and analysed as readily as those of Debussy or Scriabin. His range of expression is infinitely wider than theirs and his limitations far less apparent. Harmony with Delius has always been more of an instinct than an accomplishment and, although his chromaticism is not radically of a different order from that of Wagner and Chopin, it would not be altogether true or just to say that it was derived and developed from the study of these two masters. Delius's harmony lies just within the boundaries of tonality; but never crosses them - in the sense in which regard the later works of Schönberg as lying definitely beyond them. The principle of modulation, though not discarded, is pushed to the farthest extremity of chromatic licence, and it is the continual shifting of the tonal centres that gives his music its elusiveness and that peculiar quality of reticence which imparts to every phrase a suggestiveness and a hidden meaning that is never actually uttered.¹

Two distinctive techniques can be readily observed in Delius's use of harmony: the "colored" harmonization of a simple diatonic melody, recalling Delius's boyhood passion for the improvisation of song accompaniments for his school friends at Isleworth, and found conspicuously in sections of *Sea Drift*, *Appalachia*, *The Song of the High Hills*, and the part songs; and the harmonic tension-resolution implied by chromatic or diatonic ascent or descent in response to motivic sequencing or key center convergence, common in any Delian composition. The following specific examples illustrate these techniques:

I - Diatonic harmonization

THE LONG LIGHT SHAKES A-CROSS THE LAKES AND THE

The Splendor Falls on Castle Walls

II - Sequencing and key center convergence

EXCEEDING SORROW CONSUMETH MY SAD HEART BECAUSE TO-MOR-ROW WE MUST DE-PART

Songs of Sunset - Exceeding Sorrow

These are by no means the only devices found in Delian harmonic motion, but they are the most easily recognized.

Discussing specific chords or progressions, in addition to normal triadic units Delius makes prominent use of sevenths and ninths (both major and minor), chain dominant seventh chords, numerous suspensions, and chords with added sixths and seconds, with the latter group often being employed as final cadence

chords. It is not uncommon to find these various chords linked by some chromatic common tone relation or suspension.

Also particularly effective and distinctive in Delian harmony is his sensitivity to inversion and tone spacing within complex chords. (See example I above.) With the exception of obvious textual or emotional effect, Delius rarely employs any obvious discordance.

Although highly unusual and distinctive at its time, it is unfortunate that the legacy of individuality in Delius's harmony is most closely associated with the saccharine idioms of popular music of the past two decades, distorting and degrading the originality of his creative harmonic innovations in the eyes of the serious music public.

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An insight into a way Delius often composed can be gained by his concern for specific chord progressions and their associated emotional implications.

Fenby's accounts in *Delius as I Knew Him* are most revealing:

....Whereas everyone else improvised on easily recognisable themes, with Delius there were no themes, just chords. When the mood to extemporise was on him, he always followed the same procedure. He would start very quietly and dreamily, moving along slowly and, for the most part, chromatically in a rhapsodic procession of chords from one leisurely climax to another, until the music culminated in a tremendous outburst; then, with many tender dalliings by the way, it would end as peacefully as it had begun.

Delius, according to his wife, was a very bad pianist, playing his own music shockingly. His slender, tapering fingers were too long to play even the simplest runs cleanly. His limited technique had been a severe handicap to him all along, for he was never able to play his works from his scores when he showed them to various publishers. Yet, when he improvised, it was as if other hands were fingering the keys. Such improvisation, she said, was, in its way, quite as impressive as the more florid outpourings of the accomplished technician; to her ears it was certainly more musical.

It would have been interesting to have heard Delius improvise, for then it would have shown to what extent his improvisation had influenced his composition. He composed every note of his work at the piano (with the exception of the opening to the *Song of Summer*), and there is no doubt in my mind that his limited keyboard technique was largely responsible for the occasional mechanical chromatic slidings of his harmony, the oft-restricted movement of his part-writing, the frequent lack of fitness

in his writing for strings, and the unrelieved, plodding crotchet movement of much of his music.²

Fenby continues:

On joining Delius at his home in the autumn of 1928, I came to grips with the workings of this strange rare mind. How did he compose in his prime? To ask him was unthinkable, so I sounded his wife. Sometimes he sketched what he played; sheets of hastily scribbled chords detected by ear and his acutely sensitive judgment. Some clusters he ringed 'good'. These he used to start a new work or continue another if one did not flow.

First he would play the selected chords in unchanging continuity...

He would then repeat the same progression in tensions varied on impulse...

This almost defines his feeling for flow, and what he meant by rhythm. It was this that first attracted Beecham, and this he first resolved to master.

Delius disliked music - as Keats disliked poetry - that has 'a palpable design on us'. It explains in some measure the magical beginnings and endings of many of his works. His middle sections may be less convincing. Rejecting traditional means of invention he took enormous risks. Surprise and expectancy essential to listening may sometimes seem precarious here in the impact of texture of similar cast. Tastes fed on classical contrasts or the brasher contrivances of today may well find these monotonous. I tried to draw Beecham on this point, but all I got was, 'My dear fellow, there's always something happening in Delius. Now in Elgar, for instance, nothing ever happens! I can rehearse a Tchaikovsky symphony, leave it for five weeks and it will be quite safe to perform without further rehearsal. But, Delius is always a risk on the same night!'

This free approach, crude by traditional standards, was admirable for his purpose. Frustrated by academic teaching at Leipzig, it was the natural outcome of his lonely search to find his own way. Not only did it influence the musical course of each piece he wrote but, I believe, the musical course of his whole life's work. Each span of chords...converges upon a key-centre. The essence of this chordal adventure is in subtle shades of convergence....Delius sought to sustain interest by ranging degrees of chromatic departure from these temporary key-centres of the movement of which they are part. Vision, imagination and experience rendered more and more sensitive the tensions of these degrees of departure within differing moods, speeds and time-scales. Thus in the free play of proximities between diatonic and chromatic harmonies in a palette of remarkable subtleties of pure colour rather than mixtures, Delius found a way unmistakably his own.³

Rhythm

Although often chastised for his endless stream of saccharine harmonies, part of the criticism leveled at Delius's music might be laid to a seeming

lack of rhythmic vitality. The "unrelieved plodding crotchet movement" of which Fenby speaks is most certainly there, yet such a generalization is inaccurate. No doubt Delius is at his best when the subtle harmonic language and orchestral color have time to be fully perceived, and such movements are often correlated with slow tempi or non-vital motion, yet there are numerous passages of great energy and vitality which cannot be dismissed as ineffective. One need only reflect on the "Dance Songs" in *A Mass of Life*, the polylingual opening of movement II of *Requiem*, or the exuberance of "Joy, Shipmate Joy" from *Songs of Farewell*.

A parallel with Stravinsky might be drawn, whose music characteristically vibrates with rhythmic activity, yet who could, for effect, create the placid simplicity found in the conclusion of *Symphony of Psalms* or the Agnus Dei of the *Mass*.

Concerning specific rhythmic or metrical formulae, Delius displays a liking for lulling triplets or compound duple meters; vacillating subdivisions of $6/4 - 3/2$; and occasional syncopation, reflecting his exposure to the music of the American Negroes. Yet, viewed in its entirety, the predominant rhythm in most Delius vocal works is simple quarter-note motion.

Counterpoint

If viewed in the traditional formal sense, counterpoint would appear to be the least significant compositional ingredient in the music of Delius. With the exception of the "dance fugue" in I-III of *A Mass of Life* and occasional short imitative passages between vocal parts in other works, he makes little use of strict contrapuntal devices. However, if the definition is broadened to include counterpoint between voices, texts, or ideas, the presence of polyphonic textures is much greater. Even though the underlying harmonic motion is identical, Delius makes significant use of "counterpoint" between voices and accompanying orchestral material, with the most distinctive instance

occurring at moments of climax where the orchestral fabric, often employing some specific motif, and the associated choral part writing will climax at different times, creating overlaps of great emotional intensity.

A similar individuality of line occurs between a vocal soloist and chorus or orchestra where often different texts or motifs are being simultaneously declaimed. The essence of such situations can be traced to Delius's common compositional technique of writing the vocal parts against existing harmonic material whose existence has been suggested by a text.

Another revealing circumstance of Delius's interest in maintaining integrity of vocal line within an obvious harmonic progression occurs in instances of seemingly exact musical repetition, where Delius always re-distributes or re-writes the various parts involved even though melodic and harmonic material may be identical. A distinctive example of this technique occurs in I of *To be sung of a summer night on the water*.

Orchestration

Delius inherited the swollen orchestral palette of the latter 19th Century. His compositions call for large complex orchestrations, often colored by extensive use of woodwinds and complex string divisi, and a sensitivity to instrumental color and exotic or unusual sonorities, especially when suggesting scenes from Nature, is one of the most striking qualities of his music.

From the dazzling brilliance found in *An Arabesque* to the evocative sunrise depiction in *A Mass of Life* Delius was capable of creating almost every nuance of emotional suggestion. Although not as rigorous as Strauss, his orchestral writing demands virtuosity in execution, with particular artistry required of the horns and strings.

One of the most distinctive qualities of his use of "instrumentation" is the prominent incorporation of the human voice into the orchestral palette. His use of this device is far more significant and unusual than that of any of

his "impressionistic" contemporaries and exists together with his extraordinary harmonic motion as an innovation emulated and admired by numerous composers. One can recall Beecham's account of the reaction of Bartok and Kodaly to the wordless choruses of *A Mass of Life* in a letter written to Delius by Bartok in 1922:

We have heard nothing like it before. I think you must be the first to make such an experiment, and that a lot could be done in this style, achieving quite original effects.⁴

This wordless technique is found in diverse situations, including the complete choruses mentioned above; the short "choral doxologies" as Heseltine labels the brief wordless endings of certain variations in *Appalachia*; and in two works, *The Song of the High Hills* and the part songs *To be sung of a summer night on the water*, where the technique has been logically extended to become a dominant compositional element of an entire piece.

Choral Style

Delius's handling of the voice represents one of the most unusual and individualistic qualities of his music, and the significance of vocal expression in his creative output is easily demonstrated by its existence in over half his compositions, including the diverse media of opera, chorus with orchestra, solo with orchestra, a cappella chorus, and solo song. Significant vocal/choral qualities which can be discussed in detail include

- a. choral sonorities
 - b. tessitura and vocal line
 - c. vocal color and register
 - d. textual declamation
- a. choral sonorities

Delius's typical choral sonority can best be described as opulent and ideally matched to his luxuriant concept of orchestral sound. His

aim was to create the particular sonority or quality which best suited his emotional needs and whose realization generally demands a large chorus of exceptional skill and tonal maturity often divided into two choirs or numerous parts.

So Delius, seeking a certain *sound* at a certain place, reckes not whether, in eight-part writing plus orchestra, disapproved degrees of the scale are doubled, whether the bass is the true bass, whether the vocal texture could stand alone or whether one part must leap a proscribed interval. Nor, though the songs are for "double chorus" and orchestra, [*Songs of Farewell*] need we worry that the whole may fuse to only four, five, or six vocal parts, that parts may be doubled at the octave or unison, and that it never suits Delius's purpose, here or elsewhere, to write for genuine double choir, with Bachian or Handelian antithesis. It merely happens to be essential to Delian harmony that the parts of his choral force can be employed *divisi*.⁵

b. tessitura and vocal line

Delius's compositions demand rigorous tessituras involving extremes in range, often calling for soprano high C, and employs vocal lines of great length, angularity and intervallic difficulty. His penchant for such vocal quality can be attributed to a desire for coloristic and climactic effects not unlike the musical/emotional demands found in Beethoven's *Ninth Symphony* and *Missa Solemnis*, and obviously for a chorus lacking trained voices capable of reaching these pitches the results can be disastrous. Yet if successfully performed, such moments are incredibly exciting and often create the essence of Delius's most powerful expression.

Hutchings comments:

Finally one must repudiate those who think that Delius asked for the impossible from his singers. He never did, not even in "The Song of the High Hills". A soprano high C on the words and in the places selected by Delius need be neither weak, ugly nor out of tune. It is also risky to charge with writing unvocal parts a composer who seemed to think in terms of song even when writing for instruments.⁶

Delian vocal lines range from florid chromaticism, lacking apparent direction or sense of culmination, to contours of instrumental angularity and duration. The chromatic nature of his harmonic idiom imposes inter-

valic relationships of unusual difficulty which makes sight reading without supporting harmony a challenging procedure. The occasional instrumental angularity is no worse than Bach's, and the inherent energy present in such melodic contours is a significant factor in intensity and musical interest.

Delius's concern for the character of the inner voice parts in a choral texture reflects an interest in contrapuntal line, harmonic implication and coloristic effect; an account of the first performance of *Sea Drift*, related by Delius to Fenby, provides an interesting reference to this point:

He used to relate with great amusement how, at the early rehearsals for the first performance of *Sea Drift*, at the Tonkünstlerfest in Essen in 1906, they thought the chorus parts unnecessarily difficult, whereupon one bright fellow decided to rewrite several passages, distributing the parts in such a way as to facilitate their execution, yet preserving the actual harmony. After a great deal of manipulation he finished the job, convinced that he had done the composer a noble service. Copies were made of the new part-writing, and a few crack singers from the chorus chosen to sing the improved version, so that the indignant composer might be shown the error of his ways. 'When they had finished singing,' said Delius, 'I told my good friend that he could just alter it all back again; that I would have none of it! He had taken all the character out of my music. The outcome of it all was that he apologised, and said that it had been a shocking eye-opener to him. He would never have believed that such music could have sounded so different when the part-writing had been altered. When he heard the total effect of the chorus with the orchestra at the last rehearsals - and how thoroughly they used to rehearse in Germany in those days! - he was more surprised than ever, and heard for himself that the chorus parts had to sound exactly as I had distributed them.'⁷

c. vocal color and register

Any examination of a Delian choral work reveals a significant awareness of vocal range and color and the resultant choral sonority. Typical is his distinctive treatment of the tenor voice, which recalls Brahms in its frequency of upper register use and part crossing with the alto.

In addition to the normal mixed voice *divisi*, Delius's compositions employ significant use of both male and female ensembles and often rely

on coloristic qualities to infuse emotional or pictorial effect: e.g. female choruses in *A Mass of Life* II-III, the tenor-bass "horn calls" in *The Splendor falls on Castle Walls*, and the evocative male chorus at the opening of Act III of *Koanga*. He had an obvious liking for the baritone voice, used both as a soloist or juxtaposed against a choral texture, with this combination occurring in some form in all the major choral-orchestral works save *Songs of Farewell*.

d. textual declamation

Delius's concern for words and proper textual declamation would seem to be supported by his significant use of texted material in his compositions, yet an apparent lack of sensitivity in this area has drawn severe comment.

Fenby remarks:

Delius, in writing for the voice, had neither feeling for line nor feeling for words. [This refers to my reaction to his completing 'A Late Lark'. Though few vocal phrases in his operas are memorable, Delius discovered haunting melodic fragments at the emotional peaks of his choral works - 'Wonderful, causing tears' (*Sea Drift*) - 'Eve descended. Forgive me that the even is come.' (*Mass of Life*) to mention but two.]⁸

In setting words, however, it must not be imagined that he was careless. I have heard him declaim a phrase over and over again - but always, oh, so clumsily! - before finding the music for it. It will, no doubt, astonish the many who, like myself, must often have flinched before his mutilations of English to hear that he used to say, 'I am always at my best when there are words.' That he probed to the heart of whatever poem he was setting is beyond the shadow of a doubt, but I am equally certain that he had no notion of how badly he declaimed English. Of his settings in German and Norwegian I am not competent to judge, but, with English, the words are almost like an unnecessary commentary on the mood which the composer has drawn up from the depths of their meaning. The melodic accent he imposes on them is wholly at variance with their verbal accent. One can more readily forgive this in a composer who is unwilling to sacrifice the shape and spacing of the beautiful melody that he has been at such pains to perfect to the shape and spacing of the words that he has been given to set. In the case of Delius it was unforgivable, for it could have been just as easy for him to spread the words out comfortably and accurately over the rich texture of sound they had inspired in him as to perpetrate the verbal absurdities of an otherwise lovely work like *Songs of Sunset*.⁹

Robert Hull continues, from his discussion of Delius's choral style:

Mr. Sydney Grew, in a charming appreciative sketch of the composer, points out that *A Mass of Life* and to a lesser extent, in *Sea Drift*, Delius is very apt to mistake both accent and sense: "The greatness of Delius is, I feel, transcendental; but in fine points like these he speaks with the uncertainty of a beginner."¹⁰

A further comment of Fenby's reveals an unexpected insight into Delius's concern for the importance of words and their proper declamation in performance:

I often gathered from his remarks, whilst listening to music with him, that he regarded voices in the nature of a necessary encumbrance. There were certain works in which one could not very well do without them, yet they were a nuisance all the same. Often, during relays of his choral works in which one guessed that the microphone had been placed in such a position as to give undue prominence to the voices, he would say, 'Can't you get the *Orcheater* any louder?' (He always used the German form of the word.) The *Orcheater* - the *Orcheater* is the chief thing I want to hear.' It was the same in listening to Wagner. 'Never mind so much about the singers, or even what they are singing about; the narrative is in the *Orcheater*.'¹¹

Form

Form in the vocal/choral compositions of Delius is basically dependent on the poetic structure of the source material, which is manifest musically in the correlation of movements to verses or sections to individual lines or phrase groupings. There is no superposition of abstract musical structures (sonata, ABA, rondo, etc.) to determine the overall formal plan of any choral composition, and in all but three works, *An Arabesque*, *A Mass of Life* and *Sea Drift*, Delius employs a "through composed" technique of formal organization with no significant repetition of harmonic or melodic material among movements or other major musical sections. The above works, although basically fitting this non-repetitive pattern, do employ similar musical material, with *An Arabesque* and *Sea Drift* having identical opening and closing sections and *A Mass of Life* employing the recurrence of several important motifs. In *Songs of Farewell* the beginning and ending tonalities are identical even though no other musical characteristics are the same.

However, although the grouping of the major sectional elements suggests no over-all structural design, there is a wealth of detail to be found in individual movements or sections. Here Delius creates numerous intricate musical relationships often controlled by the repetition of various motifs. Symmetry is also delineated by the occasional use of abstract elements, usually ABA, which do play an important role in the structure of individual movements.

As stated previously, it is in discovering these intricate musical relationships, which are often totally unnoticed or appreciated by a listener, that this study has its base, and only after the reader has assimilated their significance can he fully appreciate the incredible compositional genius of Frederick Delius.

Footnotes

1. Heseltine, p. 140-141
2. Fenby, p. 206
3. Ibid., p. 243-246
4. Beecham, p. 192
5. Hutchings, p. 99
6. Ibid., p. 101
7. Fenby, p. 204
8. Ibid., p. 71
9. Ibid., p. 202-203
10. Robert Hull, *Delius*, p. 21
11. Fenby, p. 203

XIII. CONCLUSION

Delius completed his final work in 1932, concluding a composing career which spanned nearly fifty years. He was almost forty before he heard any of his works performed, and it has taken a similar span since his passing in 1934 for his music to again receive wide spread recognition, as indicated by the host of new recordings of the major compositions.

After the London concert of 1899 and the English premiers of *Sea Drift*, *Appalachia*, and *A Mass of Life*, the worth of his music was established in the public's mind, and it held great significance during the remainder of his life, culminating with the 1929 Delius Festival. Hopefully, the analogous period of recognition has begun, and Delius's place will be firmly established as a composer of significant individuality, innovation, and creative genius for all time. It is to such an end that this dissertation has spoken, providing evidence of the great wealth of creativity, harmonic and choral innovation, and structural sophistication present in the music of Frederick Delius.

One need only reflect on the individual qualities in Delius's work to understand his important contribution to musical development: He was one of the first European composers to recognize the uniqueness of the American Negro musical idiom, incorporating it in *Florida Suite*, *Koanga* and *Appalachia*; he made use of wordless chorus to an extent unparalleled among his contemporaries - the technique appearing in his early operas before its use by Debussy; his harmonic idiom has been imitated extensively in popular and film music and attracted the attention of Ellington in the thirties; and lastly, one must account for the profound effect of the Delian idiom on musicians like Thomas Beecham and Peter Warlock.

In light of these points one might seriously question the conclusion of William Austin in *Music of the 20th Century*:

We can either enjoy or dismiss Delius himself without crediting him with any central historical significance.¹

Perhaps the true worth of the music of Frederick Delius has best been captured by Philip Heseltine in the final pages of his Delian biography:

Every man lives in a world of his own creating which is small or great, hideous or beautiful, according to the stature and disposition of his soul. And those who see, in all the manifestations of Nature, a fullness, a richness and loveliness that would for very excess break through the barriers of time and change and overflow into the Infinite may well deride the materialist's heaven of harps and glass which those have feigned who never saw the world aright. Whoever has known true ecstasy has already encompassed past and future, and having once attained is initiate, immune from disillusion. He is at one with Nature and strides fearlessly into the darkness, knowing that he will not fall, certain that the great river of separation comes in the end to the sea where all things are united. So he achieves within himself an inner harmony and peace - *tranquillity*; which is not so much the "central peace subsisting at the heart of endless agitation" as an enfolding calm that is wrapped about a troubled and unresting heart.

The modern spirit in music is impatient, unreflective, restless and impetuous, for it is the spirit of an age of disintegration. There is very little tranquillity in the music of our time and such emotion as it contains is rather the instantaneous record of sensation than a quintessence distilled by long processes of meditation. Serenity seems to have forsaken music for a while....But it is one of the essential qualities of the great art of all ages, and its presence in every work of Delius is one of the surest tokens of his immortality. The message of his music is one of ultimate assurance and peace. It is full of a great *kindliness* which makes us feel akin to all things living and gives us an almost conscious sense of our part in the great rhythm of the universe. And as the lonely soul turns to the starry host for comfort and companionship, so may we turn to this music and hear reverberated in the tones of a lonely singer "the voices of the innumerable multitudes of Eternity."²

Footnotes

1. William A. Austin, *Music of the 20th Century*, p. 91
2. Heseltine, p. 156-157

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An Arabesque

Sir Charles Groves, Royal Liverpool Philharmonic Orchestra and Chorus.
With *Songs of Sunset*. Angel S-36603

Koanga

Sir Charles Groves, London Symphony Orchestra, John Alldis Choir.
Angel SBLX-3808

A Mass of Life

Sir Charles Groves, London Philharmonic Orchestra and Chorus.
Angel SB-3781

Sir Thomas Beecham, London Philharmonic Orchestra. Columbia
SL-197.

Part Songs

Louis Halsey, Louis Halsey Singers. Argo ZRG-607.

Requiem

Meredith Davies, Royal Philharmonic Orchestra, Royal Choral
Society. Seraphim 60147.

Sea Drift

Sir Charles Groves, Royal Liverpool Philharmonic Orchestra and Chorus.
Angel S-37011. With *A Song of the High Hills*.

Sir Thomas Beecham, Royal Philharmonic Orchestra. Columbia
ML-5097.

A Song of the High Hills

See *Sea Drift* - Groves

Songs of Farewell

Sir Malcom Sargent, Royal Philharmonic Orchestra and Chorus.
Angel S-36285.

Songs of Sunset

See *An Arabesque*

A Village Romeo and Juliet

Meredith Davies, Royal Philharmonic Orchestra, John Alldis Choir.
Angel SBLX-3784.

VITA

Donald Graham Caldwell was born in Pasadena, California, on December 15th, 1943. He attended U.C.L.A., graduating in 1965 with an A.B. in Astronomy, pursued musical studies leading to an A.M. at Occidental College in Los Angeles from 1965 to 1967, and began doctoral work at the University of Illinois in 1967. He is presently Assistant Professor of Music at Bowdoin College in Brunswick, Maine, where he has been on the faculty since 1970.