The American Source of Delius' Style

Philip Jones

Garland Publishing, Inc. New York & London 1989 Copyright © 1989 by Philip Jones.

Library of Congress Cataloging-in-Publication Data

Jones, Philip, 1951-

The American source of Delius' style / Philip Jones.

p. cm. — (Outstanding dissertations in music from British universities)

Thesis (Ph. D.)—University of Birmingham, 1981.

Bibliography: p.

ISBN 0-8240-2014-6 (alk. paper)

1. Delius, Frederick, 1862–1934—Criticism and interpretation. 2. Music—

United States—History and criticism. I. Title. II. Series.

ML410.D35J6 1989

780'.92'4—dc19

89-30809

Designed by Valerie Mergentime

Printed on acid-free, 250-year-life paper. Manufactured in the United States of America

ML/410/D35/J6/1989

Preface to the Garland Edition

Frederick Delius (1862–1934) is widely regarded as a leading figure of the English Musical Renaissance, which began in the late nineteenth century and has never looked back. His most characteristic works are often described as the musical quintessence of English impressionism, yet they belie a much more cosmopolitan influence.

He was almost certainly among the earliest European composers to absorb the varied influences of American music during the last quarter of the nineteenth century, including negro spirituals, black-and-white minstrelsy, as well as the incipient strains of early jazz. This work discusses those influences in detail for the first time and traces their origins in Delius' style back to the musical experiences of his youth in Bradford during the early 1870s and his first American visit to Florida and Virginia between 1884 and 1886.

A reconstruction of his tone poem *American Rhapsody for Orchestra* of 1896 is also included. The incomplete manuscript of this work, housed in the Delius Trust Archive in London, was missing some eight measures of music. By careful scrutiny of Delius' score it was possible to provide the missing music and orchestration as the composer intended.

The American Rhapsody is unique in Delius' output as it is a direct expression of his assimilation of popular American musical idioms of the late nineteenth century filtered through the minstrel shows, the format in which he first encountered them. It is a single-movement work, 190 measures long, which begins and ends quietly in a manner typical of the composer. The core of the work is a theme and loose set of variations with a lively, jazz-like working out of Dan Emmet's Dixie and the evergreen Yankee Doodle, the whole giving more than a passing nod forward to the Charles Ives of General Putnam's Camp. Delius subsequently took the American Rhapsody theme and expanded it into the choral and orchestral Appalachia in 1902.

Finally, the thesis traces these American influences through a number of the composer's works from *Florida Suite* (1887) to the *Violin Concerto* (1916).

Since completing the thesis in 1981 several sections of it have been condensed and published as articles in *Musical Times* and the *Delius Society Journal* and have also provided scripts for several music talks on BBC Radio Three. The full score of the American Rhapsody was published by Boosey and Hawkes, Ltd. in 1986, orchestral parts were prepared and the work was given its world premier by the London Philharmonic Orchestra, conducted by Edward Downes, at the Royal Philharmonic Society concert, Royal Festival Hall, London, in December 1986. During that month, too, it was comercially recorded by the Slovak Philharmonic Orchestra, conducted by John Hopkins, in Bratislava and is now

available on comapct disc (Marco Polo 8.2220452).

The publication, world premier performance, and recording caused some controversy which was reported in the British press in December, 1986. Dr. Eric Fenby, Delius' amanuensis between 1928 and 1934, felt the work should not have been completed nor performed as it was not one of the works Delius himself would have sanctioned for publication. Dr. Fenby is generally of the opinion that a number of works from Delius' early years should not be performed for this reason. It must be stated, however, that in 1896 Delius hoped a performance of the *American Rhapsody* would take place in his native Bradford, but in the event it failed to materialize. An American premier was also contemplated slightly later, as it was scheduled for inclusion in the programs for his American tour in spring, 1898, by the conductor Anton Seidl, but his untimely death prevented any performance.

My subsequent Delius research has included work on his father Julius and his roots in Bielefeld (NordRhein-WestFalen) and the North of England, Delius' career as a student at Leipzig Conservatory of Music, and, in conjunction with a neurologist colleague, an examination of Delius' fatal illness. Current projects include the editing of further unpublished early works and a book on Delius' early music to 1899.

Philip Jones Keele July, 1988

Acknowledgments

Grateful acknowledgment is made to the following for their help in the preparation of this thesis: Miss Willmott and the staff of the Local Studies Department of Bradford Public Library for material used in chapter two; Mr. Robert Threlfall of the Delius Trust for permission to examine the manuscript score of the *American Rhapsody*; Dr. Lionel Carley of the Delius Trust for his help in providing biographical material; Mr. Thomas H. Gunn, Director of the Carl S. Swisher Library of Jacksonville University, Florida, for a photocopy of Delius' 1884 manuscript notebook; Professor Ivor Keys of the University of Birmingham for help and encouragement at all times; The University of Keele.

Contents

- 1. Jacksonville 1
- 2. The Musical Life of Bradford, 1862–1884 42
- 3. An Examination of the Main Types of Indigenous American Music which Influenced Delius' Style 101
- 4. Appalachia—The First Version 185
- 5. The Assimilation of Delius' American Influences and the Gradual Formation of His Style 234

Postscript 390

Appendix A "At a Subscription Concert," Chapter 2 of *Phases of Bradford Life: A Series of Pen and Ink Sketches* by James Burnley 395

Appendix B Spirituals on the program of the Jubilee Singers' concert in St. George's Hall, Bradford, on Thursday, 27 November 1873 407

Appendix C Photograph of St. George's Hall, Bradford, with a hoarding advertising a concert in the Hall by the Jubilee Singers 413

Appendix D A copy of the incomplete autograph score of *Appallachia* (sic)/ *American Rhapsody for Orchestra* /Fritz Delius–1896.

Appendix E A completion and edition of *Appallachia* (sic)/*American Rhap-sody for Orchestra* /Fritz Delius–1896, by Philip Jones 444

Appendix F Introduction to *Appalachia / Variations on an Old Slave Song with final chorus /* Frederick Delius 471

Appendix G Georgia Sea Island Songs and Danse Calinda 481

Bibliography 482

JACKSONVILLE

It may be a purely romantic notion to assume that when Delius first came to northern Florida he was settling in a region at the outposts of civilised society, totally devoid of all human contacts with nothing but the 'sights and sounds of nature' to comfort him. Solano Grove was, and still is, in a very remote area. Eric Fenby's account of his visit there certainly strengthens this opinion but the Grove and its environs were hardly as remote even in the early 1880s, as some of Delius's early biographers seem to have supposed. Although the cottage Delius occupied was on a very ample parcel of land, albeit somewhat wild in appearance, 3 the area south of Jackson ville was already well developed. The Land Mortgage Bank of Florida Ltd. had recently conducted a most effective promotional campaign ir England with the result that Delius found himself among settlers in in a small English community on the banks of the St. John's River al hoping to make their fortunes as farmers in the expanding citrus industry.4

If records of the time are anything to go by, Delius must have arrived at the peak of citrus production in the area. Although that part of Florida is now very much outside the main commercial citrus belt, the risks of winter frost being too great to warrant development on a large scale, in the early 1880s, oranges were the prime crop in the north eastern part of Florida, certain to provide a sure source of wealth and prosperity for all those who entered into the hard-working spirit of the industry.

Delius, of course, assured his well intentioned father of his plan to make his fortune in Florida. Early biograpphers of the composer have shown how far away from the truth this actually was. Those earl business trips, so called, for the family firm should have convinced Julius Delius that Fritz's latest venture in commerce would come to

nothing, but, perhaps like others since then, he assumed that Solano Grove was far too remote from any civilised society for his son's ears to be ensuared by the seductive sounds of music.

How wrong he was and how many times he must have regretted giving his wayward son his head! The bustling city of Jacksonville was some forty miles north of Solano Grove, close enough, and riverboats numerous enough and with regular schedules to make getting there an easy journey. Fenby describes the hopelessness of the situation staring Delius in the face when he first set foot in Solano Grove and his mind must have returned quickly to Jacksonville, through which he passed on his journey south, as a lively haven from their newly found paradise and more important, as an immediate centre for supplies.

It is the purpose of this chapter to discuss the importance of Jacksonville to Delius at the time of his residence in Solano Grove. In it will be cited a brief history and development of the city along with a close examination of the contemporary society Delius might have encountered. Fundamentally, it will be shown how important a place music held in this society, and this was something which could not fail to make, and leave, a lasting impression on Delius's young mind, impressions which over the ensuing years found expression in his music on many occasions.

At the time of Delius's arrival in the area towards the latter part of March 1884, Jacksonville was experiencing a lively period of rapid growth and redevelopment in the era known as the Reconstruction after the destruction of the American Civil War. Almost immediately following the end of the war tourists started returning to the city, attracted by the warm southern climate. In the early 1880's,

Jacksonville is reported by Branch Cabell as having

"possessed a population of approximately 15,000 people ... but its forty hotels in addition to yet many more boarding houses entertained annually some 75,000 patrons from the North".

Contemporary newspapers and tourist accounts give a vivid picture of the active sea and land traffic which played an important part in the early life of the city. 8 Naturally, the rapid growth of a city of this size affected the cultural life of the residents.

* * *

Despite an early settlement of uprooted French Hugeunots led by the celebrated Laudonniere, who landed nearby, Jacksonville was founded shortly before the 1775 - 1776 War of Independence. At that time it was an Indian village, known as Wacca Pilalka situated at a fording point for cattle crossing the St. John's river. During the rest of the 18th Century until 1822 Wacca Pilalka became known as Cow Ford, the Indian name having been altered by English soldiers and travellers. In 1763 Florida was ceded from Spain to England and English soldiers then built a road south of St. Augustine, the old Spanish settlement on the coast south of Jacksonville, to Georgia. The logical crossing point of the road over the St. John's river was at Cow Ford but the only inhabitants at this time were war parties of English soldiers enroute for St. Augustine.

The first settlers were Robert Pritchard and his wife who had been granted 450 acres of land by the Spanish authorities. Spain regained control of Florida from England before the whole state was ceded to the United States in 1821. This opened up the region to other settlers all of whom used the Old King's Road which eventually brought them to the Cow Ford settlement no matter what their final destination was. One of the more recent settlers Isaiah David Hart

persuaded several others to donate land for the founding of a major city. The area was surveyed in 1822 and named Jacksonville in honour of the territorial governor Andrew Jackson. Although the population at this time was only fifteen, in the year 1832 Jacksonville received its charter and has grown ever since.

Within less than a decade of receiving its charter, Jacksonville's first newspaper was founded and from that time it is easy to see from the newspaper advertisements how important a role music played in the day to day lives of the inhabitants. Early advertisements include, among others, sales of instruments. One edition of The News in 1853 carried the notice that

"Professor Folson will sell instruments, music and will offer instruction in the Old and New Notation".

Once again, it is easy to define the comparative importance of music as a social priority for with a population of about 3,000 in 1856

Jacksonville contained many merchants who sold musical goods among their other wares, and there were also at least three piano tuners operating through the agencies of the merchants.

Jacksonville grew very quickly. Its population increased from 6,912 in 1870 to about 15,000 in 1883 - 1884, but an annual influx of winter visitors estimated at 49,000 in 1883 - 1884, 60,000 in 1884 - 1885, and 65,000 in 1885 - 1886, provided a tremendous stimulus to trade. Professor William Randel, in his article on Delius in America, has written an interesting account of the city at this time:

"In those days ... Jacksonville was enjoying its heyday as 'Winter City in Summerland'. The St. James, National, Duval, Everett and Carleton were all substantial and justifiably popular hotels. When the St. James was built in 1869 it was dubbed the "Fifth Avenue Hotel of Florida";

in 1883 it boasted the first electric lights anywhere in the state - eight in the lobby and eight outside. The Sunnyside and Grand View followed suit in January 1884. By 1885 a second generator was built in Jacksonville to supply the lighting for bazaars, curioshops and stores along Bay Street and the next year a third generator was extending current to private houses and more of the hotels. Streets were of sand, seventy to eighty feet wide, bordered by walks of bricks or planks and lighted by gas until conversion to electricity began in 1885. The greatest attraction was the abundance of live oaks with their far-spreading branches and dense shade. Horsecar lines connected the railroad depots and made a circuit past the chief hotels and fine mansions. Drinking water was abundant and of excellent quality. The St. John's river, which made Jacksonville the major port of a vast trade region, was rleasing to look at and, conversely, the view of the thriving city from the numerous sight-seeing steamboats was exciting. Visitors may not have been greatly interested in the five lumbermills and the two brickyards that were kept busy by the expanding construction, or the fourteen cigar factories or the wholesale food distributors, but ... they were tangible proof of solidity. This was an Eden ... with a productive caracity of its own and a promise of wealth for men willing to work".

Far from going to an alien world, Delius could find much in Jacksonville that was not too different from society life in Bradford, although both were naturally tinged with their own local colour. The glittering description above of this trepical city contains much that must have been immediately attractive to Delius and there is little wonder, therefore, that he soon became involved in the musical life of the city.

Following strongly in the established tradition of the time, Delius, shortly after his arrival, advertised his talent as a violin teacher in the local newspaper. William Randel¹¹ gives full details of this

advertisement:

"F. Delius - Teacher of the violin, Stephen & Sessar - Teacher of Foreign Languages, Bingham House, corner of Julia and Forsyth Streets, Jacksonville, Flor."

The notice appeared in the <u>Florida Times Union</u> from 9th July 1884 until the issue of 16th August. It is possible that Delius had moved permanently by then from Solano Grove to Jacksonville.

Pusic, at that time, occupied an almost Cinderella-like position in formal educational patterns, fully in keeping with the contemporary 'Genteel Tradition'. 12 The state school system in Florida was established by 1852 and up until then schooling had been carried on in private academies. There was a marked difference in attitude towards the education of the two sexes. It was firmly believed that only boys were fitted for college education or for entering professional life studying Philosophy and the Sciences as well as Classics. Girls, on the other hand were thought suited to a more general education with a strong bias to Classics and the the domestic arts. Music was thus considered a particularly apt subject for girls and contemporary evidence shows that they pursued this study most actively.

This accounts then for the popularity Delius attracted from the young ladies throughout his sojourn in the States. He was quick to establish himself as a teacher in Jacksonville and later in Danville, and as European music teachers were a prime commodity it can be correctly assumed that the city's matrons flocked to the recently arrived teacher with their eager and doting daughters. 13

Christopher Palmer argues quite clearly 14 that the key to Delius's entire musical personality, to his spiritual and emotional constitution, is to be found in those first few weeks after his arrival at Solano Grove,

where he communed with the oft-quoted 'sights and sounds of nature'.

Palmer goes on to write -

"For ... it was in those days ... while alone with nature in the wilderness that he first experienced the creative urge. For every artist a period of withdrawal from the world is a necessary preliminary to the proper maturation of the creative faculty. Delius found himself in Florida to a large extent cut off from human companionship of the sort to which he had been accustomed, and ... in a setting of phenominal natural splendour. Here for the first time he responded fully to the potency of natural beauty and to the terrible reality of its impermanence."

The absolute integrity of descriptive passages such as this, with which Delius literature abounds, cannot be doubted as the composer himself made the facts clear on several occasions. 15 Yet, as has previously been propounded, this romantic view might disguise other contributing factors equally as important as this. Educationalists believe that environment and experience govern attitudes and nowhere can this be seen more clearly than in the composition of music. However deeply Delius was indebted to his environment at Solano Grove his past awareness and love of life would surely have drawn him to Jacksonville. It then becomes increasingly more difficult to argue that Delius was completely cut off from the outside world. Almost certainly the 'sights and sounds' of Jacksonville were equally attractive as those of Solano Grove.

As far as is known to-date, Delius was attracted to the city for its rich musical life but apart from the many varied concerts there were a host of other more indirect sources of musical diversion and knowledge to stimulate his interest. Much of this appeared in the local newspapers. For example, news was often given of European virtuosi visiting America and the names of Ole Bull, Catherine Hayes and Jenny Lind crop up

frequently. The fact that the citizens of Jacksonville took more than a passing interest in music is demonstrated by the numerous articles about composers in the press, Haydn, Liszt, Rossini and Offenbach being special favourites. As well as these, items appeared discussing the most recent developments in instruments and, for the younger readers, the latest craze in dancing. In addition, many local periodicals published a musical pull-out in every edition. From 1835 to 1850 six magazines were offered for sale through the columns of the local press and all of them contained the music supplements. Such editions were very prevalent from the City's early days when local stores had little sheet music in stock throughout the whole latter part of the nineteenth century. Before 1849, when Jacksonville's first shop was opened, this was one of the few ways in which local inhabitants gleaned musical titbits. Writing in the Florida Times Union on 5th March 1884, A.B. Campbell, who owned a large store in the City, wrote of the increasing number of pianos and organs sold and of the increasing desire for classical music despite the influx of "the cheap five cent editions of music." Once a week in the latter part of the century a full piano score was printed of a waltz, polka, march or some similar sort of light musical diversion. In fact Delius's first published composition the polka 'Zum Carneval' was first printed in Jacksonville in 1892 (although Beecham gives the date as the beginning of 1885) 16 by the same A.B. Campbell, presumably as one of these musical supplements. Of course, Delius had left the locality long before 1892 so the actual date of composition is open to question. William Randel links its publication with that of a similar sort of piece by another local composer of European extraction and friend of Delius, William Jahn, the piece's

dedicatee ¹⁷ Zum Carneval certainly seems more fluent in style than the more characteristic pianistic awareness demonstrated in the songs Over the Yountains High and Hochgebirgsleben, both written in 1884, ¹⁸ so it could perhaps come from the later period, yet it is more feasible that Delius was captivated at the time by this Jacksonville tradition and turned his hand to writing the piece, which was then kept in abeyance by Campbell, who seems to have been the main publisher of these pieces until a suitable time occurred for publication. This would then partly link up with the erroneous Beecham date.

* * *

Without having, at present, hard facts to go on there is a wealth of evidence to indicate the many different types of entertainment available to Delius in Jacksonville. The task becomes easier, and the social pattern thus presented becomes clearer if these are examined from the city's early days. This will eventually enable direct parallels to be drawn with the known facts as they stand.

Jacksonville's early concert life took place in what was little more than a frontier environment. Far from being cosmopolitan the city as yet welcomed few visitors from Europe or even from the North. This lack of visitors meant that there was little influx of new musical entertainments which usually followed such human migrations. Nor had the city experienced, as yet, any great religious revival bringing evangelistic music-making in its wake. Thus as an important flourishing city, Jacksonville was still way behind other communities such as Boston, Charleston and New York which had established concert life since 1731, 1732 and 1736, respectively.

However, it is possible to highlight certain musical traits which were as much a feature of daily American life as they were prerequisites of the early citizens of Jacksonville. Music was one of the most

important elements in social gatherings and patriotic functions. Visiting circuses made great use of bands, wind bands being especially popular although they sometimes contained strings as well. Whenever a circus was in town, its band would be paraded in front of the citizens, drawn by a horse and carriage. In the absence of these, the local journal The News of 18th June 1847 advertised steamboat excursions on the St. John's River, balls and Spanish dances. The steam boat trips were extremely popular at the time. Wine and music flowed freely on board as the boats sailed up and down the river, the music usually consisting of visiting brass bands, playing old-time waltzes and the dances much popularised by the Cotillian Balls. At the time of the above advertisement no theatres or brass bands had been set up in Jacksonville so the provision of music for dances was supplied by visiting musicians Reference can be found 19 to one such musician, the Old Spanish Negro, Marcellini by name, who provided a bow and fiddle accompaniment at many dances. Although the Scotch-Irish culture, as implied by this curious figure which is discussed elsewhere, was very strong at the time the predominant musical influence in this part was provided by Spain. Early accounts often mention girls being serenaded by men with guitars and the many balconies overhanging the oaklined streets of Jacksonville must have readily lent themselves to this old remnant of the Spanish occupation. This influence soon declined in favour of the American forms of expression, particularly of the bastardised European dances such as the Scottische, lanciers, waltzes, quadrilles and reels. In addition camping outdoors on the river bank, a sport known as marooning became very popular and rusic was often at hand being provided by people playing guitars out on the river in small boats, something Delius must have heard quite often.

During the late 1840's a large number of private schools came into being and these provided for the first time, suitable places in which concerts could be held. The first recorded concert in Jacksonville was a song recital on 11th November 1852 held in the Female Academy and was given by a Mr D.D. Griswold. According to local sources his third recital there held on 10th March 1855 contained English, Irish and Scottish songs and ballads. The significance of this is also discussed elsewhere. Apart from these formal events, impromptu concerts were often given at social evenings in the houses of local citizens.

Other concerts soon followed but were given for the most part by local amateurs although later on some were provided by visitors.

For example, Thomas Ward, Delius's mentor during his sojourn in the vicinity visited Jacksonville for health reasons, staying from the mid 1870's until 1887, was most active in the city's musical circles, participating in various tenefits and musicals. His name often crops up in local news items appearing as solo pianist, accompanist, singing teacher and organist. The size of Jacksonville during the period prior to the American Civil War naturally deterred many famous professional artists from performing in the city. The only recorded concert of this type chronicled in the local press was that given by the Carmcross Troupe who performed 'popular numbers' on 3 and 4 March 1854.

It is easy to realise from the above few paragraphs that the taste of Jacksonville audiences at this time was far from profound and there was evident a definite leaning towards the less serious side of music. Such a situation was common throughout the States as

indeed it was to a slightly lesser degree, perhaps, in Europe. The predominent taste was for Vaudeville and for anything that was slightly off-beat. Evidence of this is found in a concert given by a five-year old boy, who, in a brilliant display, managed to combine both his talents on sipe and drum. ²¹

Minstrel shows were very popular throughout the whole of the Eastern United States during the 19th Century, as they were in England at the same time. Chapters 2 and 3 trace their importance in the American musical scene and their possible importance and influence on Delius. The 'Ethiopian Melodists' have their first concert in Jacksonville in February 1845 and the 'Harmonic Minstrels' visited the city on 3 September 1853.

The Singing Schools were of tremendous importance in the social life of 19th Century America. Every winter brought the arrival of an 'itinerant singing school' teacher. He served as important a function as the visiting circuit preacher for he encouraged better singing in the churches and as such was a great contributor to the city's social life A Professor Folson established the first singing school in Jacksonville in $1853.^{22}$ A.A. Ochus, a renowned local musician for many years, arrived the same year in Jacksonville and by 1854 had also established a school. 23 Along with his son, J.H. Ochus, he contributed to the city's musical life for over 25 years. Before the Civil War he was regarded as the leader of Jacksonville's musical life as he formed the nucleus of more musical entertainments than any other local musician. After the Civil War, in which he fought, he retired to his music store leaving his son to carry on his teaching duties and according to Webb's Jacksonville Directory, 24 he was still active in 1876. This directory also lists many other music teachers but it may safely be assumed that there were several others who

did not advertise in this manner.

Unfortunately, there are no records in existence to document the impact of music in the churches of Jacksonville prior to the Civil War.

* * *

During the Civil War years Jacksonville was occupied four times by Federal Troops with disastrous results. However, within five years of the end of the war in the era known as the Reconstruction, the city made a rapid recovery and had even surpassed its former glory.

Concert life returned almost immediately war was concluded and the singing schools, notably under the direction of J.H. Ochus, were soon making a valuable contribution to the new life of the city. However, concerts were still few in number and this was not to change for a few years until the tourist trade was well under way. From this period onwards local records indicate the importance of music to the various city churches. Literary Societies and social groups such as the Thespian Society, the Ladies of Jacksonville and the Jacksonville Literary Association put on musical benefits in aid of local churches.

During the early post Civil War period the first instrumental groups were set up in the city. These brass bands constituted a most important element in the growth of American music and have remained so ever since. By 1884, when Delius arrived the bands were well established and back home in Bradford the local band tradition had already given him an inate understanding of the medium as the orchestrations of many of his subsequent works show. So here was an obvious link between home and the New World which provided a further stimulus to the composer's early experiences. During the Civil War brass bands had been a common sight among the marching armies and it was these which created a wide interest in the medium as a means of providing social entertainment. The silver cornet bands were widely used as a stimulus at political meetings, a feature which has again become an important part of the razzle-dazzle accompanying present day American political conventions. Other factors which contributed to the great popularity of the brass band during the early Reconstruction were the glamour of the band

easy to learn to play. One of the earliest references to brass bands in Jacksonville was in 1865 for a 4th of July celebration but the first main event was when a local band played for one of the ever popular steamboat excursions organised by the Board of Trade in May 1868.

Bands often sponsored such trips themselves and used the proceeds to buy instruments, music and uniforms. In general, therefore, the bands at this time did not play in concerts or straight cultural happenings but were used at social occasions where music was needed to stimulate the event. However, the Jacksonville bands were still in their infancy and did not reach their peak of perfection until the height of the tourist era, the exact time when Delius was a visitor to the city.

* * *

The years 1870 to 1910 saw the most active period in the development of Jacksonville. This was primarily due to the fact that the city became one of the most popular holiday resorts for Northerners wishing to spend their winters in warmer climates. The local citrus industry which expanded tremendously during this period also ensured a steady influx of visitors to the city. Thus it was that Delius came to Jacksonville at the height of its development and consequently savoured many of the delights it had to offer.

Reconstruction came to a close in Florida in 1877 with the appointment of George F. Drew as Governor of the State. Previous State officials had protracted Reconstruction proceedings unnecessarily and the State was generally rife with corruption and mismanagement. In spite of this Florida soon returned to a normal healthy routine of government. Many former Federal soldiers stayed to farm in the South and many more followed from the North, with the result that before long Jacksonville had overtaken Key West as the main city of the State. Land agents began to promote the city all over America and even in Europe and it was one of these advertisements in a Bradford newspaper which attracted Delius's attention, as a possible haven from parental wrath and the drudgery of the family business. In 1882 alone, about 17,000 visitors entered the city by rail and sea. Such large numbers were accounted for by the increasing interest among Northerners in their health and leisure and the cold winter months in the North drove them in their thousands to Southern sanitoriums and to several Southern cities for their winter playgrounds. Jacksonville and St. Augustine attracted the most visitors.

The Southern musical culture of this period has been described as being 'in the artistic doldrums', 25 but Jacksonville and Florida in

general soon grew to cater for tourism. This brought along with it a flowering of the musical trade to Jacksonville. The Florida Times—Union compared the city favourably on 23 February 1884, just prior to Delius's arrival, to other cities such as Charleston, Macon, Savannah, Augusta, Richmond, Raleigh and Atlanta as a musical centre. The establishment of publicly financed school systems brought an end to the private academies but music still played an important role in these new institutions. Music sellers began to increase their stocks of sheet music and gradually rendered the old magazine supplements obsolete. Titles such as 'Goodbye, My Honey, I'm Gone', current hits at that time, could be given quite a Delian slant when considering the final peroration at the conclusion of 'Appalachia'!

Newspaper articles about music and musicians still appeared very frequently. Pride of place was naturally given to some of the great opera singers of the 19th Century, especially Adelina Patti, but short biographies of composers also appeared quite regularly. The Florida Times-Union printed an article about Beethoven on 30th December 1884, an article which Delius may well have read. Johann Strauss was one of the idols of the age and the columns devoted to music were often filled with accounts of aspects of the composer's life, large space being given to a description of his nicotine poisoning. In addition, interest seems to have been growing in early church music, among the journalists at least, and also in the emotional power of music. Other articles appeared in 1885 describing the popularity of the violin, something which Delius must have helped to promulgate as it was his favourite instrument, stating that this instrument was closest in quality of timbre to that of the human voice and that it might in time even replace the piano in popularity. Finally, the activities of the American

conductor Theodore Thomas were widely followed by Jacksonville's public through the many newspaper columns devoted to him.

Throughout this period, Jacksonville's music stores continued to be an adjunct to the city's cultural life as they provided suitable venues, naturally limited in size, for the staging of small rusical events.

It was a feature of the era, not only in Jacksonville but throughout America, that the public had simple tastes, and this has already been noted above. The years of the great tourist boom indicate that these tastes had not changed since before the war and indeed the activities of these years seemed to confirm this tendency. Tastes still leaned towards a desire for novelty and the most popular musical events must to-day seem little more than the antics of circus clowns. For example, the virtuoso violinist who performed with his instrument reversed and with only one string played to a full house. The Florida Journal in its columns on 5th June 1884 described how an organ was brought to Jacksonville just to promote a forthcoming performance of "The Pirates of Penzance" to be held in July of that year. The organ in question was a replica of the one used by Gilbert and Sullivan for the first American performance in New York and A.B. Campbell's music store was the venue for the event. Promoters of this period were quick to grasp the importance of selling grandiose exhibitionistic showmanship to impress the relatively naive sririt of a young country, so far unfettered by tradition.

The rapidly expanding tourist trade brought with it a boom in Jacksonville's building trade as many new hotels sprung up all over the city to accommodate the new influx of winter visitors. By 1880 about 40 hotels, among them the St. James, Everett, Carleton, Windsor

and Duval and as many boarding houses were built to shelter the 75,000 tourists a year, and it was these people who influenced the make up and character of Jacksonville more than any other contributory factor. As well as accommodating their guests the hotels undertock to look after all their needs and this meant providing entertainment. In this respect local talent soon gave way to entertainers as something a little more professional was now needed. All of the main hotels employed band directors mainly from the North, Indeed the St. James Hotel had one as early as 1876, whose responsibility it was to engage band musicians, train them and to present them as required, whether it be for aftermoon salon music or for a full-scale evening ball. Many of these groups, once they had been formed, stayed together throughout the year, that is through the off-season, returning North to play there during the summer months. This gave the band directors a good opportunity to collect new material, usually the current popular songs which they would arrange to suit their own groups and then present in public on their return to Jacksonville, for the winter season. In addition, hotel patrons were often entertained by a quartet of Negro waiters in true 'barbershop' style while relaxing in the hotel lobbies. An interesting notice appeared in the Florida Times-Union and the Florida Daily Times on 21st November 1884. 26 It described how, on 20th November, some 30 people were present at the St. James for an impromptu soiree. Signor Strini, a celebrated local musician, albeit an immigrant, who was prominent as conductor of the Jacksonville Fhilharmonic Society founded in December 1884, planned the programme and sang in 3 duets from well known opera. To start off "Mr. Fritz Delius" played 2 violin works Raff's Cavatina and Schumann's Romanza.

The climax of the evening came when a male 'barbershop' quartet, consisting of Messrs. Burbridge, Delius, Paine (presumably of Merriday and Paine, the Jacksonville music store) and Signor Strini. It is reasonable to add that Delius may well have played a part in the founding of the local Philharmonic Society although no records have yet been traced of this.

The whole of the review for the above concert is quoted as it appeared in the Florida Daily Times:-

The Florida Daily Times (page 3) 21st November 1884 (Under Title: Pleasant Musicale (Given?))

A very pleasant affair was the impromptu rusical soiree at the St. John's House last evening under the direction of Signor Strini. About 30 people were present among whom the reporters noticed Dr. Neal Mitchell, Dr. Stout, Rev. W.K. Tully, Mr. and Mrs. R.E. Cooley and Dr. Marx Moses. The music was of a high order, as the following programme will witness:-

Violin Solo - (a) Cavatina, Raff, (b) Romanza, Schumann Yr. Fritz Delius

Duett -"Barber of Seville" - Rossini
Miss Lena Jones & Signor Strini

Solo Basso - "A Father's Love" - Wallace Mr. S.P. Strini

"Rondo Don Pasquale" - Donizetti Mrs. Phena Love

Liberty Duett - "Puritani" - Bellini Mr. S.P. Strini & Signor Strini

Solo - "Echo Song" - Eckert Miss Lena Jones

Duett - "L'Elisir d'Amore" - Donizetti Mrs. Phena Love and Signor Strini

Male Quartet - "The Soldier's Farewell"

Messrs. Burbridge, Delius, Paine & Strini

Accompaniments were played by Miss Lettie Ransom who received warm commendations. The whole affair was in excellent taste and highly enjoyed.

The main function of the various hotel music groups was to provide a service for the hotel patrons and also for Jacksonville's public who were invited to some of the concerts the hotels organised. Delius probably attended these or any other of the musical attractions available at the time, on his frequent trips to the city. It must be assumed, taking the above newspaper notice as evidence, that Delius did in fact visit Jacksonville regularly as he must have been more than just a mere passing acquaintance to be invited to perform with such well known local artists as early as November 1884. The musicians in the hotel bands were all extremely versatile, doubling up on several instruments as well as making the occasional vocal contribution. During the afternoons the hotel bands would alternate in the local park bandstand and in the evening the hotel doors would often be thrown open to the general public as the bands frequently gave concerts in the hotels when not required there for duties. These evening concerts were very popular among the local residents. Programmes consisted of operatic selections from the French and Italian repertoire of the day. Favourites were Verdi, Donizetti, Rossini, Von Flotow, Ambroise Thomas, Sullivan, Le Cocq, Auber and Planquette. The musical highlight of the week was the 'sacred concert', so-called because they were given every Sunday evening. The programmes contained no 'sacred' music as such but contained the usual light operatic fare. A programme of one of these events was listed in the Florida Times-Union and it is one which is quite typical of all the hotels during this period:-

Overture - Raymond

Polish National Dance

Dream - After the Ball

Thomas
Scharwenka
Boustet

Minuet Paderewski

Selection 'La Fille du Regiment Donizetti

Overture - The Far West Koppoloz

Reverie for Violin & Piano Vieuxtemps

Rossini

Overture-Semiramide

The 'sacred concerts' always contained an item for solo cornet. The instrument really came into its own during the two decades after the Civil War and it bacame very popular as a reinforcement for the melodic line in symphonic and operatic selections. Typically popular works for the cornet in this vein were the <u>Inflammatus</u> and <u>Cujus Animam</u>, the soprano and tenor solos respectively, from Rossini's <u>Stabat Mater</u>, and of course Sullivan's <u>The Lost Chord</u>.

Many of the hotels were adjacent to the city or to private parks where the bands gave afternoon concerts so this light operatic musical fare was an everpresent part of Jacksonville's activities. As such the bands played an important role in the community. The St. James orchestra often provided music for the steamboat excursions. The Florida Times—Union reported one such event on 24th March 1884 when the band played on board the steamer Cygnus for an excursion in aid of the Confederate Disabled Veterans Association. The report added that about a thousand people attended and that the boat was lit by 'electric candles'. The same band had also played in the St.Patrick's Day celebrations and its members were often solcists in the local church services, a feature which still remains in American church services to-day.

The hotel waiters, especially the Negro waiters, often provided light minstrel-type programmes in the lounges. One of these entertainments is is reported to have been given by waiters of the St. James at the local

skating ring and it was directed by a certain George Lodbill, a veteran member of the California Minstrels. According to the report it contained a "laughable plantation scene". 28 It has been shown that Delius himself took part in a similar 'barbershop' group and it is almost certain that, along with the more characteristic Negro spiritual singing, this is the type of minstrel singing he would have associated with the Black Americans at this time. This is discussed in greater detail in Chapter 3. In addition it has already been stated that members of the hotel bands often doubled up as vocal quartets.

Thus, the hotel musicians strengthened social relationships within the Jacksonville community. They were versatile groups taking their music all over the city and there is little wonder that the various hotel managements often opened the windows in the evening to enable the strains of music to float out to those passing by outside. This is an interesting point to ponder when considering the numerous references in Delius's works to music heard from afar.

The period after Delius's departure from Jackschville, and eventually from America, saw the introduction of more serious music into the programmes of the hotel bands or orchestras as they had become by then. During the 1890's, it was quite common to see the occasional movement from a Fayin string quartet or Beethoven symphony and the slow movements from the standard violin concertos programmed. For example on 16 January 1893 it was reported that the orchestra of the Everett Hotel played the Cverture to Don Giovanni. Delius may well have heard concerts of this type on his second visit to Jackschville from January 1897 until the summer of that year as he probably stayed a short while in a Jackschville hotel before proceeding to Solano Grove, although William Randel is sceptical of this.²⁹

One of the most popular pastimes of Jacksonville's tourists and residents alike was indulging in the river-boat excursions. These had always been widely patronised since they began and many civic and fraternal organisations took advantage of this popularity by sponsoring trips as charity benefits or fund-raisers. The steamship owners found it withwhile to employ musicians to play on board. (In soft, warm winter nights as the steamboats moved along the river between banks overgrown with hibiscus, lilies and sweet groves, the visitors thought they were in a heaven on earth. The boats rarely had their own full-time bands but one, the Anita, did boast its own 'Italian band'.

These excursions could be divided generally into two groups. The first group consisted of the short evening cruises which were organised on a regular basis. The boats cruised just for a few miles up or down river and then returned to port while the passengers danced to the light music of the band. The second category consisted of the 'Dawn to Dusk Cruises'. These were all-day outings as the title implies in which the vessels sailed to a destination some 40 miles or so from Jacksonville. There all the passengers disembarked and the ship's orchestra, which had mean while been providing background music throughout the journey, provided them with a concert. These were of a similar nature to the hotel Sunday 'sacred concerts' in programme content. Sailing north of Jacksonville, the boats made for the ports of Fernandina and Mayport and sailing south of the city they may well have docked at Picolata the riverside landing for Sclano Grove, so Delius may have enjoyed all the merriment accompanying these excursions in his own back yard so-to-speak, and in his article William Randel makes a similar suggestion. 51 The 'Pawn to Dusk' cruises provoked an atmosphere of great mirth in

Jacksonville on the allotted day. Before the boat embarked the old-time American marching bands would process through the city streets leading throngs of cleasure seekers to the wharf. On board ship music was a continuous part of the entertainments and once the dancing subsided the activity gave way to the more relaxed promenade, afternoon tea and cookies served to a background of soothing music. Settlers on the river banks often gained tremendous enjoyment from the music on board as the ships passed by and one cld resident of St. John's Bluff is reported to have remarked, "There was usually a musical concert aboard ship as the vessels passed New Berlin and we enjoyed gathering on the bluff and listening to the music as the liners went by". 32 If the steamers did not step off at Picolata then Delius must have heard the musical strains wafting across the river from the boats as they passed the bluff on which Solano Grove stood. 33

The Jacksonville rail-road companies also organised excursions in a similar vein but these were not nearly so well supported because they were physically cramped and thus allowed little room for complete relaxation such as could be enjoyed on board ship.

During the years 1888 to 1893 Jacksonville was the site of the Sub-Tropical Exhibition. Although Delius was in Europe at this time it is, nevertheless, necessary to mention this in passing as it adds to the general picture of the city's cultural environment. In any case, it is known that Delius maintained his contacts with some of his Jacksonville friends after he had departed from America 34 so he may presumably have heard about it through his correspondence. This would also link up with his experiences at the Paris Exhibition of 1889.35

The Sub-Tropical Exhibition was the high point of the city's tourist

entertainment. It was a huge exhibit to promote Florida as a state and to advertise its success as a producing area, but other states were also encouraged to exhibit. Throughout its successful early years until 1891 and its eventual collapse over the years 1892 and 1893 music was considered a major part of the exhibition. As well as using local bands and choirs the organizers made a big feature of bringing in famous American bands. The Exhibition was mainly supported by the thousands of tourists from all over the United States so the music presented reflected the general tastes of the nation. As already seen, the preference was for the lighter side of music so the concerts consisted of the usual type of popular band music of the day with the customary comet and vocal solos. The local Philharmonic Society also contributed several light operatic performances. Fowever, the Exhibition eventually collapsed and the site was sold and turned into a zoo.

All these main tourist attractions, the excursions and the Exhibition concerts were also enjoyed by the residents. The hotel concerts and the park premenades were also open to them but the year round main musical attractions were really geared towards them. Yost of these were held in the city's concert halls. Before the war Jacksonville contained no halls which were used specifically for musical entertainments. Instead private school halls, restaurants and music stores were used. The Reconstruction Era saw the building of several halls which Delius must have visited on numerous occasions. Metropolitan Hall was built in 1874 and became the main music hall but was built mainly for military balls and hops, although churches, literary and social societies also held their functions there. Delius may well have attended the Yacht Club Ball held there in June 1885 according to an advertisement in the Florida Times-Union on 31st May 1885. Concert selections were rixed up with dances on the programme which

consisted of:-

Cverture - Poet and Peasant Van Suppé Schubert Serenade Selections from l'ascot d'Alord Waltz - Giroflé - Girofla Lanciers Waltz - The Blue Danube Johann Strauss Overture - Robert le Diable 'everbeer Selections from Fra Diavolo Auber Waltz - Peek-a-boo Lanciers - Saratoga Fatinitza Selections from Il Trovatore Verdi Selections from The Bohemian Girl Balfe Selections from Carmen Bixet

It was there Delius would have been particularly pleased to hear the last item, according to Clare Delius's account. 36

The Library Hall was the frequent setting for small functions. It seared about 300 and was popular for musical performances by church and social croups and also for student recitals. In 1885 Delius probably attended the extremely popular concert by the blind 'egro pianist Blind Tom. Polk's Hall was a very popular venue for events in the 1880's. The city's music stores still served as useful additional concert rooms although their rather small space limited their use to chamber concerts and recitals.

Shortly before Delius's arrival in Jacksonville the Park Opera House first opened its doors on the day celebrating George Washington's birthday, 22nd February 1884. It was ideally situated, optosite two of the city's largest hotels and seated 1200. The Opera House was packed for its first night and congratulations were sent from all over the United States as it meant that Jacksonville could present large-scale musical and dramatic productions for the first time, an important national event in such a thriving tourist resort. The first half of the opening night consisted of the usual 19th Century operatic arias sung by members of the company but the second half was given over to a complete performance of Act 1

only of Gounoud's Faust, starring Minnie Hauk, not the whole opera, as William Randel states. 37 The second night was climaxed by Act 1 of Carmen, preceded by the usual fare and it is a pity that Delius had not quite arrived to enjoy it. Both evenings were a great social and financial success and put Jacksonville on an even footing with other Southern cities of the same size, Charleston, Atlanta, Macon, Augusta, Raleigh and Richmond. However, Delius may have been there to hear the performance of Donizetti's La Fille du Regiment and would certainly have been in the city for the local performance of The Pirates of Penzance, given in July 1884. The Park Opera House eventually changed ownership and was destroyed by fire in May 1887 so when he returned to Jackschwille in 1897 Delius would have seen and perhaps visited the new brick Opera House. At the height of each tourist season a local brass band played on the balcony overlocking the Opera House's main entrance and serenaded the arriving audiences.

Finally, brief mention must be made of the Skating Rink which was used as a suitable venue for a concert which was expected to attract an especially large audience.

It was during the tourist period that local music clubs and organizations began to flourish and become more than just temporary features as had previously been the case. The first society had been established in October 1874 and was held at Ochus's store with the aims of developing 'home musical talent and form a basis for social intercourse, elevation and enjoyment'. A second meeting was held but all subsequent meetings failed to be reported by the local press. A group of 'educated coloured men' formed themselves into the Jacksonville Troubadours in 1882 and were followed shortly after Delius's arrival in 1884 by the Bird Minstrels.

The Apollo Club was formed in October 1883 as a vocal cuartet and soon developed into a large ensemble of men's voices unlike several other choral unions formed at this time which failed owing to a lack of schesion among their members, and the unsuitability of programmes. The history of music in Jacksonville was definately against madrigal singing!

Delius probably had quite a lot to do with the founding of the Jacksonville Philharmonic Society in December 1884 if any credit can be attached to the report, quoted above, which appeared in both the Florida Times-Union and the Florida Daily News on 21st November 1884. At the reported event Delius was performing in the same company as Signor S.P. Strini, an Italian who in the following month, became the founding director of the Philharmonic Society. The success of the above event in all probability prompted Signor Strini to invite Delius to join with him but there is no documented evidence to support this proposition. The first performance it gave under the banner of the Philharmonic Society was a repeat performance of The Pirates of Penzance in January 1885. The Society's second appearance was on 17th April 1885 at the Fark Opera House when it presented a formal concert of choral and operatic selections including the Bridal Chorus from Lohengrin and The Heavens are Telling from The Creation. It says much for the professional capabilities of the Society that it was able to present Planquette's popular comedy opera The Chimes of Normandy in May 1885. Unfortunately Signor Strini died in June 1885 and was replaced by the self-styled Professor Carl von Weller. He turned out to be nothing but a fake and with his sudden departure amateur music-making in Jacksonville virtually ceased. However, the Society was firmly reestablished by Davenport Kerrison in 1888 and continued to flourish in the city for many years.

There is no doubt that during the early tourist period the local crass

bands were among the most colourful and versatile groups in Jacksonville. Above all, they served the community in what they did for they led carades, serenaded visitors, performed for funerals and helped local businesses to increase trade and at other functions. In fact brass bands were common all over Europe, especially in nopular resorts or working-class cities, such as bradford, during the latter part of the nineteenth century. In 1876 Jacksonville had two bands, the Eureka and the Union and it is interesting to note that the membership of both was totally Legro. The Silver Cornet Band has established in 1882 and by the summer of 188. was playing a whole series of promenade concerts in the city's main park. It was a local tradition in Jacksonville that the bands marched regularly through the city streets or else they bassed through in horsedrawn carriages. There can be no doubt that Delius was greatly attracted by these American brass tamis as bands like this were probably a familiar sight at home in radford. Thus his early experiences of this t be of music were strengthened by his contacts in America. However, this is discussed more fully in Chapter 3. The Jacksonville bands usually contained about 10 to 16 members with 12 being the average. They schieved their height of popularity in the city during the tourist era. but they did so generally at this time throughout the United States. The .rass bands of this period were of terrific significance to American culture and made mossible the future developments of such men as Sousa and Harding.

The many churches in Jacksonville, like all other aspects of the cociety, made spectacular use of music by using brass bands in their services. The two reat Methodist Revivals in America, the Great Awakening of the 1770's, and the Second Awakening or Great Revival lasting from 1600 until about 1830, had created a popular demand for lively music in the church service, a flature which the churches were anxious to reserve. The wonderful work of Sankey and Moodey throughout America and Britain

in the 1870's did much to maintain this tradition: another chapter tries to suggest the importance of these two evangelists to an understanding of Delius's style.

However, one of the fundamental reasons for the lavish use of music in the Jackschville church services was, of course, to attract the tourists. Ordinary Sunday Services always had soloists and a choir, usually with organ accompaniment. Often an instrumental soloist would provide rusic as well. It is interesting to note that this pattern has survived in American churches to-day. The major church festivals, such as Christmas and Easter, still have a wealth of varied music in the services using vocal groups, bell choirs, skiffle groups and all manner of chamber music.

Most Sunday evenings the 'Sacred Concerts' were held so called not because the programmes contained sacred music, quite the opposite in fact, but because they were merely held on a Sunday evening. As noted earlier, this same practice took place in the hotels. The general pattern for these events was the usual peratic selections interspersed with various readings. The tremendous increase in Jacksonville's population brought about a comparable boom in the building of churches and all of these put on concerts, usually to provide funds for the installation of an organ. Once this had been done a dedicatory recital was given. This was usually light in nature with the customary soloists and operatic arrangements. In addition musical entertainments were held to raise money for other operations undertaken by the church, such as missionary work.

* * *

It is known, especially from the various examples already cited, that Delius eventually set himself up as a music teacher in Jacksonville before he left for Danville. 39 It may therefore be of further interest to briefly examine the state of school music during the tourist years.

The Jacksonville Conservatory of Music was the first school devoted exclusively to music and also one that had more than two teachers. It was founded mid-June 1875. Unfortunately, no records exist of any local concert work undertaken by students but it appears that several of the teaching staff performed regularly. In 1878 J.H. Ochus left his store and this was the last reference to him and to his family which had served Jacksonville for over 25 years.

At this time plans were made to found what might have been an outstanding southern centre of music. The New South published full proposed details of the new school, even going so far as to name the board and the faculty members. However, in spite of being well planned the venture remained a castle-in-the-sky and the school failed to materialise.

From all accounts the period of Delius's residence in Jacksonville seems to have been quiet on this front, at least if newspaper references are any yard-stick. In fact, not until 1889 was Davenport Kerr'son's Southern Conservatory opened with a staff of seven musicians of sime local repute. As such it prospered and grew until it became known as the Jacksonville Conservatory of Music and Art in the early 1900's. Following its success, several other music schools opened and likewise prospered.

* * *

There can be little doubt then that during the so called 'tourist period' music played a very important role. Although he settled for the majority of his time in the region a little distance away from the city, Delius cannot have failed to have been imbued with its colourful concert life. For the most part it has been shown that Jacksonville's audiences preferred to be entertained by general light-operatic selections and most of these concerts were, therefore, of a very simple nature. Solo recitals were rare and by no means as popular as the concerts in which a group of musicians were taking part.

The end of the Reconstruction period brought with it an increase in prosperity due to the rise in trade. This, naturally, brought with it improvements in the standard of living and an avaricious desire for entertainment. On the other hand the more localised work by people such as the Cohus family ensured higher musical standards.

Throughout Delius's stay 'benefit' concerts were an extremely popular entertainment and at one, given to support a return journey to Italy by the two 'irlicationico brothers, a very ropular local pair, the composer's mentor Thomas F. Ward. played a piano solo. Other popular events were the musical evenings put on by the local Celtic Associations. It is highly probable that these entertainments would have strengthened Delius's inate deep attraction to the Scotch-Irish folk rusic, a tradition so much a part of American music and indeed of Delius's music. For example, the Scottish Association gave a Burns Evening in August 1884, not too long after the composer's arrival which contained the usual sort of lighter entertainment but with a Scottish slant. The programme ran as follows:-

Violin solo with piano accompaniment Scottish Airs
Reading

Piano Solo

Tam O'Shanter

Reading

Vocal Solo

Flow Gently, Sweet Afton

Reading

Double Sextette

Lassy's Confession

Reading

Peading & Vocal Chorus

Green Grow the Rushes

Reading

Instrumental Puet

'The Mocking Bird'42

Yariations

The Hebrew Association held similar evenings, but presumably with a different slant on 27 and 29 January 1885. The latter date was, of course, the composer's birthday but there is no evidence to support the conjecture that he celebrated the event by attending this gathering.

A main event in Jacksonville's musical history was its first oreratic venture. 'The Pirates of Penzance' was performed in the Park Crera House in June 1884, and followed by H.M.S. Pinafore in Autumn 1885.

Touring artists and non-resident concert companies started visiting

Jacksonville in the early 1870's, and predictably the 1880's witnessed

a tremendous influx of rusicians of every type. Minnie Hauk visited in

February 1884, shortly before Delius arrived, to open the Park Opera Fouse.

In April 1884 Belle Golden and her troupe performed a cut version of 'Ia

fille du Regiment'. The Ideal Opera Company of New York appeared at the

Park Opera House in January 1885 and gave a series of favourite light

operas:-

The Pohemian Girl

Balfe

Martha

Von Flotow

Fra Diavolo

Auber

Patience

Gilbert & Sullivan

H.M.S. Pinafore

Gilbert & Sullivan

The Pirates of Penzance

" "

The Sorcerer

11 11

Mascott

Herbert

Gircfle-Girofla

Lecoca

The Queen's Lace Handkerchief

J. Strauss, the younger

In April 1885 Adelaide Randall's Bijou Opera Company visited Jackschville and gave several performances of 'Olivette' by Andrau and of the above mentioned 'Girofle-Girofla'. This vital interest in opera continued for many years so strengthening the general preference for light operatic music.

Blind Tom was a favourite visitor to Jacksonvil'e and he gave his first notable piano recital while Delius was in the vicinity on 20 January 1885. Although a fine performer he tended to rely on the usual desire on the audience's part for spectacular display to ensure their acceptancy. Accordingly, one of his favourite party-pieces was to play Yankee Poodle in the left hand and the Sailor's Formpipe in the right hand! Ferhaps it was this experience which prompted the first version of 'Appalachia'! Other visitors included Emma Thursby, Professor Vitals and Edouard Remenyi the Hungarian violinist who Brahms accompanied in his youth. However, although welcome, the latter was not really very attractive to Jacksonville audiences.

* * *

It has been the purpose of this chanter to provide a general musical background against which Delius's stay in Jacksonville can be studied. In most veys it reflects the popular eastern American and European musical pattern of the end of the 19th and beginning of the 2cth Centuries, an era in which the music-hall tradition was firmly established in people's minds. It was this colourful tradition into which Delius was born in Braiford and one in which he grew up. His sojourn in America strengthened this but also gave it a tresh impetus and his experiences in Leipzig and later in Paris also contributed to this.

Superficially it could be said that this has little to do with Delius's music. Early pieces which he wrote in the mid to late 1880's would certainly indicate this yet throughout the rest of his life Delius never forgot the impact of America, an impact which he never failed to capture in sound and which remained with him right up to his final work. This side of Delius's experience must not be overlooked as certain elements keep recurring througho t his entire output.

Chapter 3 explores the many more facets of American life which were to find an outlet in Dellus's music. However, what is certain is that lelius was not really aware of the national definition of what he experienced in America and, as Christopher Palmer writes,

What more natural then that Delius, retaining in his unconscious memory certain distinctive characteristics of music indissolubly associated with momentous events in his spiritual and emotional develorment should automatically reproduce them in his own music which ... was generated in whole or in part, by recollection of these events? (43)

MOTES

1	Eric Fenby	Revisiting Solano Grove: Pelius in
		Florida - published in The Composer,
		Autumn 1966, p.5 - 7.
2	Clare Delius	Frederick Delius: Memories of my brother -
		published by Ivor Michelson and Watson
		Ltd. Iordon 1935, p.70 &c.
	Peter Warlock	Frederick Delius - published by The
		Bodley Head, London 1923; revised
		edition 1952 annotated by Hubert Foss,
		r.37 &c.
	Arthur Eutchings	Delius - published by Lacmillan & Co.
		Itd. Lordon, 1948, p.1= & c.
	Sir Thomas Beecham	Frederick Delius - published by
		"utchinson & Co. Ltd. London, p.25 &c.
3	Eric Fenby	Delius - published by Faber & Faber,
		London, 1971: reprinted in 1974,p. 6.
4	Yorita M. Clark	The Development of the Citrus Industry
		in Florida before 1895 - unpublished
		thesis, Florida State University
		1947.
5	See note 2	
6	Eric Fenby	Ibid, p.16
7	Branch Cabell & H.T. Hanna	The St. John's River: A Parade of
		Diversities - published by Farrar &
		Rinehart, Inc. M.Y. 1943, p.243
8	leads provided by Grier	A History of Yusic in Jacksonville,
	Moffatt Williams	Florida from 1822 to 1922 - unpublished
		Ph.D. thesis, Florida State University
		1961.

9	T. Frederick Davis	A History of Jacksonville, Florida
		and Vicinity, 1513 to 1924 -
		published Jacksonville 1925.
10	William Randel	Frederick Delius in America -
		published in $^{\mathrm{T}}$ he Virginia $^{\mathrm{Magazine}}$
		of Fistory and Geography, Volume 79,
		July 1971, Number 33, p.353.
11	William Randel	Ibid, p.355
12	Gilbert Chase	America's Music - published by The
		McGraw-Hill Book Company Inc.
		New York. 1955 - Chapter 9, p. 164 &c.
13	William Randel	Ibid, p.355.
14	Christopher Palmer	Telius - Portrait of a Cosmopolitan -
		published by Gerald Duckworth and
		Co. Itd. 1976, p.3.
15	Clare Delius	Ibid, p.72
	Peter Warlock	Ibid, p.38
16	Sir Thomas Beecham	Ibid, p.28
	Alan Jefferson	Telius - published by J.M. Dent &
		Sons Itd, London, 1972, p.17
17	William Randel	Ibid, p.356 - 357
	Eric Fenby	Ibid, pp.18, 19 & 20
	Sir Thomas Beecham	Ibid, p.28
18	Rachel Lowe	Frederick Delius 1862-1934: A catalogue
		of the Music Archive of the Delius
		Trust. London - Music Supplements
		on pr.116,117,118 and 119.

19 The News

edition of 27 February 1846.

20 William Randel

Ibid, p.356

21 Reported in The News-edition of 27 January 1953.

22 Recorded in The Florida Republican-edition in October 1853.

23 Recorded in The Florida Republican-edition of 14 October 1854.

24 Webb's Jacksonville Directory-published by W.S. Webb & Co. New York 1876.

25 Francis B. Simkins

A History of the South -

published by Alfred A. Hnopf,

New York, 1953.

26 William Randel

Ibid, p.355

27 Quoted by kind permission of the Delius Trust. This review appears among the papers in the Delius Trust Archive at The Royal Academy, Parylebone Road, London.

28 Florida Times-Union-edition of 6 March 1883.

20 William Randel

Ibid, p.364

30 Ella Teague De Berard

Steamboat in the Hyacinths -

published by the College Publishing

Co. Daytona Beach 1956.

31 William Randel

Ibid, p.354

32 Pleasant Daniel Gold

A History of Tuval County -

published by The Record Company,

St. Augustine, 1929.

33 Sir Thomas Beecham

Ibid - see lower illustration

facing p.33.

References can be found in the collected Delius papers in the Delius Trust Archive.

35 Lionel Carley

Delius: The Paris Years - published

The Triad Press, London, 1975,

p.23 & 24.

36 Clare Delius

Ibid, p.73.

37 William Randel

Ibid, p.354.

- 38 The New South-article in edition of 21 October 1874.
- 39 See Note 11 William Randel Ibid, p.355.
- 40 The New South-edition of 2 June 1875.
- 41 Florida Times-Union edition of 18 January 1889.
- 42 Florida Times-Union edition of 12 August 1884.
- 43 Christopher Palmer Ibid, n.22

CHAPTER 2

THE MUSICAL LIFE OF BRADFORD 1862 - 1884

THE MUSICAL LIFE OF BRATFORD: 1862 - 1884

FART I

The musical life of Bradford during the years 1862 to 1884, especially the latter half of that period, was the most formative time in Delius's early musical education. The most reliable original source of general background material for this time is Clare Delius's biography of her brother published in 1935, the year after his death. The earlier original source, Feter Warlock's Frederick Delius contains very scant information about these years, presumably culled from conversations with the older composer, and can be safely overlooked. Fowever, although Clare's biography contains many fascinating accounts of the Pelius family life at that time, it presents little material which indicates the many musical experiences of the young Fritz Pelius.

The main sources of this information are threefold, as follows:

- The excellent collection of the Fradford Observer in the Local Studies section of Fradford Public Library,⁴
- 2. The booklet <u>Musical Reminiscences of Bradford</u> by Charles Cudworth published in 1885 ⁵ and
- 3. The booklet <u>Phases of Bradford Life</u> by James Purnley published in 1871⁶.

 Before examining these, however, it is necessary to list the references to the musical life in Bradford and in the Delius family home found in the first three Chapters of Clare's biography:

page 16 - A description of music in Bradford and of Mr. Julius Delius

Undirected and uneducated though their taste might be, the people of Bradford had a real love for music.

Long before Sir Henry Wood, with the magic of his baton, was to create, through the medium of the Queen's Fall, a real taste in music among Iondoners, and to demonstrate to the world the truth of what seemed an amazing thesis, that concerts of classical music could be made to pay, Charles Halle - not yet Sir Charles - had made an immense success with his orchestra in which his wife, the famous violinist,

Madame Normann-Neruda, took her part, in Bradford. The towns and villages of the West Riding, the main relaxation of the people was music. A concert, however poor the talent, was a never-failing draw. There was a remarkable development, too, in the growth of local bands, some of which were to become famous throughout the world in years to come. It was perhaps the only feature of life in Bradford with which Mr. Delius, a pledged to the propagation of wealth by the purchase and sale of wool from Australia, found any sympathy. Though he did not know a note of music himself, he could, curiously enough, play anything by ear, and from the first inauguration of the Halle concerts, he was a member of the Committee of Management. (9)

page 20 - A description of the rusic room in the Delius family house

... The original front door of the first house was converted into a conservatory, which led into a very fine room which was used as a music room. Here the musical evenings, to which my father was devoted as a recreation - wool occupying his more serious moments - were held. Its chief feature was a froadwood grand, which I believe was the first grand ever seen in Bradford. (10) We children, Fred included, had to be content with an Frard upright in the schoolroom.

page 20 - A description of the oldest Delius child Ernst and a

regular Christmas musical event in the household

I'y brother Ernst ... was also very musical, and played the 'cello and piano entirely by ear. Every Christmas morning the boys roused us out of bed at half-past five, and with Fred with his violin and Ernst with his 'cello and the rest of us piping up with our voices, we assembled at our parents' bedroom door to give a rendering of Christians Awake...

pages 40 and 41 contain descriptions of family visits to the circus and pantomime at the Theatre Royal, Manningham Lane, Bradford where music would certainly have been performed.

page 44 - A description of the Delius sisters singing trios

A ridiculous episode lingers in my mind. I relate it merely for the purpose of building up a picture of Fred as a boy. Our governess would insist on myself and my sisters singing trios. She was so pleased with our progress that she sent for Fred to come and listen to our performance...

pages 46 to 49 - A long description of the young Fritz's musical abilities

In only one thing did he differ from the majority of boys. He was intensely musical. In later years he remarked reminiscently in my presence, "I can't remember the time when I began to play the piano, but I must have been very small." From babyhood — almost literally from babyhood!— he played by ear, and used to be brought down after dinner to verform to the guests. When he had given a rendering of some of his stock pieces, my mother would say, "Make up something, Fritz," and he would then improvise. As far as I can ascertain, this must have happened before he was seven years of age. (12)

The violin for a long time was the instrument he studied and was taught. When he said that he wanted to learn the violin, papa, laughing, asked him what he thought he could with the instrument.
"I can play it," Fred answered simply.

Probably with the idea of reproving this complacency and conceit, my father sent for a violin and put it into Fred's hands. To his utter astonishment, Fred, though it was the first time he had ever handled a violin, did play. (13) So rapidly did he master the instrument that at the age of twelve or thirteen he was paid a signal honour. Joachim and Piatti, then the greatest violinist and 'cellist in the world, were to have given a performance of a trio (14) at one of my father's musical evenings at Claremont. Tre third performer, however, was absent through illness, and Fred was called in to take his place. So perfectly did he play that both Joachim and Fiatti were loud in praise of his skill. (15) Though he made such remarkable progress in the study of the violin, he gave up the instrument entirely shortly after attaining the age of thirty. (16)

Fred's musical genius - I write with submission seems to me in looking back to have developed from the contacts he made with life. Cheerfully gregarious, he made the acquaintance of a young sailor, to whose stories of his adventures on the Seven Seas he listened bungrily. I think his desire at the time was the natural reaction of a healthy boy - to imitate those adventures and to taste the joy of those experiences, which thrilled him to the marrow. But being baulked of any chance of doing this, he found a vent for his feelings in that medium to which he turned more and more, until it became his chief form of emotional expression. He would rush back from one of those intimate talks, his eyes shining, straight to the schoolroom. There he would seat himself at the Erard and begin to improvise, (17) turning all those adventures he had just heard into music. And such wonderful music - so it seemed to us at any rate! I can see him seated on the stool, turning round occasionally to us, and saying breathlessly, "That's a wood, hanging on the shore of a coral island ... That's where the river

meets the sea ... That's a bird ... This is the sunset in the tropics. This is the dawn ... (18) He held us all entranced with these first essays in music poems.

Throughout all his schooldays, his greatest joy was going to concerts. (1°) No matter how classical they were, or how bored a great part of the audience might be, Fred was always lost in a trance of bliss. He had a great and abiding admiration for Chopin. I recall him telling me how when he was ten years old he heard one of papa's friends play the posthumous valse by Chopin, in A minor, and how as he listened he seemed to undergo an emotional release. (20) It was actually the first time he had heard Chopin played, and it opened up for him an entirely new world. After he had heard it performed twice, he was able to play that particular valse by heart without a mistake. (21) It seems amazing to me that the family did not recognise the budding musical genius of a boy of ten years of age who could perform such a feat!

Still devoted to the violin, Fred used to play duets with my eldest sister, Missie, (22) who accompanied him on the piano. The old schoolroom at Clarement comes back to me very clearly nor as I write. I can see Fred's boyish figure with the violin nestled under his chin, his handsome face entranced, filling the room with beautiful sounds. Very often they were summoned to the morning room, there to play for papa, who was never to listen to one of Fred's compositions when he had become farous in the art, of the practice of which he stubbernly disapproved to the day of his death. Cultured critic though he was, papa never had anything but the warmest praise for these performances.

pages 4° and 50 contain two musical anecdotes of Delius's youth concerning pranks with an old clergyman who lived opposite the Delius family and helping Clare with the extraction of a tooth!

pare 50 - A description of Fred in the countryside

Often I went on long walks with him. I can remember a trick he had which puzzled me intensely at the time, of pausing every new and again to listen to some natural sound, such as the rustling of a tree or the singing of a bird, or the murmur of a moorland brook. He would stand quite still as if drinking something in, his expression becoming quite wrapt and attentive. The next moment he would be walking along, laughing and talking as usual, never explaining even to me what it was that had held his attention for those trance-like moments. A friend relates how, when Fred was a boy, he was walking with him one day across the moors. Accompanying them was Fred's dog, which was running about barking happily, after the manner of dogs. Suddenly there broke upon their ears the exquisite note of a singing bird. Fred instantly stopped, and picking up the dog in his arms so that it stopped its barking, stood perfectly still for several minutes, listening to that song. (23)

pages 50 and 51 - A description of piano lessons

Though he was such a brilliant musician, he was, in a sense, almost wholly self-taught. There came a time it must have been when he was about thirteen - when the parental edict was issued ordering him to learn the piano correctly. Up to the age of fifteen or sixteen, I remember him telling me, the succession of masters under whom he was placed tried to teach him scales and exercises for practice. He hated them, and though he made a show of doing what he was told, his efforts were always very faulty. Then one day he heard Chopin's funeral march. (24) In a very agony of emotion he caught hold of the man who had played it, and besought him to teach him music, especially that piece. The man kindly consented, and never after that did Fred play a scale or an exercise. He learned various pieces of music, and in an incredibly short time he could read perfectly at sight. From then on, if he were not doing lessons or reading a book, he was reading music at the piano.

page 52 - A description of Fritz's music-making at the International

College, Isleworth

... Fred spent the whole of his time at the piano in one or other of the music rooms. Sir Fred Moore has told me how my brother used to waylay him in the passage, and drag him into the music room and make him sing for him. "It didn't matter whether I had the music or not. If I knew the words and tune, that was enough. Fred would make up the most wonderful accompaniments, full of the marvellous harmonies for which years later he was to become so celebrated." Yor was Sir Frederick's experience unique. Any boy with any sort of voice at all was pressed into the services of the future composer, and begged to sing so that my brother might have the opportunity of improvising an accompaniment.

page 53 - A description of Fred's first composition, a song

It was towards the end of his schooldays at Isleworth that he composed his first song, bringing it home with great pride for me to sing. It was much too high for me in those days, but Fred insisted, and I did my best. I remember it began "When other lips shall speak," and was in two parts, the first for a man's voice and the second for a woman's. I was expected to sing both parts. I remember I tried to leave out the high notes, but to this Fred would not agree, and I had to do my best with results which, from an artistic standpoint, I cannot help thinking must have been disastrous. (26)

page 54 contains a musical anecdote about Fritz's improvisation after dinner at the home of the Rev. Mr. Kennion, vicar of All Saints Church, Little Forton Green, Bradford.

pages 58 and 59 - A description of Fritz's complete boredom with his new commercial life in his father's firm during the period 1879 to 1884²⁷ and his thorough pre-occupation with music

He tried, honestly, to make himself an efficient wool merchant. Fortunately he tried in vain. The world of music was there, and it was always calling him. Try as he might, he could not shut his ears. I, myself, think it is a great testimonial to his character that for close on four years he stuck manfully to his utterly uncongenial task.

But if he did his duty, he hated the life. I can remember so well his return each evening from business. Like someone who was famished, he would rush straight to the school-room and seat himself instantly at the piano. There until dinner time, he would stick improvising the most beautiful harmonies. I can see him now on one memorable evening, before going to the piano, posing himself in front of the fireplace and addressing my sisters and my sisters and myself on the subject of his future. "Girls, I loathe this business, but I'm going to give it a fair trial. If it fails, I'll definitely devote my life to music, no matter what happens, and some day I'll make the name of Delius known all over the world."

By now, Fritz's love of music was absolute and he took every opportunity of involving himself in it whenever he was away from Bradford. During the period 1880 to 1884 he represented his father's firm in Gloucestershire, Germany, Norway and France.

page 60 - A description of his visit to Stroud

Fred, finding himself with so much money in his pocket, took to making rushes up to London, which was only a hundred odd miles away, to attend concerts. He made a point of always returning the same night, and late though the hour was, he would seat himself at the piano and repeat for the benefit of Mr Eaxter's household the whole of the performance to which he had listened. (28)

page 61 - A description of his visit to Chemmitz , Saxony

He ceased to remember that he was there to learn how to represent Julius Delius, wool merchant of Bradford, efficiently. The more opportunities he had of listening to great music nobly presented, the more that important side of his nature was developed, until everything else was excluded. He rushed to Dresden, to Leipsig, to Berlin, eager to hear everything there was to hear. We was ravished by Goldmark's Königin von Saba At Tresden, and thrilled to his inmost soul listening to Wagner's Weistersinger at Berlin. Greig too, and Chopin made the intricate mysteries of textiles seem as remote a subject of interest as the Flood.

PART II

It must be remembered when reading Clare's account of music in the family home during her brother Fritz's early life that she is writing for the most part of a period when she herself was very young. She was born on 22 February 1866²⁹ and would hardly have remembered many of the events about which she writes in her book. These anecdotes were probably collected and enlarged upon far later on in her life from conversations with her brother during her visits to his home at Grez-sur-Loing. They are fairly accurate as far as certain events are concerned and some of these can be verified by cross-referencing in other sources such as the collection of local newspapers.⁴

Framever, Clare's book must be regarded as the basic source for information of Fritz Delius's early life. Moreover, the first few chapters of the book coint to the tremendous amount of musical entertainment taking place in Bradford at that time.

In the middle of the nineteenth century, Bradford was in its heyday as a centre of national importance in the projection of wool. Along with the other four great northern towns Manchester, Leeds, Fuddersfield and Halifax its fame as an injustrial centre spread throughout the British Empire. England was then the manufacturing centre of the world and the West Riding of Yorkshire and Lancashire were its carital.

Throughout the century Fradford grew at a tremendous rate and by 1850 it had a population of nearly 104,000. As a Briggs, in his book <u>Victorian</u>

<u>Cities</u> describes Bradford at this time as follows: 30

... industry reigned supreme, although the mercantile side of the tex-iles industry - the side represented by markets and warehouses - was of particular importance as the city grew. "The colossal greatness" of Bradford, wrote its first historian James in 1857, was dependent on the invention of the steam engine. There had been one mill in Bradford in

1801 and in 1841 there were sixty seven. "The manufacturers are removing to Bradford as fast as they can get accommodated with rooms," the Bradford Observer noted in 1836. A decline in the number of mills during the decade after 1851 was a sign that Bradford's role as a mercantile centre was being strengthened. In 1815 there were only two stuff merchants in Bradford; by 1830 there were twelve or fourteen and in 1893 there were 252.

Briggs goes on to give other interesting statistics. ³¹ In 1827 there were no foreign merchan's in Bradford; ten years later there were seven in Leeds and eight in Bradford; ten years later still there were seven in Leeds and 34 in Bradford. By 1861 there were only three in Leeds and 65 in Bradford. Most of these immigrants were Germans and the place where nearly all of them had their warehouses became known as "Little Germany". The first of these settlers was Leo Schuster who came to Bradford in 1836. Jacob Pehrens, a distinguished name in Bradford's history, came over from Leeds, where he had settled in 1832, in 1838. Names like Flersheim, Furst, Gimpel, Fertz, Mayer, Schlesinger, Sichel, Zessenheim and Moser can be found in Ibbotson's 1845 Directory of Pradford ³² along with good old Yorkshire names like Briggs, Bradley and Wilkinson. Many of the immigrant German population became known civic leaders with great records of public service; in 1864 Bradford had its first foreign-born Mayor, Charles Semon from Danzig.

Julius Delius, and his brother Ernst, were among those early Germans who settled in Bradford. Julius was settled in Bradford by 1851, coming from Manchester where he probably went in 1846 from Bielefeld, the centre of the Prussian linen reaving industry. 33 Julius soon established himself and it is known, from Clare's book, that he became one of the leading members of Bradford's German community.

It is true that Bradford would not have been as cultured a city as it was in the latter half of the nineteenth century rithout its German community, nor as economically successful. They were prominent in the founding not only of the Fradford Chamber of Commerce but also of cultural

institutions such as the Liedertafel in 1846 and the Schiller Verein in 1862.34

The Liedertafel was a male-voice choral group very much in the German tradition and was established in Bradford shortly after the first wave of immigration. Cudworth's <u>Musical Reminiscences</u> has this to say of the group:

The Bradford Liedertafel was formed in 1846 by a number of German residents in this town, including Messers. Schlesinger, Delius, (35) Philipp, Hoffman, Burter, Wiechers, Fiedler and Speyer, the latter gentleman, who was a first-rate mianist, acting as conductor. For many years the practice of German mart-songs for male voices was carried on, and every winter a concert was given in the room over the old Exchange - the present Post Office - in conjunction with the members of the Manchester Liedertafel. The reculiar charm produced by the blending of the voices and the great number of sterling commositions by Mendelssohn, Zollner, Kreutzer, Silcher and many others which were performed, always made these concerts very enjoyable.

The notice in the Bradford Observer of 5 February 1863 reporting the first anniversary festivities of the founding of the Schiller Verein sets out the objects of the society in its first paragraph:

Annual Festival of the Schiller Verein The Schiller Verein is a literary institution formed by the German residents in Bradford for the benefit of the younger members of that part of our community who have no domestic relationships in the town. It takes its name from Schiller, the greatest and most popular of German poets: and while as a natural consequence the literary and artistic element is pre-eminent, it combines the social attractions of a club. The main features are a reading room and circulating library on the one hand and a glee club and debating society on the other. The debating society has for its object to promote discussion on literary, artistic and scientific subjects and lectures on geology, history etc. have already been given. The institution has been in existence exactly one year and the members resolved to celebrate the anniversary by a public entertainment.

In July 1862, some six months after the founding of the Schiller Verein, a notice appeared in the issue of the Bradford Observer dated 10 July 1862:

Welcome the coming, speed the parting guest

On Tuesday evening Dr. Johann Fink, late head master of Bradford High School (36) gave his farewell lecture on "Schiller" in the large reading-room of the Schiller Verein, Tyrell Street. A very numerous audience of German ladies and gentlemen was present to listen to the very ably written paper on that great and favourite noet. At the conclusion the lecturer said that Schiller's ideal of man striving in all his works for the highest in humanity and benevolence had not been lost in educating the character of the German nation in general, nor of their representatives in this town in particular. All the charitable institutions of Bradford were largely supported by Germans, and one institution especially, (the Eye and Ear Infirmary) owed its origin to his own countrymen, and was most effectually and gratuitously conducted by one of them.

It is clear then that the Germans played a tremendous role in the development of the cultural life of Bradford. Mcreover, with their great musical heritage they were responsible for promoting most of the high quality music — making that went on in the city. Much chamber music was presented in public performance by German citizens and many of the wealthmerchants frequently held chamber—music evenings in their homes; Julius Delius often held such musical evenings in his home.

Most important of all, however, were the Pradford Subscription Concerts given by the Halle Orchestra from Manchester. The history of these concerts is closely connected with that of St. George's Hall and, in earlier years, the Bradford Festival Choral Society. In 1851 the Mayor of Bradford, Alderman Samuel Smith, suggested that the "subscribers to the Infirmary" (the German community) should be responsible for the erection of a building suitable for use as a public hall. A separate company was formed and a site acquired. The foundation stone was laid by the Marquis of Zetland on 22 September 1851 and the hall was orened on 31 October 1853. Queen Victoria and Prince Albert were the Patrons of a three-day musical festival with the then Earl of Harewood as President. Two other festivals were held, in 1856 (leading to the formation of Bradford Festival Choral Society) and in 1859. Financial losses on the second of th

concentrated events led to the project of spaced concerts during the winter months and to the formation of the Subscription Concerts in 1865.

An extract from the papers of Sir Jacob Behrens reads:

The Subscription Concerts owe their incertion to the chance of my sitting one evening at the St. George's Hall next to my friend George Addison and Mr. Olliver. The latter, as Secretary of the Hall Company, expressed his regret that owing to constant losses his Company were on the point of being compelled to abandon their concerts. The suggestion that a guarantee fund should be raised and an independent Committee formed was favourably received, and the continuance of the concerts was thus assured. (37)

Detailed programmes of the Halle Orchestra's concerts in St. George's Hall will be documented later on, but throughout Fritz Delius's early years in Bradford they leaned very heavily on the great talents of Sir Charles Halle both as pianist and conductor. Crchestral and vocal items on the programmes were nearly always interspersed with piano solos from Halle to the delight of the audience according to contemporary reports in the Bradford Observer.

Halle was born Carl Halle in Hagen, Westphalia on 11 April 1819. Fe studied in Darmstadt and Paris and came to Manchester, via London, from Paris in 1848 having been forced to leave as a result of the Revolution. In addition to his piano teaching Halle was soon offered the conductorship of the 'Gentlemen's Concerts'. These were forced to come to an end in 1857 whereupon Halle decided to form his own orchestra and put on concerts at his own risk. Halle's fame soon spread and it is really hardly surprising that Bradford, which had so much in common with Yanchester at that time, should engage Halle and his orchestra for a series of concerts in St. George's Hall. Sir Charles Halle, in addition to appearing as solo pianist seventy-five times, introduced Bradford audiences to a wide range of orchestral music for the first time, including all the Peeti oven symphonies. Yendelssohn and Weber were popular: the last three

symphonies of Mozart, the 'Unfinished' and 'Great' C major of Schunert. and the first three symphonies of Brahms were all played. The works of Falle's close friends Perlioz, Liszt, Chopin and Wagner were frequently heard. 39 Halle was knighted in 1888 and became the first Principle of the Royal Manchester College of Music in 1893. He died in 1895; his life-work has lasted ever since and has had the most far-reaching effect upon the development of orchestral music and standards in Britain. As a broad-minded pioneer and educator Halle remains unequalled in the history of British musical life.

Falle also initiated a series of chamber-music concerts in Manchester which were very well patronised. As soon as concerts began in Bradford Falle included chamber-music recitals in St. Beorge's Fall along with such distinguished artists of the period as Ernst, Molique, Sairton, Vieuxtemps, Piatti and Joachim. However, it is true that there was already a well-established tradition of chamber-music concerts in Bradford before Falle's time.

Since Handel's day the Choral tradition had been a bastion of English music-making. His particular brand of choral writing, especially the cratorios <u>Messiah</u>, <u>Judas Maccabaeus</u> and <u>Alexander's Feast</u> were very popular in the nineteenth century when choral societies proliferated all over the country. The tradition was strengthened then by composers such as Spohr and Mendelssohn who were particularly influential in Victorian England. Nowhere was this tradition stronger than in the industrial North of England.

Charles Cudworth's <u>Musical Reminiscences of Bradford</u> gives a detailed account of all the music-making that took place in the area throughout the nineteenth century, at least up until 1885, the time of writing. In 1821 the first music society was formed in the town and was called the Bradford Musical Friendly Society. One of its objectives seems to have been to perform the ever-popular choral works of Handel vying for success with

the Halifax Choral Society formed a few years earlier. Cudmorth includes a very interesting observation of Halifax in the late eighteenth century by Charles Dibdin of London:

This town is said to be the most musical spot for its size in the kingdom ... and there Mr. Bates has so planted a veneration for the works of Fandel that the very children lisp 'For unto us a child is born', and the clothworkers, as they come sweating under their loads to the Piece Hall, roar out, 'For His yoke is easy, and His burden is light'. I have been assured, too, for a fact that more than one man in Halifax can take any part in the choruses of the l'essiah. and go regularly through the whole oratorio by heart! Indeed the facility with which the common people join together throughout the greatest part of Yorkshire in every kind of choral music is truly astonishing; yea, even men, women and children being all alike musical, and as some say, the latter even 'squall in tune' as soon as they are born, just as naturally as ne-roes swim.

This description would be apt to describe the area at any reriod of its musical history since then and is still relevant today!

The principal object of the Friendly Society was, as Cudworth writes.

"to concentrate the musical talent available within a reasonable distance for the regular practice by amateur practitioners of the higher class of musical compositions." He goes on to write that the performers may be described in the language of the period as "vocal and instrumental" as the term 'orchestral' was then (1821) known to only a very small number of musicians in the area.

Other musical institutions soon came into being in Bradford and the role of the conductor regan to take on its modern meaning. The Bradford Philharmonic Society began in 1831, the Musical Friendly Society changed its name to that of Bradford Choral Society in 1843 and the Philharmonic Society collapsed in 1844. Around 1848 the adjective 'old' started to be used in connection with the Choral Society and in 1856 it became the Old Choral Society, when Bradford Festival Choral Society was inaugurated.

The remaining groups included the following: The Church Choral Society (1844), the Gentlemen's Glee Club (1846), the Bradford Society of Classical Farmonists (July 1854), the St. George's Wall Harmonic Society (established and disbanded 1854), the Predford Choral Union 41 (February 1855), the Pradford Amateur Musical Society (1856), the Bradford Vocal Association (January 1860), the Bradford Crohestral Society (1860), the Pradford Musical Union (December 1865), the Bradford New Philharmonic Society (date unknown), the Manningham Mocal Union 42 (1870), the Predford Glee Union (1875), the Undercliffe Glee Union (1881) and the Bradford St. Cecilia Society (1882). All of these groups were rehearsing and giving public performances regularly from the dates they began and continued throughout the time of Delius's youth.in Pradford. This will give some idea of the amount of music-making going on there at this time.

Cudmorth gives fully comprehensive histories of all these societies and in some cases gives accounts of programmes the societies gave. For the most part, they were choral groups formed for the performance of cratorio, in the case of the larger societies, or part-songs, sacred music, operatic excerpts, ballads and the like, in the case of the smaller societies.

They were all, of course, amateur musical societies but some of them attracted the best professional artists of the time to perform with them as soloists. Mention has already been made of such eminent musicians as Clara Schumann, Joachim and Piatti. Others included the violinist-composer Vieuxtemps, who visited Bradford throughout the 1860's:

Thalberg, the pianist-composer and Parisian rival of Liazt, first played in Bradford at the Exchange Buildings in Movember 1837 and on this occasion Cudmorth says, "one of Erard's new patent grand-piano-fortes was brought expressly from London for M. Thalberg's use"; he visited Bradford regularly until his last performance on 17 December 1863⁴³; Carl Reinicke,

conductor of the Leipzig Tewandhaus Orchestra and Principal of the Leipzig Conservatory, gave a piano recital in the Salonn of St. George's Fall on 22 April 1870, and he returned for a second concert on 14 April 1871: 44 the young Fritz was probably at home from Isleworth for the great Anton Rubinstein's second recital at St. George's Hall on 23 April 1877 and was certainly working for his father's firm at the time of Rubinstein's next recital there on 4 May 1881. Other well-known instrumentalists who placed in Bradford during the 1860's and 1870's included Hans von Bülow, the violinists Madame Normann-Neruda, la er to become Charles Falle's second wife, Herr Becker, Monsieur Sainton. Monsieur Molique and the local Mr Carrodus, the 'cellist Herr Louis Lubeck from the Leipzig Gewandhaus Orchestra, the great double bass rlayer Fottesini, the flautist de Jong and the choist Lavigne. However, the most noted visiting performers were undoubtedly the singers who, for the most part, were members of the Italian Opera at Covent Garden. The following list of singers appeared regularly in Bradford at this time: Miles. Adelina Patti, Parepa, Titjens, Marie Crivelli, Enecuist, Jenny Lind, Bauermeister, Scalchi, Jose Sherrington, Christine Milsson, Mmes. Sainton, Dolby, Lemmens Sherrington, Louise Vinning, Gaussier, Lemaire, Trebelli, Vanzini, Sgnri. Bossi, Bettini, Folli, Botterini, Campi, Della Rocca, Tagliafico and the English singers Miss Louisa Pyne, Miss Susan Pyne, Miss Poole, Mrs. Sunderland, Mr. Santley, Mr. Patey and Mr. Nelson Varley. A German singer by the name of Herr Stockhausen also seems to have been a favourite. 47 Another favourite in Bradford throughout this period was the great English tenor Sims Reeves who first appeared there on 30 March 1848 remaining popular until the early 1870's.

The young Delius would, no doubt, have heard many of these singers performing with the local choral societies. The finest of these was, and still is, Bradford Festival Choral Society whose rusical performances will serve to typify the best of Victorian music-making in the town. Sewell's book about the Society 48, along with the concert advertisements and reviews in the Bradford Observer provide a thorough account of the Society's achievements during these years.

Sewell's book documents the early history of Fnglish music festivals, the first Bradford festival taking place at the parish church, now the Cathedral, in June 1802. However, the first major Bradford festival which was regarded as 'epoch-making' by the author was in 1853. The choir was drawn from Bradford, Leeds, Halifax, Huddersfield, Manchester and London and the festival committee was presented with a 'NS Credo' by Mendelssohn which received its first performance at this festival. The second festival took place in 1856 the most important result of this being the desire to set up a remarent choral association with regular meetings and rehearsals which '... would be rendered much more efficient than if it were re-assembled after an interval of three years 49. The Bradford Festival Choral Society was established in November 1856 and still remains an outstanding choir. The 1859 festival proved to be the last as it was felt that the Choral Society could not perform to the same high standard every evening throughout the course of the festival and that it would be far better to abandon this idea and give choral concerts at regular intervals. It is interesting to note that in the lists of the choristers at these two festivals there was a far greater number of male altos than contraltos; there is no indication when this practice ended.

From the outset, the Society performed with full orchestral accompaniment at most of its concerts although it regularly gave concerts of part-songs and madrigals when only the organ and piano were used. In the early years

of the Society concerts were given in conjunction with the Bradford Orchestral Society, leader Mr. George Faddock 50. He continued to supply the orchestre until 1871. After the inauguration of the Subscription Concerts in 1865 the Festival Choral Society took a regular part in the concerts until the 1914 - 18 War made it impracticable. Chroughout Delius's early years in Bradford Charles Halle always confucted the choral Subscription Concerts. For other concerts the Society's conductors W. Jackson, J. Burton, J. Broughton and R.S. Furton were in charge and either used the local amateur semi-professional orchestra or else engaged Falle's Band, as it was then known. During the young Delius's early years in Bradford (1862 - 1884), the Society performed the following works:

Handel's <u>"essiah</u> was given 23 times, alternating each year from 1867 with the Subscription Concerts performance conducted by Halle. <u>"essiah</u> was, and still is, almays performed just before Christmas. At that time Handel was the most popular composer: other works performed included:

Judas "accabeus - 5 performances

Israel in E-vot - 3 performances

Alexander's Feast - 2 performances

Samson - 2 performances

Dettingen Te Deum - 2 performances

Joshua - 1 performance

Solomon - 1 performance

Jeptha - 1 performance

Acis and Galatea - 1 performance

Mendelsschn was the next most popular composer:

Elijah received 6 performances

St. Paul - 5 performances

Inhresng - 5 performances

Athalie - 2 performances

Midsummer "ight's Dream - 2 performances

rsalm 55 - 1 performance

Tsalms ("iscellaneous) - 1 performance

As the Wart Pen's - 1 performance

Psalm C5 - 1 performance

Antigone - 1 performance

First Walnurgis "ight - 1 performance

Lauda Sion - 1 performance

Faydn's works as follows:

Creation - 4 performances

Seasons - 3 rerformances

<u>Mass Mo.1</u> - 1 performance

Beethoven's works as follows:

Minth Symphony - 2 performances

<u> Mass in C - 2 performances (first given at the Feethoven Centenary</u>

concert on 5 December 1870)

<u> "cunt of Clives - 1 rerformance</u>

possini's works as follows:

Stabat Mater - 3 performances

Moses in Egypt - 1 performance

other works performed included

2 performances of Tre Damnation of Faust by Berloiz

Requiem (Verdi)

Requiem ('ozart)

Faradise and the Peri (Schumann)

2 works by Niels Gade: Springs Message and Psyche

2 works by Sterndale Bennet: The Woman of Samaria and Yav Queen, written specially for the Society

The Last Judgement (Srohr)

The Light of the World (Sullivan)

Passion Music (?) (Pach)

Referention (Gound)

The Isy of the Bell (2 performances)

and The Transient and the Eternal (Romberg)

Farvest Fome (Allen)

St. Peter (Penedict)

St. John the Pantist ("cFarren)

Jason (Mackenzie)

The Peliverance of Israel (W. Jackson - the Society's first conductor)

The young Delius would have had a wonderful introduction to music for large choir and crohestra and, although there are no facts to give concrete support to his having attended some of the above performances, (his father did serve on the new cormittee formed in 1880) it is absolutely certain that he would have done so. It was at these concerts that he probably gained his earliest knowledge of the sound to be produced by a large choir, a sound which remained firmly imprinted on his mind's ear throughout his life. To twentieth-century choirs the productions may seem traditional and somewhat quaint but as these years were early days in the development of large choral societies some of the productions must be regarded as important events. For example, it was a great achievement on the part of Falle and the Choral Society to remain such morks as Berlioz's The Damnation of Faust, Peethoven's Minth Symphony and the Verdi Requiem, the last one only a few years after the date of composition.

The other major musical productions of the young Delius's youth were the regular concerts given by Charles Halle and his orchestra for the Bradford Subscription Concerts in St. George's Fall. The early history

of these concerts has already been discussed and it is the columns of the Bradford Observer 51 which rive full details of the programmes riven during these years.

The second chapter of James Burnley's book <u>Phases of Bradford Life</u>⁶, from pages 13 to 22 is entitled 'At a Subscription Concert' and gives a colourful account of the fifth concert in the 1869 - 1870 season on Friday 18 February 1870 at St. George's Fall. Halle conducted his own orchestra and the soloists were the soprano Miss Katherine Poyntz, the violinist Madame Normann-Neruda and Falle himself at the piano. The croaramme appeared in the Bradford Observer on Monday 7 February and was as follows:

Cverture: Oberon Weber

Aria: Porgi Aror (Nozze di Figaro) Mozart

2 movements from Violin Concerto Vieuxtemps

Air: Hush we pretty warbling choir Handel

Symphony No. 5 in C minor Beethoven

* * *

Cverture: Die Zauberflote Mozart

Rondo Brilliante in B minor for piano and

orchestra Mendelssohn

Song: Where the bee sucks Sullivan

Solo Violin: Suite in D Rust

Air de Ballet in G (Rosamunde) Schubert

Two Pensées Fugitives for piano and violin Feller

and Frmst

Wedding March from a Midsummer Might's Dream Mendelssohn

This long programme is very twoical of the concerts in those early wears and of the period, and Purnley's amusing account of it can be found

in Appendix A.

These orchestral concerts, with those of the Choral Society, undoubtedly formed the backbone of the roung Delius's musical experiences. On page 11 of her book 52, Gloria Jahoda states that Julius took his family to hear Halle's concerts but, although this seems a natural thing to do, there is no evidence that Julius Delius did take his family. All the orchestral concerts followed the above pattern. In his early teens the young Delius no doubt began to take more notice of the music being placed. The following programmes, taken from the Bradford Observer, were given as the ninth series (1873 - 74) of the Subscription Concerts in St. George's Hall:

1 Friday 31 October 1873

Soloists: Charles Halle - piano

Mr. Santley - baritone

Festival Overture in C

Concertstuck for piano in C

Scotch Symphony

Bee thoven

R. Volkmann

Mendelssohn

Cverture: Murmahal

Piano Solo: Moctume in E

Spinnerlied

Scherzo from Symphony in C minor

Overture: Le Pont du Diable

Spontini

Chopin

Auber

Wagner / Liszt

Miels Gade

The above items were interspersed with songs and airs from Mr. Santley

2 Friday 28 November 1873

songs, ballads, operatic ensembles and piano soles by a vocal quartet with the eminent German pianist Dr. Fans von Pülow (making his first appearance in Bradford)

3 Monday 15 December 1873

Bradford Festival Choral Society

Falle Orchestra

and Sclois's

"andel's

"essiah

4 Friday 23 January 1874

Soloists: Yadame Patey - soprono

Charles Halle - piano

Octet in E flat

l'endelssohn

Phantasiestuck

Schumenn

Grand Trio in F flat

Schubert

Sonata in C Op. 53 (Waldstein)

Bee thoven

The above items were interspersed with various songs from Parage Parage.

5 Friday 20 February 1974

Symphony Ma. 3 in E flat

Bee thoven

Sinfonia Concertante in E flat

Pozart

Overture: The Febrides

M'endelssohn

Overture: Preciosa

Weber

The above items were interspersed with songs and piano solos.

6 Friday 13 March 1874

Bradford Festival Choral Society.

Halle Orchestra

ard Solcists

St. Paul

l'endelssohn

During the early means of these concerts some financial losses were partially recouped by extra concerts at which singers from the Italian Opera, Covent Garden, and artists such as Titjens and Sims Reeves, appeared. The emphasis on vocal music was very pronounced and one or more vocalists,

or groups of Glee Singers, were heard at every condition. Their repertoires, as will be seen from the above, ranged from the most ordinary balleds to operatic items, chiefly from Italian operas. So recular did Italian singers and music become that at a concert held during the third season on 24 January 1968 even the programme was in Italian with the two halves designated as 'Parte Prima' and 'Parte Seconda'. Instrumentalists from the orchestra often played fantasias on fovourite songs and operatic arias, and on one occasion Halle himself played Thalberg's variations on "Tome, Sweet Fome".

On the other hand, it will be seen from the above, that some concerts mere devoted to chamber music. Since 1848, when George Paddock had been instrumental in organising the first chamber music concert in Pradford, a great following had developed for it in the town. This was encouraged by the German immigrant merchants who often had recitals in their homes: Julius Delius was prominent in this respect as noted earlier 53.

The Bradford Observer documents that in the early 1860's John Burton, who was then planist and organist of the Festival Choral Society and who became their second conductor on the death of William Jackson in 1866, organised a series of chamber music concerts which were held in the Salonn of St. George's Hall. These continued throughout the 1860's. On 6 February 1867 a great musical event took place in St. George's Hall with a programme of chamber music. The visiting trio consisted of Clara Schumann - plano, Herr Joachim - violin and Sønr. Platti - 'cello and they were assisted by the soprano Miss Louisa Pyne. The programme, which must have been a confused occasion judging by the list of performers, was as follows:

Quartet in A Op. 18 No. 5

Bee thoven

Song: The Cloud

Osborne

Sonata in A for 'cello and piano

Song: Rose softly blooming

Piano solos: Le Lac

Zur Guitarre

Schero in B minor

Farcarolle and Scherzo for violin and piano

Song: Batti, Batti

Trio in C minor

Boccherini

Snohr

Sterndale Bennett

"iller

Chopin

Cropin

Bnohr

Morart

Mendelssorn

In Pecember 1868 Herr Gustav Wolff, a respected member of the Bradford German community, gave the first in his series of chamber music concerts which lasted for eight seasons until October 1876. Herr Wolff's concerts competed for a few years with John Burton's concerts until the latter's death in March 1872, but at least this competition must have ensured a high standard of rerformance from both parties. It would appear that Werr Wolff was a very fire artist judging by the celebrated performers who appeared with him. He usually promoted three concerts during the winter months of the concert season, but in his fifth season (1872 - 73) he only promoted two. The columns of the Bradford Observer disclose that Madame Mormann-Neruda, Herr Joachim and Sanz. Piatti placed with him during this season the programmes of which are given below:

1 11 December 1872

Sonata for Piano and 'Cello

P. Astoldi

Violin Solo: Three Fungarian Dances

Prahms/Toachim

Piaro Solo: Traumeswirren

Schurann

Valse in E minor

Chorin

* * *

'Cello Solo: Sarabande and Courante from Suite Mo.6

Bach

Piano Solo: Variations serieuses

"endelssohn

Serenade for Piano, Violin and 'Cello F. Filler

2 Thursday 6 March 1873

Piano Quartet Or. 16 Beethoven

Violin Solo: Abendlied Schwarn

Le trill du Diable Tartini

Piano Solo: Tarantell Mo. 5 in E minor S. Feller

* * *

Trio Reethcyen

'Cello Solo: Rondo on a theme by Molique Yummer

Tric Cp. 80 Schurarn

On Thursday 24 September 1874 the Bradford born planist Mr Samuel Midglev gave his first recital. Then aged 25 (born 22 December 1849) he had just returned from a year's study at the Royal Conservatory of Music at Leirzig. There he studied with Corl Reinecke, the distinguished planist who succeeded Mendelssohn as Director of the Conservatory and conductor of the Gewandhaus Orchestra. Fis autobiography My 70 Years - Musical Memories (1860 - 1930) ⁵⁴ makes excellent reading and contains fascinating insights into the musical life of Bradford at this time as well as interesting information about Midgley's own musical life and accomplishments. He was evidently a very fine musician and spent his life teaching in Bradford but also undertook a large amount of accompanying, working with all the distinguished visiting artists such as Joachim, Fiatti and Normann-Neruda. He was appointed accompanist to the Bradford Subscription Concerts during the 1877-78 season, 'as the committee thought Mr. Falle was overworked'.

The third chapter in his book deals with his year at Leipzig from Easter 1873 to May 1874 and from it a glimpse of Delius's own two years there (1886 - 1888) may be perceived. Leipzig was really the focal point of musical activities during the Victorian era. Strong commercial and

cultural ties were fostered fairly early on in the nineteenth century especially after Queen Victoria's marriage to her first cousin Prince Albert of Saxe-Coburg in 1840. Yendelssohn was a great favourite of the Royal Family and recognition of this soon spread throughout England. In the industrial North of England, especially Marchester and Bradford, the innumerable German immigrants ensured his popularity, and the Romantic salon styles in which he composed and his preference for large choral writing soon won him an important position and large following in early Victorian times. It was only natural, then, that Leipzig, where Mendelssohn lived and worked, should become the most important musical centre in Europe in English eyes.

Samuel Midgley knew Delius and his family and in 1921 Delius stayed with the Midgleys when visiting Bradford to attend the performance of Sea-Drift given by the Old Choral Society. At the end of his book, Midgley includes an appendix which contains letters from various musical personalities; one of there is from Frederick Delius thanking the Midgleys for their hospitality during his visit. Midgley introduces the letter, "The fourth is from Fritz (as we always called him) Delius ... I knew him as a boy, being friendly with the family and , in fact, teaching one of his sisters." Midgley makes other references to Delius; on page 30, in a paragraph about contemporary English composers, he writes of him: 'Pelius seems to be much more at home outside England than in his native country,' and goes on to write

The career of Pelius drives home yet another consideration. Your composer must be caught voung. No doubt, like the poet, he is born, not made. Yet, if musical training be neglected until years of maturity are reached, the dice are loaded against him. If there be a noticeable defect in Delius's music, which militates against his being accepted as an individual composer, it is that his delicate fancies and beautiful ideas are not always felicitously expressed. His style at times falls below the level of

his poetic and musical thought. The verdict may be given in a sentence - a work of art should be the perfect expression of a fine concertion: and these concentions of our gifted countryman, roetic and romartic though they be, somehow fail to reach this perfection.

Whatever Midgley thought of Delius's music he included some of his songs in his first programme of his free chamber concerts in Bradford in 1907. On page 98 of his book he acknowledges Delius's mastery:

In the later honours of ... Delius, the Thole country takes a pride, though it has to be acknowledged that ... it needed all Sir Thomas Beecham's devotion and energy to convince us of the merits of "The Village Romeo and Juliet" (sic) and "The Mass of Life" (sic).

Although Samuel Midgley started his musical life in Bradford as a solo pianist, he wrote, 'Soon after my return from Leipzig, I decided to give two charber concerts a year in Bradford, and to include in the programmes as many English works as possible,' for as he wrote later on in the book... 'there was one department of the art which was very irregularly and insufficiently represented - I refer to that of charber rusic.' 'T wis first season began on Monday 8 November 1875 at the Church Institute, 'orth Parade when the following programme was given:

Schata in G Op.13 Rubinstein

'Cello Solo: Sarabande and Gavotre Popmer

Piaro solo: Chaconne Fandel

Trio in A Cp. 26 Sterndale Pennett

Introduction and Polonaise for 'cello and piano Chomin

Violin solo: Prelude, Andante and Gavotte Pach

Trio in E flat Cp. 1 Recthoven

During the latter part of Delius's time in Fradford Widerley of reloved English music and always included a work by an English composer in his otherwise traditional programmes. At his third concert, on Wednesday 15 Movember 1876 he placed Sterndale Fennett's Rondo Fiacewole Cr. 25:

for his fourth concert he gave the first performance of the <u>Violin Sonata</u> by G.F. Hatton ⁵⁸; at his fifth concert he played George A. Macfarren's <u>Violin Concerto</u> and Pennett's <u>Jonata for 'Cello and Piano</u>; at his sixth concert on Monday 7 January 1878, he gave the first performance of A.C. Mackenzie's <u>Piano Quartet in E flat</u> and received a very warm letter from the composer which he included in his book. In subsequent programmes he included Balfe's <u>Trio in A</u> and a sonata by the pianist/composer Agnes Zimmerman ⁵⁹. About this time Midgley was introduced to the rusic of Parry and Stanford by Ebenezer Prout and immediately programmed Parry's <u>Trio in F minor</u> on 5 December 1879 and Stanford's first 'Cello Sonata in A on 12 November 1880, both of which Delius could have heard.

Fe continued his policy of promoting English music and in 1907 he managed to persuade Eradford City Council to support a series of charber music concerts to which the public would receive free admission. At the first of these he included some of Delius's songs as noted earlier. These continued until Midgley's retirement from the concert platform in 1924, aged 75.

Throughout Pelius's youth and early adulthood in Bradford he had very many opportunities to listen to a large body of the standard chamber rusic repertoire and also to hear contempoary English music. It is also clear that Bradford was well served with choral and orchestral music. For a city of its size, Bradford contained a large number of theatres on the stages of which every conceivable type of dramatic art was presented. The most popular Bradford theatres during Delius's childhood and youth were the Alhambra Music Fall, Birrell's Diorama Theatre, St. George's Hall, the Coliseum, Cddfellows Hall, the Old Theatre Royal and the Palace Theatre but none was more popular than the Mechanics' Institute, Princes' Theatre. Pullman's Music Hall and the Theatre Royal and Opera House. It is the

latter institution to which Clare refers on page 41 52:

The annual pentomine at the Theatre Royal was another molden emissed of Fred's life as a child. On the mreat day a considerable part of the front row of the dress circle used to be occupied by little Deliuses.

The first charter in Bumley's book is subtitled 'Seeing the Participe' and is almost centainly a description of one of these crimial events at the Cheatre Powal. Commands the end of the charter, on page 8, he writes the following lines which seem to be a reflect description of the Delius family at the Cheatre Royal, supporting Clare's statement above.

Thile this scene is being enacted, let me betake myself, good Fortunio, to the dress circle, and there observe the deportment and bearing of the commonts of the minorial coats. The first reason that claims my notice is Mr. Cottondonf, the German merchant, who has brought his family to mitness and enjoy our English mantonime. Good sinners, prosperous times and easy direction have combined to make him a happy man. At heart he is an entirely applicised, as if he had never seen or heard of Waterland" in his life.

The Mechanics' Institute hissed visiting opens commanies throughout the latter half of the mineteenth centum. These performances mere very normal mith the local community and the visiting commanies, including the local community and the visiting commanies, including the local community and the visiting commanies, including the local Statish Opens Commany. Covent Garden, the Royal Italian Opens.

Durand's Grand English Opens Commany, the Royal Philiamnonic Opens Rougice Company, Carl Rosa's English Opens Commany. Signor Compobello's Italian Opens Company, South's Opens Commany. Mr. Manleton's Complete Company from Her Maiesty's Theatre, Signor English Opens Commany, Richard Diowly Carte's Commany. Mr. J.W. Pavermer's English Opens Company, Richard Diowly Carte's Commany, the Grand Comie Opens Company, the Royal English Opens Commany and Mr. T.F. Friend's English Opens Company. Pradford audiences heard a variety of opens but the most nobular composer was Belie of whose opens The Pohemist Cirl, The Rose of Castile and Satanella were frequently renformed.

Other operas performed during these years included <u>Lucretzia Porcia</u>,

Il Trovatore, <u>Lurline</u>, <u>Don Giovanni</u>, <u>Risoletto</u>, <u>Lucia di Jammerrocr</u>,

Faust, <u>Maritana</u>, <u>The Crown Diaronds</u>, <u>Dinorah</u>, <u>Morma</u>, <u>Martha</u>, <u>Un Ballo in</u>

<u>Maschera</u>, <u>Fra Diavolo</u>, <u>Ia Sonnambula</u>, <u>The Barber of Seville</u>, <u>Cinderella</u>,

<u>The Grand Duchess of Gerolstein</u>, <u>The Princess of Trebizande</u>, <u>Der Freischütz</u>,

<u>The Beautiful Galatea</u>, <u>La Belle Hélène</u>, <u>L'africaine</u> and <u>The Marriage of</u>

<u>Figaro</u> as well as burlesque operettas and those by Gilbert and Sullivan.

Turing this important era in the history of the city, Pradford was very well served with many different kinds of serious musical activities taking place. The young Delius had access to all of these and no doubt received a broad musical experience during his early life there.

PART III

Although the serious music that Delius heard in Fradford during his wouth placed an important part in his rus cal background there was the offer side, the light musical entertainment of the day, as seen in the Music Hall, which, in retrospect, seems to have placed an equally important part in his early musical development, especially in connection with the stimulus of the American years.

In the following oft-quoted lines Delius describes the singing of the Megroes:

... and they showed a truly wonderful sense of musicianship and harmonic resource in the instinctive may in which they treated a melody, and, hearing their singing in such remantic surroundings, it was then and there that I first felt the urge to express myself in music.

These words describe Delius's first musical and emotional experience at Solono Growe in 1884 shortly after his arrival from Bradford and ever since, this experience has been intermreted as his first contact with the music of the American Megro.

This was, however, far from the truth. Throughout Delius's youth, Fradford was absorbed in the activities on the other side of the Atlantic. America was both a market for goods made in Pradford and also a supplier of raw material used in some of the cills, cotton, so it was only natural that more than a passing interest was taken in the affairs of that country, especially during the early 1860's, the years of the American Civil War.

During the nineteenth century American entertainers were very popular in Finaland, especially the minstrel shows. On 30 January 1962 the following advertisement appeared in the Pradford Observer:

One night only, Monday next, February 3rd. The Excelsion Troupe of the World and People's Envounites mill open their Ebony Cabinet of Curiosities as above an EMPRISH NEW WITEHTAINTHY of amusing and delightful Movelties, now

performed for the first time by this accomplished Band of Artistes, well known as Harry Templeton's AFTICAN MINSTREIS and ETHIOFIAN PURLIFSQUE OPERA TROUPE, the most complete organisation of Performers, Singers and Musicians; being eminently original in all they do, entirely different from all other Bands; correct and faithful DELD'EATORS OF MEGRO LIFE as well as the CMLY ETHIOPIAN BURIESQUE OPERA TROUPE in the World.

Such entertainments were very popular in Bradford and the Delius children attended performances. On tage 45 of her biography Clare wrote the following:

Sir Francis "atson has resurrected for me from the shadows of the past sore episodes from Fred's boyhood. He recalls how he and his brothers, together with some of their friends. Fot up a Christie Minstrel performance at Fred's instigation.

As would be expected, Gloria Jahoda expands rather loosely on this episade in Clare's version without any supporting facts to prove her point:

One holiday aftermoon Fritz and Clare and "ax Fritz's youngest brother, who survived infancy, was born 1 Yovember 1864 and died in Montreal, probably in 1905 had been permitted to attend a Bradford performance of the Christy Minstrels, an American troupe of singers. The Minstrels were white men who had blackened their faces to look like Mesmes, and they danced out what the program said were Mesmo songs or "Ethiopian melodies".

I wheel about, I turn about. I do just so!
And ebery time I turn about, I jump Jim Crow!

A spectacle such as this -as probably the young Delius's first contact with the 'music' of the Black Americans, one that probably made quite a profound impression on him. Filbert Chase and Eileen Southerm a describe how 'Plackface Minstrelsy' as a form of theatrical performance, emerged during the 1820's and reached its zenith during the years 1850 to 1870. Essentially it consisted of the exploitation of the slave's style of music and dancing by white men who blackened their faces with burnt cork and ment on the stage to sing 'Megro Songs', to perform dances derived from the

slaves and to tell jokes based on slave life. Two basic types of slave impersonations were developed: one in caricature of the plantation slave with his rached clothes and thick dislect: the other portraying the city slave, the dandy dressed in the latest fashion, who boasted of his exploits among the ladies. The former was referred to as Jim Crow and the latter as Zip Coon.

So-called 'Megro Bongs' had been in circulation in Employd in the ride eighteenth century; they were performed on the concert stage and mublished in song collections. In America contemporary sources reported the singing of 'Megro Songs' as early as 1769. These songs were also sung in Yew York concerts during the years 1798 to 1800. Yany were published in American collections and generally portraved the black man sympathetically as either a travic or ritiful figure.

Puring the second decade of the nineteenth century. song-writers and entertainers began to treat the black man as a comic figure. Later on, blackface acts were included in theatrical performances, where dances and songs were typically performed between the acts of plays. From these beginnings emerged the minstrel show which caught on with the public and developed into an American institution. The first organised full-length minstrel show was produced in 1843 in New York by Daniel Decatur Emmett and his Virginia Minstrels. Among the most successful of the blackface entertainers, all of them white, were George Washington Dixon. Thomas Michols, Dartmouth Rice and E.P. Christy.

To obtain material for their shows, white minstrels visited plantations then attempted to recreate plantation scenes on the stage. They listened to the songs of the slaves as they sang at work in the cotton and sugar cane fields, on the steamboats and river docks and in the tobacco factories. The melodies they heard served as bases for minstrel songs, and they adapted the dances they saw to their own needs. The musical instruments

originally associated with plantation 'frolics' became 'Ethiorian instruments' - banjos, tambourines. Ciddles and bone castanets. In its established form, the minstrel show consisted of two parts: the first contained songs and jokes and the second comprised a variety of acts and ensemble numbers known as 'Ethiopian Operas' with such names as 'ong Island Juba', The Black Cupid and Bone Scuash Diavolo'. Essentially, as the famous minstrel F.P. Christy said, white minstrels tried" to reproduce the life of the plantation darky" and to imitate "the Megro reculiarities of song".

American minstrel groups received international acclaim and first visited Fngland in the 1840's, beginning a steady stream of visiting troupes which lasted almost until the end of the century.

The music of minstrelsy reached its zenith in the work of its two outstanding composers Dan Emmett and Stephen Foster. Emmett is remembered as being the composer of Pixie, a song which has become more farous than the man who wrote it (Delius used this song in the first version of Appralachia, written in 1896). The greatest of the white minstrel corposers was Stephen Foster (1826 - 64). In his youth in Pittsburgh he care into contact with black music for a female family servant regularly took him to Yearo church services. When he began to compose 'Ethiopian songs' in 1845 he consciously based some of his songs on tunes he had heard sung by black people. In later years Foster had other opportunities to hear the singing of blacks, especially black stevedores on the wharfs of Pittsburgh. The songs of these workers remained with him, exerting their influence on his best-known minstrel songs: My Old Wentucky Mome, Comptown Rages, The Cld Folks at Home and Yav Down Upon the Swanee River. Some of his songs were taken up by E.F. Christy and were widely popularised by his Christy Minstrels.

Blacks sang the minstrel sonss just as did the whites and thus produced a curious kind of interaction. The minstrel songs, originally inspired by genuine slave songs, were altered and adapted by White minstrels to the taste of white Americans in the nineteenth century, and then were taken back again by black people for further adaptation to Negro musical taste. Thus the songs passed back into the folk tradition from which they had come.

After the American Civil War which ended in 1865, real Newro Ministrel companies were formed, usually with white management. The ministrel show had come to represent America's unique contribution to the entertainment stage and during the last third of the nineteenth century both black and white troupes enjoyed international success. A ministrel show of this period lasted for an hour and forty-five minutes. The performers comprised the bandsman, who sat on an elevated platform on the stage and, before them sat the performers in the traditional semi-circular formation, soloists in front and supporting company behind.

Immediately after the curtain rose, the company burst into song. The master of ceremonies would then come out to the front and introduce the stars of the show which then took the format outlined earlier. At the end of the second part of the show the whole company came on stage for the finale.

Minstrel songs generally fell into three categories: balleds, comic songs and specialties. In addition, apirituals and other religious songs as well as operatic airs were used. The roles of the singers were fixed by tradition. It was the task of the tener. for example, to sing ballads that "jerked the tears", to the coredians were given comic songs and to the rich, deep bassos, specialty numbers. The minstrel repertoire included a wide variety of works currently in vogue. Before an evening show there was often a parade and an outdoor concert at which marches and popular

melodies, including selections of Stephen Foster tunes, were played.

Since black troupes played a rost exclusively in the Pouth, the bards always played <u>Divie</u>, the favourite tune of all southern audiences. The last three decades of the nineteerth century saw the minstrel shows develop into huge touring extravagances providing one big spectacular event after another, all based on the old formula of the 'Ethiopian Opera'.

roughout the 1860's, 1870's and early 1880's Pradford was a very ropular centre for these touring troupes and whenever they visited the town they had huge followings, every performance being sold out. The most popular group in the 1860's were Christy's Minstrels who received the following notice in the edition of the Bradford Observer on New Year's Day 1863:

This most repular troupe of coloured minstrels gave their entertainment to large audiences in St. George's Wall on Tuesday and Wednesday evenings. Several novelties were introduced and the company appears in some respects to be more efficient than we have ever known them — the greatest merriment was excited by the burlesque representations and we should judge that all went away well satisfied and certainly none the morse for the ebullition of laughter that was awakened.

In March 1863, a local group, the Bowling Coloured Minstrels probably established in the wake of the Christy Minstrels' success, gave a performance which comprised 'a selection of the most popular Megro melodies in character and scenes of Negro life in Dixey's land.' The review stated. 'the programme comprised a number of the rost approved Megro songs with choruses, considerably spiced with "darkie" comedy. The chorus of native talent did not rival Christy's in harmony and expression.' (Pradford Cherver Trursday 26 March 1863).

In 1864, the Christy Minstrels appeared in September and received the following review:

On Saturday evening this highly popular troupe of coloured artistes gave their entertainment of vocal and instrumental music. The evening's entertainment was commenced with an opening chorus entitled "Coon Funt" by the company, which was well ours. Mr. A. Youn- (tenor) was well appreciated in the songs of Snow White Blossoms and Annie Lisle, the latter being encored with loud applause. In the second part of the programme a Furlesque Polka was danced by "essers. H. Matthews and C. Beckett, with encores, after which a Purlesque Italian Operatic Extravaganza was produced. -hich met with decided success, the characters being sustained by Messers. Matthews, Young and Beckett. The Wall mas well filled, the mreat mallery and area being crowded to excess. The evening's entertainment closed with the celebrated "alk round entitled "The Rocky Road to Dixy". The audience seemed to be well satisfied with the evenir's entertainment, which concluded at 10 o'clock. (Bradford Observer-02 September 1864)

The Christy Minstrels appeared again in 1865 and 1866, scmetimes on three secarate occasions during the year and staying for up to a week, such was their popularity. Also in 1866 appeared the Great American Slave Troupe who, stated the advertisement, had all been slaves rrior to June 1865.

Towards the end of the decade the great popularity of the minstrel troupes seemed to increase. In 1868 four different groups appeared, some of them on more than one occasion. Two of these were local anateur groups, the Powling Coloured Minstrels and the Carolina Minstrels, the latter being described as 'Gentlemen Amateurs'. The Christy Minstrels appeared again and also the Georgia Minstrels who were advertised in the Pradford Observer on 16 July as follows:

Girantic American Slave troupe and Brass Band - Veteran Minstrel Mr. Sam Farue, late of New York: the original and only combination of renuine black performers in existence!

Sixteen real Merroes, who, prior to June 1865 were slaves on the plantations of America. On this occasion they will introduce an entirely new and original programme consisting in part of Eurlesques, acts, plantation scenes, songs and dances. Megro feetilals and holiday scenes, new and charming ballads (composed expressly for this Troupe), comic fitties, and banjo rusic, diversified by the natural drolleries, wittie sms and eccentricities characteristic of their race.

The Christy l'instrels continued to appear several times each year until Delius himself left for America. Other groups to appear during the intervening years included the following: Smith and Taylor's Yew York "instrel and Burlesque Company, the Alabama "instrels (miving their third English tour in 1870), the Queen's Minstrels, the Viczinia Female Christies (from Yem York), Butterworth's Christy 'instrels (prohably an English group stealing the name), the Prince of Wales's Minstrels, the New York Minstrels, the Great and Original American Minstrels (From New York), the Court Finstrels, Patthew's Minstrels. the Great Australian Minstrels, Mamilton's Black and White Minstrels, the Imperial Christy Minstrels and Moore and Burgess's Minstrels - the list is almost endless. In 1880 and 1882 Haverly's United Mastodon Minstrels visited Fradford. This trouve had as one of its members one of the great Megro minstrel composers. James Bland (1864 - 1911) who subsequently became known as 'America's Plack Troubadour' and was in every way a worthy successor to Stephen Foster. Fe was advertised as "The World's Greatest Ministrel "an" and "The Idol of the Music Falls". Fis sones were sung by all the minstrels - black and white - by college students and by the american recole in their homes and on the streets. The 1882 visit by Faverle's troupe was advertised as 'depicting, by Forty Real Blacks, the bright side of Megro life in America as it now exists since the Abolishment of "Slavery Davs", the musical progress of the Megro since his freedom has been attained and his elevation to the concert stare.'

This then, was the young Delius's first contact with the music of the Black Americans, a contact which was to make a deep impression on him and be echced in so many of his later works. It was this music-hall style which was his first musical contact, but he had to wait until 1804, until he was on his own plantation, to be able to but this musical experience into context, stimulated by the new emotional and spiritual release

he found there.

Apart from the minstel theme, there was another very important musical medium through which the young Delius could comprehend the rusic of the American Medroes: the spirituals. Delius's understanding of them in the rost Civil War years was quite different from what they had meant to the slaves. The crimins of the smirituals can be found in the enemyeroe of independent Means churches, especially the Methodist Church thich had the largest black membership, towards the end of the eighteenth century. The Yearn Church became the centre of life for the Plack Americans who were denied any narticipation in the social, economic and nolitical life of the white community. The Church was at once a religious temple, a school for children and adults, a social centre, a training ground for notertial leaders and a natron of the arts, especially music. The first Flack Methodist Homn-Rook compiled by Richard Allen, appeared in 1801, and, instead of basing it on the official Methodist hymnal, he collected hymns that were old favourites of American Megroes. The hymn-book drew heavily or the collections of Dr. Watts and the Wesleys and also included popular Partist hyrns and even some for which Allen wrote the rusic as well as the mords.

Texts mere chosen very carefully and in many cases altered so that their meaning would be more clearly apparent to the congregation. Traditional hymn-tunes were used but folk-sones and popular sones made their way into the hymnal.

During the early nineteenth century the camp meeting was an American phenomenon that evolved at the same time as the "Second Arakening", the second great revival movement which dominated the religious life of America's frontier communities at this time. Religious meetings which came to be lethodist dominated, drew thousands of participants and were interracial institutions. It was at these meetings that a new type of

hymn developed. There were no hymn books available for the many thousands who attended and so the campers had to sing from memory or else learn songs in the meetings. Yore Wegroes usually attended the meetings than white people and as a result the practices of the Megro Church were adonted. Song leaders added charuses and refrairs to the official hymns so that everyone could join in with the singing. They introduced new sones with reretitive phrases and catchy tunes. Spontaneous songs were composed on the spot, often started by some excited minister and developed by the growds who shouted "Hallelujah" and similar words and phrases between The minister's lines. These new songs were called "spiritual songs" to distinguish them from hymns and psalms. Although this term had already been used since Piblical times (see St. Paul to Colossians - Chapter 3, verse 16). It was now used to designate the revivalistic camp-meeting hymn. The features of these hymns were the chorus, the folksong-style melodies and the rough and irregular couplets that referred to spiritual concerts and everyday exteriences. Many of these were collected and eventually rublished, thus, almost standardising the form.

After Fmancipation in 1865, the scirituals employed the old musical forms but reflected the different circumstances of the singers, and it was these songs that the young Delius heard in Bradford. Although the songs of the Negroes began to appear in print early in the 1860's the songs were unknown to most white Americans. It remained for a group of young black singers to bring the songs to their attention and eventually to a wider, Furopean audience.

These singers were students at the newly established Fisk University in Nashville, Tenressee, opened in 1866 for the education of young Negroes.

One of the teachers at the University, George L. White, was asked by the University's administrator to devote his spare time to the teaching of Tusic. White undertook this task and in addition have a thorough musical training to selected students who showed promise. He let them sing their own Tusic

as well as the standard part-sons repertoire. In 1867 the students presented a concert to the Nashville public under White's leadership and were well received; this prompted White to take them on visits to nearby towns. In 1871 he had the idea of taking the singers on a tour in order to raise money to help with the building of Fisk University which was in financial difficulties at that time. This was not an easy decision to make as the American public had never heard the religious rusic of the slaves and moreover they were used to the artics of the minstrel shows: these young singers included no jokes, no dames and no popular tunes on their programmes, only their own serious music.

Initially the group encountered difficulties because of the high incidence of racial prejudice but their performances were inclaimed therever they went. They soon decided to give themselves a name. For many means the slaves had talked about their year of jubilee! Then slavery would be abolished, and so they conceived the name 'Fisk Jubilee Singers'. Their story is told by J.P.T. Marsh in his book The Story of the Jubilee Singers: ith their Songs 62, which includes an appendix of the music and words of 112 spirituals, notated in 1871 by a Professor T.F. Seward.

Their first two campaigns were highly successful and they raised forty thousand dollars towards a new building in the University which was to be called the Jubilee Hall. In the spring of 1873 they undertook a tour of the North of England and of Scotland, and it was during this tour that they visited Bradford for the first time. In the Bradford Observer of 22, 24, 25, 26 and 27 November 1873, their second concert in the town on Thursday 27 November, was adventised as follows:

St. George's Mall - The Jubilee Singers, ex slave students from Fisk University, Mashville, Tennessee, U.S.A., will give a service of song, consisting of slave hymns and melodies.

On Friday 28 November 1873, the Bradford Observer carried the following review:

The Jubilee Singers at St. George's Wall

There was a very large audience at St. George's Wall vesterday evening to hear the Jubilee Singers, every rart of the house, with the exception, we are ashared to sav, of the stalls, being crowded. I'r Fdward West briefly introduced the singers to the audience who received them warmly. The programme opened with "Steal aray to I sus" followed by the "Tord's Prayer" sung in a slow, measured chart, with perfect enunciation. They also mave "Go down Moses" and "Turn hack Pharch's Army" with thrilling effect, the latter concluding the first part of the programme. In the second part several solos were sung, a song by "iss "abel Lewis, entitled "moo late" being encored. The melody of the piece called in the rrogramme "'artha and "amy" but which would be more essily identified by the refrain. "Bing those charming Fells", was thoroughly appreciated and produced a ranturous demand for a renetition. Turing the evening it was arrounced that £150 had been reised by the concert given at the "echenica! Institute last meek and that the success which had attended the efforts of the singers in Prooford had induced them to give another concert next Thursday meek, when it is hored that not only the area and calleries but the stalls mill also be grammed.

(The spirituals in the above programme may be found in Appendix P.)

Advertisements for their next concert on Thursday 11 Pecember 1873 appeared in the Pradford Observer on 4, 5, 8, 9, 10 and 11 Pecember and the same of 12 December carried the following report:

The Jubilee Singers gave their second service of sacred song in St. George's Hall vesterday. Owing, no doubt, to the uninviting character of the weather. there was not such a large attendance as on their previous appearance, but their singing of several of their plaintive songs was most warmly received.

(Aprendix C contains a photograph of St. George's Hall with a hoarding advertising the Jubilee Singers' Concert.)

After these concerts the Jubilee Singers visited Mewcastle-on-Tyme where they collaborated with the American evangelists Sankev and Moody. Of course, the Jubilee Singers' spirituals were well suited to the revivalistic work of the itinerant evangelists, as they both shared a

common origin in the camp meetings, and their singing was warmly received. The Singers visited several other torns in the country and also toured South Wales. They returned to Mashville in time for the start of the new University year in September 1874, taking with them \$10,000 raised by their concerts in Great Britain.

In 1875 the Jubilee Hall was completed and onesed and Fisk University graduated its first students. In May 1875 the Singers undertook another overseas tour but this time of a far more extended nature visiting. Follard and Germany as well as Great Pritain. They visited Pradford arain on two occasions giving concerts at St. George's Hall on Monday and Tuesday. 10 and 11 January 1876 when the Pradford Observer of 4 January stated:

All the proceeds of these concerts, above expenses, will be devoted to the education of the freed slaves at Fisk University, U. S. A.

The second and last occasion of their visit was on 1° and 21 January 1879 (Pradford Observer-Fonday 31 December 1877).

The young Delius would probably have attended one or more of these concerts. At the time of their first concerts in November 1973 ha would have been 11% years old and on the occasion of their subsequent visits he would have been almost 14 in January 1876 and almost 16 in January 1878, although he may well have just some back to school in Isleworth in the latter case. So it can be concluded that his introduction to the music of the Plack Americans was two-fold: firstly through the blackface minstrelsy, musically enshrined by the somes of Stephen Toster and, later, James Pland, and secondly, through the polished, concert performances of spirituals by the Fisk Jubilee Singers, both very much secondary sources, far removed from the true Plack American more somes.

Towever, it was these normanised styles that had such a profound effect on his music.

"is interest in America was probably stimulated by a number of of er events which took place in Pradford during his years there. 'I though he would have been too young to appreciate it, the Bradford Chserver. throughout the early 1860's, alrays contained detailed reports of the various battles and rolitical intrigue of the American Civil "Trand no doubt, this and the issue of slavery was a topic of conversation in the Pelius household at that time. At the "echanics' Institute on Saturday F Tecember 1863 a "r. V.T. Conmay, a slaveholder by birth who freed his slaves and was driven from his native Virginia, gave a talk entitled The 'merican Question: Freedom Versus Slavery (Fradford Observer_) Tecember 1863'. The American Circus and Hippodrome visited the town in Cotober 1864 mutting up their tents in Vicar Iane (Fradford Chserver-13 "ctoher 1964): on 23 March 1965, the Freedmen's Aid Society held a public meeting on behalf of the deserted and refugee slaves of Yorth America (Eradford Chserver-23 Larch 1865); slavery was still an issue in 1873 as an anti-slavery resting was held in St. George's Hall on Friday 31 January 1973 (Bradford Observer Fonday 27 January 1873); on 29 January 1874 a lecture was given in the school-room of Hallfield Chapel by R. Goddard Fso., entitled The Western States of America considered as fields for Fnelish emigration (Bradford Observer-Thursday 19 January 1874); from Fonday 10 Aurust 1874 the Great Emerican Parcrama: Over the Pacific Railway to California was showing at the "echanics' Institute for 10 days (Fredford Observer-Tednesday 5 August 1874); on Monday 1 September 1879 the Rev. J.F. Campbell D.P., the 'coloured bishop', gave a lecture in S+. George's Fall on 'the Merro' (Bradford Observer_Thursday 21 August 1879); on Monday & Yovember 1882 Jay Rial's 'ideal "Uncle Tom's Cabin" ' "as

produced at St. George's Wall by his entire American Company for six nights and introduced the only trained American bloomhound in Europe! (Fradford Observer-Saturday 4 Towenber 1882).

Although he would only have been just over five years old, Delius's parents may rell have taken him to see the incredibly prodigious feats of the Fegro boy pianist Blind Tom (1849 - 1908) who appeared at the Mechanics' Institute throughout the week of 11 February 1867. We was blind from birth and had been sold as a slave with his mother to a Colonel Fethune. Although he was given no musical instruction he was riven free access to a miano and soon developed a large repertoire of classical and norular music and also composed his own pieces. Fis musical memory was so highly developed that he could play any piece he heard after only one hearing. The young prodigy was continually subjected to rigorous tests of his unusual mift. His concerts comprised the standard mianistic repertoire of the day including variations on popular ballads and operatio airs allowing him to demonstrate his improvisational skills. Over the years his owners made a fortune out of his phenomenol ability which continued until his death. Fe visited Bradford in February and July 1º67. The Fradford Observer of 7 February 1867 carried the following advertisement:

Blind Tom at Mechanics' Institute all week - entertainment - piano solos, Beethoven. Bach, Mozart, Mendelssohn, Chopin, Liszt, Thalberg - Tom invites any member of the audience to play any piece and he will repeat it after one hearing and will analyse any chord played on the piano standing at a distance and will produce three different airs at the same time, one with the right hand, one with the left hand and will sing one, and will imitate a music box, a violin, a hand organ, bag-pipes etc.

A report after the event stated that Blind Tom was indeed a remarkable Megro genius: Charles Halle had improvised and Tom had carried the improvisation far more accurately than Halle had done and in addition John Burton, the organist of Leeds Parish Church and conductor of the

Bradford Festival Choral Society at that time played some Chopin and Tom copied perfectly.

MOTES

- 1 Clare Delius Frederick Delius: Memories of my
 brother rublished by Tuor Michalson
 and Watson Itd., London 1935.
- Poter Warlook Frederick Pelius muhlished by The Podley Fead. Iordon, 1923; mericed edition 1952 amoutated by Eubart Ross.
- Polius used his haptised name Fritz until his rarmiage in 1902.
- 4 Caralogue reference: PO72 OPS, Local Studies Department.

 Bradford Public Library.
- 5 Charles Cudworth Musical Reminiscences of Bradford published W. Pyles and Sons. Pradford 1885.
- 6 James Purpley (Saunterer) Fhases of Bradford Life: A Series of Pen and Ink Sketches published by Simpkin Marshall and Co., London and T. Prear. Bradford, 1871
- The opening of St. George's Hall, Pradford, or 31 October 1853 was celebrated with a three-day music festival. The further festivals followed in 1856 (leading to the formation of Pradford Festival Choral Society) and in 1850. Financial losses on these concentrated events led to the project of spaced concerts during the minter months until the formation of Pradford Subscription Concerts in 1865. Chamles walle, who first visited Pradford in 1854 as solo mianist with the Colome Choral Union and who had brought his orchestra to Pradford in 1858, already had a first-rate orchestra in Manchester, and the Committee, formed in Pradford for the promotion of serious concerts, turned to him for assistance. The first concert took place in

- St. George's Wall on 24 Movember 1865 and the Halle subscription concerts in Pradford have continued ever since.
- 8 "r. J. W. Delius (not J.). Delius as he is sometimes called) father of Frederick Delius.
- Ommittee member of the Pradford Subscription Concerts from 1880 to 1881 and not from 1865 as Clare suggests. See list on name 11 of Pradford Subscription Concerts 1865 1864: A Retrospect by Jack Wolfate, rublished for the 1964 1865 Centenary Season.
- 10 This statement must be stretching the truth!
- 11 See pages 28 to 34 in Part II of this chapter.
- 12 Clare Delius is writing about a period some 65 years earlier when she would have been between 2 and 3 years old (she was born on 22 February 1866), so her browledge and recollection of these events must be somethat dubious.
- 13 See above note 10. This must be stretching the truth once again!
- 14 Surely with a rianist, not with a violinist as Clare implies (see end of note 15).
- Through the concert advertisements in the Bradford Observer 't is rossible to but some sort of date on this event, for these columns give notice of Joachin's and Pfatti's appearances in Predford.

 They were both frequent visitors throughout the late 1860's and 1870's playing as soloists with the Halle Orchestra or else in the eight an ual series of charber music concerts put on by Werr Gustev Wolff.

 The resident of Bradford. However, they first appeared in St. Bearge's Wall on 6 February 1867 in a piaro trio with Clara Schumann. It is unlikely that they visited the Delius home at that time, and in any case Fritz would only have been 5 years old, presumably unable,

as vet, to derutise with them! Wolff's first sesson of chamber music concerts began on 1 December 1868 and seems to have continued until 23 October 1876: his advertisements do not subsequently arrear. Joachim and Piatti first an eared with Wolff or 24 February 1873 and awain on 16 February 1874 and 25 February 1875. They also appeared together as artists in an extra concert of chamber music organised by the Committee of the Subscription Concerts on 3 April 1973 and also on 17 March 1879. By the latter date, however, Tritt mould have been 17 years old and mas probably away at the International College at Isleworth. So, it is possible to place this pelebrated event in the Pelius family around three rossible dates: 3 April 1073, 16 February 1874 or 25 February 1875. If we accept Claus's statement that it took place when Fritz has thelve or thirteen wears old the 1973 date can be ruled out. The event must then have taken minde around 16 February 1974 or 35 February 1875. Finally, the Bradford the over states that on 35 February 1875, Ferm Holff, the missist was unable to play due to a 'mainful 'omestic nifliction' and that his place was taken by a Mr. Fecht from Parchester, the conductor of the Manchester Liedertaffel. Joachim and Piatti played the violin and 'cello respectively and the third member of the tric visiting Claremont would surely have been the pianist. Clare states that the third performer was absent through illness and Fred (Fritz) ras called in to take his place. These faits could indicate that the event took place around 25 February 1875 and that Fritz was called in to deputise at the piano. (Clare's memory of these events in 1875, and of what instruments constitute such a trio, would have been hary sixty years later in 1935.)

- This would be after 1892 but seems strange as the next few years saw the composition of several works in the medium; the early <u>Sonata in B (1892)</u>, a <u>3-min-Quartet</u> (1892 93), the <u>Larende in W flat for violin and orchestra (1892 95)</u> and other works just before the <u>Suite for violin and orchestra (1888)</u> and an earlier String Quartet (1888).
- Ar early indication of the improvisational style of much of his music, no doubt a technique stimulated by his father's ability.
- 18 Tescriptive music that found outlets in several subsequent compositions: Florids Suite, Paris, Appalachia, Mass of Life, etc.
- 19 For eximples see Part II between pages 62 and 70
- Clare is mistaken. This is Chopin's E minor Waltz (Cp. nosth.)
 of 1830, mublished in 1868. The date of this connert was 11 December
 1872 and has the first of Gustav Wolff's fifth season of charber
 music concerts. See page 66
- 21 This is probably quite untrue.
- 72 Missie was the family nickname for Elsie Maria Anna Pelius, the clost daughter and second child of Julius and Elsie Delius. She was horn on 9 Cotober 1859.
- These early experiences of nature made a profound mark on Pelius.

 Impressions of hird-song take their way into so many of the composer's works.
- Probably at the recital given by the great Russian migrist Anton Rubinstein at St. George's Wall on Monday 23 April 1877 when Delius would have been an impressionable 15 years old. The Bredford Observer states that as well as playing the B flat minor piano senata Or. 35, which contains as its third movement the funeral march by Cropin. Rubenstein played works by Haydn, Bach, Reethoven, Mendelscohn, Schumann as well as by himself.

- At the time of writing, research has not uncovered the names of relius's piano teachers at that time nor the pianist of the Chopir.
- On page 53 Clare notes that her brother's last term at Isleworth was in the last winter of 1879 but the sentence is ambiguous and it could mean that the last term was the summer term 1879, which is more likely to be correct. This would date the song, Delius's first composition around the spring or early summer of 1679 not ca. 1680 as is stated on page 88 of Robert Threlfall's A Catalogue of the Compositions of Frederick Delius: Sources and References, published by the Delius Trust , London 1977. At the time of writing her biography Clare could not find the manuscript of this song: it is now declared missing. Gloria Jahoda in her book The Road to Samarkand, Frederick Delius and His Music. published by Scribner's, New York 1069 states on page 30 that the words are by Alfred Punn and come from his libretto for Balfe's opera The Fohemian Girl of 1843. Balfe (1808 - ... 1870) composed 29 operas for the London stage, the most popular of which was The Rohemian Girl which achieved widespread ropularity in the provinces.

It was performed at least 15 times in Bradford during Fritz's time there from 1862 to 1884 on the following dates:

- 1 12 Cotober 1863, between 3 and 17 December 1866 and between 26
 December and 8 January 1869, all at St. George's Fall by the
 Grand English Opera Company.
- 2 12 April 1873 at the Theatre Royal by Dowland's Opera Group.
- 3 On 23 September 1873, 29 January 1874, between 21 September and 5 October 1874 and on 17 December 1875, all at St. George's Fall by the Carl Rosa English Opera Company.
- 4 Retween 3 and 10 September 1877 at Princes' Theatre by the Rose

and continued to be a favourite drawing-room song, along with I dreamt that I dwellt in Marble Halls.

27 It was at this time it seems that the Pelius children made their rublic debut in a small concert they gave while on holiday with the Spark family. A hand-written copy of the programme appears on page 6 of Pelius: A Life in Pictures by Iionel Carley and Robert Threlfall published by O. U. P. 1977. The programme is subtitled 'Summer Poliday debut in 1879' and is set out as follows:

Part 1

Fiano Duet: Overture Stradella

Flotow

l'isses Delius

Sons: How fair thou art

"eidl

Mr. E. J. Spark

Song: Ich kenn' ein Auge das is mild

Reichamit

l'iss l'innie Delius

Piano Solo: Ja belle capricciosa

Fummel

"iss Edith Spark

Song: Three Sailor Boys

Th. "arzials

"r. Fred P. Spark

Tuet (rinafore)

Sullivan

Miss Spark and Mr. F. Spark

* * *

Part ?

Fiano Solo: Theme Varie

Fozart

"iss Edith Spark

Song: The 'erman

Watson

Mr. E. Spark

Song: Ich ar Rohrard

Schlossmann

Misses Delius

Violin Solo: Cavatina

Baff

Schata

? "ier

Pr. Fritz Delius

Sana: Sweet Spirit, Hear my Prayer

3]] ace

"iss Spark

Piano Duet: Fanfare "ilitaire

J. Archer

"isses Delius

It is possible that the Sparks were the family of Dr. Sparks. the celebrated Leeds organist.

- Falace. Stroud is on the main Paddington to Glounester line and had a better service them, than now.
- oc Register of Baptisms, All Saints Church, Little Morton, Predford.
- 30 Winteriam Cities by Asa Prigns published Odhans Press Itd..

 Iordon 1963 mane 130.
- 31 Asa Prings Thid. gare 151
- Public Library, Local Studies Pepartment.
- The Delius Firthplace 4 Solution by Philip Jones rublished
 The Musical Times, London, December 1979 volume cxx, no. 1642

 p. cc0 992
- 34 "ot in 1856 and 1959 respectively as Asa Briggs writes or nage 151 of Victorian Cities. The dates of 1846 and 1862 are verified by page 42 of Cudworth in the case of the Liedertafel and the issue of the Bradford Observer of 5 February 1863 which includes

- a rotice of the first anniversary celebrations of the founding of the Schiller Verein in January/February 1862.
- It seems unlikely that Julius Telius was involved in the formation of the group in 1846 as he had only just arrived in Tanchester. He was almost certainly a member of the Manchester liedertafel which often collaborated with the Bradford group giving joint concerts in both towns. See note 33.

 We probably joined the Bradford group when he settled there.
- Mot to be confused with Predford Grammar School, attended by Pritz Delius, which was in a very bad state in the early 1860's.

 Fradford High School was founded by Sir Jacob Pehrens and other German Pradfordians and achieved high educational standards.
- 37 J. Folgate Bradford Subscription Concerts 1865 1964 A Retrospect publ. 1964 p.4
- The Autobiography of Charles Falle, edited by Michael Kennedy published Faul Flek Fooks Ltd., Fordon 1972.
- 3c J. Holgate Ibid. r.5
- 40 See note 5 above quoted in Cudworth p.2
- A male-voice choir, established as a result of the concert given by the Cologne Choral Union (pianist, Charles Falle) in May 1854.
- 42 Manningham is a suburb of Pradford.
- As advertised in the editions of the Bradford Observer dated

 19 November and 10 December 1863. An edition review appeared
 in the edition dated 24 December 1863.
- Advertised in the Bradford Charver on 7 April 1870. and on 8 and 14 April 1871.

- 45 Programme advertised in the Fradford Observer of 27 March 1977 and April 19 1881.
- Vicomtess de Vigier, referred to by Clare Delius on page 10 of her book. She was evidently a niece of Christian Fronig, father of Flise Delius (mother).
- The names are taken from concert advertisements aprearing in the Bradford Observer throughout the period.
- A Fistory of the Pradford Festival Choral Society from its foundation in 1856 to its Jubilee in 1906 by G.F. Sewell published by G.F. Sewell, Bradford 1907.
- 4c Sewell Ibid. page 44
- original reacher was Fritz Delius's first violin teacher. Fis first visit to Bradford was in 1845 when he played at a concert in Firkmate. In 1847 he left his home in Leeds and took up residence in Bradford, which he thought offered a better opening for his professional services (Alan Jefferson on page 8 of his book Delius in the Faster Fusicians Series published by J.F. Dent and Sons Ltd., London 1972, is mistaken in his version of Delius's violin tutors). Here he assisted in forming the Bradford String Quartet Party and gave the first chamber music concerts in Bradford in 1848. (Semell, Ibid. pages 81 and 82).
- Clare hints on page 130 that her father took the Yorkshire daily papers so it can probably be safely assumed that the Bradford Observer was among them. This newspaper was founded as a weekly liberal journal by William Byles on 6 February 1834. It became a daily on 5 October 1868, the delay here being due to the absence of competition in Bradford. Three rival Liberal papers appeared in the city between 1858 and 1872 but none seriously threatened the Observer. It continued

under this name until 18 Movember 1001. shortly after the death of Julius Delius (3 October 1901) when it became the Yorkshire Daily Observer. These details are found on page 137 of Alan J. Lee's book The Origins of the Popular Press 1855 - 1914 rublished by Rowan and Littlefield. Totowa, Mew Jersey and Croom Felm Ltd., Iordon 1076 and verified by the holdings of the Bradford Observer in Bradford Public Library, Iocal Studies Department.

- floria Jahoda Ibid. page 11 also the Treatre Poyal mentioned is in Manningham Lane, Pradford and not in Leeds. These are two separate theatres and the Deliuses frequented the one in Bradford. In fact. Gloria Jahoda's book is very inaccurate in facts and their interpretation, but she does make some interesting observations of Delius's American years. For main source of information was the late Margaret Vessey, the daughter of Clare Delius, who must also be regarded as an unreliable source.
- of Julius Delius, "By the time his son Fritz was born he was able to hire whole orchestras for the elaborate evening parties he and Elise same at Clarement for the rest of Bradford's tycoons and their rives." There is no evidence that he ever did this and, in any case, his house in Clarement, although large, was not at all big enough to house a 'whole orchestra'. For statement must be regarded as complete fabrication.
- 54 Samuel Mideley

My 70 Years: Musical Memories (1860 - 1930) rublished by Movello and Co..

Ltd., London. (Mo date of rublication given, but before Pelius's death in 1934).

- This was probably one of Frith's eldest sisters. Elise Paria Anna. known as Missie or Mermine Albertine Clara. known as Missie, but of the two. it was probably Flise Paria Anna who used to accompany emita: see above pare 46 and note 62.
- 56 Middley Thid. page 34
- 57 Mideley Ihid. pages 23 and 41
- she ridgles Ibid. rame 13: 'O.F. Hatton (son of J.I. Hatton), a sound mignist I had met while insuelling shroad. He was sound mignist in one of the smaller German principalities, and dabiled in composition.
- Form in Colome, but was Emplish by training and lived rearry all her life in Empland.
- America's "usic rublished by "GGraw-Hill Pook Johnson, Inc.

 New York 1955 Charters 13 and 14

 The Pusic of Flack Americans:

 A Filter rublished by ".".

 Yorton and Company, Inc., "en York
- 62 J.P.M. Mangh

 The Storm of the Jubilee Singers:

 With their Songs published by

 Howarton Miffin and Co.. Poston

 1881 Permitted Negro University

 Press. New York 1966.

1071.

CHAPTER 3

AN EXAMINATION OF THE MAIN TYPES
OF INDIGENOUS AMERICAN MUSIC WHICH
INFLUENCED DELIUS'S STYLE

AN EXAMINATION OF THE MAIN TYPES OF INDIGENOUS AMERICAN MUSIC WHICH INFLUENCED DELIUS'S STYLE

Part III of the chapter devoted to the musical life of Bradford: 1862-1884 established that there were two main types of indigenous American music which profoundly influenced the mature compositional style of Delius's music: minstrel songs and spirituals. These were, of course, influences of the composer's youth and when he ultimately reached America he experienced these rather popularised forms again, but in a new context and added to these experience of the American marching bands, negro work songs and, almost certainly, an awareness of early forms of jazz. All of these 'types' are evident in Delius's compositions so some musical examination of them will prove valuable.

* * *

It was the popular music of nineteenth-century America which found its way into the minstrel show. These songs were originally written for a variety of purposes 1: some were meant for practical use on the stage or in church, some to promote interest in a cause or current event, as in the patriotic and war songs, and some were simply intended for entertainment such as the ballads and comic songs. Many of the songs themselves experienced a variety of changes and came to serve several functions. Songs originally intended to be sung in religious meetings became favourites in the front parlour and those intended as parlour songs were widely used in Sunday School and church services. Songs of the minstrel stage were used as political and military propaganda and even became state anthems.

Whatever their origins these songs were widely disseminated in sheet-music form and reached huge audiences through live performance, and the most important of these were the blackface minstrel shows. These travelling troupes were always eager for new music, composers were equally keen to provide the music and publishers were most eager of all to churn out these new hits most of which had some sort of legend on them saying that they were performed by the most popular groups of the time. Thus was established the formula which has made the American popular music business the success it is.

The American Civil War provided a huge stimulus to the popular music trade. It created a market for the songs associated with war, marching songs, patriotic songs and those used for propaganda purposes. These in turn were taken up by military and civilian marching bands, sung at all sorts of meetings, religious and otherwise, they were performed on stage, used as the basis for more elaborate compositions and found their way into the American home.

It was this type of song that was at the heart of the minstrel show and through this medium had a strong effect on the young Delius's musical sub-conscious.

Three songs have been chosen for examination in the first instance, <u>Marching through Georgia</u>, <u>Dixie's Land (Dixie)</u> and <u>Yankee Doodle</u>, mainly because elements of these three songs subsequently appear in Delius's compositions and one of them - <u>Marching through Georgia</u> - could almost be said to be responsible

for creating a characteristic melodic figuration in the composer's work. Above all, it is songs of this type which formed the basis, along with other folk elements, of so much that is melodically most characteristic of Delius's music at its best.

Marching Through Georgia (Example 1)

This song was written in 1865 by Henry Clay Work and is typical of that type of melody produced by the Civil War songwriters. In fact it was written to celebrate the Day of Jubilee, or the end of the American Civil War which resulted in emancipation for the slaves. Georgia maintained its popularity for many years after the Civil War had ended and this was partly due, as Richard Jackson notes², to Work's device of 'framing the historical event as a kind of flashback'. He continues by quoting from George F. Root's autobiography of 1891³ (Root was another songwriter typical of the period; his firm, Root and Cady, first published Marching through Georgia in Chicago 1865) as follows:

Marching through Georgia is more played and sung at the present time than any other song of the war. This is not only an account of the intrinsic merit of its words and music, but because it is retrospective.....

Marching through Georgia is a glorious remembrance on coming triumphantly out, and so has been more appropriate to soldiers' and other gatherings ever since.

Jackson further comments that Work's song makes a mockery of the actual events that took place on 'Major General Sherman's famous march from Atlanta to the Sea' as the cover proudly states. This march took place virtually at the end of the Civil War as the result of personal self-glorification on Sherman's part rather than for military expediency. However, this was no concern of Work's, he merely proclaimed the glory of the Union cause

To Cousin Mary Lizzie Work,



Of New Washington, Indiana.



SONG AND CHORUS,

In Honor of Maj. Gen. SHERMAN'S FAMOUS MARCH "from Atlanta to the Sea."

Words and Mucie by

MEDRY CLAY WORK.



CHICAGO:

PUBLISHED BY ROOT & CADY. 67 WASHINGTON ST.

Entered according to Act of Congress, 1865, by Root & Cady, in the Clerk's Office of the District Court for the Northern District of Rlinois

MARCHING THROUGH GEORGIA.





128 MARCHING THROUGH GEORGIA



MARCHING THROUGH GEORGIA

and casts a completely naive haze over the event: the marauding Union soldiers are seen as 'Sherman's dashing Yankee boys', the desperate Confederate Georgians are glibly seen as 'saucy rebels' and the violent theft of food is lightly brushed aside as 'How the turkeys gobbled which our Commissary found'. Reality disappears in the distance as a 'glorious remembrance' by the soldiers in the first verse as they march along.

Although Work was best known for his Civil War songs he was closely associated with American minstrelsy and in particular with E.P. Christy, selling some of his songs for performance by the Christy Minstrels. Although the War song 'Marching through Georgia' was not one of the songs he sold to Christy, it is almost certain that Christy would have used this song during his group's visits to Bradford after 1865. As time progressed it was, no doubt, taken up by other Minstrel groups and even by indigenous English groups. Thus, as George Root acknowledges above, it became one of the most popular songs of the post-bellum period, a song which the young Delius probably first encountered in Bradford and subsequently met again in his new American surroundings.

Robert Threlfall, in his article 'Late Swallows in Florida' 5, writes about a melodic fragment, so characteristic of Delius, which appears fairly regularly in his music, expecially those works set in an American context. This melodic fragment is quoted below:



EXAMPLE 2

as it appears in the third movement, <u>Sunset</u>, of the <u>Florida</u>

<u>Suite</u> blayed by the oboe. Mr Threlfall goes on to quote precedents for his article in the books on Delius by Eric Fenby (<u>Delius as I knew him</u>), Peter Warlock (<u>Delius</u>) and Beecham (<u>Frederick Delius</u>) in which each author acknowledges Delius's characteristic trait of using similar musical material in 'passages associated with similar ideas or emotions in different works of different periods', as Warlock puts it.

Taking the melodic fragment quoted above Mr Threlfall expands on this 'hitherto-unremarked example' of this characteristic musical reminiscence. This is traced through the opera <u>Koanga</u> (1895-97) where it appears in the <u>Prologue</u> played by the 'cellos in the following form: ⁸



It returns several times throughout the opera leaving 'no doubt in the hearer's mind and memory of its significance to the author' It appears again in the <u>American Rhapsody</u> of 1896 ¹⁰ and also as part of the composite <u>Appalachia</u> theme in the great tone-poem of 1902 played by the 1st horn as follows: 11



EXAMPLE 4

Mr. Threlfall, however, has not noted that the last five notes of the above fragment are at the heart of the stirring pentatonic outburst from the horns, 'cellos, bassoons and bass clarinet at letter D in the introduction to the same work: 12



EXAMPLE 5

and which later appear rhythmically transformed with Scotch-Snap rhythm, as the last great closing chorus in F major at letters Ee^{13} , given below. (Example 6).

Peter Warlock's statement, quoted above, is given further support on examination of later works. For example, in the Songs of Sunset of 1906 to 1908¹⁴, a setting of words by Ernest Dowson for soprano and baritone soloists, choir and orchestra, the fragment, quoted above as Example 4. appears during the memorable passage beginning 'By the sad waters of separation', quoted below. (Example 7).

Although it appears specifically at the words 'the sound of the waters of separation surpasseth roses and melody', the following outline of the first four notes of the fragment appears throughout the <u>Songs of Sunset</u> passage in the accompanying woodwind solos. In the second version of <u>Appalachia</u>, 'the mighty river', with which this melody is associated, does indeed stand for separation so it seems natural in the later work that





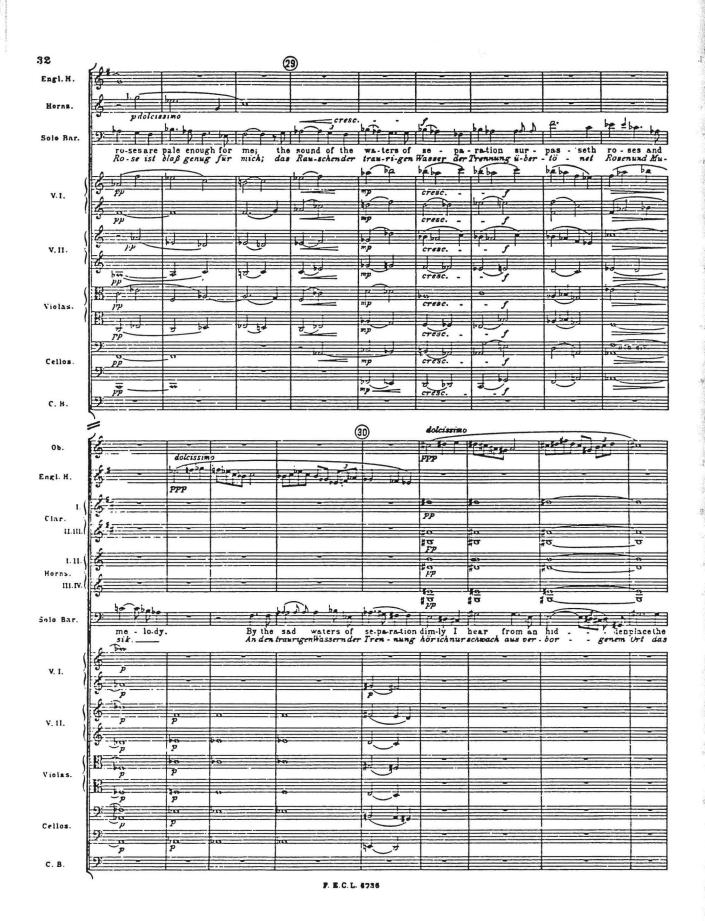


















THIN IN INIII

AHUI!

) ; [



F. E.C.L. 6786

Delius should link a similar emotional theme in music. Taking this one step further, the opening of Sea Drift15, (written in 1903 but first performed while Delius was working on the Songs of Sunset), a work which once more explores the eternal human tragedy of loss and separation, displays this descending melodic shape in the woodwind, but it appears in a new guise, both in terms of rhythm and pitch: (Example 8).

After Appalachia, Mr Threlfall completes his article by quoting the final version of the melodic fragment as it appears in the String Quartet of 1916¹⁶, having been synthesised by the operas <u>Koanga</u> and <u>The Magic Fountain</u> on the way:



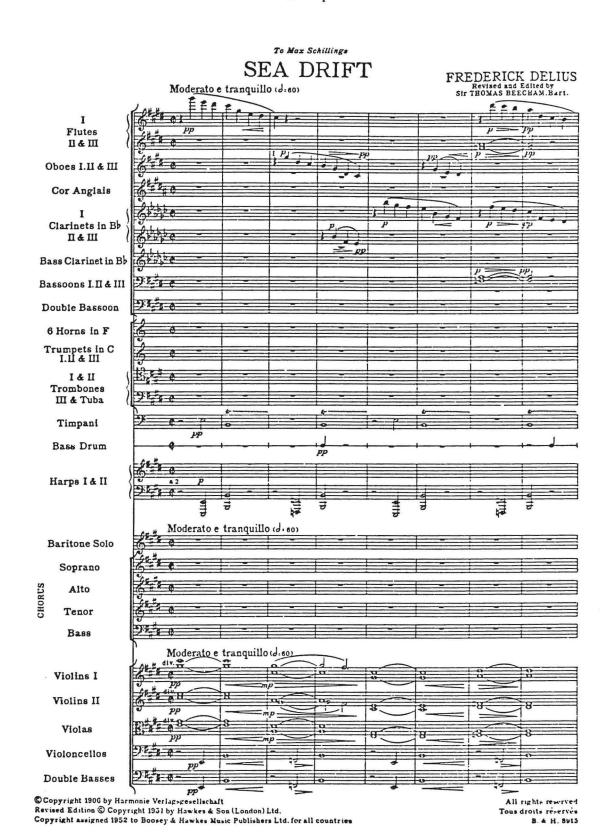
EXAMPLE 9

= 12

'Herein,' Mr Threlfall writes, 'all the separate elements of the above excerpts from Florida, The Magic Fountain and Koanga have coalesced to form one sweep of passionate melody very different from its context and from other works of that decade. Inevitable as it sounds, we now know that this sentence, for all its beauty, is in fact synthetic; but now we have traced its origins we also realize how special was the meaning it must have had for its author comprising as it does elements from the most emotional moments of several of his Florida-based works composed over 20 years before. Who shall say what memories conjured up to the composer these few bars, being as they are 'a backward glance o'er travel'd roads'? Roads from that place where, seated like Buddha beneath the great tree, he first saw life clear; and realized as in a prospect before him how his life was to be that of a creator of beauty in music.'

This final version of the melody is in fact synthetic as Mr. Threlfall writes, but even more so than he assumes in his article. By comparing all these passages quoted above with the Copy of Marching Through Georgia, it can immediately be seen

Example 8







that the first two bars' introduction to this song are the real original source of Delius's inspiration. Mr. Threlfall, however, is not alone in missing this source as Christopher Palmer, in the chapter devoted to America in his book <u>Delius:</u>

Portrait of a Cosmopolitan 17, also misses the original source. 18

Herein lies the evidence needed to support the belief that Delius's genius was not just sparked off by the 'sights and sounds of nature' but that its roots lie in the American popular, or synthetic 'folk' music of the last half of the nineteenth century.

The next two songs to be discussed, <u>Dixie</u> and <u>Yankee Doodle</u> are included because their melodies form a substantial part of Delius's unpublished <u>Appallachia (sic) - American Rhapsody for Orchestra</u> of 1896, a work crucial to the understanding of Delius's work at this time, discussed in Chapter 4.

<u>Dixie</u>, or <u>Dixie's Land</u> to give its full title, was composed by Daniel Decatur Emmett for Bryant's Minstrels, New York, in 1859. It is one of America's most famous songs and was written at a politically active time in American history. The words of the song, although expressed in rather humorous dialect, make it clear that the Black American, just prior to the Civil War, was resigned to his lot in 'Dixie's Land', the deep South.

Musically, the song is typical of the many 'walk-rounds' Emmett composed for Bryant's Minstrels between 1858 and 1866. It contains thirty-two bars, alternating a soloist with a small chorus followed, according to custom by a 'fiddle tune' of eight bars' length with a half-close in the middle. Emmett wrote the following about his 'walk-'rounds':

'In the composition of a 'Walk-'Round' (by this I mean the style of music and character of the words), I have always strictly confined myself to the habits and crude ideas of the slaves of the South. Their knowledge of the world at large was very limited, often not extending beyond the bounds of the next plantation; they could sing of nothing but everyday life or occurences, and the scenes by which they were surrounded.' 20

In his book on Dan Emmett, Hans Nathan describes the 'walk-'round', a popularised version of the Negro 'shout': 21

'The whole minstrel company attired in varied costumes, such as one might have seen on a southern levee, assembled on the stage ... in a semi-circle. Near the footlights were a few comedians who became active during the first part of the walk-'round. They alternately stepped forth and sang a stanza, interrupted by a brief, pithy passage of the entire group. Then everyone on the stage sounded the final chorus which followed immediately, and to the concluding instrumental music, the solo performers began to dance in a circle with boisterous and grotesque steps and rowdy gestures. They were probably joined by the rest of the company in the background, who had previously furnished the percussive accompaniment by clapping their hands - sometimes together over their heads, sometimes against an elbow... or sometimes on their knees - and stamping the floor'.

The solo-ensemble aspect of the 'walk-'round' is immediately recognizable as an acceptable Negro element, a fact Delius clearly realised when composing the closing chorus of the 1902 Appalachia.

<u>Dixie</u> (Example 10) soon became one of the greatest song successes of the 19th century being taken up all over America and brought to England by the visiting American minstrel troupes. There can be no doubt whatever that the song would have been in

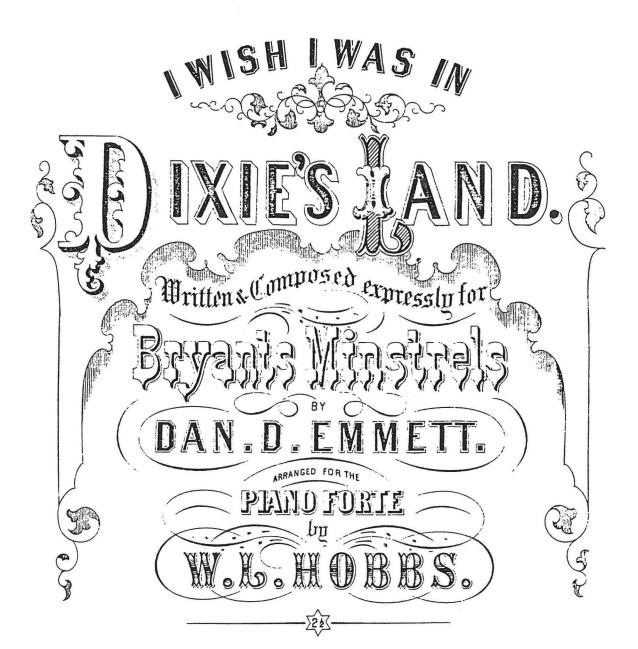
the standard repertoire of these troupes performing on the various Bradford stages of the late 1860's, 1870's, and early 1880's, synonomous as it was with the Confederate behaviour which the minstrel shows were trying to parody. Proof of its appearance in Bradford minstrel shows of this period can be found in the edition of the Bradford Observer dated 22 September 1864, already noted in Chapter 2, page 79. A report of a performance by the Christy Minstrels in St. George's Hall noted:

'The evening's entertainment closed with the celebrated walk round entitled The Rocky Road to Dixy'

Although this is not the corrected title of the song it is certainly. Emmett's I wish I was in Dixie's Land; the 'Rocky Road' probably corresponds with the last line of the fifth verse 'To Dixie Land I'm bound to trabble', expressed, of course, in parodied Negro dialect. It was in the context (not at the performance, but surely at performances in later years) the the young Delius no doubt heard it for the first time and must have been overwhelmed by it during his American visit in the mid-1880's, if its appearance in the American Rhapsody is anything to go by. Yankee Doodle (Example 11)

Both the words and melody of the above song are evidence enough of the tremendous variety in the settings of the tune Yankee Dooble. The history of the song has been extensively researched and chronicled in what is still the most authoritative document produced on the subject, Oscar Sonneck's Report on the Star-Spangled Banner, Hail Columbia, America and Yankee Doodle. 23

Writing this report in 1909, only some 13 years after Delius used the melody in the American Rhapsody, Sonneck says:



NEW YORK

Published by FIRTH.PGND &CO. 547 Broadway.

Juston.
O. DITSON & CO.

tincinnati. C.Y.FONDA. *Piñsòurgh.* H.KLEBER & BRO.

Entered according to art of Congress in meteer 1860 by firm Pend & Co in me Cleres Office of the District Court of the District of the Year.

DIXIE'S LAND

COMPOSED BY DAN' EMMETT.

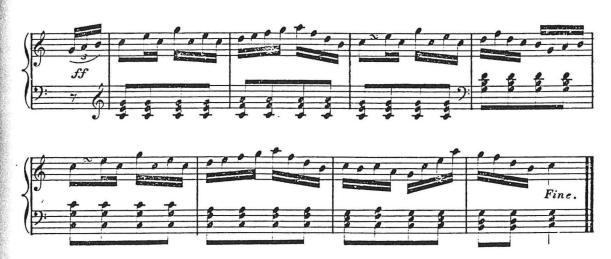
ARRANCED BY W. L. HOBBS.



Entid according to Act of Congress, AD 1860 by Firth, Pond & Coin the Clerk's Office of the Dis't Court of the South'n Dist of N.Y.



ND 6



2.

Old Missus marry "Will-de-weaber,"
Willium was a gay deceaber;
Look away: &c_
But when he put his arm around'er,
He smilled as fierce as a 'forty-pound'er.
Look away! &c_
Chorus_ Den I wish I was in Dixie, &c_

3.

His face was sharp as a butchers cleaber,
But dat did not seem to greab'er;

Look away! &c_
Old Missus acted de foolish part,
And died for a man dat broke her heart.

Look away! &c_
Chorus_ Den I wish I was in Dixie, &c_

4.

Now here's a health to the next old Missus,

An all de galls dat want to kiss us:

Look away! &c_

But if you want to drive way sorrow,

Come an hear dis song to-morrow.

Look away! &c_

Chorus_ Den I wish I was in Dixie, &c_

5.

Dar's buck-wheat cakes an 'Ingen' batter,

Makes you fat or a little fatter;

Look away! &c_

Den hoe it down an scratch your grabble,

To Dixie land I'm bound to trabble.

Look away! &c_

Chorus_ Den I wish I was in Dixie, &c_

DIXIE'S LAND

Yankee Doodle





- 7 It scared me so, I ran the streets, Nor stopped, as I remember, Till I got home, and safely locked In granny's little chamber. Cho.
- 8 And there I see a little keg,
 Its heads were made of leather,
 They knocked upon't with little sticks,
 To call the folks together. Cho.
- 9 And there they'd fife away like fun, And play on corn-stalk fiddles, And some had ribbons red as blood, All bound around their middles. Cho.
- The troopers too, would gallop up,
 And fire right in our faces;
 It scared me almost half to death
 To see them run such races. Cho.
- Some pancakes and some orions,
 For 'lasses cakes to carry home
 To give his wife and young ones. Cho.
- They kept up such a smother;
 So I took my hat off, made a bow,
 And scampered home to mother. Cho.

' "Yankee Doodle" is sometimes called a national song - incorrectly so, because with a now practically obsolete text or texts, it is hardly ever sung, but merely played as an instrumental piece. Though no longer a national song, it is still a national air and second only to "Dixie" in patriotic popularity. For one hundred and fifty years "Yankee Doodle" has appealed to our people, and the tune shows no sign of passing into oblivion.'

He goes on to write:

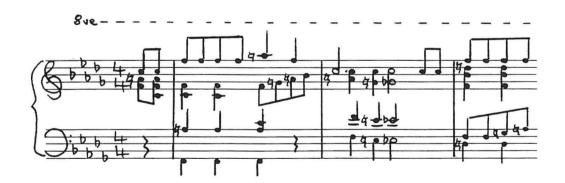
'It may be added that the air has found its way with more or less effect into the works of modern composers as Rubinstein, Wieniawski, Schelling.'24

Had he known Delius's 1896 version of <u>Appallachia</u> he might even have included his name! It is important, then, to recognise the element of association which this melody has as an expression of things American. Puccini's use of the leitmotvic <u>Star-Spangled Banner</u> in <u>Madama Butterfly</u> of 1904 is another example of such musical association.

Sonneck acknowledges that it is virtually impossible to identify the origins of Yankee Doodle but states that the tune was known as a Lancashire hornpipe as early as 1658 basing this date on the words 'Doodle...Dandy' which appear in the play The Witch of Edmonston by William Rowley, Thomas Dekker, John Ford, etc. Sonneck supports his statement by writing that the stresses of the words seem to match the melody. The history of both words and melody of this song are indeed tortuous and it seems almost impossible to give a precise dating for their origins, especially the melody. However, Sonneck seems to be most convinced by the theory that the tune had its beginnings with British soldiers in the American colonies around 1750. Since that time it has been absorbed into American Folk-melody and

has taken on the appearance of a national air. Whatever its origins, what is certain is that Delius would probably have had his knowledge of it strengthened during his 1896 visit to America by the almost 'official' version of the melody which Sousa published in his National Patriotic and Typical Airs of all Lands in 1890, although Delius's use of the tune in the first version of Appallachia bears more resemb lance to earlier versions published in 1798 by G. Willig, Philadelphia and by Raynor Taylor in Martial Music of Camp Dupont, also published in Philadelphia around 1818.

These three American melodies have been chosen because they were an obvious musical incarnation of what America meant to Delius in the 1890's and, presumably, because of their musical potential as Delius realised when he combined them towards the end of Appallachia as shown below:



EXAMPLE 12



EXAMPLE 12 (cont.)

Although these tunes stood out in Delius's mind they are only a symbol of the musical melting-pot that he experienced in late 19th century America. Some examination of his likely musical surroundings at this time is necessary then to grasp a fuller understanding of what is probably the most important ingredient of Delius's formative years.

* * *

This most important ingredient was the popular musical idiom, both sacred and secular, of that great sentimental age, the last half of the 19th century.

It is the music of Stephen Foster which characterises the music of the 'genteel folk' so typically. Although he wrote several songs for use in the minstrel shows, mostly in a characature of negro dialect, by far the greater proportion of his two hundred compositions are songs written for home consumption, not even salon songs but parlour songs written purely for private, family gatherings around the piano in the front parlour. These parlour songs, about 150 in number contain music well-known virtually since they were written, and they were certainly a formidable part of the 'genteel sort of musical edification in the bosom of the home' 19 in 19th century America and England.

One such parlour song, <u>Hard times come again no more</u> 30, will serve as an example. (Example 13)

WELODIES FOSTER'S Nº28 FAREWELL MY LILLY OF AR COLD CROUND. Tis the Song the Sigh eith: Wary: NELLY WAS A LADY WILLIE WE HAY CHC. CHRRY STOR HO MY OLD KENTUCKY HOME GOODNICHT. WRITTEN AND COMPOSED BY ELTEN BRAME. THE LICHT BROWN HAIR. MACCIE BY MY SID THY THY SW PIANO 25 Cts.nett. GUITAR NEW YORK PUBLISHED BY FIRTH, POND & CO I FRANKLIN SQUARE Putsturin Gnainnati H.KLEBER. Zoinsville FAULDS.STONE& NOHSE. COLBURN & FIELD. S.Zonis Jew Orleans Interest accounting to Let of Congress Wile (4.3) First Count of the Street Office of the Street of the South Will of X. W.W. WAKELAM. P.P. WERLEIN.





There's a pale drooping maiden who toils her life away
With a worn heart whose better days are o'er:
Though her voice would be merry, 'tis sighing all the day_
Oh! Hard Times, come again no more.

Chorus. Tis the song &?

4

'Tis a sigh that is wafted across the troubled wave,

'Tis a wail that is heard upon the shore,

'Tis a dirge that is murmured around the lowly grave,_
Oh! Hard Times, come again no more.

Chorus. Tis the song &?



The text, as Wiley Hitchcock states 31, is one step removed from American speech and has about it a rarefied atmosphere of cultivated gentility. Although not heavily sentimental, Foster is commenting on what was a very real and immediate concern at that time, the poverty and 'hard times' of the black American people, something with which he came into contact when visiting negro churches as a boy with black family servants. Musically, however, this is a song which owes nothing to the music of the black Americans. Its roots lie undoubtedly in the English ballad-style of the 18th century, the Anglo-Irish-American, otherwise called Scotch-Irish, traditional songs and in the more contemporary gospel songs, especially in the evangelical-sounding chorus. Most interesting of all, however, especially as far as Delius's style is concerned, is the opening pentatonic two-bar phrase, which could so easily have found expression in some work by Delius harmonised, admittedly, in a more densely chromatic idiom, as Foster himself indicates in the following two bars, possibly as follows:



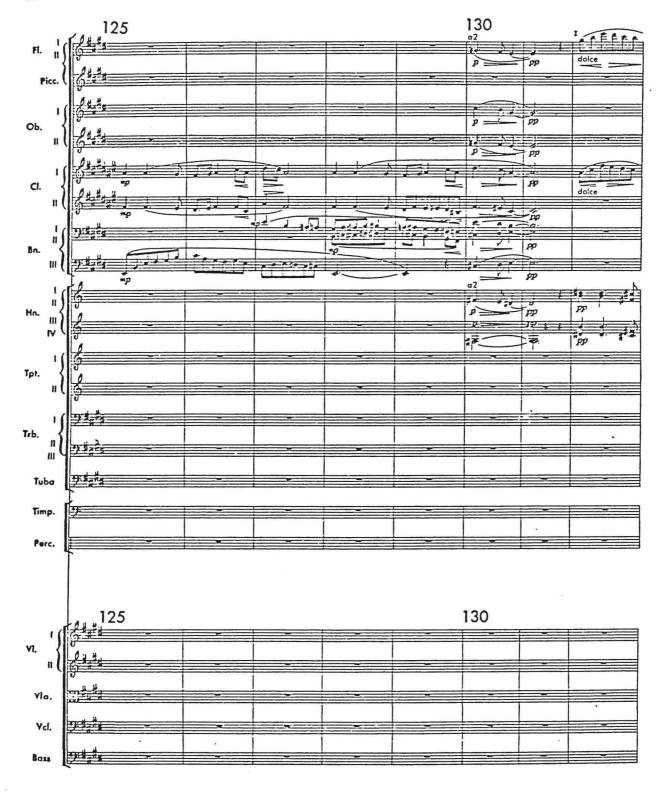
EXAMPLE 14

This fragment is indeed not far removed from the following quotation of the Hills and Far Away, 32 and to return to the opening argument, the pentatonic fingerprint from Marching Through Georgia (see p. 106) is also present in this quotation, at bar 138 in the first violin and is echoed in the first and second horns at bar

139. (Example 15).

Another example of this same stylistic trait can be found in what is perhaps Foster's best-known song, Old Folks at Home of 1851, a real 'Ethiopian' melody (Example 16). An Ethiopian melody was a typical pentatonic song with simple accompaniment and somewhat sentimental in nature of which Foster's Old Folks at Home is a fine example. It derives its name from the Ethiopian Opera (see Chapter, 2 , page 74), the title often given to minstrel shows in the nineteenth century. As this type of song was an important feature of the minstrel shows it seems logical that it should be called an Ethiopian melody. Textually, the song deals with the almost familiar Delius theme of loss and separation, characterized in this song by the deracinated negro situation. In its celebration of the good life among the old folks far away, Foster conjures up a stereotyped southern setting with its yearning hints of the River Jordan and the Promised Land. The song was, of course, written by Foster for Christy's Minstrels, not, as the legend states, written by Christy himself. Although it was quite specifically written for the minstrel stage, it has music in common with the previously quoted Foster song, Hard times come again no more: a persistant I-IV-I chordal framework, an almost exclusively pentatonic melodic structure and the Scotch-Snap rhythmic figuration, the last two musical characteristics being at the root of so many typical Delius melodies, for example, the Appalachia melody 11 + 13, the glorious modal melody quoted below from A Song of Summer of 1929 34









Entered warring to out of wrights I do to to to the Lind ; is in ou dots dities for it to too of the seach? it is of A.T.

Words and Music by E.P. CHRISTY.



Entered according to Act of Congress AD 1851 by Firth Pond & Co in the Clerks Office of the District Court of the South District N.Y.







Quidor Engvr



EXAMPLE 17

and the nostalgic middle section of the second movement of the Third Violin Sonata of 1930:



EXAMPLE 18

The pentatonic, modal and Scotch-Snap ingredients in these melodies, to quote but a few, draw attention to the folk-song elements in Delius's work, depending on whether such elements as in the above quotations, are considered 'folk' or not. If basic Americanism is accepted as fundamental to Delius's style, then a Scandinavian influence must also be similarly acknowledged. By incorporating such melodic material full of spiritual association into his music Delius was only carrying on in the footsteps of the Norwegian nationalist composer Edvard Grieg, who taught him at Leipzig from 1887 to 1888, carrying on, that is, the tradition fundamental to Grieg's style, that of a miniaturist exploiting the pentatonic and modal nature of Norwegian folk-song along with a highly developed sense of colour and atmosphere in his chromatic accompaniments. Christopher Palmer has pointed out 36 the similarity of Delius's basic harmonic, melodic structure to that of Grieg. In works of both composers the top and bottom voices define the main lines of progress acting almost as a sop to the highly chromatic inner parts. Delius

RUS.

built firmly on the principles Grieg established.

In an article 'Delius and Folksong' 37, which is paraphrased in his book Delius, Portrait of a Cosmopolitan 38, Christopher Palmer questions the origins of these folk elements in Delius's style. Palmer quotes Eric Fenby's account of Delius, in later life, enjoying records of Ol' Man River sung by the Revellers 39. He continues by pointing out that Ol' Man River is itself a stylized representation of a negro worksong incorporating these Delian melodic characteristics of pentatonic scale and Scotch-Snap, familiar ingredients, he states, of negro folk music of the pre-jazz era. However, Ol' Man River itself can hardly have been an influence on Delius as it was composed by Jerome Kern to words by Oscar Hammerstein in 1927, and first introduced in the musical Showboat. It is then hardly pre-jazz, but very much an artefact of the jazz age. Mr Palmer further confuses the issue by stating that Ol' Man River shares these musical features with Anglo-American folk-song, one of the prime contributors to the formation of the negro folk idiom in 19th century America. This is, of course, true in a very roundabout way but very misleading and fails to pinpoint the real source of origin. Ol' Man River is in a direct line of descent from Stephen Foster's Old Folks at Home, written some 76 years earlier; it is certainly a stylized song, hardly representative of the negro worksong but rather lies completely within the tradition of black-and-white minstrelsy. Mr Palmer asks the question what could be more natural than that Delius should seek to reproduce, consciously or unconsciously, certain idiomatic features of the actual music which had stimulated his creative urge. The answer is, of course

that nothing, could be more natural but Delius's own rather romantic notion that the sights and sounds of the indigenous black folk of Florida acted as the stimulus must surely not be taken too seriously. The real subconscious creative urge was provided by the music of the blackface minstrels heard as a youth in Bradford, and again heard, in a new, exotic environment, in the music-halls of Jacksonville. In later life, then, it would be very natural that Delius should take so readily to Jerome Kern's recent composition and that it should remind him, subconsciously, of his youth. In spite of many interesting insights into Delius's Americanisms in his article Mr Palmer concludes by making the wrong assumption and, thus, completely misses the crucial point. In his book, written some five years after his article, Mr Palmer has still failed to tackle the real source and take the issue any further.

If the argument is returned to the <u>Old Folks at Home</u>, it needs very little skill to turn the opening into what is passable Delius pastiche, 1896 vintage:



EXAMPLE 19

and it is interesting to note that when Delius was writing his first works influenced by music such as this in the mid-1890's, Dvorak set this very song for solo voices, chorus and orchestra as a gesture of affection for his temporary home.

Another example of Foster's lasting influence on parlour music-making is provided by his anthology of instrumental music The Social Orchestra of 1854. 40 It included a number of his own works, some arranged from songs but others originally intended as instrumental pieces. The anthology is, as H. Wiley Hitchcock puts it in his introduction to the recent edition, a collection of songs, dances and opera airs popular among genteel music-lovers in pre-Civil War America; as such it is a revealing historical document of the musical taste of the time. Indeed, in some of the programmes in the chapter devoted in part to the musical life of Jacksonville during the period that Delius was resident there, the similarity of musical material is immediately apparent. Foster arranged many popular melodies of the day for solo instruments, duets, trios and quartets, mainly for combinations of string instruments but the quartets also contain parts for flute. In the words of the publishers the material is

'suitable for serenades, evenings at home, etc. Having long noticed the want of such a work, they have determined to issue one that will meet with general approbation and have accordingly confided the task of selecting and arranging the melodies to a gentleman of acknowledged musical taste, and composer of some of the most popular airs ever written in this or any other country...'

The publishers were quite accurate in their assessment of The Social Orchestra for the volume was a considerable success

and continued to sell well past Foster's death in 1864 and on into the late 1880's and 1890's. In fact it can hardly have escaped the young Delius's attention in the many front parlours he visited as a very welcome overseas member of Jacksonville and Danville society.

This is, then, the main case for presenting the music of black-and-white minstrelsy of the 1870's and 1880's and the popular parlour music of the same period as being the most important American musical influences on Delius's style. These, however, were not the only American musical influences. Delius certainly was aware of the 'sights' and sounds' that surrounded him especially those of his musical environment.

It is very difficult, if not impossible, to ascertain to what extent Delius heard indigenous Afro-American music while resident in the U.S.A. during his two visits to the country. It is certainly easy to understand that Delius could have misunderstood the nature of minstrel music, if indeed he thought about it. During the last quarter of the 19th century genuine Negro minstrel companies were organised, and there were even mixed companies, the first half of a performance being presented by whites and the second half by Negroes. 41 The music used by the black and mixed troupes was typical of the earlier blackface minstrels, and included ballads, comic songs and specialities such as spirituals, other religious songs and operatic airs. Eileen Southern states 42 that the songs of Stephen Foster were very popular and the bands accompanying the black minstrel troupes since they played most of their engagements in the South, always played <u>Dixie</u>, 'the favourite tune of all southern audiences.'

Towards the end of the century accompanying bands could number as many as 30 to 40 and the whole presentation became extremely well organised entertainment.

Looking back to the minstrel troupes which visited Bradford during Delius's early life there (see pp.78-80) it can be seen that both white and black troupes appeared in the city, that is, if the advertisements and reviews in the local press of the time can be taken as being totally accuracte. For example, Christy's Minstrels, performing in Bradford around Christmas 1862 are described in the Bradford Observer as being a 'troupe of coloured minstrels', yet a local group, the Bowling Coloured Minstrels, are clearly blackface minstrels as were indeed Christy's Minstrels when originally formed in the early 1840's. I all probability, however, the description of the 1862 Christy Minstrels as being 'coloured' is misleading as, of course, there were no black troupes before 1865. Certainly then, it is very feasible that the Georgia Minstrels, appearing in Bradford during July 1868 were exactly what they were described as being (see p.79

'gigantic American Slave troupe... the original and only combination of genuine black performers in existence ... sixteen real Negroes, who prior to June 1865 were slaves on the plantations of America'.

The young Delius would have been six years old when this troupe visited his home town. They may well be the 'Christie Minstrel [s] ' referred to by Clare (See p.74) as this title could have been used by her as a generic title for all minstrel shows. Anyway, some further comment on the Georgia Minstrels is appropriate at this point. According to Maud Cuney-Hare 43,

quoting from various contemporary American reviews, they were the 'masters of minstrelsy' drawing larger audiences than any white troupes. They were formed immediately at the end of the Civil War in 1865 and consisted of twenty-one Negro performers, many of whom were trained to a high level of musicianship and performed outside the theatre, entertaining in church concerts and private homes. Their performances were described as

'excellent; their puns, jokes and stories, fresh and laughable... The performances of the troupe have happily filled a void which existed in the amusement field.'

Miss Cuney-Hare quotes another review saying that the Georgia Minstrels' entertainment is novel

'from the fact that it is native and not imitative, commendable because it is wholly refined, and most pleasant because it is always artistic.'

A note of caution must be added to this last item because no 'native' performance was ever 'refined' however 'artistic' it may have been, as will be shown later in this chapter.

In the chapter devoted to the musical life of Bradford, it was shown that endless numbers of such minstrel troupes appeared in Bradford throughout Delius's youth (see pp. 78-80). What is certain, is that they all shared similar musical material with a strong predilection for the sentimental, Scotch-Irish plantation-style ballad of Stephen Foster and his imitators, strongly pentatonic, slightly modal, spiced up with a tinge of late 19th century chromatic harmony, and these are the basic ingredients of Delius's early musical idiom.

So, in a sense, the young Delius would see troupes of 'genuine Negroes' such as the Georgia Minstrels as being highly indigenous as he would have been totally unaware, even for the rest of his life, of the history and implications of minstrelsy.

Forgetting, then, this as being his first contact with the so-called music of the American Blacks, let the argument return to his own well-known description of his experiences of Negroes singing in Florida and Virginia (see p. 73):

'...they showed a truly wonderful sense of musicianship and harmonic resource in the instinctive way in which they treated a melody, and, hearing their singing in such romantic surroundings, it was then and there that I first felt the urge to express myself in music.'

It is impossible to know exactly what Delius heard at Solano Grove in 1884 from the above reminiscence of a later date. It is possible, however, to come as near to the true picture as present-day scholarship will allow.

It cannot be denied that Delius heard certain musical figurations totally alien to the rather genteel minstrel music. His Florida Suite of 1886-1889, particularly the third movement Sunset contains obvious evidence. The first hint of Delius's long association with Marching through Georgia appeared in the little pentatonic oboe phrase in this movement as noted earlier (see p.109). Just before this, after a lengthy introduction at the beginning of the movement, a passage begins at figure 3 marked Danza. 44 (Example 20).





001/01/02/03





B. & B. 18468

The negro-minstrel banjo accompaniment in the lower strings is interesting enough but what is more important is the structure of the melody it supports in the violins. First of all, the melody itself is totally pentatonic, complete with a Scotch-Snap figuration but, even more fascinating is the emergence of the 'blue-note' G sharp (enharmonic A flat) at the cadence point in F major in bar 6, page 73, of the above quotation and again the 'blue-note' C natural appears in its A major context in bar 18 on page 74.

This points immediately to what Delius must have meant by 'the instinctive way in which they treated a melody'. The adjective 'instinctive' in this context hides, rather euphemistically, what is now accepted as a pure jazz cliche but in the 19th century must have appeared strange and wonderful to the ears of musicians brought up in the genteel tradition.

Interestingly though, such mystified descriptions frequently occur in the writings of those 19th century Americans involved in plantation life. Perhaps the most important of these are William Frances Allen, Charles Pickard Ware and Lucy McKim Garrison whose book Slave Songs of the United States 45, published in 1867, presented one of the earliest and most significant collections of Afro-American songs. Of course these early ethnomusicologists only heard songs the blacks wanted them to hear, as Bernard Katz has pointed out 46, but because they were tentatively counted as friends they heard more than the slave owners and overseers had heard. However, there were many songs they never heard. Although this collection is an important one,

it is necessary to note that it was the first attempt to notate the highly improvisatory style of singing complete with 'blue' notes and all the other musical trappings of the idiom and as such it is hardly adequate, as W.F. Allen noted in the introduction,

'I have never felt quite sure of my notation without a fresh comparison with the singing and have then often found that I have made some errors.'

He adds the following in support of this inadequacy:

'The best that we can do, however, with paper and types, or even with voices, will convey but a faint shadow of the original. The voices of the coloured people have a peculiar quality that nothing can imitate; and the imitations and delicate variations of even one singer cannot be reproduced on paper ... There is no singing in parts as we understand it, and yet no two appear to be singing the same thing - the leading singer starts the words of each verse, often improvising, and the others, who "base" him, as it is called, strike in with the refrain, or even join in the solo, when the words are familiar. When the "base" begins, the leader often stops, leaving the rest of his words to be guessed at, or it may be they are taken up by one of the other singers. And the "basers" themselves seem to follow their own whims, beginning when they please and leaving off when they please, striking an octave above or below (in case they have pitched the tune too low or too high), or hitting some other note that chords, so as to produce the effect of a marvellous complication and variety, and yet with the most perfect time, and rarely with any discord. And what makes it all the harder to unravel a thread of melody out of this strange network is that, like birds, they seem not infrequently to strike sounds that cannot be precisely represented by the gamut, and abound in slides from one note to another, and turns and cadences not in articulated notes.' is difficult," writes Miss McKim Lucy McKim Garison "to express the entire character of these negro ballads by mere musical notes and signs. The odd turns made in the throat, and the curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on the score as the singing of birds or the tones of an Aeolian Harp." There are also apparent irregularities in the time, which it is no less difficult to express accurately...'

Allen continues,

'Still, the chief part of the negro music is civilized in its character - partly composed under the influence of association with the whites, partly acutally imitated from their music. In the main it appears to be original in the best sense of the word, and the more we examine the subject, the more genuine it appears to us to be.'

This whole tradition is essentially an oral one and, therefore, any attempt to capture it on paper is surely to do it a grave injustice and when so many of these songs have reached down to the present day in sentimentalized arrangements from the turn of the century there can be little wonder that the true character of the original tradition has been lost. Mr Allen comments that the majority of the songs in his anthology were collected from slaves working in plantations on the Georgia Sea Islands. This is an area off the coast of South Carolina and Georgia only some 60 miles from Jacksonville. In the present century the primitive methods of notation used by Allen, Ware and Garrison have been superseded by the use of tape-recording as an almost fool-proof system of protecting this music for posterity. In a remarkable recording, Georgia Sea Island Songs 4 made in 1960 (see Appendix G) Alan Lomax recorded the singing of black Americans living on these islands which he is convinced is a totally accurate representation of plantation singing about a hundred years previously. In an article accompanying the recording Lomax has summarised his reasoning behind the music's authenticity.

'On these islands, remnants of past ways of life have lingered on into the present. Old English dialects and ballads survive... and the blacks of the Sea Islands of South Carolina and Georgia remember the speech, the tales and the music that their ancestors developed on their encounter with Europeans. Through the Sea

Island lore runs the positive, life-giving current of black style, for in these communities the African cultural heritage was least changed.'

Lomax continues by citing the evidence of Colonel T.W. Higginson, an officer in the Union army stationed on the Sea Islands during the Civil War. He heard his black recruits singing and noted what is now recognised as a style characterised by constant over-lapping, part-crossing and polyrhythms between leader and chorus, by clapped accompaniment, by improvisation, syncopation and shifting vocal qualities. This style flourished after the Civil War, on throughout the 19th century and into the present century in a remarkably pure form on the Sea Islands, because at the end of the War much of the land was turned over to the ex-slaves. They preferred to remain in their own communities, where traditional folk customs arbitrated by community elders settled their disputes and governed their lives. Thus, these recordings made by Alan Lomax on the Sea Islands represent black American folklore of the latter part of the 19th century in its pristine state. The relative proximity of the Sea Islands to Jacksonville, as noted above, encourages the strong belief that this music would have been identical in style to what Delius himself heard around Solano Grove and later in Danville, Virginia. The music as heard on disc certainly accords well with his statement describing the 'instinctive way in which they treated a melody.' One can well imagine, for example, that something like Carrie Belle, with its onomatopoeic stroke whether chopping, pulling or rowing was probably sung by the free blacks working in the Jacksonville area at the time of Delius's visit, sung by them either as a hoeing chant in the plantation fields, as a stevedore hauling chant on the wharfs

and levees of Jacksonville or else as a rowing chant as they travelled across the wide St John's River at Solano Grove. Thus, the work of Allen, Ware and Garrison along with the modern methods of Lomax, although separated by a hundred years, present a scholarly, reliable and aural account of what Delius must have heard.

An avid interest in the music of the black Americans had been initiated in 1861 by James Miller McKim, father of Lucy McKim Garrison, when he visited the Sea Islands off South Carolina on behalf of the Port Royal Freed-men's Association of Phildelphia. He presented a paper before the Association which was later published in <u>Dwight's Journal of Music</u> in 1862⁴⁸. McKim notes that,

'It is almost impossible to give an idea of the effect of this or any of their songs by a mere recital or description. They are all exceedingly simple, both in sentiment and in music. Each stanza contains but a single thought, set in perhaps two or three bars of music; and yet they sing it, in alternate recitatives and choruses, with varying inflections and dramatic effect, this simple and otherwise monotonous melody will, to a musical ear and a heart susceptible of impression, have all the charm of variety.'

Two years later, Henry George Spaulding, a member of the U.S. Sanitary Commission during the Civil War, visited the South Carolina Sea Islands and wrote in an article entitled Under the Palmetto which appeared in the Continental Monthly of August 1863 that

'the tunes to which these songs are sung, are some of them weird and wild - 'barbaric madrigals' - while others are sweet and impressive melodies. The most striking of their barbaric airs it would be impossible to write out, but many of their more common

melodies are easily caught upon being heard a few times. The music of the negro shout opens a new and rich field of melody - a mine in which there is much rough quartz, but also many veins of sparkling ore.'

He also makes a most interesting additional point,

'A tinge of sadness pervades all their melodies which bear as little resemblance to the popular Ethiopian melodies of the day as twilight to melody. The joyous, merry strains which have been associated in the minds of many with the Southern negro, are never heard on the Sea Islands. Indeed, by most of the negroes, such songs as 'Uncle Ned' and 'O Susanna' are considered as highly improper.'

Spaulding then completes his article by referring to what must have been one of the first performances given by 'genuine' negro minstrels, the Charleston Minstrels, mostly still domestic slaves, and comments on the pathetic nature of the negroes presenting a caricature of those who were really caricaturing them.

Many more articles appeared throughout the rest of the 19th century all commenting on the 'wild beauty and impressiveness' of negro singing in its indigenous context, however, it becomes clear that the impact of the indigenous style was losing ground to the much more organised minstrel show which was now hugely popular among Americans. It was obvious that this would happen as the black Americans were no longer in bondage and had become concerned with new problems facing them, of keeping body and soul together in a free society. It was left to black musicians to develo their own musical idiom into the blues and early jazz at roughly the same time.

It is unlikely that Delius was directly inspired to imitate the indigenous singing of the black Americans; that stimulus came through the Scotch-Irish/Minstrel tradition, but he was emotionally inspired by the new geographical and social context in which he heard it. He would certainly have recognised certain musical elements in common with both styles, primarily, of course, melody. Any analysis of the 19th century anthologies of slave-songs will reveal a strong pentatonic flavour with the occasional incorporation of the flat seventh in the minor mode. In the collection by Allen, Ware and Garrison it is only the outline of the melodies, as heard by ears brought up in a Europeanised society, which were notated, there being 'no singing in parts' as Allen stated, and indeed the recording of the Georgia Sea Island songs supports this view. However, the late 19th century desire to spread the message of the evils of slavery to a wider audience meant that these Europeanised melodies had to be presented in a manner in which this could be accomplished. Hence, all the wonderful improvisatory quality was lost when they were turned into art-song with late-19thcentury harmony, as in Dvorak's New World Symphony, the 'American' Quartet and the Quintet, and also in the works for male-voice choirs of his pupils Arthur Mees and Harry T. Burleigh, or else as concert-versions of the spirituals, with which Delius was familiar as a young man.

The most famous group of black concert artists in the 19th century were the Jubilee Singers of Fisk University in Nashville Tennessee. Their visits to Bradford in Delius's youth have been described in an earlier chapter 49 and the biography of the

singers by J.B.T. Marsh has also been noted 50. It is of great interest that in this book is included the music for 112 Jubilee Songs from which the Jubilee Singers drew their repertoire.

These were notated for the group's first concert tour in 1871 by Professor Theodore F. Seward. As stated on pp.83-85 they visite Bradford on several occasions during Delius's youth in the city and he almost certainly would have heard their performances, if Clare Delius's account of his interest in the geography and inhabitants of foreign lands is to be believed 51. Some analysis then of this music, as the young Delius is likely to have heard it, is required.

First of all, it is worth quoting from Professor Seward's preface to his notations as it gives an interesting insight into the performance of the Jubilee Songs and supports much of the information given in the contemporary writings already noted above:

'Their origin is unique. They are never "composed" after the manner of ordinary music but spring into life ready made52, from the white heart of religious fervour during some protracted meeting in church or camp. They come from no musical cultivation whatever, but are the simple, ecstatic utterances of wholly untutored minds. From so uncompromising a source we could reasonably expect only such a mass of cruidities as would be unendurable to the cultivated ear. On the contrary, however, the cultivated listener confesses to a new charm, and to a power never before felt, at least in its kind. What can we infer from this but that the child-like, receptive minds of these unfortunates were wrought upon with a true inspiration, and that this gift was bestowed upon them by an everwatchful Father, to quicken the pulses of life, and to keep them from the state of hopeless apathy into which they were in danger of falling.

A technical analysis of these melodies shows some interesting facts. The first peculiarity that strikes the attention is the rhythm. This is often complicated, and sometimes strikingly original⁵³. But although so

new and strange, it is most remarkable that
these effects are so extremely satisfactory...

Another noticeable feature of the songs if the rare occurence of triple time, or three-part measure among them. The reason for this is doubtless to be found in the beating of the foot and the swaying of the body which are such frequent accompaniments of the singing...54

It is coincidence worthy of note that more than half the melodies in this connection are in the same scale as that in which Scottish music is written; that is with the fourth and seventh tone omitted. The fact that the music of the ancient Greeks is also said to have been written in this scale suggests an interesting inquiry as to whether it may not be a peculiar language of nature, or a simpler alphabet than the ordinary diatonic scale, in which the uncultivated mind finds its easiest expression.'

Examples of these are taken from the programme given by the Jubilee Singers at their first concert in St Georges Hall in Bradford on Thursday 27 November 1873 (see p 84 and Appendix B). The well-known spiritual 'Steal Away' contains all the musical characteristics noted previously: a total use of the pentatonic scale and a strong sense of syncopation and the rhythmic Scotch-Snap device, especially in the music for It also follows the leader-chorus pattern, a the verses. fundamental characteristic of Afro-American music. The pentatoni flavour is also present in Go down, Moses, but here the 4th and sharpened 7th, more common in minor-mode songs are present. Turn back Pharoh's Army is, however, completely diatonic in character, and shows the influence of revivalist hymn-tune writers such as, for example, Sankey and Moody in the 1870's. The review states that Martha and Mary with its 'ring those charming bells' chorus produced a rapturous demand for a repitition. Looking at the music, it goes with a real swing and when accompanied by hand-clapping, feet-stamping and fingerclicking and sung in a much more 'improvisational' and 'wilder' style than the notated version indicates, it must indeed have produced a very exciting result.

In his biography of Constant Lambert ⁵⁵, Richard Shead tells of the tremendous musical stimulus Lambert experienced when hearing Will Vodery's Plantation Orchestra play at the London Pavilion in 1923. The young Delius must have experienced a similar sort of music stimulus on hearing the Jubilee Singers at St George's Hall, Bradford, fifty years earlier.

In the mid-1870's the Jubilee Singers came into contact with the American evangelists Sankey and Moody during one of their British tours⁵⁶. These charismatic figures spent two years in Great Britain, from 1873 to 1875, spreading the revivalistic message with great success. Moody's theatrical qualities, noted by Marsh, immediately attracted him to the Jubilee Singers and he invited them to join in his London prayer-meetings. Sankey and Moody's work had been extremely popular throughout the country during their visit and on their return to America published a collection called Gospel Hymns⁵⁷. The first book of 1875 was followed by five more over the next twenty years and the whole collection symbolizes the gospel-hymn movement of the latter part of the 19th century.

In his book on Delius, from which much has already been commented upon, Christopher Palmer sets great store by quoting Constant Lambert's learned belief that Afro-American harmony originated above all with protestant religious music⁵⁸. This is,

of course, very true, but they were not influenced, as Mr Palmer implies by quoting Lambert's reference, by the hymnody and sentiment of such Victorian composers as John Bacchus Dykes and Joseph Barnby, but by an earlier strain of church composers. Delius responded favourably to such music because he experienced it first-hand as a youth in the Victorian family parish church of All Saints in Bradford, and this music's 'juicy harmony', as Palme calls it , would have appealed directly to him. Mr Palmer goes on to imply, mistakenly, that the thick harmonic writing so characteristic of Delius as, for example, in the closing chorus from Appalachia, is directly indebted to these Victorians filtered through the medium of the black Americans. This has an element of truth in it for, as with Grieg's music, Delius was attracted to music with strong harmonic colouring, but is was not filtered through the Afro-Americans. The harmonic movement in this music is extremely slow and virtually completely diatonic. Thick chromaticism is certainly not a stylistic trait of Afro-American music of the period in question; any of the Jubilee Songs or the recorded Georgia Sea Island Songs will give ample proof of this.

This quality of slow diatonic, harmonic movement is, however, a feature of the hymns of Sankey and Moody. Their music is predictable, easily singable and contains smooth, simple harmony of the school of Lowell Mason quite often laced with a mild chromaticism, presenting it very much as the religious counterpart of the parlour songs of the same era. It is this quality which is also at the heart of some of the music in Delius's early American works as in the following example from Over the Hills and Far Away, already partially quoted above 59. (Example 21).











Sankey and Moody's gospel hymns were originally products of the northern, urban revival meetings of the early part of the 19th century, just as the spirituals were also born and developed in the same tradition of the southern rural campmeetings 60. It was in this geographical region that the Scotch-Irish people had established their tradition at its strongest. The point to make, then, is that the Afro-Americans borrowed heavily from both the urban north revivalist hymns of Sankey, Moody and others and also from the earlier southern Sacred Harp tradition with its strong Scotch-Irish tradition. The points of contact were the rural camp-meetings in the South and the evangelical revival meetings of the urban North which black Americans attended in almost as great numbers as the whites.

Essentially, the musical structure of both traditions was the same, especially when considering that the northern strain developed from the earlier rural form. Melody was derived from Scotch-Irish pentatonic/modal figuration and accompanying harmony developed from the simple camp-meeting formula of tonic, subdominant and dominant chords, itself derived from the Fasola folk singing school traditions of the 18th century.

The versions of this music which the Afro-Americans developed in the spirituals, gospel songs and work-songs were constructed basically along these simple melodic and harmonic lines hardly identical, as Mr Palmer implies, with the harmonic language of the late Victorians.

One final criticism of Mr Palmer must rest with his misleading implication that the American negroes were responsible

for exploiting to the full an inclincation towards strong chromatic harmony, thus influencing the impressionable Delius 61. The basic richness of negro voices improvising in song cannot be denied, as the recording the Georgia Sea Island Songs will demonstrate. There is no reason to doubt that these recordings are an accurate example of black, rural Americans, roughly from the area which Delius visited during the mid 1880's. At this time, negro music showed no signs of any deeply-structured sense of chromatic harmony. Their art was improvised and the chromaticisims which did find their way into their music were purely vocal, melismatic embellishments.

The last important American influence on Delius's style is one that is, perhaps, peripheral and has previously received no comment in spite of its obvious presence in some of the earlier works, particularly Appalachia 1 and 2. This influence came from the American concert bands as exemplified by those of Patrick Gilmore, John Philip Sousa and Arthur Pryor.

Band concerts have been one of the most popular aspects of American musical life from the time of the Civil War. 62 In most communities bands took the place of the large civic authorities' expensive orchestras in addition to those organised by various businesses, schools, police forces and military establishments. The best of all these were the large, privately run professional bands, which attracted the best players, obtained the most lucrative engagements and were conducted by nationally-known figures, such as the three mentioned above. Bands were popular because they offered the public one of the few ways of hearing large instrumental groups.

es.

ny

ped

.

The era of the private, professional band began in 1873 when Irish-born Patrick Gilmore became leader of the band of the 22nd Regiment New York State Militia. This military connection was purely tenuous as it soon became known as the Gilmore Band. Gilmore soon established a tradition of performance and repertoire which totally eclipsed all previous efforts. His work paved the way for the next generation of which Sousa is the most famous. The work of these two men overlapped and was certainly at the height of fashion during Delius's first visit to America in the mid 1880's and by the time of his second visit in 1897 the Sousa Band was the most popular concert band in the United States. A predominant characteristic of band music at this time was its spontaneous and sincere displays of patriotism by incorporating national airs into many arrangements, such as Sousa'a own version of Yankee Doodle of 1890, as noted earlier in the chapter, and this American patriotism is most definitely at the heart of Delius's American Rhapsody.

* * * * *

It was all these musical forms, so characteristic of late 19th century American life that captivated Delius's fertile mind from 1884 to 1886 and again in 1897. They all went into the melting-pot of his musical mind and helped to produce a style that is unique in the history of music. How this style emerged forms the basis of the discussion in Chapter 5.

NOTES

	-	
1.	Ed. Richard Jackson	Popular Songs of 19th Century America: Complete original sheet music for 64 songs - published Dover Publications, Inc., New York 1976. See Introduction p. v-x.
2.	R. Jackson	Ibid - p. 275.
3.	George F. Root	An Autobiography Published The John Church Co., New York 1891. p. 138.
4.	Gilbert Chase	America's Music publ. McGraw-Hill, New York 1955. p. 180
5.	Robert Threlfall	Late Swallows in Florida publ. The Composer, No. 51, Spring 1974 p. 25-27.
6.	F. Delius	Florida Suite (1886-1889) publ. Boosey and Hawkes Ltd., London 1963. Movement III - Sunset - p. 75 fig. 4. (Miniature score).
7.	Peter Warlock	Delius. publ. 1923, revised edition publ. The Bodley Head, London, 1952. p. 130 - quoted by Threlfall.
8.	F. Delius	Koanga (1895-97) Vocal Score by Eric Fenby - 1935 revised edition publ. Boosey and Hawkes Ltd., London, 1974 - p. 8, 16 bars before fig. 3.
9.	Robert Threlfall	Ibid.
10.	F. Delius	Appallachia (sic) - American Rhapsody for Orchestra (1896) Unpubl. score © The Delius Trust. See Ch.4 and Appendix D.
11.	F. Delius	Appalachia - Variations on an old Slave Song with final chorus (1902) publ. 1907 Harmonie Verlag, Berlin rev. edition publ. Boosey and Hawkes Ltd., London 1951 - p. 19 - 6 bars after letter H. (Miniature score).
12.	F. Delius	Ibid. p. 11 - letter D.
13.	F. Delius	Ibid. p. 109 to p. 114 incl letters Ee

14.	F.	Delius
_		Dettus

Songs of Sunset Publ. 1911. F.E.C. Leuckart, Leipzirev. edition publ. Universal Edition, Vienna 1921. (Miniature Score).

15. F. Delius

Sea Drift
Publ. 1906 Harmonie Verlag, Berlin
rev. edition publ. Boosey and
Hawkes, Ltd., London 1951.
(Miniature score).

16. F. Delius

String Quartet publ. 1922. Augener Ltd., London Reprinted Galliard. (Stainer and Bell) (Miniature score).

17. Christopher Palmer

Delius: Portrait of a Cosmopolitan publ. 1976 Gerald Duckworth and Co. Ltd., London - p. 7 to 8.

18. C. Palmer

Ibid - p. 8 - However, in a footnote the author acknowledges a letter from Mr. A. G. Lovgreen, Liverpool to the Editor of the Delius Society Journal, printed in Number 45 of the Journal in October 1974 p. 26 in which Mr Lovgreen questions the similarit to 'Marching through Georgia'. See also A Catalogue of the Compositions of Frederick Delius -Sources and References by Robert Threlfall; published The Delius Trust, London, 1977 - p. 180. This has not previously been taken up by any other commentator.

19. Jackson

Ibid. - p. 61 to 64.

20. Hans Nathan

Dan Emmett and the Rise of Negro Minstrelsy publ. University of Oklahoma Press, Norman, U.S.A. 1962 - quoted on p. 232.

21. H. Nathan

Ibid - p.233

22. Yankee Doodle

Heart Songs - Dear to the American People - Melodies of Days Gone By selected by G.W. Chadwick and Victor Herbert publ. The Chapple Publishing Co., Boston for the New World Syndicate Co., New York, 1909. The words quoted in this version originally appeared to the tune 'Yankee Doodle' in Farmer and Moore's Collections, 1824 vol.3 p. 159 - 160.

23.	Oscar Sonneck	Report on The Star-Spangled Banner, Hail Columbia, America, Yankee Doodle, publ. The Library of Congress, Washington, 1909. p. 79 to 156.
24.	O. Sonneck	Ibid - p. 79.
25.	O. Sonneck	Ibid p. 144 to 145.
26.	O. Sonneck	Ibid p. 113
27.	O. Sonneck	<pre>Ibid compare versions quoted on p. 122 and 123 with appearance of tune in Appallachia - see Ch. 4 p. 202 and p. 206</pre>
28.	F. Delius	Appallachia (sic) - P. 17 of original unpublished score.
29.	S. Foster	Household Songs - a compilation of the sheet music for 22 songs by Stephen Foster published originally between 1844 and 1864. publ. Da Capo Press, New York,1973 Introduction by H. Wiley Hitchcock.
30.	S. Foster	Hard Times come again no more - 1854 - originally publ. Firth, Pond and Co., New York 1855 - now found in compilation Stephen Foster Song Book publ. Dover Publications, New York, 1974 p.45-4
31.	S. Foster	Household Songs - Introduction
32.	F. Delius	Over the Hills and Far Away - publ. G. Schirmer Inc., New York 1950 (full score).
33.	S. Foster	Stephen Foster Song Book p. 100 - 103.
34.	F. Delius	A Song of Summer - publ. Boosey and Hawkes, Ltd., London, 1930 -
35.	F. Delius	Sonata No. 3 for Violin and Piano publ. Boosey and Hawkes, Ltd., London, 1931 - p. 7
36.	C. Palmer	Delius, Portrait of a Cosmopolitan publ. Gerald Duckworth and Co. Ltd. London, 1976 - p. 49 and 50.
37.	C. Palmer	Delius and Folksong - publ. The Musical Times - Vol. 112 - January 1971 - p. 24-25.

38.	C. Palmer	Delius, Portrait of a Cosmopolitan p. 19 - 22.
39.	E. Fenby	Delius As I knew Him publ. The Quality Press, London 1948 - repr. The Greenwood Press, U.S.A 1975, P. 25.
40.	S. Foster	The Social Orchestra publ. Firth, Pond and Co., New York, 1854 - repr. Da Capo Press, New York, 1973.
41.	Eileen Southern	The Music of Black Americans - A History - publ. W.W. Norton and Co. Inc., New York, 1971 - p. 241.
42.	E. Southern	Ibid - p. 263
43.	M. Cuney-Hare	Negro Musicians and their Music - publ. The Associated Publishers Inc., Washington 1936 repr. Da Capo Press, Inc., New York 1974 p. 44-45.
44.	F. Delius	Florida Suite - p. 72 to 75.
45.	Allen, Ware and Garrison	Slave Songs of the United States publ. A. Simpson and Co. New York, 1867, repr. Peter Smith, New York, 1951.
46.	Bernard Katz	The Social Implications of Early Negro Music in the United States - publ. Arno Press and the New York Times, New York 1969. Introduction p. xi.
47.	Alan Lomax	Georgia Sea Island Songs, publ. New World Records, Recorded Anthology of American Music Inc., New York 1977.
48.	B. Katz	Ibid - article reproduced p.2.
49.		See Ch. 2 pr. 82-85
50.	J.B.T. Marsh	The Story of the Jubilee Singers - with their songs - see Ch.2 n. 62 p.100
51.	Clare Delius	Frederick Delius - Memories of my Brother- publ. Ivor Nicholson and Watson Ltd., London, 1935 p. 47.
52.		An interesting comment on the improvisational quality of the songs.

53.		A quality that is not apparent in Seward's rather four-square notations. Again, this is an aspect of the syncopated, improvisatory style, too difficult and fussy for 19th century musician to capture on paper.
54.		Along with hand-clapping. Vide recording of Georgia Sea Island Songs.
55.	Richard Shead	Constant Lambert - publ. Simon Publications, London, 1973 p. 38.
56.	J.B.T. Marsh	Ibid - p.80.
57.	Ira D. Sankey et al	Gospel Hymns - publ. Excelsior Edition 1895 - repr. Da Capo Press Inc., New York 1972.
58.	C. Palmer	Ibid - p. 15
59.	F. Delius	Over the Hills and Far Away - op. cit. p. 24-27.
60.	George Pullen Jackson	White Spirituals in the Southern Uplands - publ. University of North Carolina Press, Chapel Hill 1933 - repr. Dover Publications Inc., New York 1965 Chapter 19.
61.	C. Palmer	Ibid - p. 17
62.	James R. Smart	The Sousa Band, A Discography - pub L Government Printing Office, Washington D.C. 1970.

CHAPTER 4

APPALACHIA - THE FIRST VERSION

APPALACHIA - THE FIRST VERSION

The most important work of Delius which gives an illuminating example of the American influences on his formative compositional style is Appallachia - American Rhapsody - for
Orchestra of 1896. The curious double 'l' spelling is Delius's own, as it appears on the first page of the manuscript score. This work which will now be referred to as the American Rhapsody, has received no critical comment from past commentators so it seems appropriate that it should be given a detailed examination in the light of the argument contained in this thesis.

The Autograph Score (see Appendix D)

The manuscript of the autograph full score of the American Rhapsody is in the possession of the Delius Trust and is stored in its London Music Archive of which it forms part of the ninth volume, where it is found between folios 44 and 72 along with the first and second manuscripts of the fantasy overture Over the Hills and Far Away with which it is roughly contemporary. It is available for study on spool 5 of the Trust's microfilmed holdings, a copy of which is lodged at the J. B. Morrell Library of the University of York.

Full details of the condition of the manuscript are given in Rachel Lowe's catalogue¹; a summary of these is included below.

The cover title-page and second title-page, folios 44 and 45 a, give the title and date details already noted above. The second 'l' in the title has been inserted in pencil; the rest is in ink. Delius gives his first name as Fritz, the name given him by his parents at birth and used by him until his marriage in 1903.

The score begins on folio 45b and continues until folio 72. Folio 49a contains a rejected two bars leading to the first Allegro. This has been re-written as the first three bars of folio 49b.

Page 15, between folios 58 and 59 is missing.

The condition of the microfilmed version of the manuscript is excellent and renders study of the score an easy task.

Preparation and edition of the manuscript autograph full score

It has been necessary to edit the manuscript full score of the American Rhapsody (see Appendix E) and prepare a fair copy which could be used for performance. The work is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 tenor trombones, tuba, timpani, percussion, 2 harps and strings.

Changes to the manuscript score

It is written in the key of D flat major so the horns and trumpet parts are written according to the practice of the latter part of the eighteenth and the nineteenth centuries of

notating them in C major and prefixing them with the instruction to play 'in D flat'. This is, of course, something of a curiosity as the D flat horn crook was a rarity $^{2+3}$ and there was no such thing as a natural trumpet in D flat or a D flat trumpet crook 2. This shorthand for the horn and trumpet parts remains in the attached edition to facilitate scorereading. In the manuscript the first bassoon is notated in the tenor clef; in the attached edition this remains for the most part but bass clef has also been used at the beginning. The second bassoon alternates staves occasionally in the manuscript; this facilitates score-reading, expecially where the third bassoon is not in use and the second bassoon has a prominent part so this also remains. Three tenor trombones are specified; the first and second are notated in the tenor clef, the third is notated in the bass clef. This remains in the attached edition but a substantial portion of the first and second trombone parts has been re-notated in the bass clef, especially where the first trombone in any given passage does not exceed the pitch of high tenor F. Some uncertainty exists in the percussion writing on folio 66, page 23 of the manuscript. It appears that the triangle and bass drum staves have been interchanged for no reason; it is somewhat unclear on the microfilm copy but it would appear to be confirmed by the style of the part writing. This has been corrected in the attached edition (see page 466,bar 151, four bars after letter L). The side drum part seems a little heavy-handed at times, especially on folio 63 page 20 (see page 434, and har 132, six bars afterlett€ J, attached edition) but this remains in the attached edition.

Delius's indication 'cymbals' at the start of the score means, in fact, one suspended cymbal with a hard beater, as is clarified by his instruction on folio 57, page 13 of the manuscript.

There is no indication anywhere else in the manuscript that clashed cymbals are intended and the instruction to 'trill' (tr. in the manuscript) in the cymbal part on folio 63, page 20 confirms the belief that a suspended cymbal is intended throughout, although the harsh effect of a suspended cymbal roll with hard beaters could be questioned at this point in the score. Delius's indi ation of 'big drum' in the manuscript has been changed to 'bass drum' in the attached edition.

Corrections to the manuscript full score

The manuscript is very clear and is virtually free of any major mistakes, a good indication of Delius's professional approach to and understanding of the orchestra at this stage of his career. The mistakes that exist are few and are as follows:

1. The uncertainty in the harmonic progression at the beginning of folio 59, page 16 of the manuscript produces some odd part-writing in the second violin part especially when comparing this whole section with the much more liberated expansion of the material in the 1902 revision quoted below as Example 22⁴. This remains unchanged in the attached edition in spite of the somewhat uncertain harmonic flow of the opening four bars of





folio 59.

2. Bars 6 to 7 of folio 59 present an interesting problem. This concerns the harmonization of the familiar cadential tag in its F minor surroundings: 5



EXAMPLE 23

Delius's solution in the manuscript obviously caused him some trouble. In his score (see Appendix E, page 433), the second violin part (or alto voice in this short-score arrangement) is most unclear and the whole seems to have been unsatisfactory to Delius who sketched in an alternative harmonization three staves above as the following facsimile of the sketch shows: 5



EXAMPLE 24

This does present an attractive variation on the original, but it was clear to Delius that this particular harmonization could not go any further. The original harmonization (Example 25 below)



EXAMPLE 25

is somewhat weakened by the poor approach to the second inversion plagal chord and added sixth in the middle bar. It would be slightly improved by the following version:



EXAMPLE 26 but this is not what Delius intended and so his rather unconvincing harmonization remains.

- 3. On folio 61, page 18 of the manuscript full score, in the last bar the second trombone has G flat notated. This should be G natural.
- 4. On folio 62, page 19 of the manuscript full score, the cello part should still be notated in the tenor clef in the first bar. Delius has incorrectly notated this as it sounds in the bass clef for one bar only. In the second bar he reverts to tenor clef notation for the next two bars until the bass clef sign returns.
- 5. On the same folio, in the fourth bar, Delius has momentarily forgotten that the bottom note of a bassoon is the B flat an octave and a ninth below middle C. He has written, by mistake, a low A flat for the third bassoon. However, in the next bar, he is clearly aware of the bassoon's compass as the third bassoon part leaps up a minor seventh to avoid exceeding its range. In the attached edition these two bars have been rewritten so that the second and third bassoon parts double each other at the unison (see attached edition bars 125 and 126, page 462. This also ensures a better 'line' within the part.

- 7. On the same folio, in bar 5, the trumpet part, here notated in C, has B natural on the last crochet beat.

 This should be B flat.
- 8. On folios 65 and 67 Delius has not put in 'arco' after pizzicato passages in the strings.
- 9. On folio 72, page 29 of the manuscript full score, in the penultimate bar, the second harp part has a low B flat and G flat notated. This is at variance with the octave arpeggio passage before and would appear to indicate that Delius really meant to write octave G flats and has merely missed a line out by mistake.

Completion of the score

On page 47 of her book Rachel Lowe notes that page 15 of the manuscript full score, which should come between folios 58 and 59, is missing. She continues by stating that the missing page may have been rejected and never replaced by the composer but that, judging by the material on either side of it, it should have been a semi-quaver treatment of the marching songs leading in some way to the meno mosso four-part string treatment of the main theme which follows on folio 59.

It seems unlikely that Delius should reject this page as the whole passage from which it comes, the last bar of folio 57 to the end of the missing folio, is virtually identical with a previous passage, the last bar of folio 51 to the first bar of

folio 54, both in terms of musical content and its orchestration.

This missing folio has been reconstructed between bars 90 and 98, on pages 12 and 13 of the attached edition. The only alteration necessary has been to the first harp part which has needed to be very slightly filled out. All that remains to be added are the two middle C anacrusis semi-quavers at the end of bar 97. These then provide the link into the F minor treatment of the main theme. If a slight break is taken after the D flat major chord in bar 97 it might ease the transition to F minor but, in any case, the ear perceives little conflict as the middle C anacrusis has a pivotal function, as leading-note in D flat major as well as dominant in F minor. These missing eight bars would fit onto one page of Delius's manuscript and this supports even further the belief that the missing music is identical with the previous passage.

In this way it is possible to complete the score of Delius's American Rhapsody with the conviction that it is as the composer intended.

A Note.

On folios 52 and 58, pages 8 and 14 Delius has sketched the following into the second violin part with an indication that it should fit into the viola part in the seventh bar on folio 52 and, presumably into the seventh bar on folio 58:



EXAMPLE 27

This quasi Scotch-Irish melodic fragment, somewhat reminiscent of <u>Comin' thro' the Rye</u>, has not been included in the attached edition. It is most interesting that Delius should have heard this melodic fragment at this point but it clearly seemed to be ultimately irrelevant to him in this context.

APPALLACHIA - AMERICAN RHAPSODY - FOR ORCHESTRA AN ANALYSIS

Previous references to American Rhapsody

It is surprising that, whatever the overall artistic merits of the work, such an important piece in terms of Delius's style and the role it played in his development as the American Rhapsody, has been previously overlooked by virtually all of Delius's biographers to date. The fact that the score has remained in an incomplete state has obviously prevented any performance and this may have acted as a barrier. It is understandable that the early biographers should overlook what may have appeared a relatively trite and unimportant work. Peter Warlock's book makes no mention of the American Rhapsody but Hubert Foss's appendix to the revised edition mistakenly lists the work under the year 1896 as

Appalachia: variations for orchestra (first version)

Clare Delius ⁷was probably unaware of the work and concentrates her attention on the larger work of 1902. Eric Fenby ⁸ has never thought even <u>Appalachia</u> to be among Delius's better works. The following quotation from pages 60 and 61 of <u>Delius As I knew Him</u>, reporting a conversation with Philip Heseltine, make this quite clear:

'It must not be imagined that I have been a blind admirer of Delius's music I agreed that Sea Drift and A Village Romeo and Juliet were great masterpieces but I would not have placed Appalachia in their company; not could I understand his enthusiasm for a comparatively poor piece like the Air and Dance for Strings.

(I remember how, after a performance of Appalachia at the Delius Festival later that year9, we were coming down in a lift together at the Langham Hotel, after having escorted Delius safely across from Queen's Hall, and Heseltine saying, "Well Fenby, what do you think of it now? Wasn't it magnificent? It's a superb work! "
"I'm sorry", I replied, " but I think the opening is slovenly, and, if I may say so the whole work much too long. The amazing thing to my mind is that some of the best variations are as fine as they are, when one considers the rather silly tune on which they are built.")

 $\underline{\texttt{Appalachia}}$ has never been a particular favourite of $\overline{\texttt{mine.10}}$

It is quite clear, with this attitude, that Eric Fenby would not have much time for the American Rhapsody even with the open access he had at this time to all of Delius's manuscripts.

Arthur Hutchings, too, found weaknesses in Appalachia, when writing his book on Delius in 1948.

The only critic who has provided any real comment on the American Rhapsody is Sir Thomas Beecham in his biography of 1959. 12 His remarks have probably been responsible for the

work's obscurity ever since. He wrote the following:

.....towards the end of the year 13 he had begun his first version of Appalachia, to be completed in the early part of 1896. It is quite a modest effort if compared with the splendid achievement of 1902, from which it differs widely in thematic material. Some features there are in common, notably the use of the cow-horn¹⁴ in the Introduction and the tune upon which the variations in the later version are founded, and which here is taken along occasionally at a very spirited tempo. We have also liberal doses of both 'Dixie' and 'Yankee-Doodle', so that the general effect is one of light-hearted gaiety. But compared with the eventual Appalachia it is of slight dimensions, the score consisting of less than thirty pages. 15 If the later version were not so well known and remarkable it might be just possible to give the earlier one a hearing; but on the whole it may be more judicious to forget that it was ever written.

In the light of the last statement it is not surprising that all subsequent biographers fail to mention the work. Lionel Carley, in Delius - the Paris Years 16, states that Delius finished the American Rhapsody in 1896 and that first indications in Bradford were that the work might be performed there before long. This information is taken from an undated letter Delius wrote to Jutta Bell-Ranske, a friend from the days of his first visit to Solano Grove. Although undated it was written in Claremont, Bradford, probably sometime in December 1896 while Delius was there for Christmas before returning to Florida in January 1897. Unfortunately, for Delius, the American Rhapsody, was unperformed. An unpublished letter dated April 21, 1898, from Victor Thrane, Director of Distinguished Artists' Concert Tours, New York, to Delius at his Paris address, 33 rue Ducowedic, indicates that he had arranged for the 'rhapsody' to be played by the conductor Anton Seidl and his orchestra on his American tour in the Spring of 1898.

Seidl's untimely death prevented this. Thrane continues by saying that he would 'endeavour to have same performed soon'.

Alan Jefferson only includes the work in his chronological catalogue of Delius's compositions in appendix B of his book.

Christopher Palmer mentions it only in passing, finding it a

'strange fact that <u>Appalachia</u> when it started life was little more than a lively fantasy on <u>Yankee Doodle</u> and <u>Dixie</u>, bearing little or no intimation of the dramatic denouement or the haunting evocative naturemusic that we admire in it today. 19

Needless to say, there is no mention of the American Rhapsody in any journal or magazine article to date. The general tenor of informed criticism about Appalachia concerns its waywardness. In this respect the American Rhapsody seems positively succint in its expression.

An analysis of the score

'One can't define form in so many words, but if I was asked, I should say it was nothing more than imparting spiritual unity to one's thought. It is contained in the thought itself, not applied as something that already exists.'20

As Delius himself implies in the above quotation it would be highly inappropriate to examine the <u>American Rhapsody</u>, and many other of his compositions for that matter, according to any existing or predetermined analytical method. This approach has given rise to such statements as:

'In fact...the intellectual content of Delius's music is perilously thin.'21 $\,$

and

'For Delius, admittedly, form was unimportant'. 22

These statements only serve to give proof of the lack of understanding of those who wrote them and add weight to the belief that it is necessary to regard the form of each work by Delius as appropriate to its musical content as Eric Fenby acknowledges in Delius as I knew Him:

'It has always been my opinion that Delius had a well-nigh perfect sense of form for what he had to say.
.... and in the sustained intensity of the rhapsodic flow of his music the decorative detail is caught up and transformed into the framework of his own particular sense of architectural design. I cannot see how he could have said what he had to say in any other way than the way he chose.'

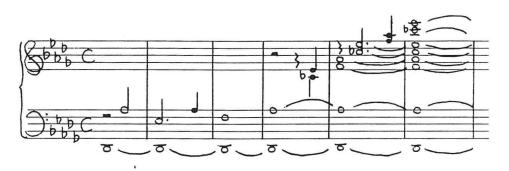
The American Rhapsody is free in form but is a perfect example of what Delius wished to express in the work and demonstrates how clearly Delius has captured the mood of America, from minstrel show to marching band, and yet expressed it in his own unmistakable manner. It is a one-movement work yet contains four very distinct parts which could be given the following sub-titles: Introduction, Negro dance, Theme and variations and Coda.

(See Appendix E)

1. Introduction :- Bars 1-22

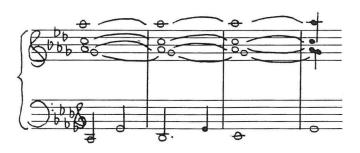
this can be further sub-divided into 3 sections: roughly of 7 bars each as follows: bars 1-7, 8-13 and 14-22.

bars 1-7 consist of a held D flat tonic pedal in
cellos, basses and 3rd horn, over which the first horn
call is announced - this ends with a built-up dominant
ninth chord in the wood-wind, over the tonic pedal D
flat.



EXAMPLE 28

bars 8-13 establish a dominant seventh over a dominant pedal after a two-bar link and the introduction of the second horn call which Beecham calls the 'cow-horn' implying that it is identical with the initial horn-call in Appalachia. This is not the case:



EXAMPLE 29

bars 14-22 - after another two-bar link, (which, with the two-bar link noted above, bars 14-16, is lifted out of the opening to the second song written by Delius, the first one which exists in manuscript, Over the Mountains High (1885); this is unpublished), the dominant ninth harmony returns over an insistent pedal A flat in the basses with shimmering, muted bowed tremolandos in the upper strings above which soft clarinet and flute with harp produce fragmented dominant ninth arpeggio melismas, bird-song like in character leading to the following passage ending with the characteristic ascending triplet figure 'x' - the harmonic scheme of this passage could be understood as an added 6th on chord IV in D flat sounding against the dominant pedal A flat:



EXAMPLE 30

This leads directly to the next section

Negro dance :- Bars 23-97

Although it does not have a name in the manuscript full score, it seems appropriate to call this section Negro Dance as a sub-title, in a similar manner to the Danza section in the

third movement <u>Sunset</u> of <u>Florida Suite</u>. It is ternary in form, its three sections being bars 23 to 55, bars 56 to 65 and bars 66 to 97.

bars 23 to 55 - the dance tune



EXAMPLE 31

falls into a natural 8-bar form and is of course derived thematically from the synthetic 'Appalachia' theme discussed in the previous chapter and which appears later in this section and also as the central section of this work:



EXAMPLE 32

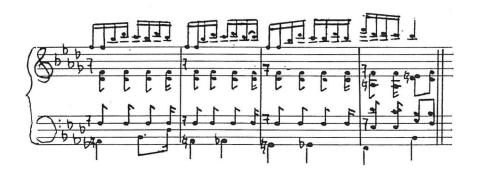
the dance-tune is presented in the first instance by first harp and pizzicato cello, producing an almost banjo-like

'finger-pickin' style, over an open fifth drone accompaniment in basses, violas, third horn and third bassoon as follows:



EXAMPLE 33

in the following eight bars, Delius repeats the melody but places it in the relative minor, B flat minor, with chromatic bass and syncopated accompaniment in the upper string parts



EXAMPLE 34

but this soon returns to the D flat major dance tune at letter D, bar 39. This time, however, the

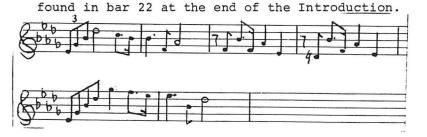
Appalachia theme (see above, Example 32) is combined with the dance tune. At bar 52 the Marching through Georgia fragment from the end of the Appalachia theme is repeated by the first trumpet and first cornet set against finger tremolo upper string harmonies



EXAMPLE 35

bars 56 to 65 : letter E to letter F

Ten bars of very reflective, molto tranquillo music that is 'pure' Delius, almost as can be found in his later more mature works. The viola melody, Example 36 below is set against muted bowed tremolo harmony in the other strings. The rising triplet figure noted previously as 'x' in Example 30 at the end of the Introduction appears at the beginning of the new phrase and gives rise to imitative answering phrases at bar 62 and bar 63 in the clarinet and oboe. The section ends with a bar of music previously



EXAMPLE 36

bars 66 to 97: letter F to before letter G

- $\underline{66}$ to $\underline{72}$ the dance tune above returns in B flat minor with fuller orchestration in the winds.
- 73 to 80 This is interrupted by 8 bars based on the following melodic fragment in the strings.



EXAMPLE 37

against B flat minor accented chords in the winds and a D flat timpani roll.

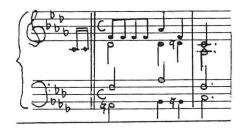
81 to 97 The dance tune returns in D flat major and receives exactly the same musical treatment and almost identical orchestration as in bars 39 to 55 complete with the Appalachia theme

This completes the section subtitled $\underline{\text{Negro Dance}}$ and leads directly to the next section.

Theme and Variations : Slave song and marching songs

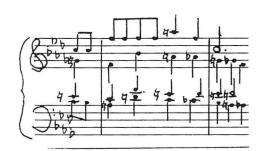
bars 98 to 159 : letter G to 1 before letter M

98 to 105 The <u>Appalachia</u> theme returns in F minor in Violin 1 with characteristic harmonization from the other strings.



EXAMPLE 38

105 to 113 This acts as a 'theme' for the two variations which follow. Variation 1 is set in wood-wind in F major to contrast with strings in F minor. The Appalachia melody is played by first clarinet while bassoons, second clarinet and oboes provide gently moving harmony. very typical of the composer.

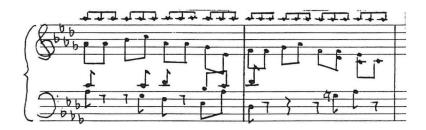


EXAMPLE 39

113 to 121 Variation 2 remains in F major. The melody is taken by the violins in octaves. Against this two other melodies are set in counterpoint, the verse music of Dixie in the brass and Yankee Doodle in the violas and cellos.

121 to 159 The Variation idea is now abandoned and the rest of this section consists of a 'working out', hardly a development, of the verse and chorus music of

Dixie in combination with Yankee Doodle. The music is continuous in style and forms the climax of the work At letter L, bar 147, Yankee Doodle is presented in a very direct and brash manner by the full orchestra



EXAMPLE 40

and continues at bar 151 with a very snappy, syncopated, jazz-like accompaniment.



EXAMPLE 41

The music reaches another climax at bar 156 and then subsides as this section comes to a close at bar 159 and this leads directly into the final section:

217

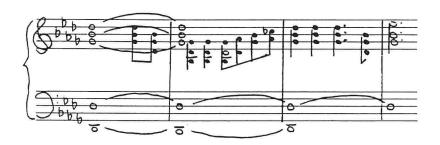
non.

n

) 1

bars 160 to 190 : letter M to the end

The coda begins quietly on a chord of G flat in the strings. Over this the oboes, clarinets and cornets play a gentle, cadential version of the verse music of <u>Dixie</u>.



EXAMPLE 42

This is immediately answered by the strings at bar 163 by a marvellous phrase, so highly characteristic of Delius



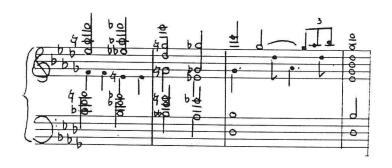
EXAMPLE 43

168-179 At bar 168 the viola melody, example 36 above, from the reflective, middle section of the Negro Dance returns

here and is now doubled by the second violins.

This draws gently to a close at bar 179.

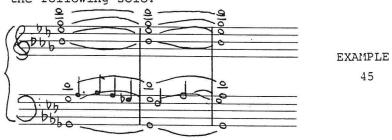
180-183 and is followed by this haunting flute melody with
descending chromatic accompaniment which is answered
by the first clarinet with the opening horn call



EXAMPLE 44

184-190 The rhapsodic, rising triplet figure 'x' in example
30 above appears in the upper strings at bar 184.

The work ends on a sustained added 6th chord in G flat
in the strings against which the first bassoon intones
the following solo:

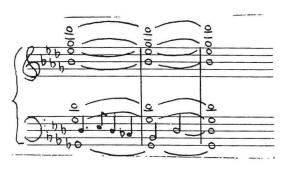


The solo creates somewhat unusual harmony, even for Delius, with it added 7th, and added 9th over an added 6th chord and Delius probably meant it to be in the bass clef, having forgotten to

the

IS

indicate the change of clef in the score. This would also explain the presence of the C flat in the bassoon in bar 186.



EXAMPLE 46

Correspondences between the American Rhaps cdy and Appalachia

Rachel Lowe notes in her Catalogue of the Music Archive of the Delius Trust:

'The opening of this early Appalachia is the same as that of the 1902 version, subtitled "Variations on a Slave Song". There is even the same use of the cowhorn motif. The main theme of the later work is also the central point of this version, but Yankee Doodle and Dixie combine with it. There is no use of voices, but the 'a capella' setting of the slave song, which is the highlight of the 1902 Appalachia is anticipated here by a setting in four-part harmony for strings alone as relief to the brash 'busyness' of the marching songs. Apart from this, and the opening, the two versions have little in common. The whole tempo and style of the first is lighter and quicker. It is also a great deal shorter than the completed version of 1902'.

At face value the above statement is reasonably acceptable but the correspondences between the two works are perhaps far deeper than Miss Lowe implies. In a sense, even the overall forms of the two works are identical; both follow the broad

pattern of Introduction, Dance, Theme and Variations and a Finale. This will, therefore, be an appropriate form to take in which to make an assessment of the correspondences.

Introduction

Rachel Lowe states that the openings of the two works are identical. Appendix F contains the Introduction of the 1902

Appalachia 24 so it is now possible to make a direct comparison. Although both openings show clear similarities, they are certainly not the same. Appalachia is set in E flat major, a tone higher and a much more considerate key than the somewhat gloomy D flat of the American Rhapsody. The orchestra has also been expanded in the later work to include a third oboe and cor anglais, E flat and bass clarinets, contra bassoon an additional two horns and an extra trumpet as well as the choir and baritone solo.

Both have the same 'molto tranquillo' atmosphere at the opening but the musical material is different. The horn pedals and solo at the start of the American Rhapsody find no expression in Appalachia although the dominant seventh woodwind chords at bars 4 to 7 in the Rhapsody are expanded at bars 9 to 12 from the opening of Appalachia and later at 1 bar before letter A to 3 bars after letter A. The rather crude transitions at bars 8 and 9, 14 and 15 in the Rhapsody have also disappeared from Appalachia. Most interesting of all is the early version of Beecham's 'cow-horn' motif which begins Appalachia but in the American Rhapsody appears as the second main horn solo at bar 10.

It is also notated differently in the second bar of the solo where the interval of the perfect fourth in the Rhapsody is refined to the minor third in Appalachia, thus giving far greater shape and distinction to the melody.

The melismatic, bird-like, flute and clarinet solos beginning at letter B, bar 16 in the Rhapsody do not appear in Appalachia but the accompanying harp arpeggio is a feature of both works and is greatly expanded in the later work. This gives rise, in bar 20 of the Rhapsody to the repeated four-note semiquaver figure which is treated so magically in Appalachia. Here one crotchet beat of the semiquaver figure is taken and developed as a feature on its own against the wonderfully evocative ponticello bowed tremolando in the strings. This can be seen easily by comparing pages 449 and 475 etc and especially be 20 of the American Rhapsody with pages 2 and 3 of the published score of Appalachia in Appendix F. The basic harmonic scheme is identical in both passages but, as would be expected, Appalachia is much more supple and malleable in its expression. The bird-song idea of the Rhapsody also finds a place in Appalachia on page 4 in the descending arpeggio figures passing from the flutes to the clarinets which also takes place over a ped bass. Example 30 above contains the rising triplet figure 'x' which first appears at bar 22 in the Rhapsody, then at bar 65 and finally in its new form at bar 184. It is in this latter form that it appears in Appalachia, still over dominant harmony, on pages 4 and 5.

From this point onwards the Introduction of Appalachia shows

Rhapsody. In Appalachia, in the last bar of page 5, the harp arpeggio figure continues, accompanying the ascending triplet motifs in clarinet and oboe in exactly the same manner as in the Rhapsody at bars 62 and 63. This motif has, of course, been developed from Example 30x, and is the only material to be used in Appalachia from the Negro Dance section in the American Rhapsody. At letter B in Appalachia this is marvellously expanded and combined with Example 30 itself, after which the first part of the Introduction draws to a close.

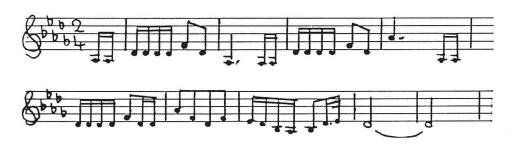
The next section to follow in the American Rhapsody is the Negro Dance at the conclusion of the Introduction. This plan persists in Appalachia but is still within the Introduction in that work. Page 9 of the published score is undoubtedly a native dance in the same tradition as that at letter C of the American Rhapsody. The musical material is totally different yet the unmistakable banjo style is fully evident. This leads into the E major pentatonic passage derived from Marching through Georgia (see Chapter 3 page 111) at letter D in Appalachia which is present to a certain extent in the Rhapsody in the cadential tags noted above as Example 35.

The final section of the Introduction in <u>Appalachia</u> is from letter F to letter G which anticipates the beginning of the next section, the Theme and Variations in a much more symphonic manner than in the Rhapsody.

Theme and Variations

This is, of course, central to both works but where in the American Rhapsody, only two variations follow the theme which in turn are followed by the 'working-out' of <u>Dixie</u> and <u>Yankee</u> <u>Doodle</u>, the theme in <u>Appalachia</u> gives rise to 15 variations, some directly dependent upon the theme, others more loosely derived, both containing references to the marching bands.

The likely origins of the theme have already been discussed in Chapter 3 (see page 109 etc.), and it appears for the first time in the American Rhapsody in combination with the Negro Dance at bar 42, and then as the theme at bar 97. It is interesting to compare the differences in notation between the same themes in both works. In the American Rhapsody it appears in the Negro Dance and as the theme as follows:



EXAMPLE 47

and in $\underline{\text{Appalachia}}$ at the start of the Theme and Variations as follows:



EXAMPLE 48



EXAMPLE 48 (cont).

The <u>Appalachia</u> version is much more Scotch-Irish American in shape than that in the American Rhapsody. Particularly noticeable are the changes in the seventh and eighth bars. The rather four-square notation in Example 47 has yielded to the Scotch-Snap notation in Example 48 which sounds far more authentic but is another sign of the synthetic quality of the melody.

It could be argued that what appears to be the F minor appearance of the theme in the American Rhapsody at letter G is in fact the first variation as it appears below in Appalachia as the first variation, the theme having already been given in the Negro Dance. (Example 49).²⁶
Whichever way the terminology of the American Rhapsody is argued the similarity between these two versions cannot be denied although the choice of harmony and manner of expression are different.

The second variation in the American Rhapsody, at least as it appears in the analysis above, in F major beginning at bar lo5, would appear to have no counterpart in Appalachia. This is a fair, initial comment, but the style, if not the content, of the fifteenth variation on pages 105 and 106 given below which comes just before the closing peroration by baritone soloist and choir, is very similar.

27 (Example 50)

Both are for woodwind and the legato line is common to both. The keys, however, are quite different, F major in the American Rhapsody, A flat minor in Appalachia.





so there can be little wonder that <u>Appalachia</u> is a much more mature work than the <u>American Rhapsody</u>. However, those critics who carp at <u>Appalachia</u> are hardly likely to be less charitable when surveying the <u>American Rhapsody</u>.

It is fascinating to compare the two works for, in many ways, the American Rhapsody has more to offer the student of Delius's early life and compositional style. By 1902 Delius had expunged from his style all references to the direct musical influences on his work, and from that time onwards composed music which presented a total, yet subtle assimilation of these influences. Hence those musical Americanisms which influenced him so profoundly in his youth, the minstrel shows, which find an outlet in the American Rhapsody in the use of Dixie, Yankee Doodle and Marching through Georgia, no longer appear in Appalachia, a work which hides Delius's true identity and for this reason is regarded by some as an unsuccessful work. The American Rhapsody is then much more of a successful and meaningful work and divulges many exciting insights into the compser's musical outlook.

The comparisons between the American Rhapsody and Appalachia have now been made and it is possible to establish that there is much music in the earlier work worthy of a hearing. There is no doubt that the Introduction of Appalachia is far finer than that of the American Rhapsody, the only part of both works which have the most in common. It is the Introduction in the American Rhapsody which is its weakest part, unlike that of Appalachia which is almost as evocative and stirring as anything

Delius wrote. The Introduction of the American Rhapsody is but a reflection of that in the later work.

The Negro Dance music in the American Rhapsody does not hold a particularly high place in the list of Delius's creations. The pentatonic 8-bar melody, derived from the Appalachia theme, which forms the main part of this section has been clearly written in imitation of banjo music. Delius has written this melody over a drone bass which gives the atmosphere of a 'plantation dance', basically derived from the Scotch-Irish tradition and also an important feature of the minstrel shows. Delius's melody is simple and almost artless yet its appearance in this work supports the case for the important role played by the minstrel shows in influencing Delius's early style. The melody first appears in the tonic key of D flat major and then is played in the relative minor , B flat minor where it receives a typically Delian, descending, chromatic accompaniment, particularl in bars 35 to 38. It then returns to D flat to accompany the Appalachia theme at bar 42 in the manner of a simple ternary dance form. The most interesting feature of this little dance is the four-bar cadential tag from bar 52 to 55 derived, as noted earlier, from Marching through Georgia taken from the end of the Appalachia theme, with its almost cloyingly sweet accompaniment in the high tremolando strings.

The central, reflective section of the Negro Dance, which appears at letter E, bar 56, in the attached edition, is pure Delius, and contains many characteristic features: a soaring viola melody over a pedal bass, bowed tremolando in the upper strings,

a first horn solo as counter melody and the characteristic clarinet and oboe ascending triplet figures at bars 62 and 63. The whole only amounts to ten bars but the composer's identity could not possibly be in any doubt.

The dance returns at letter F in B flat minor with slightly fuller orchestration and the curious eight-bar passage from bar 73 to 80 which seems so reminiscent of film-music written to accompany an Indian war dance. The music returns to D flat and the <u>Appalachia</u> theme returns as counter subject. The missing page of the manuscript autograph full score has been completed in the style of the opening section of the dance.

Both the Negro Dance and the Introduction do not contain any great music by Delius's standards, with the possible exception of the central section in the Dance, yet both are fascinating because of the way in which the Introduction of the American Rhapsody was expanded into that of Appalachia and to the many insights contained in the Dance.

When the <u>Appalachia</u> theme appears in the <u>American Rhapsody</u> at letter G, bar 97, it is handled in a most characteristic manner by the composer, although by placing the melody in the first violin, that is allowing little timbral contrast between the melody and its chromatic accompaniment, Delius does not make as much impact as in the comparable passage from <u>Appalachia</u> where, in the first variation, the melody is given to the first horn. Similarly, the second variation for the woodwind at bar 105 in the <u>American Rhapsody</u> is highly characteristic of the composer's

chromatic style. The importance of <u>Dixie</u> and <u>Yankee Doodle</u> which subsequently appear at letter H, bar 113/114, their combination with the <u>Appalachia</u> theme and their 'working-out' and the power of the brass in this section are strong proof of the minstrel-show influence and that of the American marching bands. It cannot be denied that it sounds rather brash and crude at times but there is no doubt that Delius captures the spirit of late nineteenth-century America with an almost Ivesian naivety. Here, minstrel show and marching band combine in a most colourful display which forms the climax of the work and therefore leaves the strongest impression, however trite and contrived it may at first appear.

It remains for the Coda, from letter M, bar 160, to the end, to provide some of the most memorable moments in the entire work. The reflective remembrance of <u>Dixie</u> in the oboes, clarinets and cornets over the familiar tonic pedal and tremolando upper strings accompaniment finds such a wistful echo in the strings at bar 163, and the candence into letter N is yet another purely Delian moment. The rest of the coda is symphonic in the sense that it recalls previous moments in the work, with the exception of the flute motif at bar 180 and the first bassoon solo at bar 186, and draws the American Rhapsody to a fitting conclusion.

The appropriateness of this coda creates a far more satisfying unity of the work than that created by Appalachia which always seems to leave an unfulfilled feeling after it. The American Rhapsody makes no claims to lofty pretensions yet is perfectly satisfying as a work and logical in its content and expression.

Its place should be acknowledged in the gamut of Delius's compositions as an important apprentice work if only a minor one in terms of his total achievement.

NOTES			
1.	Rachel Lowe	A Catalogue of the Music Archive of the Delius Trust - publ. The Delius Trust, London, 1974 - p. 46-49.	
2.	Cecil Forsyth	Orchestration - publ. Macmillan and Co. Ltd., London, 1922 - p. 78.	
3.	Anthony Baines	Brass Instruments, their History and Development - publ. Faber and Faber Ltd., London, 1976 - table 6,p. 164.	
4.	Frederick Delius	Appalachia - Variations on an old Slave Song with final chorus - revised edition by Sir Thomas Beecham publ. Boosey and Hawkes 1951 - (miniature score) - p.18-19.	
5.	Frederick Delius	Appallachia - American Rhapsody - for Orchestra - 1896 - unpublished manuscript © The Delius Trust, London. folio 59, page 16.	
6.	Peter Warlock (Philip Heseltine)	Frederick Delius. publ. The Bodley Head, London, 1923- reprinted with additions, annotations and comments by Hubert Foss 1952.	
7.	Clare Delius	Frederick Delius - Memories of my Brother - publ. Ivor Nicholson and Watson, Ltd. London, 1935.	
8.	Eric Fenby	Delius As I Knew Him - publ. The Quality Press Ltd., London 1948 - reprinted The Greenwood Press,1975.	
9.		The Concert at the Queen's Hall, London on 18 October 1929 in the first Delius Festival was given by the B.B.C. Orchestra, the Royal College Choral Class and the B.B.C. National Chorus, conductor Sir Thomas Beecham.	
10.		In an article in the Composer of Autumn 1966 entitled Revisiting Solano Grove. Delius in Florida. Dr. Fenby seems to express a change of heart over this work.	

11. Arthur Hutchings

Delius - publ. Macmillan and Co. Ltd., London, 1948 - 9. 108 and 109.

12.	Sir Thomas Beecham	Frederick Delius - publ. Hutchinson and Co. Ltd., London 1959 - p. 73.
13.		1895.
14.		A motif, not an instrument.
15.		NB. Beecham makes no comment that the score is incomplete.
16.	Lionel Carley	Delius - The Paris Years - publ. The Triad Press, 1975 - p.68.
17.	Fritz Delius	Undated letter, probably December 1896, to Jutta Bell-Ranske - unpublished © The Delius Trust, London.
18.	Alan Jefferson	Delius - publ. The Master Musicians Series, J.M. Dent and Sons Ltd., London, 1972 - p. 140.
19.	Christopher Palmer	Delius - Portrait of a Cosmopolitan publ. Gerald Duckworth and Co. Ltd. London 1976 - p. 12.
20.	Frederick Delius	Quoted by Deryck Cooke in Delius and Form: A Vindication - 2- publ. The Musical Times, London, July 1962.
21.	Peter Heyworth	The Observer, 4 February 1962 - quoted by Cooke.
22.	Rollo Myers	Letter to The Listener - 15 February 1962 - quoted by Cooke.
23.	R. Lowe	Ibid p. 49. General Note.
24.	F. Delius	Appalachia - publ. Boosey and Hawkes. Ltd. London 1951 (Miniature score).
25.	F. Delius	Ibid - Letter H - p. 18.
26.	F. Delius	Ibid - letter H. 18-19.
27.	F. Delius	Ibid - letter Dd - p. 105-106.
28.	F. Delius	Ibid - letter Y - p. 85-96.

CHAPTER 5

THE ASSIVITATION OF DELIUSIS AMERICAN INFIUENCES

AND THE GRAPHAL FORMATION

OF HIS STYLE

THE ASSIMILATION OF DELIUS'S AMERICAN INFLUENCES AND THE GRADUAL

PART I - THE AMERICAN WORKS

FORMATION OF HIS STYLE

Chapter 3 analysed the main types of indigenous American music which influenced Delius's compositional style and Chapter 4 examined the unpublished American Rhapsody in an attempt to demonstrate how Delius used these influences in a very direct manner. This chapter will try to demonstrate how these Americanisms were gradually assimilated by Delius and how they emerged in some of his mature compositions.

It is necessary to start this study at the beginning of Delius's career as a composer with Florida Suite and then trace his development through the works specifically associated with America, The Magic Fountain (1897) and Koanga (1895-1897). 1897 roughly marks the end of Delius's first period of composition and the above works show the American influences in a very strong and direct manner. The remaining works of this period are unpublished and in manuscript, and for the most part more Scandinavian influenced, less directional and convincing than the American based works. It is these American influenced works which show the development of Delius's style most clearly.

* * *

Florida-Suite for Orchestra

In an article, 'Delius and America' 1, Eric Blom states that he considers the orchestral suite Florida an immature piece of music. However immature the work may be it is, nevertheless, a remarkable achievement. It was completed in 1887 while Delius was studying with Grieg in Leipzig and was given its first private performance there early in 1888. In 1889 Delius revised two of the movements. The published score contains movements 1, 2 and 4 of the original version and movement 3 of the revised version. It is a remarkable achievement because it shows not only tremendous infuitive flair in its musical content but also an assured grasp of orchestral technique. It is even more remarkable when considering that the years of composition, 1886 - 1887, came only two years after he first set foot in Florida and began his very basic course of study in harmony with Thomas Ward. A typical page from Delius's exercise book, with numerous alterations, presumably by Ward, is included as Example 52.2 It is almost incredible that Delius could produce such an accomplished score as the Florida Suite in such a short time.

The published score of Florida Suite contains several glimpses of Americanisms which would be expected in a work written so soon after his return from Florida. The opening oboe solo of the first movement <u>Daybreak</u>, although highly reminiscent of Smetana's <u>Moldau</u>, contains a pentatonic triplet figure 'x' of doubtless folk origin, which in this context sounds more Grieg-like than American:







:XAMPLE 53

The second section of <u>Daybreak</u> (Example 54) has a decidedly 'American' factor about it and is particularly similar to Dvorak's Symphony No. 9, <u>From the New World</u>, written six years after <u>Florida Suite</u>, particularly the oboe solo which is very reminiscent of the trio section of the New World's Scherzo movement.

(Examale 34)

The dance-like ternay section which follows (Example 55), again pentatonic in character, is more reminiscent of a Lorwegian folk-dance than anything American, especially if imagined over a drone-bass.



EXAMPLE 55

Perhaps the most American aspect of <u>Daybreak</u> is its final dance section which has subsequently become known as <u>La Calinda</u>. There is, however, nothing that is particularly American or legroid about it except, perhaps, the syncopated rhythm which runs virtually throughout the piece. Otherwise it sounds in places like a folk-dance written by any typical central-Eurorean nationalist composer of the nineteenth century. It is important to note that this rather extended dance did not start life as a <u>Calinda</u>³. Delius





merely used this music from Daybreak in Florida Suite as the basis for much of the music in Act II of one of his American' operas Koanga. It cannot, therefore, be regarded as an ethnic American negro dance. What is more probable is that when Delius composed Florida in Leipzig during 1886 and 1887 he wrote it with a European audience in mind, hence, musically, it is very much a stylised folk dance, merely a representation of what might pass as a negro dance to untutored European ears accustomed to the Slavonic rhapsodizing of a Smetana or a Dvorak. At the beginning of Act II of Koanga where the negro slaves are celetrating the birthday of Don José and the wedding-day of Palmyra and Koanga, they are probably parodying the social dances held by their masters; this was a customary practice among slaves at this time. What then could be more appropriate than that Delius should take his extended Europeanized folk dance from Florida Suite and use it in these new surroundings. Eric Fenby's concert version La Calinda has only served to confuse the issue even further. There is very little musical content in this folk dence from Daybreak that has any American significance.

The second movement of Florida Suite, By the River, obviously an allusion to the St. John's River at Solano Grove, gives no sign of any American influence. Its ABA ternary form contains some highly lyrical music and displays all the hallmarks of the melodic beauty of the Tchaikovsky of Swan Lake (1876). It is highly probable, although supporting research material is not yet to hand, that some of the Swan Lake music was given in the Gewandhaus during late 1886 and early 1887 and this was the period just prior to Tchaikovsky's successful European tour in 1888. Delius seems to have captured his style most convincingly. There is no evidence of Delius's own personality in the music as there is, to a certain extent, in the first movement, except, perhaps, for the first indication of his love of the viola section as orchestral soloists when they play the following melody,

although it is harfly typical of the composer:



XAMPLE 56

Sunset, the third movement, is the most interesting. Cnce again, it is in ternary form, with a negro dance, already described in Chapter 3, as its central part and this is the most American aspect of the entire work. The pentatonic and Scotch-Irish aspects of the melody have already been noted as has the decidedly 'blue' harmony and the banjo-like accompaniment. It is here, too, hat the Marching through Georgia fragment appears for the first time. Thus the pentatonic aspects of minstrelsy and folk-song (negroid in this case) combine in this movement at a very early stage in Delius's career. However, it is very naively and directly expressed and it continues to play a major part in the movement as the following example shows: (Example 57)









This section has much more to it as an American dance and is positive proof of the direct influence of minstrelsy. Otherwise the dance is, once again, European in concept and has more than a passing similarity to the folk dances by Bizet from Carmen and L'Arlesienne.

At Night, the last movement of the Suite, has nothing specifically American in it. It begins with the oboe solo (Example 53) from the first movement and continues with a passage for the horn quartet highly reminiscent of the Nommage Narch from Grieg's Sigurd Jorsalfar (originally 1872), and includes a reminiscence of the viola melody (Example 56) from By the River before closing with a passing reference to the main dance from Daybreak.

This slight recapitulation of material in the last movement gives some feeling of symphonic unity to a work which, for the most part, shows the strong influence exerted over the young Delius by his teacher at that time, Grieg. Florida Suite should not however, be dismissed as merely an apprentice ork, even if the style is immature and derivative. It does at least present an early attempt to recreate his impressions of Florida and it seems entirely obvious that his teacher's influence should have guided him in the formulation and presentation of his ideas.

Hiawatha

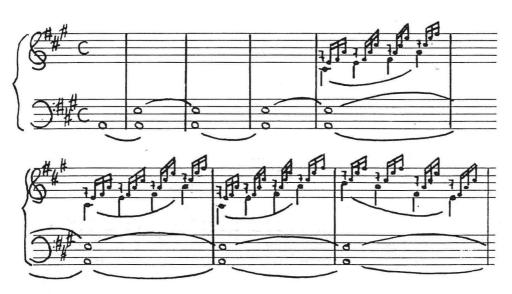
Another early work showing Delius's attempt to recreate the strong impressions made on him by his American experiences is the tone poem Hiawatha, after Longfellow's poem. According to the manuscript full score it was completed in January 1888 and Beecham states it was begun in 1887, presumably after Delius had finished Florida Suite and was still under Grieg's supervision. Unfortunately the manuscript is now incomplete with two substantial portions of the score missing. This material must have disappeared after Beecham had finished his book as he describes the work as

being an

"attempt to camture the atmosphere of wild woodland life, [it] is a longish piece with two main sections of a serious and flowing character divided by a sarightly dance movement."

On the title page of the manuscript Delius quotes several lines from Longfellow, indicative of his early love of nature:

"Ye who love the haunts of Nature,
Love the sunshine of the meadow,
Love the shadow of the forest,
Love the wind among the branches,
And the rain shower and the snow storm,
And the rushing of great rivers
Through their palisades of pine trees,
And the thunder in the mountains,
Those innumerable echoes,
Flap like eagles in their eyries."



EXAMPLE 58

The rest of the opening is missing, but the score resumes its course on page 18, and a few bars later a very strongly defined pentatonic melody emerges in the cello section in F major:



EXALPLE 5:

The music continues on its mentatonic way developing this melody and other associated meloders rather in the manner of <u>Florida Suite</u> until the score once more runs out before the end of the section on page 45.

The score picks up again at page 54 with what must be the middle section described by Beecham above. This music begins clearly after the opening of this middle section with part of a melody in D major but the key soon returns to 3 minor, which is obviously the main key centre of this section. with the following melody which certainly accords with Beecham's description of it as "a sprightly dance movement":



EXAL TLE 60

This is developed at some length, alternating with a bright little I major tag which turns into a cadential phrase, marked 'y' which seems almost a forerunner of the Song of the High Hills:



EXAMPLE 61

The music gradually reaches a climax as the dance increases in tempo and comes to a sudden end on a chord of B minor.

The last section is slow and somewhat languouous and comes to a close with the following canonic melody, with shimmering, tremolando strings.



EXAMPLE 62

acove which Delius has written the following lines from Longfellow:

"Westward, Westward Hlawatha Sailed into the fiery sunset Sailed into the number vapors Sailed into the lusk of evening."

and

"Thus departed Hiawatha, Hiawatha the Beloved, In the glory of the sunset, In the purple mists of evening."

It is frustrating that the work is now in an incomplete state for although, as Beecham says, Delius "was as yet only experimenting with that grand vehicle of sound, the full orchestra," it is a fascinating insight into the early development of his style.

The Magic Fountain

Although several works, mostly unpublished at the present time, have survived from the period after the composition of Hiaratha, the next work set in an American context is The Magic Fountain. Delius's second opera written between 1893 and 1895. The period in which these works were written was clearly an important one for Delius for in The Magic Fountain can be seen that "sense of flow" which Delius said was "the main thing, and it doesn't matter how you do it so long as you master it." This "sense of flow" is certainly missing from the earlier works discussed, Florida Suite and Hiawatha which demonstrate the rather sectionalised compositional methods of Grieg. Delius may well have evolved his new "sense of flow" through his renewal with the music of Wagner heard when he visited Bayreuth and Munich during the time he worked on this opera. One of the most important unifying features of The Magic Fountain which Delius undoubtedly

borrowed from Wagner for this one work only was an elaborate system of leading motives used in exactly the same way as Wagner in his mature works. Thus Delius achieves in this work a newly-found freedom in his approach to phrase and form. It is tempting at this stage to quote Delius's comment. Todern French music is simply Grieg, plus the Third Act of Tristan, " and then apply that remark to his own music of this period; it certainly would explain Delius's new maturity of style.

The Magic Fountain is a short three-act opera and at the time of its completion in 1895 it was the largest score Delius had so far produced, far greater in maturity than anything he had so far written. The story is based around the discovery of Florida in 1513 by Porce de Lermand the legends, current at that time, of the Foundation of Eternal Youth. Linked with these is the characteristic Delius theme of the unrequited love of Solano, a Spanish nobleman, for matawa, an Indian Frincess, in spite of the differences in race and the enmity thus produced. This theme is common to Delius's next two operas, Koanga and A Village Romeo and Juliet as well as being the first of this trilogy of operas based around outcasts in society, Indians, American negroes and gyrsies.

Virtually, for the first time, <u>The Magic Fountain</u> shows Delius's mature style as it appears, in the later, better known works. Each act has a short prelude before the main action begins and the second act has a short postlude as well. Delius wrote the libretto himself, in true Magnerian fashion, with a little help in the early stages from his one-time Floridian neighbour Jutta Bell-Ranske. 10

Sir Thomas Beecham has already given a full account of the opera's story in his book 11 so there is no point in repeating it here. However, he has not given any account of the musical substance of the work - nor has anyone else to date - so there is every necessity to document the music of this

important work. This has been done from Eric Fenby's vocal score of 1953. 12
One of the most striking aspects of the work's musical content is the way in which the pentatonic contours, already noted in other works, and presented there in a very direct manner, have now been thoroughly assimilated and have become a constituent part of Delius's inimitable style. These elements still remain, of course, as it is something of an early work, especially in the Indian music in Act II, but the way in which they have been gradually absorbed is fascinating. The operatic action proceeds through linked recitative, of a chromatic Wagnerian mould, and more arioso, lyrical passages, typically Delian in style, but the whole owing much to the influence of Wagner. 13

Delius makes much use of material from the earlier <u>Florida Suite</u>, which seems reasonable enough as the two works share the same geographical setting. Consequently, the first main theme to be heard in the prelude to the opera is the opening theme from the first movement of <u>Florida Suite</u>, Example 53 above. This follows the opening block-chord passage on the strings describing Solano's ship becalmed at sea:

		0				
	0		0	0	bo	
1 Kab Co	10	10	10	10	100	
(4)	-				100	
) 9	10		10			
ه (0	۵	0	ھ	жо	
	0		0			
1.00				1 -	100	
1 4 4 6	 0 	10				_
					100	

EXAMPLE 63

The next passage in the orchestral prelude is devoted to the 'Eternal Youth' theme associated with the fountain and is a marvellous example of Delius's newly found 'sense of flow'. Above all it shows how, Siegfried-like, Delius

has incorporated pentatonicism into his flowing lyricism. It is as if all his previous experiences, minstrelsy, Grieg and the Wagner of the second compared to the second compared that produced this wonderful amalgam he called a "sense of flow" (Example 64).

The opening chords then return and round off the prelude.

As the first act progresses the remarks above concerning the pentatonic nature of much of Delius's writing and the importance of the submediant, particularly at climax-points in any given phrase, become noticeable. This is apparent in the following example which occurs shortly after the opening of Act I where Solano describes his quest for the Fountain of Eternal Youth (Example 65).

One of the most joyous pentatonic outbursts in the first scene of Act I is the ecstatic sailor's chorus, echoing that at the end of the first act of <u>Tristan</u>, when the sight of a cloud fills them with hope for a wind to drive them ashore (Example 66).





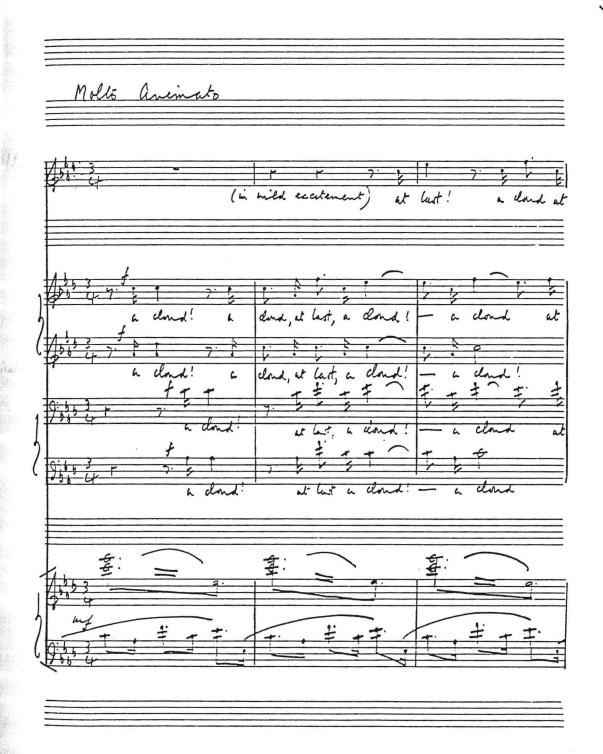
















They did not think, however, that the wind would soon turn to a tremendous storm, destroying their ship and them, leaving Solano as the only survivor to be washed up on the shore of Florida. Delius provides a typical Lagnerian storm, its predecessors are clearly Magnerian, from Der Fliegende Hollander, Die Walkure and Götterdammerung.

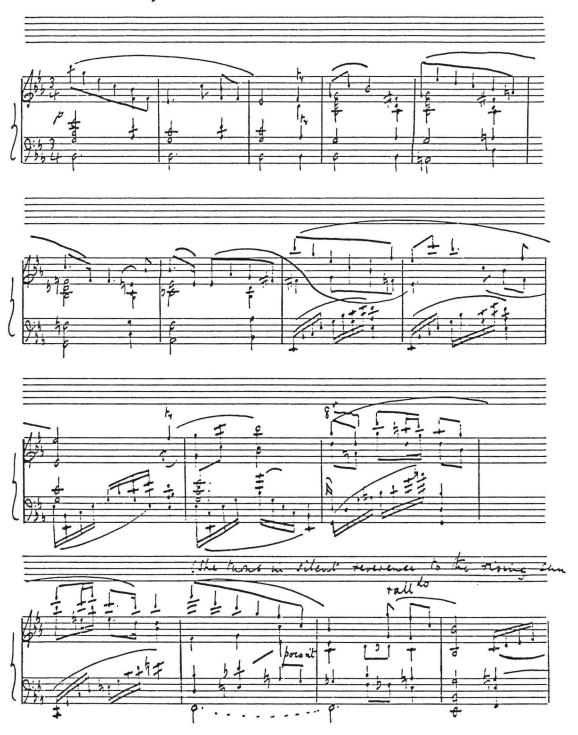
After a short orchestral interlude in which the 'Florida' theme is appropriately prominent, the second scene begins. The setting is the shore of Florida where Solano has been deposited by the tide. Suddenly Tatawa, an Indian girl, appears from the forest and sees Solano. Her theme is played at this point (Example 67)

This theme is, of course, better known in <u>Sea Drift</u> where it accompanies "hitman's words"O past! O happy life!" It is interesting to conder that Delius should recall his past, happy life in <u>Sea Drift</u> with this leading motive from <u>The Magic Fountain</u> where Watawa, clearly a beautiful Indian girl, eventually falls fatally in love with Solano, once again emulating the Iristan theme.

Just before the end of the Act, Wapanacki, an Indian chief, enters and halps Watawa carry Solano to their village. As they depart, a theme appears, pentatonic in character but based on the chordal progression I - II - V - I (Example 68).

The opening of Act II is almost exclusively pentatonic, interestingly so as it deals with life in an Indian village (Example 69), and also looks forward to the orchestral accompaniment to the opening chorus of <u>Sea Frift</u>. The pentatonic fourths also look forward to the horn call accompanying the

(Watawa comes forth from the grove and walks slowly down on to the beach to bathe)





66.

ACT II



words 'feather'd guests from Alabama' in the same work.

The Indians sit around a fire smoking and gently singing a pentatonic vocalise. 15 (Example 70)

Watawa's first aria is also totally pentatonic. (Example 71)

Many of the following themes are also pentatonic in character: those describing Unktahe (vocal score page 74) and the related theme for Talum Hadjo's knowledge (page 75). Wapanacki's aria, complete with Hundirg-like leitmotif, in which he urges Watawa to spare Solano for a while, is a good example of the way in which the more obviously expressionistic pentatonicism in the above examples has become absorbed into the 'flow'. (Example 72)

The Indian braves begin a war-dance, remarkably like Borodin's <u>Polovtsian Trace</u> which uses much material from <u>Florida Suite</u> quoted as Example 56 above.

During the course of the war-dance the following pentatonic theme appears in the transcense:



EXAMPLE 73

This, of course, bears an interesting resemblance to a passage in the brass at the beginning of the fifth scene, the fair-ground scene, in <u>A Village</u>

Romeo and Juliet. (Example 74)

Both are composed of similar pentatonic notes and appear on similar brass instruments. Although Example 73 is related to the Indians' smoking theme (Example 70) and not strictly to Example 74, the resemblance is remarkable.





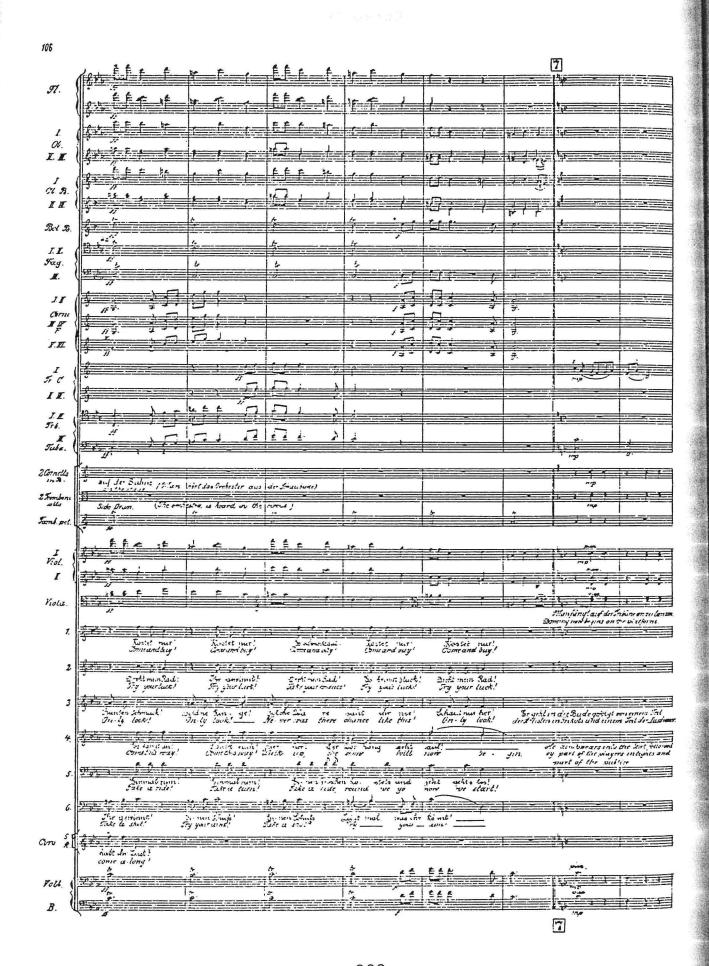




82. W. W. W. W.







A similar example of the above process of absorption can be seen slightly later in the Act when Solano and his guide Watawa have gone to seek the Fountain and en route consult with the Indian seer Talum Hadjo (mample 75). Another lovely example describes the stream beside Talum Hadjo's hut which is interwoven with Example 69 and Watawa's greeting of Talum Hadjo which follows is the mature Delius sound, all derived from identical mentatonic sources. (Example 76) The Act closes with a beautiful orchestral postlude, which is, for the most part, pentatonically derived. It looks forwards to the so-called mature works of Delius (Example 77).

The last Act also contains examples of the pentatonic influence being absorbed into Delius's ever flowing style. The Prelude to the Act is one such example (Example 78). However, for the most part, the music of this act is much more chromatic in style. This is because the action is now much more centred around the conflict between Solano and Watawa, but when their love for each other is manifested it calls forth a stirring pentatonic outburst (Example 79), the familiar triplet motif being prominent.

Naturally enough, the fountain and the spirits of the fountain have music of a pentatonic character. Solano is determined to drink the fountain's waters but Watawa, knowing of the certain death, not eternal youth, that comes to those who drink the waters and are unprepared, drinks first in total self-sacrifice to follow Solano into death. The opera ends with the closing words 'See how the moonbeams flood the sweet magnolia grave.' It is there that Solano and Watawa will meet after death. The











128 Hanguillo molto especisivo







music for this scene has grown out of the minstrel song <u>Marching through</u> <u>Georgia</u> and ultimately found its final home in Delius's String Quartet. (Example 80)

It appears that in some of his later music Delius recalled in his mind musical phrases from this period to express what he wanted to say at that particular moment. Triplet motives, ascending and descending, so much a feature of the music of this period, as in example 79, find their way into many later scores, particularly A Village Romeo and Juliet and Sea Drift. This stresses the importance of these American-influenced works in the development of Delius's style. The Magic Fountain can now be seen as Delius's most important work to date, especially since the vocal score was published in 1977.

Over the Fills and Far Away

Longiellow's poem and work on the tone-poem <u>Hiawatha</u> obviously stirred in Delius a yearning for America and a desire to capture in his own music the sights and sounds' he experienced there. The strength of the impression America made on him must be determined by the number of works he composed with an American background.

The next major work by Delius after <u>The Magic Fountain</u>, with the exception of the <u>Legende in E flat</u> for violin and orchestra and the two Verlaine songs, is the fantasy overture <u>Over the Hills and Far Away</u> for orchestra, completed in 1897. So far, this work has received scant critical attention. Beecham found'the essence of the Delius that is to be is not easily discernible there', ¹⁷ and Christopher Palmer completely ignores its American background, describing it as 'another orchestral piece inspired by the Norweigian mountain country'. ¹⁸

Christopher Palmer is perhaps, incorrect to ignore the obvious

Americanisms of Over the Hills and Far Away, already noted in Chapter 3. in
this may. It is true that a fanfare quotation from the end of the 1892



190 W. groove ₩. his-ten! There will





C.P. 1.79

C. Porter (Printers) Ltd., Hounslow, Middx.

tone-poem Paa Vidderne appears in Over the Hills and Far Away but to make an assumption on the basis of one quotation is misleading. This work is more of a synthesis of Delius's experiences to date; the Yorkshire Dales, the Morwegian summits and the lush Floridian swamps are all written into the music, but the strongest impression left at the end of the work is undoubtedly its American aspects. In any case, this quotation, mentioned above, has its roots not in Paa Vidderne, but in Delius's first song which is still extant, the unpublished Over the mountains high "ritten in 1885, according to Beecham 20, while Delius was working with Phomas Ward at Solano Grove. 21

Delius began work on this fantasy overture in 1895, 22 probably after completing The Magic Fountain. In many ways, Beecham is correct when he states that the work shows little sign of the Delius that is to come. When this work is taken alongside the American Rhapsody, written at the same time as the fantasy overture, the validity of his belief seems even stronger. Both show a marked return to the rather sectional style of composition of Florida Suite and Hiavatha and both are 'expressionist' in their style. In other words, it seems that the experience of the mature opera The Magic Fountain has not been followed through by Delius. The Magnerian "sense of flow", created in The Magic Fountain by the unifying factor of leading motives has also gone, at least in the way it was used in the opera. In Over the Hills and Far Away, a "sense of flow" is still present but it is much more direct and symphonic in expression, as would probably be expected in a concert overture.

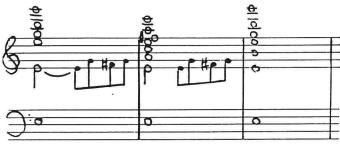
Many of the Americanisms in this work have already been noted in Chapter 3. At this point, there is no necessity to complete a more formal analysis of the work but some of its more interesting aspects will be commented upon.

The tranquillo introduction makes particular use of the following motif on the horns:



EXALPLE 81

This is not very remarkable, but when it is harmonised as a cadential phrase it is presented in a pla, all form, very characteristic of rentatonic minstrelsy as was noted in Chapter 3 concerning the simple harmonizations of minstrel songs.



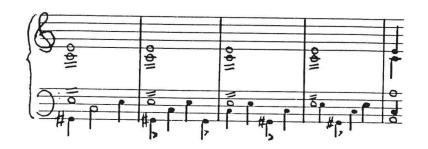
EXA PLD 82

The second half of the introduction contains the lyrical viola melody in A major but the climax points in the phrase are the sixth degree of the scale, the F sharp, producing a very Delian melody.



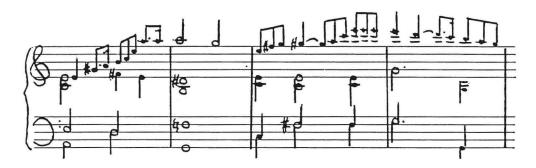
EXALPLE 33

Curiously, the Allegro which follows is reminiscent of Evorak's Symphony From the New World, written in 1893, which Delius may have heard by 1895 - 1897 in Paris, particularly in Delius's use of the augmented triad in the following passage



EXAMPLE 84

and also in the following example where the pentatomic A to G and E to D are very much part of the Delian 'flow'.



MAIPLE 85

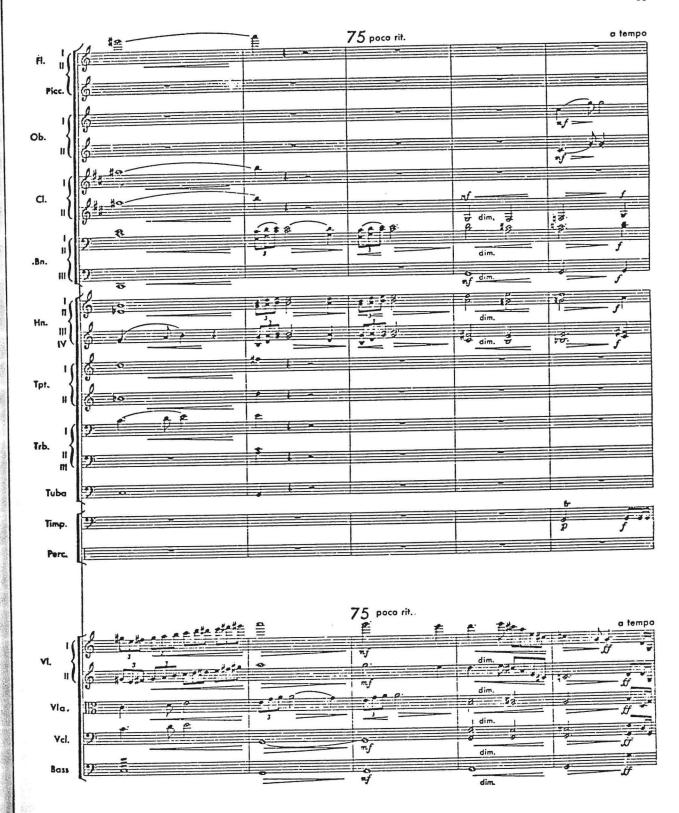
This Delian 'flow' is also very marked at the end of the first Allegro.

There is nothing pentatonic about this example but the C major triadic writing over a strong dominant pedal seems to speak of the wide-open spaces of America (Example 86).

That England is as much a part of this overture as America is proved by the lilting dance in the aeolian mode (Example 87).

The obvious Americanism of the central A major section of the overture has already been discussed (see Chapter 3, Examples 15 and 21) and their pentatonic construction and relationship to Marching through Georgia has been similarly noted. The key switches to E major and this whole section takes the form of a theme and four variations.









The overture closes with a recapitulation of the opening introduction and allegro thus making the work a loosely constructed senata-form movement, which contains no development, although there are elements of it in the work. It is even possible to make a case for an almost strict exposition: the first subject being in A minor:



EXALTLE 58

The bridge passage is based around the material already quoted as examples & and & and the second subject appearing in C major quoted as example & .

The subsidiary second-subject figure appears in the horns one bar before figure 75 in example & . The development, as such, would then begin with the restatement of the introductory horn theme (Example & 1) two bars before figure & (Example & 2).

Such an example of a sonata-form movement is indeed rare but they have been noted in other works. 23

Piano Concerto

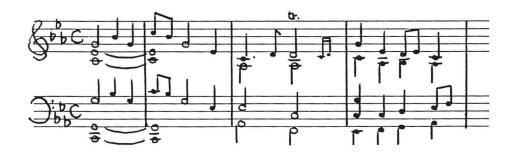
Delius completed the American Rhapsody in 1896. In January 1897 he left Paris for Florida ostensibly to clear up some problems relating to his farm at Solano Grove. While he was at Solano Grove he made sketches for what became his Piano Concerto. There is no need to trace the complete history of this work and its several revisions as Robert Threlfall has already done so. However, a few comments on this work will be appropriate, although there is very little in the published work that has much bearing on the present line of argument. The source for this will be the revised edition of the score. 25



One of the most interesting points about the overture <u>Cver the Hills</u>
and <u>Far Away</u> is the prosence of a somata-form exposition and recapitulation.
It becomes even more striking when considering that somata-form also plays an important part in the <u>miano Concerto</u>, and Delius was working on this about the same time as he was putting the finishing touches to the overture.

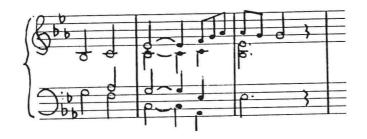
Some critics believe the <u>Piano Concerto</u> not to be one of Delius's Letter nieces, and, for the most part, they are correct. In fact an argument could be raised for its exclusion from this discussion on the grounds that it has little to do in its present form after extensive revision, with America, its influences being predominantly the piano concertos of Grieg and Brahms. However, it was sketched in Florida and so must be included.

The first part of the <u>Piano Concerto</u>, as we now know it, is the exposition in which a first subject, bridge passage and second subject are all clearly recognizeble, and it is this section which could be said to contain those assects of the work which are most American. The opening first subject, for example, owes more to America than it does to Grieg:



XA: PLE 90

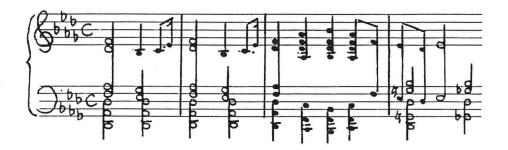
The second subject is also in the same category but here the rhapsodic influence of the Markegian miniaturist is a little more strongly noticeable:



EXALPLE 91

An observation about Over the Hills and Far Away is a certain lack of 'flow', so much a feature of The Magic Fountain, which seems to stem from its sonata-form construction. The same observation can be made about the Piano Concerto and this is really its most disappointing feature, even more so than the fantasy overture. The sectionalised format of sonata-form which, in the works of good symphonic composers, can produce a very organic sense of 'flow', does not enable Delius to present his best musical thoughts with any sense of logic, and this is probably the reason why he had so such trouble with the work. He certainly could write in sonata form but not convincingly.

The development, which follows, is a rather sectionalised discussion of the first and second subjects and explores their melodic contours in the orchestra while the piano adds virtuosic flourishes. This comes to an end and the slow movement (or section, as the work is in one movement) begins in what must be relarded as Delius's favourite key, at least in his first-period works. Difflat major. This section is cast in an ABA form with the middle part acting as a scherzo variant of the slow section which precedes and follows it. The melody on which it is based is, again, mentatonic:



IKAI PLE 92

After a short quotation of the first subject in the wood-wind and brass this melody is taken up by the strings and the piano adds virtuosic cituration, rather in the manner of Pachmaninoff's <u>Faganini Rhapsody</u>. (Example 93)

The recapitulation takes place quite normally with the first subject being re-introduced in the plane then joined by the orchestra. The bridge passage is somewhat eltered with soloist and prohestra reversing roles from the exposition, and the second subject appears in the tonic major. The coda is mainly based on the second subject but not to the exclusion of the first subject which appears as a fanfare in the brass.

The <u>Fiallo Concerto</u> cannot be regarded as an imm rtant work by Ielius, essecially of the period in question, but, nevertheless, it stands as a most interesting by-product of the American years even if this only appears in the rather four-square melodic writing. How ver, the similarity and basic common ground between the first and second subjects (Examples 70 and 91), the opening subject of the slow section (Example 92) and what can perhaps be described as the 'Indian' music from the opening of Act II of <u>The Magic</u> Fountain (Example 70) cannot be overlooked.



B.& H. #864

Koanga

The final work to be discussed in this section is the opera <u>Koanga</u> composed between 1895 and 1897. In many ways the story of <u>Koanga</u> was an ideal one for Delius at this time coming, as it does, at the end of a period of work dominated by his American experiences.

The present-day performing libretto of Koanga has gone through many changes. These have been well documented by William Randel 26, Robert Threlfall 27 and Louglas Craig and Andrew laige 28. Delius probably originally read the book The Grandissimes: A Story of Creole Life by George Washington Coble from which he called the story of Bras-Coune which appears as the latter part of Chapter 27. Chapters 22 and 29 of Cable's book. 29 This he then passed to Charles Frances Keary, whom he met in 1096, who then produced a li.retto for Delius. Parts of this collaboration were given at Delius's London concert in 1899 and for the first performance at Elberfeld in 1904 a German translation prepared by Jelka Delius was used. Heary and Delius had already substantially altered the original plot and it subsequently underwent further revision for ilberfeld. In 1933 Jelka translated the libretto back into English without much thought for Keary's work or the original story by Cable and it seems that she gave little attention to the flow of the vocal line writing badly constructed words for the music. Reecham, asisted by Edwar Agate revised this in 1935: Craig and Paige thoroughly revised the libretto in 1974.

As there have been such alterations to the text there seems little point in giving details of the story here. Musically, there were also some changes, but these occured quite early in the history of the work; an additional aria was written for 'almyra in Act II for the Elberfeld performance and the prelude which now begins Act III was lifted bodily from the beginning of the second act of The Magic Fountain as a substitute for the original prelude which

was only renformed at the 1800 concert.

The music of <u>vennga</u> is almost unique in the fact that it contains a negro work song in let I, the source of which can be traced. Cable was originally a native of New Crleans: he fought in the Confederate Army during the Civil "ar but was forced to leave the American South because his writings expressed a distaste for southern, postwar mistreatment of the "egro. Cable, along with Henry E. Krekbiel and Lafeadio Hearn, at one time collected Creole songs and some of these appeared in <u>Slave Songs of the United States</u> 30. He subsequently published two articles, The Dance in the Place Congo 31 and Creole Slave Songs both of which contain substantial examples of negro dances and work songs notated by Cable in the rather inaccurate manner (see Chapter 3) of the day. However, it is in Cable's own book that Delius's musical source can be found, for Cable notated there several fragments of negro work songs. In particular, on page 168, he notated the melody and works of a negro beating song:



EXAMPLE 04

It is quite easy to see how Delius has transcribed this in Act I of <u>Yoanga</u>. 33 In any case, the original source must be open to question as there are very few negro songs in a 6/8 rhythm (Example °5), and the whole recalls the close-harmony idiom of the late 10th Century hymnody of Sankey and Barmby,

25 (Enter DON JOSÉ MARTINEZ; PALMYRA is about to go) .Vivace J=J SIMON PEREZ here John say you got reap what you sow: in the har Tenors Negroes what you sow; in the har reap (in the fields) John say you got to reap what you sow; Basses John say you Vivace Je J in the har - vest, reap what you sow; mf V1. w.w. DON JOSÉ MARTINEZ Pal - my - ra! reap what you sow ._ You sow in the rain, got to reap You scw in the sun got to 0-0 reap what you sow. in the rain, got to reap the rain. You sow in reap what you sow. You sow in the rain, got to reap the rain. the sun got to sow in

322

B.& H.20240

Koanga



Koanga

looking forward at the same time to the closing chorus of Appalachia.

After The Magic Fountain, Koanga can now be seen as something of a disappointment. The innate Delian 'sense of flow', so clearly articulated in the earlier opera, is not so obviously present in Koanga. Sir Thomas Beecham wrote the following: 34

Koanga, without question has many moments of charm and originality, with plenty of colour and in the middle and final acts a reasonable amount of action and tension. But it is in more ways than one a less truly Delian work than its predecessors Irmelin and The Magic Fountain.

The reasons for this are fairly clear. The two earlier operas had elements of nature acting as unifying factors: the Silver Stream in the case of Irmelin and many different aspects of nature in The Magic Fountain, the Fountain itself, the Everglades, the sea, the storm and the sun. Against these the characters move as if controlled by some outside forces of fate, and it is this aspect which dominates Delius's most successful opera A Village Romeo and Juliet.

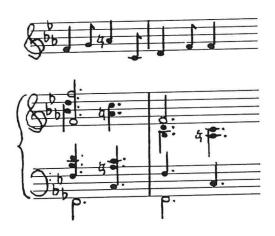
In <u>Hoanga</u> none of these elements is really present. The Pristanesque 'liebestod' at the end happens through circumstances rather than being implicit at the outset, and the action does not move against a background of nature; the plantation hardly qualifies.

As a result, it may seem surprising, Delius has not produced a totally characteristic score, and it does seem now to have been a retro rade step after The Magic Fountain. In Act III of The Magic Fountain it was noted that the music was much more chromatic in style, possibly because the action taking place centred around human conflict. It is this same human conflict which is at the heart of Moanga and it shares with the third act of the earlier work a certain lack of 'flow'!

This is, of course, most apparent in the music. 35 Act I is quite static dramatically. The prologue paraphrases the end of Chapter 27 of

The Grandissimes. Three girls, daughters of a planter, run out onto the verandah of the plantation house during the course of an evening dance. There they find Uncle Joe, a kind of 'Uncle Tom' figure, whom they cajole into telling them 'a story of long ago of grief and love'. There is no mention of any aspect of nature yet the background scenario of the planter's dance roduces a entatonic parody of a rural dance (Example 96).

Aurore's brief mention of the setting sun produces the familiar American plagal/pentatonic cadence:



EXAMPLE 97

The first act is taken up with the beginning of Uncle Joe's story of Koanga and Palmyra, and it is the transition music between the Prologue and the first act which is perhaps the most interesting aspect of the Act.

(Example 98). Here Delius introduces the melody derived from Marching through Georgia (see Chapter 3). It is repeated twice; the middle section sounds more like a typical American revivalist hymn-tune chorus than the actual song, and the cadences in the middle and at the end of the melody are harmonized in a way that is characteristic of the Delius of this period.

Opera in 3 Acts Prologue

FREDERICK DELIUS

The verandah of a Southern plantation-house, Orange trees on the left; huts in the background. It is evening. Dancing is going on in the house.



326





Koanga

It might be expected that this melody mould play a much more immortant mart in the rest of the act than it does, but its use is more or less confined to this mathem transitory conservance and to the first nears charms.

'ct I means in the familiar key of D flat major on the rentatoric chard VI resolving onto a second inversion tonic chard as Falmyra since of her sleeplessness and disembedded sminitual state. (Example CC)

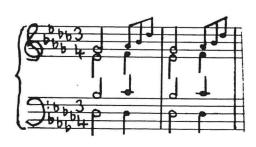
The first regro charus (Example 100) occurs shortly oftenmands. The music for this is derived from Marching through Georgia but the monds have been adapted by Crain and Paige 28 from two negro folk songs.

There is very little else in this lot that can be ascribed to Pelius's more mature style derived from American sources. The most notable example is Mostral's arise when he beweils the fact that he will never again see his notive land 'nor the wide and shadowy forest, where the sements hiss by day and mreat beasts bunt their prey by night: nor the mocky heights where lofty engles soar. "Maturally enough, mention of wild animals and hinds produces a characteristic passage. (Example 101)

The two other typical examples in Act I concern Clotilda, firstly when Por José asks her to help Falmyra prepare for her wedding (Example 102) and just before the start of the final quintet in Act I Palmyra turns to Clotilda and begs her mistress to understand that she must leave her and begin a life of her own (Example 103).



EX.J. PLE 102



EXAMPLE 103

ACT I

Fields of sugar-cane are seen in the distance, and behind them a stretch of the forest. It is quite dark though the full moon watches over the waving cane. PALMYRA sings :-













The pentatonic construction of the two oscillating fragments pose the question of a leitrotivic association but none exists.

Act II has slightly more interest from the point of view of Delius's American sources than Act I. The opening chamus of negro slaves (Frample 104) is a good example of the type of time that could mass as an 'Ethiopian melody' which Delius has harmonized in his 'close-harmony' style of this period.

Delius indicates that two barjos are to play on the store as accommeniment to the pentatoric melody in harp and pizzicato double basses. The negro slaves are celebrating their day off work to take part in the marriage ceremony of Palmyra and Yoanga and the birthday festivities of their master Don José. Their next charus is again familiar. (Fxample 105)

The Act progresses as Clotilda asks the slave overseer Simon Perez how the marriage can be prevented. Falmyra comes on stage and sings the first of her five arias in this Act about the strength that her future husband will bring her, enabling her to continue life's struggle. At the words

'... [a man] with whom to share my joys and who will dry my tears' the following short comment (Example 106) is heard in the orchestra. It is a good example of the way pentatonicism was becoming a natural part of Delius's lyrical style with characteristic descending chromatic harmony accompaniment:



TXAFFIF 106

ACT II

Songs are heard behind the curtain





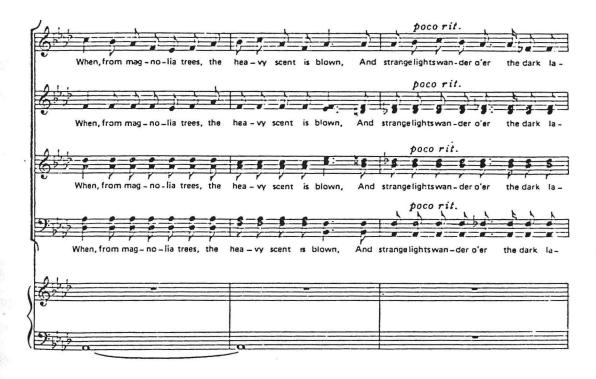
Koanga

Koanga



338





Koanga





After this passage, Palmyra worders if she is dreaming and if, when she wakes in the morning, Koanga will be beside her. This recalls the opening of Act I when Palmyra wakes in her plantation shack and the musical accompaniment to this passage returns to the oscillating pentatonic movement from the opening, in the same key of D flat. Delius's compositional method is, therefore, not quite as free and unstructured as many previous critics have suggested. This score is not as rigidly controlled as The Mario Fountain but there is present a hint of connected thought.

It was noted in Chapter 3 that the forms of negro music notated in the 19th Century whether ther be spirituals, work-songs or the Jubilee Songs were only a very slight representation of what was actually sung. Delius comes nearest to capturing that authentic sound in this Act in the next charus when the slaves begin to celebrate (Example 107). Delius indicates that the negroes should accompany themselves with a mythmical clapping of hards.

There are a few more examples of the growing influence of pentstraicism in Delius's writing in this Act, as presented in Example 106, but none that is worth tabulating at this stage. Practically the rest of the Act is taken up with the slaves' celebrations to music taken from the first movement,

Paybreak, from Florida Suite, to which they sing 'Parsons Is Calinda' and which has become wellknown today, thanks to Eric Fenby's arrangement of it, as Is Calinda. The likely musical source of Is Calinda has already been explained in relationship to Florida Suite and its use here in Yearra is as appropriate as the horrowing of Everple 53 in The Year's Fountain. One final example in 'ot II is its alosing hars where Foansa, having placed a curse on the whole plantation in revense for the towarting of his medding by Simon Perez, prays to the Voodoo God Manian to protect him from harm (Example 108).

The pentatonic underlay is not dissimilar to a passage from the second version

78



Koanga

B.& H.20240

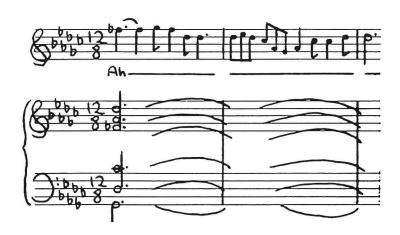






of In a Summer Garden.

Act III is quite static in rature, long passares being devoted to the vocadoo ceremony of the runsmap slaves at the beginning and to the slaves on the clantation suffering under Foarca's curse. This has produced rather static music from Pelius. The excention is the coming Prelude, horrowed from The lazic Fountain. There is even less of interest to this discussion than in lot II. Voices are heard from afar intoring a rentatoric vocalise but this is only massing.



TX::::[F 109

That is of most interest is the transition music at the end of the Act linking it to the Epilogue. The opera is now over. The girls have been sitting on the balcony all night listening to Uncle Joe telling his story, and dawn is now approaching. Delius's characteristic pentatonic vein once more returns (Examples 110 and 111).

Apart from the colourful local interest of negro plantation life which is very expressionistic in the opera, <u>Koanga</u> contains little to show how the Arerican influences deepened Delius's style. Finstrel music and black spiritual do appear side-by-side and add weight to the argument of Chapter 3 tut it would seem that the overriding drama of human conflict did not smark







348

B.& H.20240

Koanga

off Delius's most naturalistic style in spite of the subject matter. obviously close to his heart and to his experience.

There can be no doubt that this first period of Perius's compositional career was deminated by works very closely connected with America, and it is these rieces that shaped Delius's style. It is also interesting to note that Delius's style was also shared by the music of several other composers. especially Chopin, Grieg and Warner whose music he acknowledged with rlowing praise as a young man. This attitude contrasts most markedly with his total disinterest in later life in the music of other composers. Throughout this apprentice period Delius tackled many different types of musical styles, operas, songs, chamber music. a concerto and orchestral works some of which show a certain competence in stricter forms. Forever, the strongest conviction to emerge from all the many different works of this period is that Delius was at his best when most strongly influenced by Nature, and although nature is not a common theme in his works to date it is already quite possible to appreciate the wonderful attraction it had for him and would have in the rears to come. The ragic Fountain contains his best rusic of this period, a work, as already stated, with a strong background of Nature. In the oreras, human conflict produced more chromatic, undirectional music and it is only when Nature appears that this is resolved in music of a highly personal, direct and intuitive style.

This style became more and more prominent in Delius's output and formed the most important influence on the music of his maturity.

DI DU LI - ALBAR CE DELLIRE SAMMELLAN

The Paris years around the turn of the century undoubtedly marked a turning-point in Delius's life and art. In January 1806 Delius met Jelva Posen, his future wife, for the first time. During the course of the year they become better acquainted and Delius frequently visited her at her country retreat at Grez-sur-Loing. While Delius has away on his second Florida visit in 1807 Jelva bought the property she had been resting in Grez and on his return Delius made his way there immediately to renew his friendship. It was during the summer months at Grez in 1897 that Delius completed Act III of Voarca and Over the Pills and Fan Away. Towards the end of the year Delius moved completely into Jelva's house where he lived until he died in 1934.

Piver Ining and the influence of Jelka herself which were responsible for affecting the charge in Delius's music. All the signs of Delius's nature music are annarent in his earlier works, the fingerprints of his lyrical mriting, his harmonic framework and even the elements of his prohestration all follows fairly clear line of development. What was needed to bring all these to fruition came at exactly the required moment. The garden at Graz was itself the symbol of Delius's art for which he had been looking: it now brought about the most profound charge.

Looking at a list of Delius's post-Grez works it is easy to see how this change was effected, and it was during this period that his finest and best-known works were written: A Village Romeo and Juliet (1900/1901), Sea Drift (1903/1904), Songs of Sunset (1907), In a Summer Garden (1908), Fennimore and Gerda (1900), The Song of the High Hills (1911), Fin Arabesk (1912), North Country Sketches (1913/1914), The Double Concerto (1915), the Violin Concerto (1916), A Pance Rhapsody Mo.2 (1916), Eventyr (1917),

A Song before Surrise (1908). the Cello Concerto (1900), A Song of Summer (1929) and the Edyll (1932). This long line of works could not have been written without the influence of Grea acting as a catalyst on those wouthful American experiences.

The next stage in this discussion is to take examples of morks from this list of Delius's mature compositions for further corrent in the light of the previous argument.

Before turning to some of those main-stream works it will be of interest to look at a work of transition, The Nocturne, Paris (The Song of a Great City). Beecham writes 35 that when he first tent to live at Grez Relius continued his Paris habit of working at night and it should hardly be surprising then that he should wish to capture the spirit of Paris by night. This great change did not take place overnight. It was a slow process of development bringing with it, as Beecham puts it 36 a 'lightening and brightening of the spirit, ... a tighter grip upon the raw material the worker had to rould, an easier and broader style of utterance, and enlarging resources of device and colour.' There is little worder, then, that Peecham did not consider Paris to be among Delius's best works.

That the garden at Grez and Jelka were already morking on Delius's spirit by 1899, the date <u>Paris</u> was completed, is clear from the score. The long, brooding introduction grows upwards from a tonic nedal, a stylistic trait first encountered in his first-period works especially in the opening to the <u>American Rhapsody</u> (see Appendix E). The obce solo recalls Perlica of the <u>Symphonic Fantastique</u>, not, perhaps, an inappropriate resture.

The first sign of Delius's newly-found 'hrightening of the spirit' is in the first 6/8 dance sequence beginning at figure 8.38. The particular passage in question is the swirling dance beginning at figure 9 (Example 112). Throughout this passage the rusic is based on the added sixth shord of





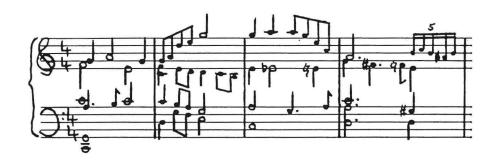






P major. This is particularly apparent in the piccolo, flute and clarinet appendion, the flockershiel, the first trumpet below and the low mind, brass and string frament or page 15 of the curted extract, the choes, clarinets and upper strings or page 16, continuing on and fixined by violas, cellos and bassoons on page 17 and on page 10 the characteristic choe, clarinet and for analysis solos (all marked 'x'). The limit between this and the analysis accordings this idea and continues to explore the mentatonic firmination which is now much more part of the 'flow' (Example 113).

The subject of the following adapto is a merorable pentatonic relody with troical Delius harmonization.



FYE PIE 114

The relody becomes rhamsodic and is taken unby clarinets, gloriously by trumpet and finally by the horns, creating a wonderful moment in the score. The link between this and the second dance section is constructed out of the same melody in the cellos and basses with inverted redal quavers in the unper strings.

The second dance sequence explores the rentatoric material but presents it this time in a much more glittering fashion, with clicking castanets adding a lot of colour and the horn writing is such more branen in effect.





The short second adagio leads into an allegretto, which develops ideas from this adagio and the previous dance sequences and manages to sound remarkably like Richard Strauss's symptonic poer <u>Till Bulensmiegel</u> which was, no doubt, an important influence on Delius at this time. The march which follows also has a rentatonic tune on the slockenspiel



FXATFIE 115

as has its countersubject in the cel os and violas



FXA' PLE 116

but the dance music cannot be held at bay for long and returns to join the march (Example 117).

Another short adamic develops the viola relody (Example 114) with beautiful solos for violin, choe and flute. For a third time the dance sequence returns and before long the horns intone the glockenspiel march melody (Example 115).





The opening introductory material is recaritulated over a D flat pedal and the work ends with what is perhaps the most traically Delian passage in the whole work. The D flat pedal ultimately rises to its dominant. A flat which becomes the root of an augmented sixth felling onto G major. The work then draws to a close over a glorious added sixth chord on G. protracted over eleven bars, symbolical of the sound of awakening streets and the rising dawn! 30 (Example 118).

Reecham feels, however, that this ending is harrly 'a touch of the reviving breath of a new-born day.
The does not give his reasons for thinking the work somewhat unsuccessful but, with hindsight, it is possible to see the reasons for the generally unfavourable criticism this work has received. Although it contains many fingerprints of Telius's mature style it is a work of transition which, like Appalachia, ultimately looks backwards than forwards. The reason for this lies, verhaps, in the structure of the work itself. There can be no denying the brilliance of the orchestration, well worthy to be put beside that of Richard Strauss, which shows such tremendous advances over those American works written only two to three years previously. It is the form itself which denies the work its deserved success. As the succeeding works demonstrate, Delius was at his best when composing works which are governed by one emotional mood. Paris is certainly not in this category of works. As a work it contains 'startlingly contrasted episodes of boisterous revelry and tender rorance 34; furthermore it is a symphonic work containing strong elements of development and recapitulation and in addition there is hardly a hint of the natural elements with the exception of the rising sun at the end, perhaps the work's most successful aspect. Nevertheless, if not a totally successful work it is still an important one which is clearly a landmark ir Delius's outnut.

Another important event of 1899 was of course Delius's concert of his music at St. James Fall. Orchestral music was scrething of a rareity in





U. E. 18874



London at this time and it was a great achievement for Delius to have organized a concert of his own music. It was also a period of self revelation to him as it was one of the first opportunities for him to hear his music played by a full orchestra. This experience was undoubtedly another important stage in his development.

If <u>Paris</u> was a work of transition it was reaching out towards the one work, the opera <u>A Village Romeo and Juliet</u> (1900 - 1901), which marks the emergence of Delius's mature style for the first time. It was towards the end of the nineteenth century that Delius care across the Swiss writer Gottfried Keller's short story <u>Romeo and Julia auf dem Dorfe</u> which appeared in the collection <u>Die Leute von Seldwyla</u> in 1856. Delius soon realised that the story was ideally suited to him as the vehicle for an opera: it contained. as John W. Ylein writes, 40

'the true spirit of romance, with all the rapture and hearthreak of youth.'

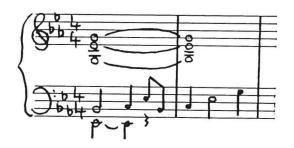
Added to this were strong elements of fate, yearning and Nature, a winning combination for relius. He wrote his own libretto in English which Jelka subsequently translated into German in which language it was published.

A letter Delius wrote to Jutta-Pell-Ranske, dated 29 May 1894, when he was obviously searching for a secuel to Irmelin, shows that he had a strong feeling for Symbolism in his art. Deryck Cooke has demonstrated 1 that A Village Romeo and Juliet contains symbolism that has the same universal quality of Wagner's Tristan und Isolde: Sali and Vreli became the universal the and 'she', symbols of all idealised youthful love and erotic passion which cannot find lasting fulfilment in civilized life, the Wild Land represents the world of unspoiled nature destroyed by the rayages of civilization and the Black Fiddler is a homeless wanderer, dispossessed of his inheritance by civilization. A Village Romeo and Juliet thus becomes a symbol of Delius's denunciation of the materialism of everyday life.

Such a scenario was bound to draw from Delius some of his most poignant and characteristic music. (If the works of Delius's first period were marked by an almost impersonal detachment, this quality is reversed in the works of his second period.) What is immediately apparent in the music of A Village Romeo and Juliet is a new awareness and mastery of an uncommitted chromatic framework which depends on a background of traditional tonality to make its point; this tonality is sometimes suspended but never totally obliterated. 42 For the first time, too, the quintissential Delius idiom, discussed in Chapter 3, of a diatomic melody and bass opposed by chromatic inner parts, emerges as a unique aspect of structural significance. Put perhaps the most interesting aspect of the work is the way in which so many different elements of Delius's musical make-up, a free use of unrelated harmony, an awareness of dischord in its own right, a new rapidity in the harmonic rhythm - all of which arise from the music's own tension and relaxation - and above all the emergence of the melismatic pentatonicism itself a symbol of Delius's communion with Nature. It is this aspect, after following a long rath of development from the music of the American minstrel shows, which has arradually emerged as a crucial element in Delius's music.

There are now so many of these pentatonic fingerprints throughout the score of the opera that any detailed analysis of it is unnecessary here. The Intermezzo The Walk to the Paradise Garden 43 which takes place between the Fairground Scene, scene Five, and the sixth scene, beside the Paradise Garden, will serve as an appropriate example from the opera as it contains the kernal of so much of Pelius's musical thinking in the opera. The now well-known Intermezzo was in fact expended by Pelius after he had completed the opera, impossly some time before the first performance in 1907.

The introductory 16 bars are indeed a kind of synthesis of Delius's remarket. Open pentatonicism



TYNTIE 119



FXATPLE 120

lies side-ty-side with music of a somewhat quicker harmonic rhythm.



EXAMPLE 121

A sequence is eventually sparked off by the rising triplet figure



EXAMPLE 122

the climax

which can be traced back as far as <u>Florida Suite</u>, at least in an inverted form, and this is pentatonic. This phrase builds upwards until it reaches



FXA"PLE 123

a pentatonic/added sixth on chord IV in G major which however modulates to its relative miror. E minor. The sequence, beginning with Example 122 begins again after a redulation to E major which eventually resolves onto an added sixth chord.



EXAMPLE 124

The ascending triplet figure now takes over and the music develops through sequential phrases built up with this figure. It is the pentatoric character of the theme which gives the rest of the Intermezzo its colour and form. The next climax, in Erajor, is also constructed out of the same added sixth formula.



EXAMPLE 125

The erding is also purely pentatonic in construction beginning



EXAMPLE 126

and ending



1 Y 17 1 7 127

A Village Romeo and Juliet contains the foundation of the harmonic and 'union's same which was to take Delius through his a mostitions of the following decade. The story of the opera con he described as being or almost merfect vehicle for "elius's music, but in mos his next major worth Sea Drift (1903) which is perhaps his purest work. To was or bial that Delius should have selected words by Walt "hitman, the American lymic moet, which so monderfully reflect the mood characteristic of Pelius's rusic at its best. In no other work, with the ressible expertion of the orchestral tore-poer In a Summer Carden, did Delius canace to express so perfectly his nostalmia for the past, although Forald Mitchell believes that the strength of Delius's music, gained through its restriction of mood, is also the source of its fundamental mealmess, monotony. 44 Not that Sea Drift could be criticised for being monotonous. Not only is nostalgia for the past of central importance but also the underlying force of nature. The poem is nosteleic for, although it is a forward-locking narrative, it ultimately looks back with the tracic thought 'But my mate no more, no more with me! We two together no more.' Mature is seen everywhere in the text, the swelling of the sea which orens and closes the mork, references to lilac scent in the sir and fifth-month grass growing, the two 'feathered quests from Alabama' in

some briers with their nest and speckled eggs, the warmth of the sun, the wind blowing and so on, the list is almost endless.

All of these find the most subtle expression in Delius's Tysic. ⁴⁵
The introduction captures the swelling of the sea bodinning with added sixth based harmony (Example 128). The E-major most has above it a minor triad on its relative minor C sharp thus giving it the colour of the added sixth,



TXAMPLE 12°

which also permeates the opening chorus (Example 120), and the second chorus (Example 130).

The chorus's final comment at the end of the first main section 'with bright eyes' is based on the added sixth of B major (Example 131).

The link to the next choral outburst is provided by the baritone solcist taking up the narrative of the 'curious boy ... cautiously peering, absorbing, translating.' The oscillating added sixth harmony from the opening returns and the solcists notes are taken from this harmony. This leads directly to the chorus depicting the warmth of the great sun, again to E major added sixth harmony (Example 132).

In fact the added sixth/mentatonic harmony absolutely remeates the whole of this work and is at its very heart along with the force of Nature.

Examples of this are now so profuse that it is unnecessary to cite them chapter and verse. Observe the chapters is liming all time, minding no

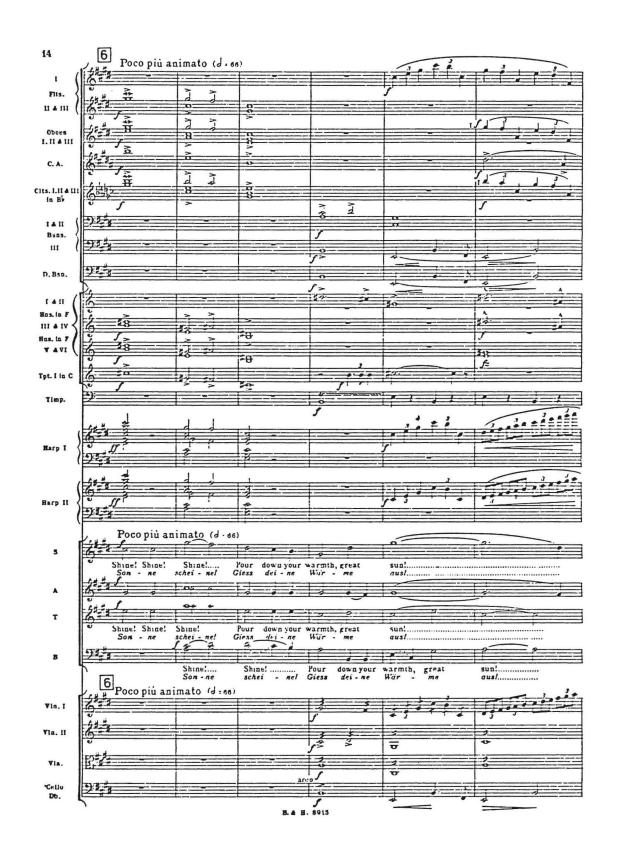












time', 'Blow up winds along Paumanok's shore', the beginning of 'Close on its wave sooths the wave behind', 'You must know who is here my love', and the choral accompaniment to 'O reckless despairing carcls'. The baritone soloist too has his fair share, especially the beautiful pentatonic violin solo accompaniment to 'Yes my brother, I know, the rest might not,'(Example 133) also at 'I, with bare feet, a child', 'Here with this just sustained note', and gloriously so at 'O past, O happy life' recalling Watawa in <a href="https://example.new.ork

It cannot be denied that this strong penchant for a pentatonic/added sixth based harmony was by now a fundamental part of Delius's style. There seems now to be little point in tracing each fingerprint of this style through successive works by the composer. Instead, three more works will be chosen for stylistic analysis along these lines, <u>In a Summer Garden</u>, North Country Sketches and the Violin Concerto.

Delius's best known works were all written during his second period of composition which dates roughly from <u>A Village Romeo and Juliet</u>, written beween 1900 and 1901, to 1911, the year which saw the composition of <u>The Song of the High Hills</u> and the <u>Two Pieces for Small Crchestra</u>.

Included in this period are <u>Appalachia</u>, <u>A Mass of Life</u>, <u>Brigg Fair</u>,

<u>Fennimore and Gerda</u>, <u>A Dance Rhapsody No.1</u> and what is, perhaps, Delius's finest orchestral work <u>In a Summer Garden</u>, written in 1908.

Like Sea Drift, In a Summer Carden explores one emotional mood, or, rather, the many varied emotional responses to Nature, in this case, Delius's own beautiful Summer Garden at Grez. Delius by now, had many fine compositions behind him and he had been settled at Grez for some ten years. Perhaps the best way to understand the work is in terms of its emotional rhythm of tension and relaxation which in turn





B.4 H.8915

determines the harmonic 'flow'. Thus, any attempt at conventional analysis would be an insult and indeed a destructive evergise but this may. perhaps be beneficial to the present discussion.

A study of form is, of course, indispensible in agreesing a composent of the form is not politically assent it is extremely difficult.

Flements of stricter formal construction have already been noted in anomicus morks and that the far more subtle control exercised over the charing of Ir a Summer Garden is much more emotionally patiefying and this is one of the factors which rives the mork its implication of arracter, as Beecham described it. The hony Payme feels the mork is in a loose mondo form and makes much use of variation technique, a favourite device of Dolius. Although the mondo idea cannot be firmly deried it seems note likely that the mork develops symphonically, and also episodically, through two recurring themes



FXAPLE 134

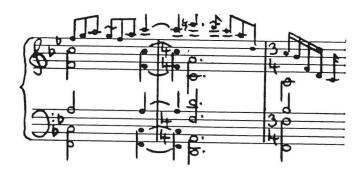
and



EXA**** 135

These two themes ebb and flow along with Delius's own tensions and relaxations in his emotional response to the Summer Garden.

The modality of Example 143 is contrasted throughout with the mill Eulensmierel-like chromaticism of Example 144 and the pertatonic luminism of Example 136 from the introductory bars of the work



-X 12 136

and with the Debussy influenced contrasting chordal technique

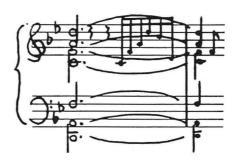


EXAMPLE 137

The first main section of the work progresses these ideas from the physian mode on G. Throughout the passage added sixth/pertatonic fragments colour the proceedings.

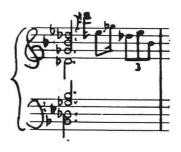


אנו הומיניאה



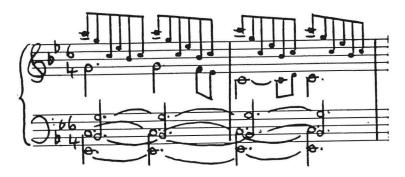
EKV., bre 130

and



FXAN'PI.E 140

It is, however, the memorable central section in which Delius exploits his pentatonic learnings to the full.



דוֹעייינוֹד 1∆1

The close of this section sees a return to the earlier style where once again the music develops through Fxample 143 and 144 but another climax is reached and the pentatonic melody carnot be concealed.



FXATPLE 142

The opening style again predominates in the next section but the coda, as in <u>Paris</u>, shows a return to the added sixth/pentatonic style.

(Example 143)

Delius's glowing idiom, presented in one of its finest forms in the miniature tone-poem In a Summer Garden seems a long way from the origins of the style in the pentatonic tunes of the minstrel stage, but this demonstrates the process of distillation which Delius's style underwent during those years. Wis music underwent a further process of change in the second decade of this century, a change marked by a much more

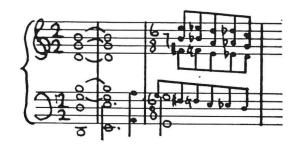






astringent harmonic and melodic style. While The Song of the High Wills spans the two periods, its successor Fin Arabesk, a marvellous work sedly neglected today, looks forward into this new era. More of the works in this period has found a place in the concert repertoire, with the possible exception of the Violin Concerto. These works have regretably 'been elbowed out of programmes in favour of pieces which give us more of the all-pervading Delian voluntuousness' 47, as Arthur Putchings ruts it. The North Country Sketches of 1914 is a work typical of the period but it gives more insight into Delius's past than some of the other works written during these years. It is a four-nevement suite describing some of the seasons of the year in Pelius's native Worth Yorkshire. Autumn (The wird soughs in the trees), Minter Landscape, Dance and The March of Spring ("oodlards. "eadows and Silent Moors), and must be regarded as the best music to emerge from this decade. Again it returns to the courtmiside, the mell-spring of Telius's best invention, and it is a testament to Telius's fine ear for the subtleties of orchestration and balance.

Tt is not surprising that all four movements have leanings towards. Delius's pertatonic expression but the manner in which it is blended into the background almost defies identification. For example, a motif heard in the basses, shortly after the opening of <u>lutumm</u>, emerges from the long introductory gedal point. This motif, which can be thought of interms of an even first distillation of Delius's style, along with gedal points, form the two basic ideas through which the movement develops.



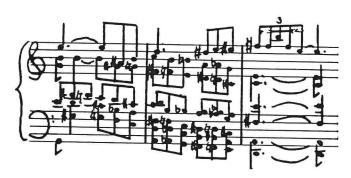
דאו בומיולאב

This motif then forms the basis of the horn motif (Exemple 145) stainst which the wind souths in the trees. Then the top line of the 'mind' begins on the sub-reliant.



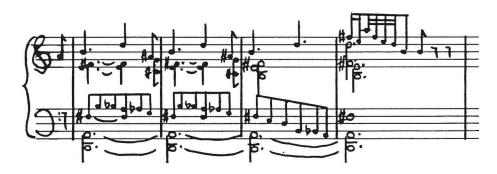
דוייים 1/15

The name of a fallowed by or sine sole, so therefering of Telius head ning and ending on the sixth degree.



FG: PIE 146

It is easy, too, to snot the pentatoric origins of the viola melody which follows



FYA' PIE 147

ard later



TXMITLE 148

It is the third movement, however, <u>Dance</u>, which is of special interest because it contains ' a tune which can be hummed' ⁴⁷ and is also the odd movement out in terms of these impressions of nature. This tune is characteristically Scotch-Irish with its rentatonic structure and 'Scotch Srap' rhythm.



FYATE 140

To seems as if Delius is suddenly casting are eye backwards along the road he has travelled. This melody and the slower variant from the movement's middle section



EYATELE 150

and their variants provide the material for this APA + coda movement in which there is also a good deal of development. The harmonic rhythm of the accompaniment is quick, in the manner of Delius's later style, but through the whole can be perceived a return to his favoured variation approach where the harmonic accompaniment is varied for each repetition of the melody (Fxam-le 151), a technique stretching far back to the American Rhapsody.

Examples 149 and 150 are echoed in the last rovement The Yarch of Spring in which the march at the end of the novement is in ar equally folk-like vein,



FXAMPLE 152

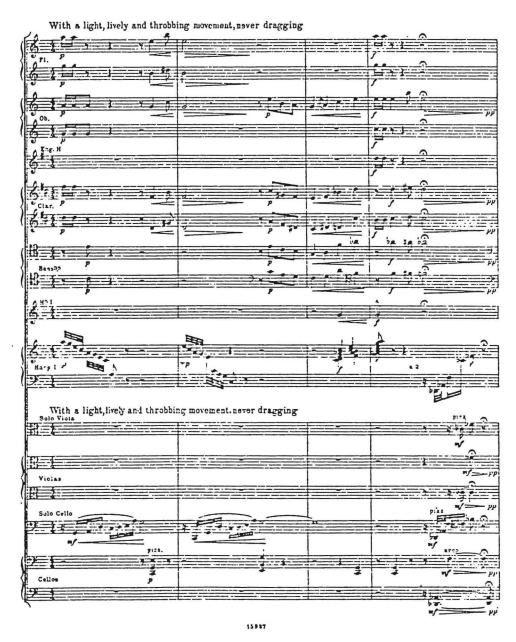
Although the harmony here is not derived from the added sixth or any other pentatonic scale, it does appear to colour several parts of the movement. The opening, for example, derives from the added sixth of C major (Example 153)





49

IV
THE MARCH OF SPRING
WOODLANDS, MEADOWS AND SILENT MOORS



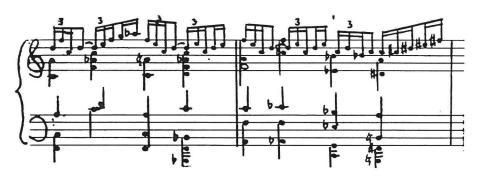
394

and the following viola melody is in Delius's characteristic lyrical vein of the period



FXAMPLE 154

which develops into a climax and is followed by yet another relodic fragment derived from the pertatonic added sixth



TXA PLE 155

as are the bell-like, Debussy influenced string chords with wood-wind





EXAMPLE 156

In such a way Delius's mode of expression achieved a far more refined sensitivity to harmonic colouring than anything he had previously written and this is one of the qualities that set this more on such a

high pedestal.

Other works of the period do not really show this kind of integrated style, with the exception of the slow movement of the <u>Violin Concerto</u> (1916). A Dance Rhapsody (In.2) is virtually lacking in rentatonic fincerprints and relies a lot more on unrelated chardal sequences for its motivic thrust. The ending of the work (Example 157) comes as a complete surprise and recalls moments in the <u>American Rhapsody</u> and <u>Apralachia</u>.

Mowards the end of the third regiod Delius began taking an interest in the more traditional forms of sonata and concerto. The first Violin Sonata was completed in 1914, the Concerto for Violin and Cel'o dates from 1915, the most remarkable of all these works is the Violin Concerto. Many critics have condemned the work as being 'something like a tone poem with a solo violin as protamonist 42, and it is only with detailed analysis that the invalidity of statements such as this can be fully demonstrated. Dervok Cooke did just this in a brilliantly penaturating study of the Violin Concerto in 106223. In it he has presented a thorough thematic analysis of the concerto showing it to be 'a superb example of dermination and rigorous thematic development'. Anthony Payne thinks the work shows 'understandable formal stiffness' but the concertcontains wonderfully varied music which unfolds in a unique ray. It is also a work which refutes all observations that Delius could not handle traditional forms, for within its simple-movement framework are enclosed exposition. recapitulation. slow movement and schemzo finale containing music which is always in a process of metamorphosis from start to finish: moreover it shows Delius to be a very morthy exponent of the summoria tradition the solves tradlers of form in a totally original and refreshing manner.

It is not really rescible to analyse the work along traditional lines





as Pelius does not keep the themes completely distinct from one another and therefore there is no noint in discosting the more together the more construction as Pelius does not use together in a classical symphonic marrer, that is in the opposing together together themes, but uses it to create an impressionistic sense of Iflori.

But to imore the harmony is to miss many Delinalfinae unintal non so monderfully discuised in the 'flow'. Passing moments organ in the first section, particularly in the second subject



אבר קוסייו אקם

and at the end of the exposition



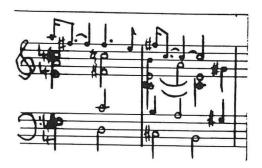
EAVIDIE 120

One of the most memorable moments occurs at the opening of the slow section



EKANDIE 160

a melody which so morderfully fuses both the first and second themes from the first-subject group in the exposition. The second theme in the slow section (Example 161) is another reminder of time gone by and anticipates A Song of Summer (see Example 34).



EXAMPLE 161

The accompanied cadenza contains pentatonic melismatic writing and the ending of the work (Example 162) is also cast in a pentatonic/added sixth



Printed in Great Britain by Galliard (Printers) Limited, Great Yarmouth

mould.

In such a way Delius evolved a unique style which he developed throughout his life from his first to his last works. It is a style that owes its origins to America for providing the songs of the minstrel stage which fired the young Delius's sensibilities and ultimately enabled him to produce such original sounds. It is also a marvel, to paraphrase Anthony Payne, that this same style could have produced works of such tremendous variety and imagination.

NOTES

1. Eric Blom

Delius and America - nubl. The Music Quarterly, New York, July 1999

2. F. Delius

P. 438 - 447

**SS Note Book. 1884 containing his earliest exercises in counterroint.

with numerous alterations. which he worked on with Thomas Ward at Solano

Grove. Presented to the Delius

Association of Florida, Inc.,

Jacksonville University by Eric Fenhy.

1962. Copies kindly sent by **Thomas*

F. Gunr. Director of the Carl S.

Swisher Library, Jacksonville University

Florida.

Calinda, as it is known, is now something of a red-herring. That is certain is that it is not a Calinda, the reasoning for this belief is stated on page 239. Delius almost certainly never saw a real Calinda denced. It made its way to New Orleans, where G.W. Cable saw it danced and wrote about it (see note 31), from the Caribbean islands where it was first renorted by Pere Lavat in 1608 (Youveau voyage aux

isles d'imerique, Vol. II, p. 50. \. Fe describes it as coming from the Guinea Coast and being wild and indecent in character. In 1708 Moreau de St. Mery described the same dance as consisting of a movement where each font is raised and lowered alternately. striking with force, sometimes the the and sometimes the heel. on the ground, in a may quite similar to the English ster. The dancer turns on himself or around his partner, who turns also. and changes place, maiving the two ends of a handkerchief which they hold. The dancer lowers and raises alternately his arms, while keeping the elhors rear the body, and the hard almost closed. This dance in which the play of the eyes is nothing less than entraordinary, is lively and animated, and an exact timing lends it real grace. The darcers follow one another with emulation ...! (Description ... de la partie française de l'isle Saint-Dominique, 1707 - c8, Vol. I n. 50). It must be remembered that Delius first called his Florida Suite dance a Calinda when he transformer it to Voanga. This was, of course, ofto his reading of Cable's book The Crandissimes. rrobably about 1805. but he man have some served the puck dilainhis time in imprina from 1894 to 1986. This book contains a brief description of the Calinda on names C5 and C6 as follows: 'Faintly audible ... came from a reinthouring slave-ward the monotonous chart and machine-like tune-heat of an African donce. There our lately met marchande ... led the ancient Colinda dance and that wellknown some of derision, in whose every multiplying etarzas the helplace satire of a feetle race still continues to celebrate the remanal failings of each newly prominent figure among the dominant caste.' Cable quotes several lines of a song in Oreole dialect which fit exactly his notation of the Colinda song in his article The Dance in the Place Congo (see note 31), quoted below.



melody can be found on the tape in Appendix

3. As can be seen and heard this real Calind
bears no resemblance—either rhythmically
or harmonically to Delius's dence.

Fowever, it is exactly this derisory morner,
as noted by Cable above, in which Delius
intended his Calinda to be in Act II of

<u>Koanga</u>, and Delius must have composed the

A modern arrangement of this Calinda

- Fiavatha, ein Tongedicht für Orchester nach Longfellows Gedicht 1888 unpubl. manuscript © The Delius Trust Archive, London.
- Frederick Delius publ. Futchinson & Co., Itd., London 1959 p. 36

dance as outlined on page 239.

- Ibid. p.37
- Delius's urknown Opera: The Mazic Fountain -
- publ. Studies in 'usic,
 Perth, Western Australia.

1077 - V-1. 11 p. 60 - 73.

- 5. Sir Thomas Beecham
- 6. Sir Tromas Peecham
- 7. Robert Threlfall

Quoted in The Paris Years by I. Carley -8. rubl. Triad Press, 1975 - p.56. Unpublished letter to Jutta Pell-9. Panske dated 11 July 1894 - @ The Delius Trust Collection of unpublished letters 10. from F.D. to Jutta Pell-Ranske @ The Telius Trust Ibid. - r.66 to 70 11. Sir Thomas Reecham The Vagic Fountain 1893 - 1895 -12. F. Delius vocal score by Eric Fenby 1953 publ. The Telius Trust, Iondon 1979. A letter from Delius to Jutta Bel!-13. Ranske written in Munich on 12 August 1894 states that he had heard Parsifal twice and Tannhauser once at Payreuth and that he would hear the Rirg, Tristar und Isolde and Veistersinger three times each before leaving funich. Exception must be taken to Frilip 14. "eseltine's article Some notes on Delius and his music published in the 'usical Times, London, 1 'arch 1915

where he states that The 'aric

misunderstanding.

Fountain is conceived on wholly 'non-

"amerian lines'. This is surely a

15.

It is interesting to note that

rentatinic melody is also highly

characteristic of Seminole Indian

music. The Seminole Indians are the

native Indians of Florida. See Seminole

Yusic by Frances Personne - Jubl.

T.S. Fureau of American Pthnology
Palletin 161 - 1956 - merr. Ta Capo

Press, Inc., New York, 1972 - n.210.

Completed 1875

16.

17. Sir Thomas Peecham

1º. Thristopher Palmer

10.

20. Sir Tromas Peecham

21.

22. R. Lowe

23.

Tbid., - p.c4

Pelius, Fortrait of a Cosmopolitan - publ. Gerald Duckworth and Co. Itd., Iondon, 1976 - p.41

A copy of this song can be found on rages 116 and 117 of Rachel Iore's Catalogue of the Music Archive of the Delius Trust - publ. London 1874.

Ibid. - 7.28

It is not Delius's first song.
This is, of course, the song Then
cther lips shall speak. It is now
missing.

Ibid. - p.43

Especially in the Violin Concerto.

See Deryck Cooke's article: Delius and

Form - A Vindication (i) + (ii) - publ.

The Musical Times Vol 103, June 1962,
p. 392 - 393 and July 1962, p.460 - 465.

24.	Robert Threlfall	Delius's Second Thoughts, and am
		Unknown Version of his Piano Concerto
		publ Yusical Opinion, Vol.93
		August 1970 - p.570 501 and Pelius's
		Piano Concerto - A Postscript - rubl.
		"usical Crinion, Vol. 05, Cotober 1971
		p.14 - 15.
25.	F. Delius	Piano Concerto - revised and edited
		by Sir Thomas Reecham - publ. Rocsey
		and Fawkes Itd., Fondon 1951 -
		miniature score No. UPS 805 publ.1975
26.	William Randel	'Yoanga' and its libretto - publ.
		Pusic and Letters London, Vol.52,
		April 1971 - ~.141 - 1=6
27.	Robert Threlfall	The early history of 'Yoanga' -
		publ. Tempo, No.110, September 1974 -
		p. 8 = 11
2º.	Douglas Craig and	Introduction to vocal score by Eric
	Ardrew Paize	Fenby of Koanga by Frederick Delius,
		publ. Poosey and Famkes. Ltd., London
		1974
29.	George Washington	The Grandissimes: A Story of Creole
	Cable	Life - publ. Charles Scribner's Sons.
		Mew York 1880 - republ. Will and Wang,
		Mew York 1957 - p. 167 - 193.
30.		See Chapter 3, note 45
31.	G.T. Cable	The Dance in the Place Conzo - publ.

The Century Mazazine. Vol.31.

February 1886 p. 517 - 52 32. G.W. Cable Creole Slave Songs - publ. The Century Magazine, Vol. 31, April 1886 p. 907 -828. 33. Oraig and Paige, in the revised vocal score, felt that the original words of this second nerro chorus heginning '"ork, niggers, work' were unacceptable for modern audiences so adapted the words of a rice plantation song from the Georgia Sea Islands. 34. Sir Thomas Beecham Ibid. - p. 130 35. F. Pelius koanga - vocal score by Eric Ferby rubl. Boosey and Hawkes Ltd., 1935 revised edition publ. 1974. 36. Sir Thomas Reecham Ibid. - p.94 37. F. Delius Paris - Moctume (The Song of a Great City) - publ. F.E.C. Leuchort, Leipzig, 1909 - assigned to Universal Edition 1937. (miniature score) 38. F. Delius Paris - p. 13 - 19 39. The last two lines of a short descriptive poem which prefaced the original score. 40. John W. Klein Delius as a Musical Dramatist - publ. The Music Review, Cambridge, November $1^{\circ}61 - p.294 - 301$

Pelius's Operatic Masterpiece - publ.

Opera, Jondon, Vol.13, April 1062 -

Perrok Cooke

41.

p. 226 - 232.

42. Anthony Payme Pelius's Stelistic Development -

ruhl. Tempo, London. Winter 1961 - 1962

- n. 6 - 16

43. F. Pelius A Willage Romeo and Juliet - vical

score by Otto Tinderann - rubl.

Farmonie, Perlin 1010 - assimed to

Proser and Hankes Itd., 1952.

44. Donald Mitchell Pelius: The Charal Music - mubl.

Tempo. 'Delius "umber'. London.

Winter 1952 - 53 - r.3 - 17

45. F. Delius Sea Drift publ. Farm pie. Ferlin 1906 -

assigned to Boosey and Bankes itd.,

London, 1030.

46. Sir Thomas Beecham Ibid. - p.167

47. Arthur Hutchings Delius - publ. Macmil'ar and Co. Itd.,

London 1048 - p.87.

POSTSCRIPT

The role of America in Delius's life and music can now be appreciated as being more central than was hitherto believed. That is not to say that its influence was considered unimportant but that it was previously regarded through a somewhat romantic haze, without much thought for its fundamental position as the country which gave birth to his most characteristic form of expression.

However, to accept this blindly is to ignore Delius's position as a cosmopolitan figure who took something from every country with which he was involved, but he never really regarded any of these countries as his own. He gained little from England, his birthplace and first home, the only country which, thanks to Sir Thomas Beecham's impetus, has managed to sustain a performing tradition of his music. However, in his later years he began to turn more frequently to English themes, to the poetry of Ernest Dowson and Arthur Symons, to English folksong and to the English countryside as a source of inspiration and it was also in England that a group of composers who were disciples of Delius became established.

Delius would not have created any of his music, as it is now known, without the stimulus of France which became his home from 1888 until his death in 1934. His experiences of life in Paris and Grez-sur-Loing influenced so much of his work as did the Impressionist and pointilliste painters Renoir, Monet, Sisley and Corot. There is even a strong resemblance in Delius's later

work, particularly in some of the music of the second decade of this century, to that of Debussy.

Of all the European countries with which Delius was connected it was Germany which provided the strongest impression. Among his early musical experiences were concerts by Halle's orchestra playing the standard German symphonic repertoire of the day and this contact was no doubt strengthened by the only really thorough formal musical instruction he ever received, at the Leipzig Conservatory and by concerts at the Gewandhaus. Germany was also the first country to take up Delius's music with any degree of enthusiasm. From 1897 to 1914 Hans Haym at Elberfel just south of the Ruhr, established a performing centre for Delius's music and did much to encourage Delius in the composition of his large-scale choral and orchestral works: Over the Hills and Far Away (performed 1897), Paris (1901), Das Nachtlied Zarathustras (1902), Brigg Fair (1907), Koanga (1904), Appalachia (1907), Piano Concerto (1907), Lebenstanz (1907), Mass of Life (1909), Sea Drift (1911) and the Songs of Sunset (191 It was Germany, too, which provided the models of Wagner and Richard Strauss as well as the totally overwhelming impact of Nietzche's Also Sprach Zarathustra, and the poetic realism (Swiss, in this case) of Gottfried Keller's Romeo und Julia auf dem Dorfe.

On all these countries Delius turned his back. He always kept his distance from England even after Beecham's valiant work, he knew virtually nothing about French culture and disliked the language, and Germany eventually ignored him later on. Even Scandinavia, which had provided him with two major sources of inspiration, Grieg and the Norwegian mountains, was too remote

from the main centres of Europe to hold any particular appeal for him.

Against this colourful background, it is America which can now be seen as having provided the most thoroughly developed influence on his music. As a youth in Bradford he heard the music of the American minstrel shows which was often thoroughly pentatonic in character against a simple harmonic background. In America he experienced the same music again in the music-halls of Jacksonville and Danville and added to this the experience of hearing real Negroes singing in their own inimitable way. Although this, no doubt, sparked off Delius's awakening as a composer it only showed him the path he had to follow and did not provide him with an absolute model which he could copy, as has so often been suggested. By this stage in his musical development pentatonicism had become synonymous with Nature. This was strengthened shortly afterwards, by his contact with Grieg whose music and genius were an inspiration to him throughout his life. From Grieg he learned the importance of folk song, the method of capturing its spirit in his music and the way of setting its pentatonic contours against a simple bass and how to complete the harmony with chromatically moving inner parts. In such a way Delius's style was established and it only needed the impact of Wagner's music in the mid-1890's to bring it to maturity around the turn of the century.

From this time onwards, Delius's most memorable music is saturated with pentatonicism which is nearly always an expression of his pact with Nature. This developed in his music in a very

fascinating way from being purely expressionistic in his earliest compositions through to the most subtle shadings in the works of his maturity. It is this which is the most American of all the sources of Delius's style.



I hain't got long to stay here. Cho. —Steal away, &c.

4 Tombstones are bursting, Poor sinners are trembling; The trumpet sounds it in my soul: I hain't got long to stav here.

Oha.—Steal away, &c. 147

No. 100. Lord's Prayer.





- Thus saith the Lord, bold Moses said, Let my people go;
 If not I'll smite your first-born dead, Let my people go. Go down, Moses, &c.
- 2. No more shall they in bondage toil,

 Let my people go;

 Let them come out with Egypt's spoil,

 Let my people go.

 Go down, Moses, &c.

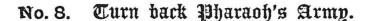
 142

- 4. When israel out of Egypt came, Let my people go; And left the prond oppressive land, Let my people go. Go down, Moses, &c.
- O, ⁷twas a dark and dismal night, Let my people go;
 When Moses led the Israelites. Let my people go.
 Go down, Moses, &o.
- 6. Twas good old Moses and Aaron, too, 17. O let us all from bondage fice, Let my people go; Twas they that led the armies through, Let my people go. Go down, Moses, &c.
- 7. The Lord told Moses what to do, Let my people go; To lead the children of Israel through, Let my people go. Go down, Moses, &c.
- 8. O come along, Moses, you'll not get lost, 19. This world's a wilderness of woe, Let my people go; Stretch out your rod and come across. Let my people go. Go down, Moses, &c.
- 9. As Israel stood by the water side, Let my people go;

 A', the command of God it did divide,
 Let my people go.
 Go down, Moses, &c.
- shore,
 Let my people go;
 They samg a song of triumph o'er,
 Let my people go.
 Go down, Moses, &c.
- Pharaoh said he would go across. Let my people go;
 But Pharaoh and his host were lost, Let my people go. Go down, Moses, &c.
- 12. O, Moses, the cloud shall cleave the way,
 Let my people go;
 A fire by night, a shade by day,
 Let my people go.
 Go down, Moses, &c.
- You'll not get lost in the wilderness, Let my people go;
 With a lighted candle in your breast, Let my people go. Go down, Moses, &c.
- 14. Jordan shall stand up like a wall, Let my people go; And the walls of Jericho shall fall, Let my people go. Go down, Moses, &c.

- | 15. Your foes shall not before you stand Let my people go; And you'll possess fair Canaan's land, Let my people go. Go down, Moses, &c.
- 16. 'Twas just about in harvest time, Let my people go; When Joshua led his hor; divine, Let my people go. Go down, Moses, &c.
- Let my people go; And let us all in Christ be free, Let my people go. Go down, Moses, &c.
- 18. We need not always weep and moan, Let my people go; And wear these slavery chains fortors. Let my people go. Go down, Moses, &c.
- Let my people go;
 O, let us on to Canuan go,
 Let my people go.
 Go down, Moses, &c.
- 20. What a beautiful morning that will be, Let my people go; When time breaks up in eternity. Let my people go. Go down, Moses, &c.
- 10. When they had reached the other 21. O bretheren, bretheren, you'd better be engaged, Let my people go; For the devil he's out on a big rampage, Let my people go. Go down, Moses, &c.
 - 22. The Devil he thought he had me fast, Let my people go; But I thought I'd break his chains at last, Let my people go. Go down, Moses, &c.
 - 23. O take yer shoes from of yer feet, Let my people go; And walk into the golden street, Let my people go. Go down, Moses, &c.
 - 24. Pil tell you what I likes de best, Let my people go; It is the shouting Methodist, Let my people go. Go down, Moses, &c.
 - I do believe without a doubt, Let my people go;
 That a Christian has the right to shout, Let my people go. Go down, Moses, &c.

143





No. 49. Mary and Martha.





- The preacher and the elder's just gone 'long, &c.
 To ring those charming bells.
 Cho.—Crying, free grace, &c.
 My father and mother's just gone 'long, &c.
 To ring those charming bells.
 Cho.—Crying, free grace, &c.
 The Methodist and Baptist's just gone 'long, &c.
 To ring those charming bells.
 Cho.—Crying, free grace, &c.

APPENDIX D

A copy of the incomplete manuscript autograph full scores

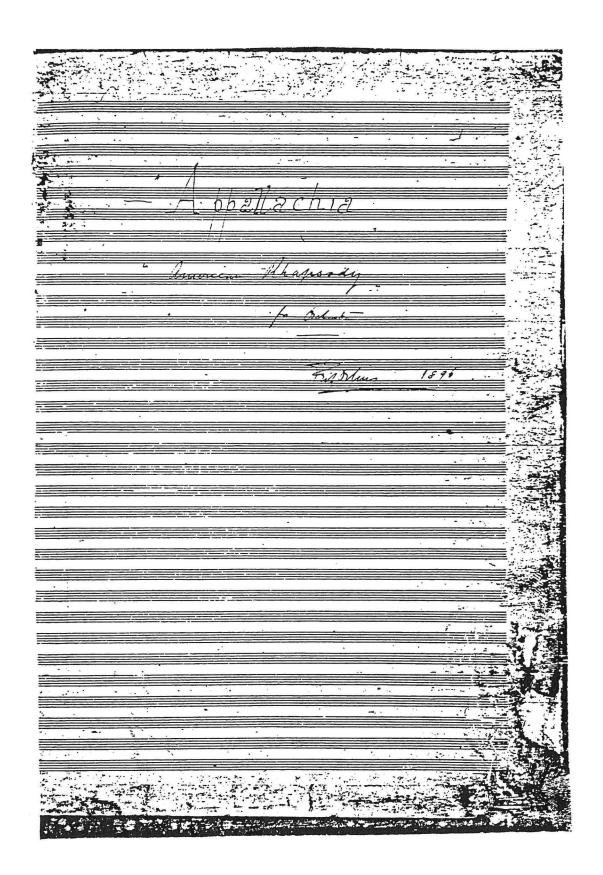
of

APPALLACHIA

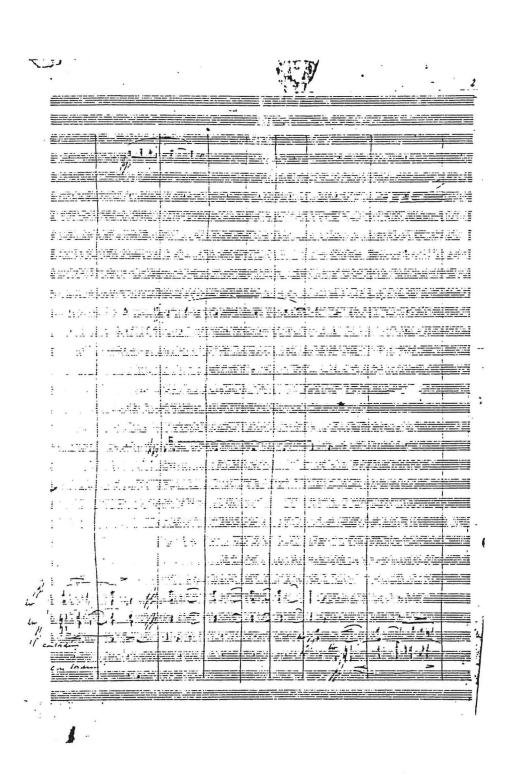
AMERICAN RHAPSODY

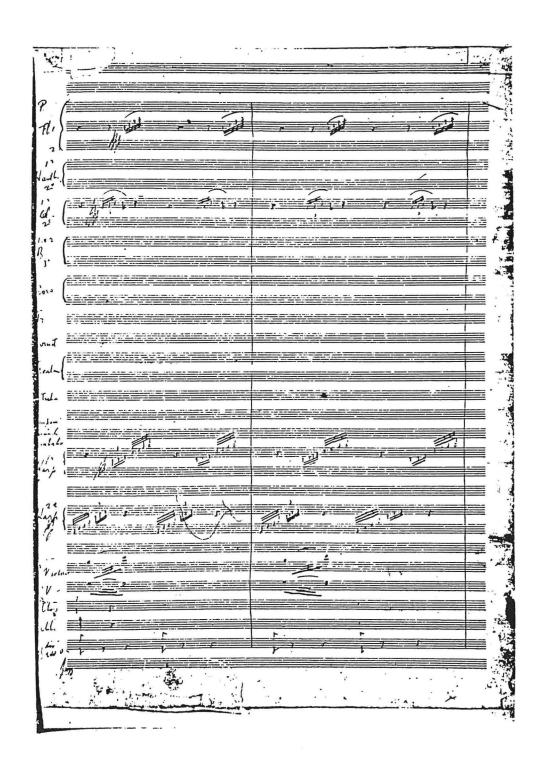
for Orchestra

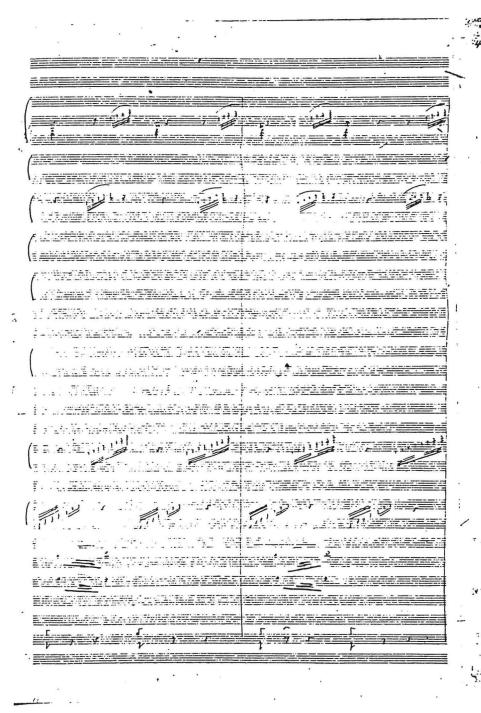
Fritz Delius 1896

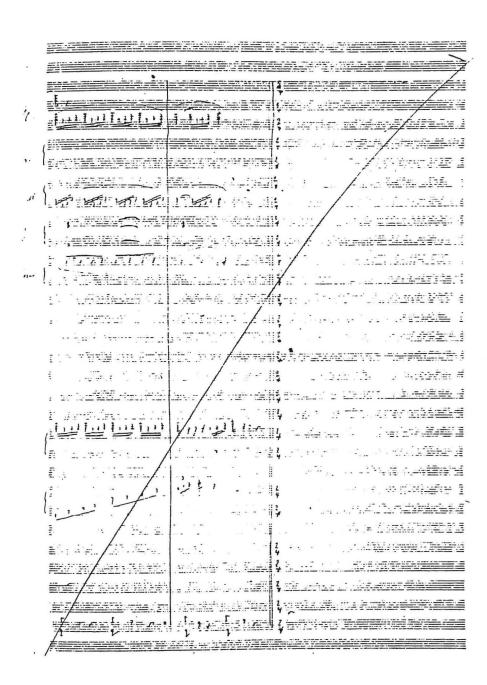


1 Tomel of Section

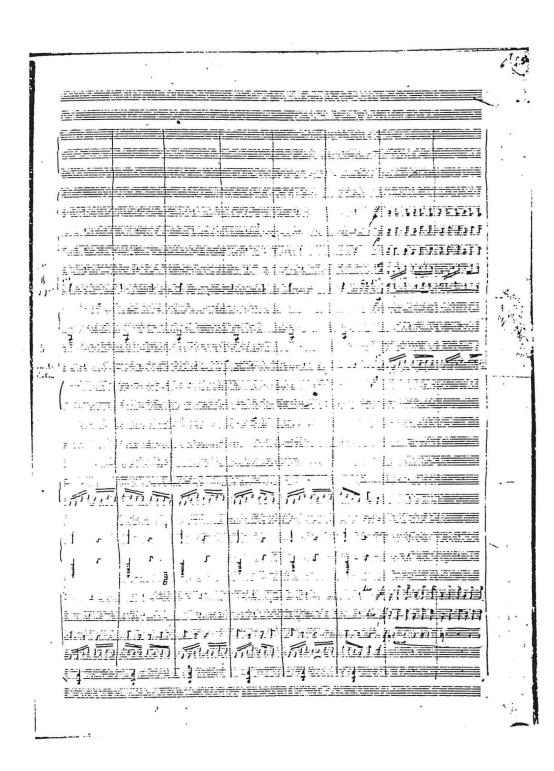


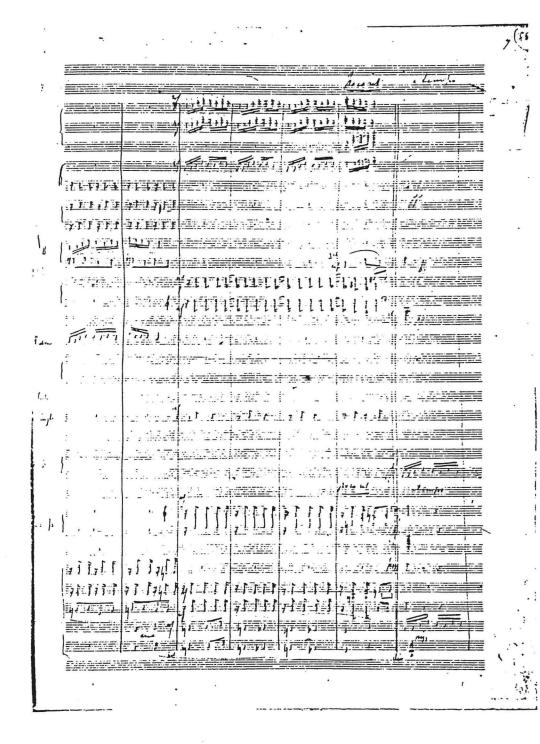


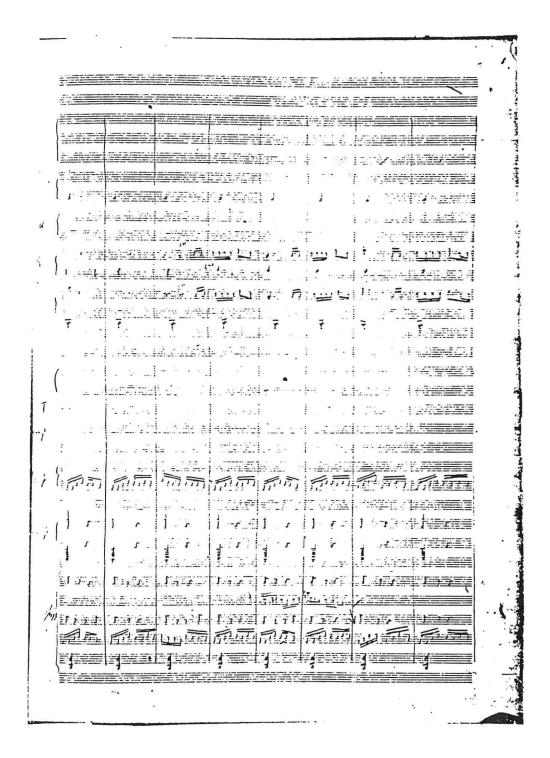


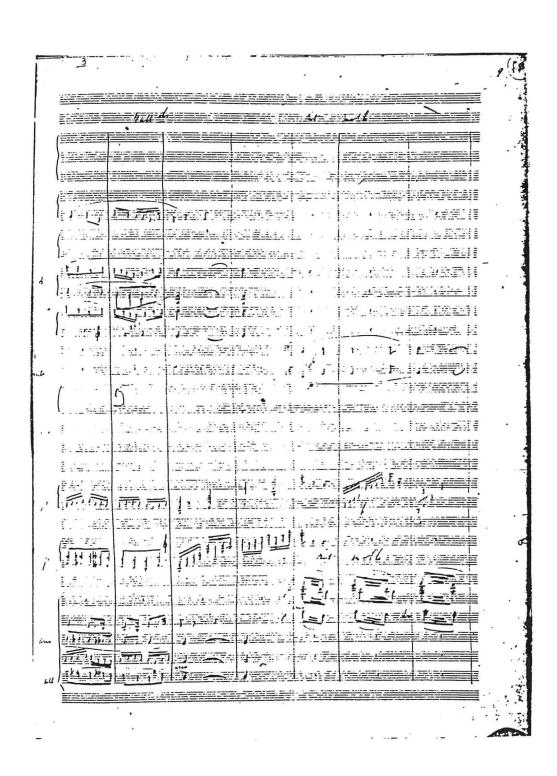


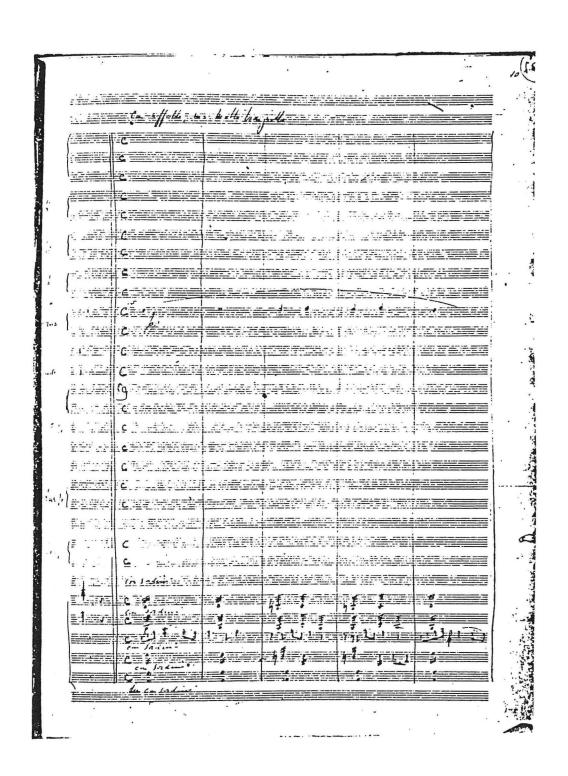
Ti.

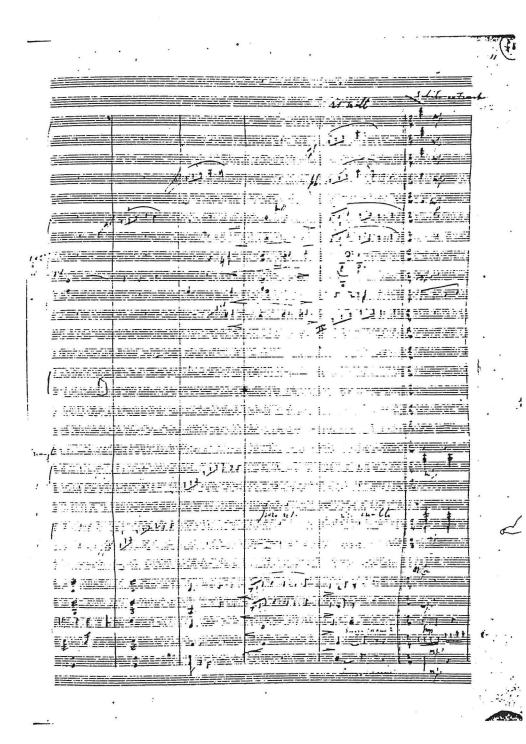


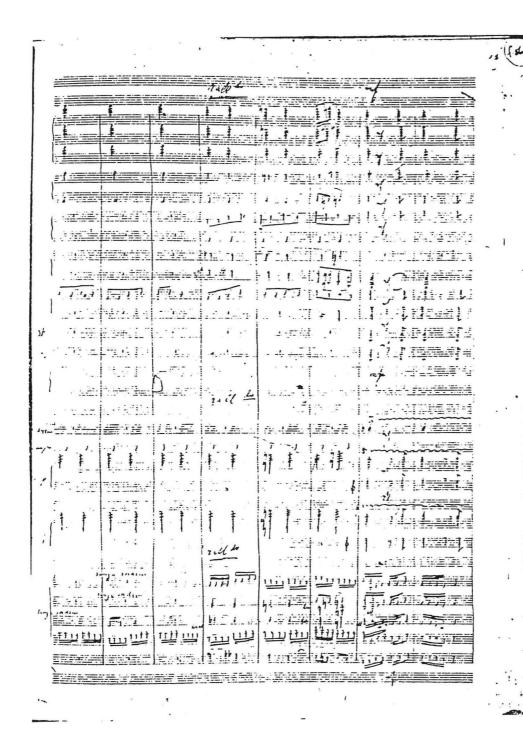


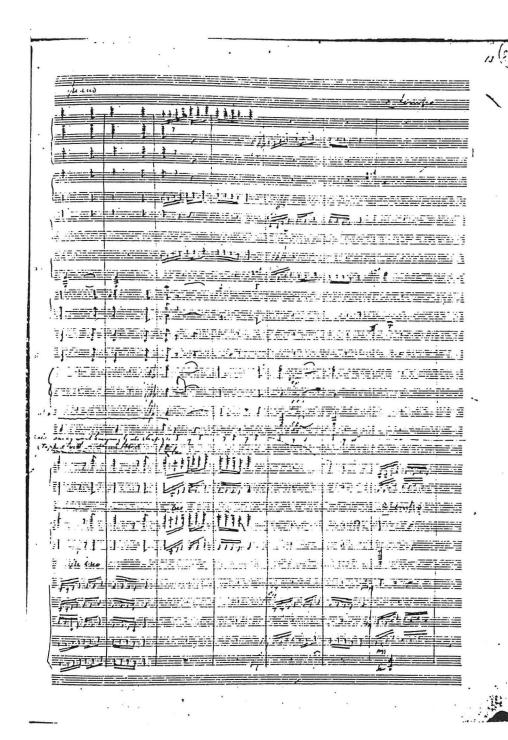


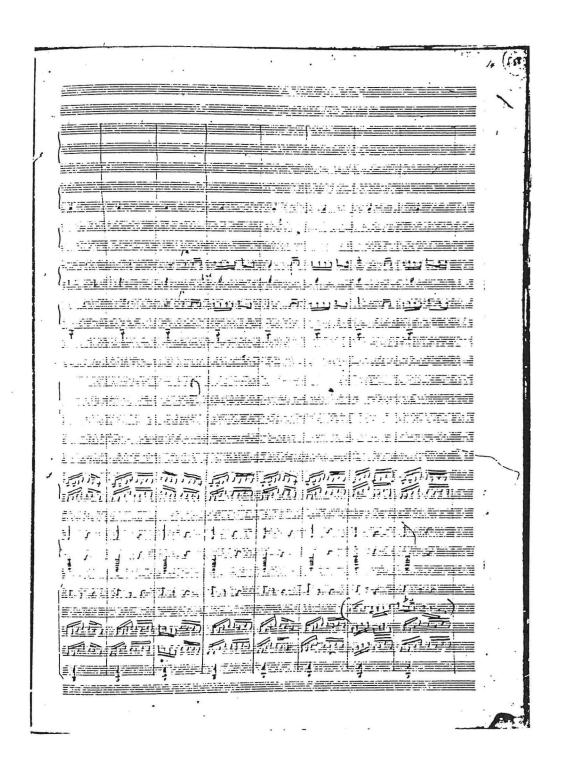




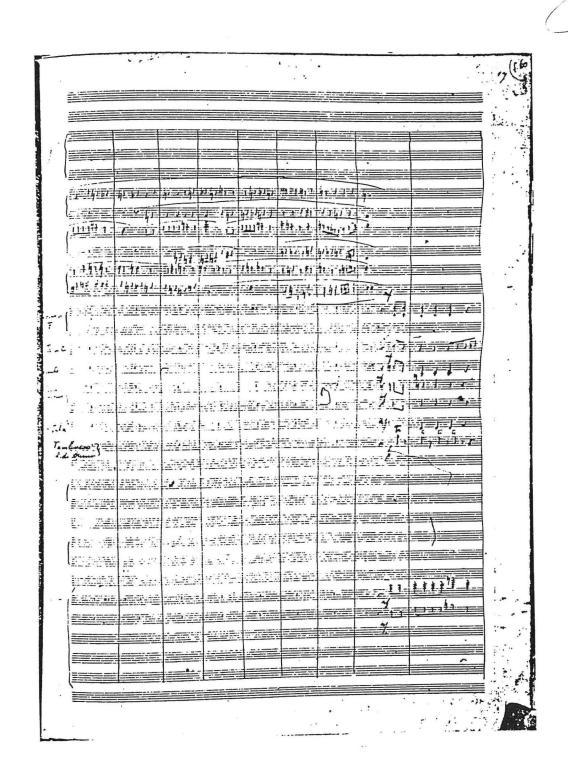


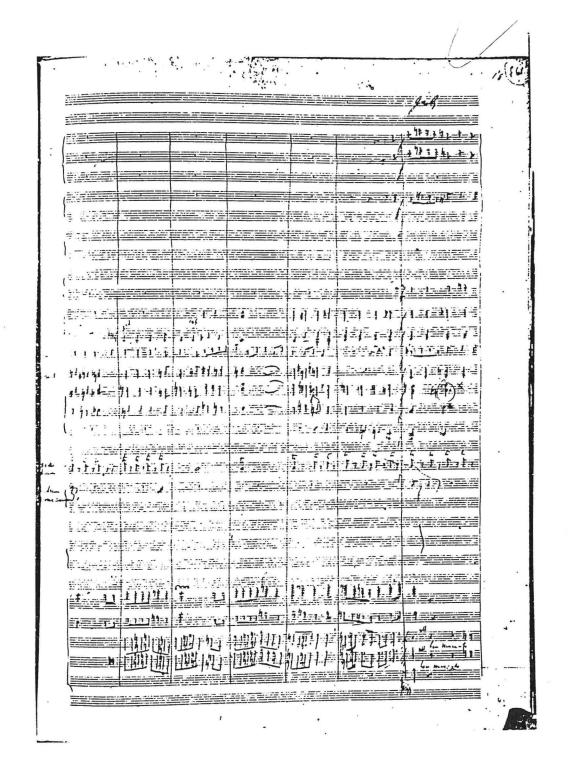


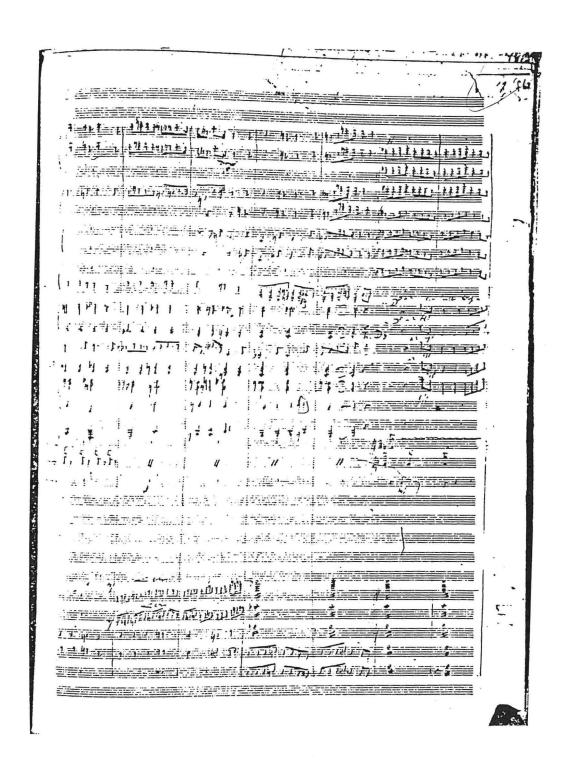




1/19 Jureauce .

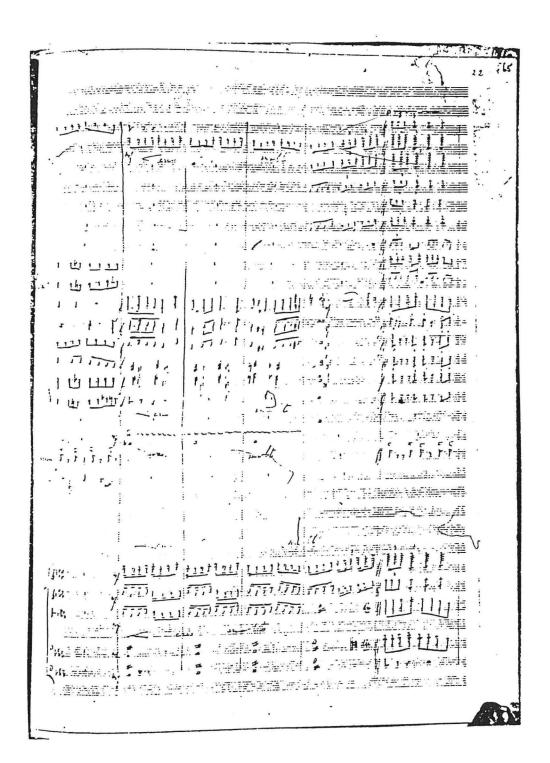




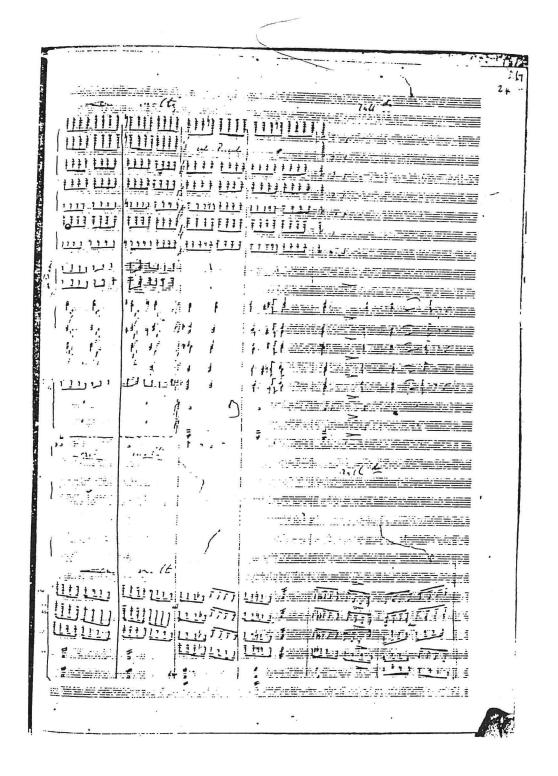


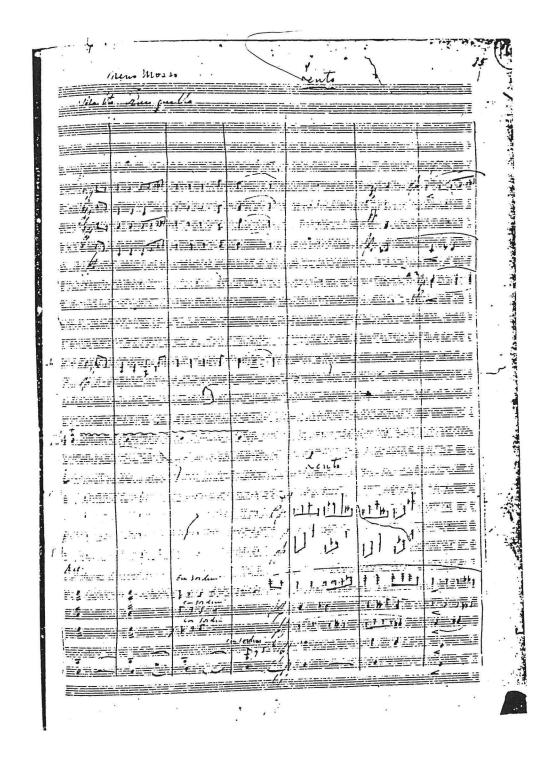
Sept. Control of the control of the

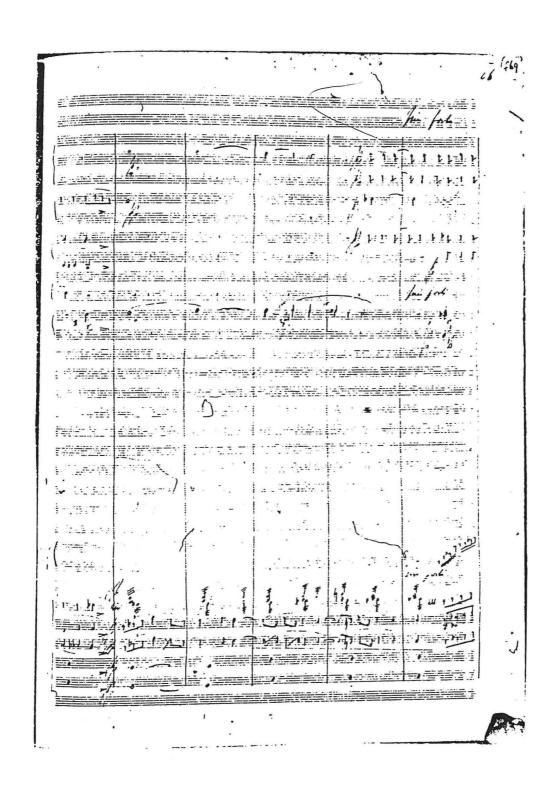
一世に に かられた 西部門ははからある المراس الماس الماس

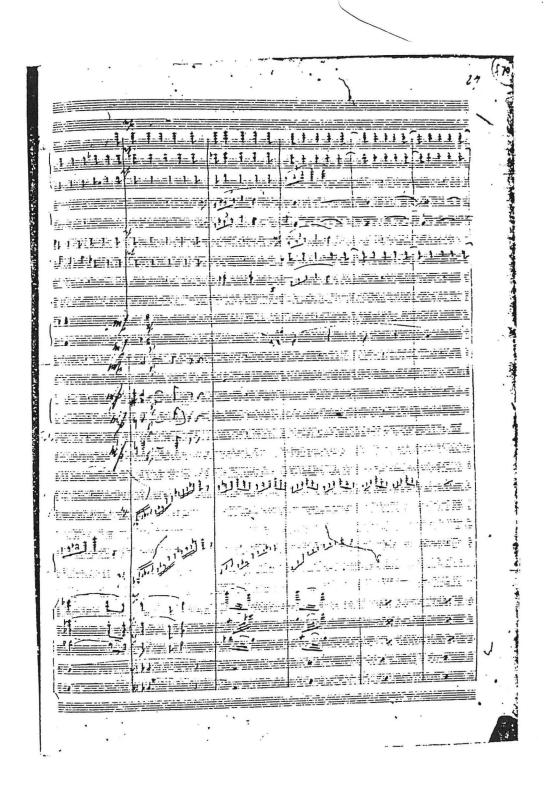


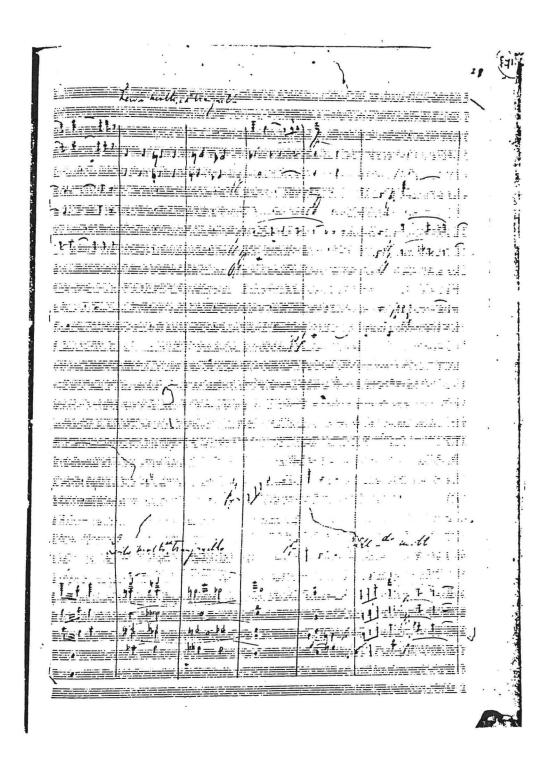
意意取得的"特殊","他就要对于2015年,更在特别特别的全元"等。2015年的1997年,他们是<mark>他</mark>的强烈。 [三十二十十二年] 三年 [二十二] [二十二] [二十二] [二十二] TE EMENT I I TALL TO THE PERSON OF THE PERSO BULLINE SERVICE FOR Halipanes III rivid THE THE PROPERTY OF THE PROPER The state of the s #\$\disperlimentalisted **三草屋書店ではままままままま** 和音樂中華中華中華中華中華中華中華中華中華中華中華 李大型和李三国国际对于1000LLL-LLF的1000000011110 而而有一种一种不可有的。在1111中而前 111m

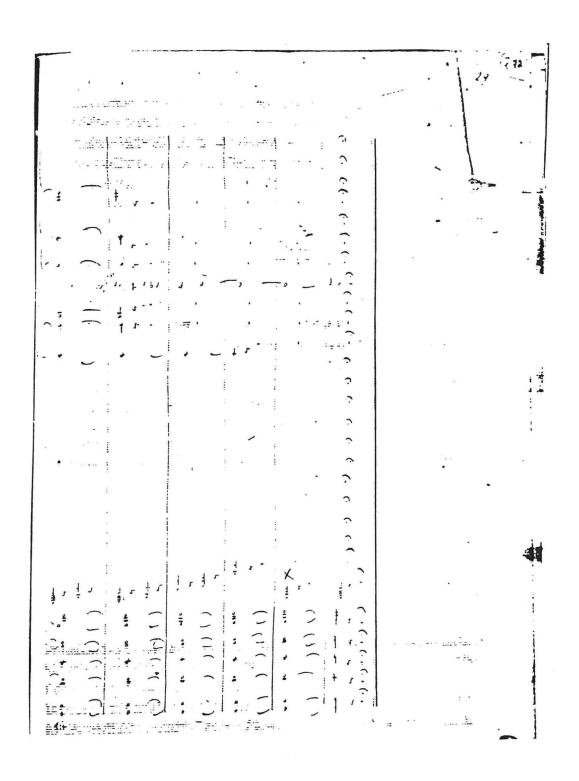












APPENDIX E

A completion and edition

of

APPALLACHIA

AMERICAN RHAPSODY

for Orchestra

Fritz Delius 1896

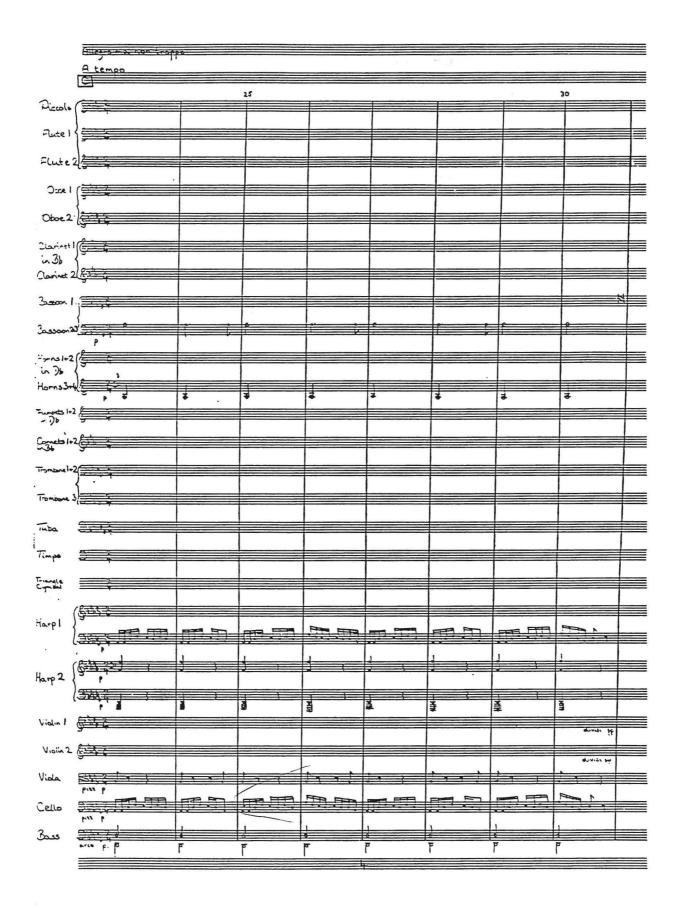
93.5
APPALLACHIA
AMERICAN RHAPSON
8
FOR DROHESTRA
§
FRITZ 722145 1896
§

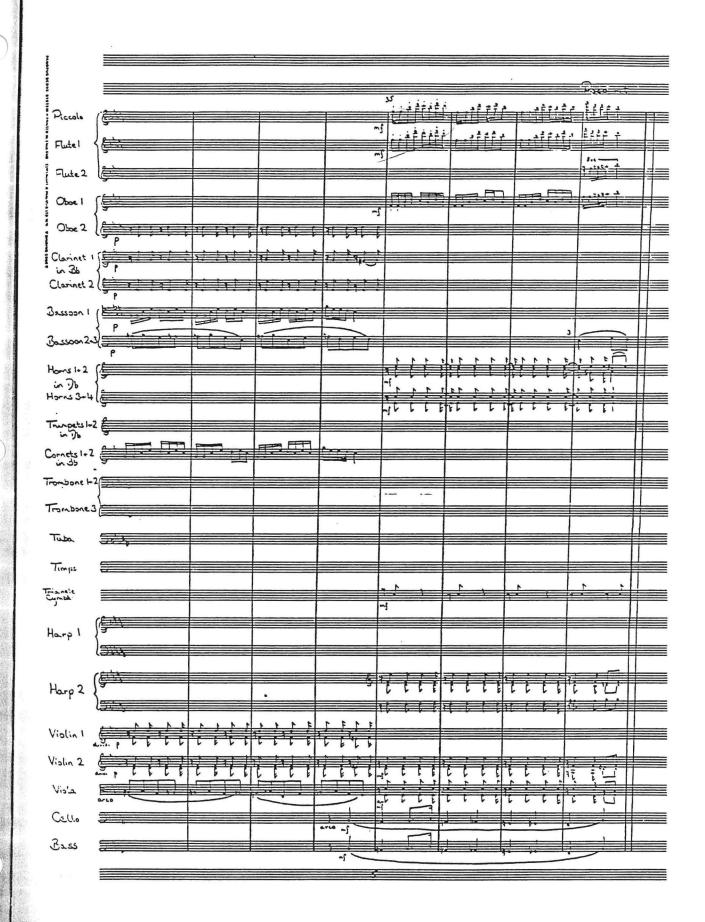
INSTRUMENTATION
Piccolo
2 1 221 23
2 080ES
2 CLARINETS
3 Bassoons
4 402 NS
2 TRUMPETS
2 CORNETS
3 Traminaves
Tu3A
TIMPANI
PERCLUSION
TRIANGLE
SIDE DOWN
Sycrologic Charles (HAX CKAHCS)
3ASS TRUM
2 HARDS
STRING.
•
*

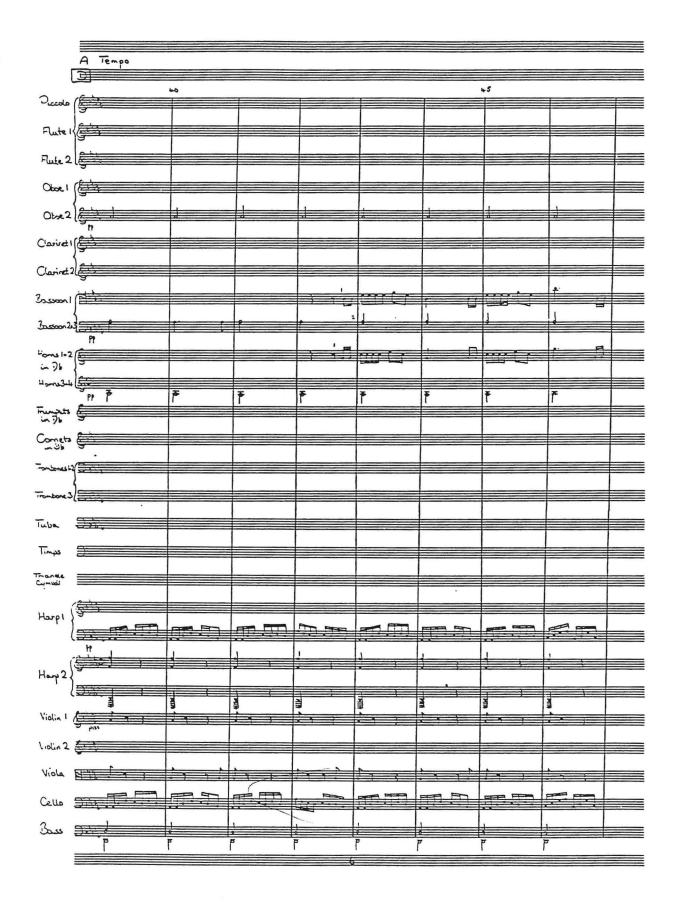




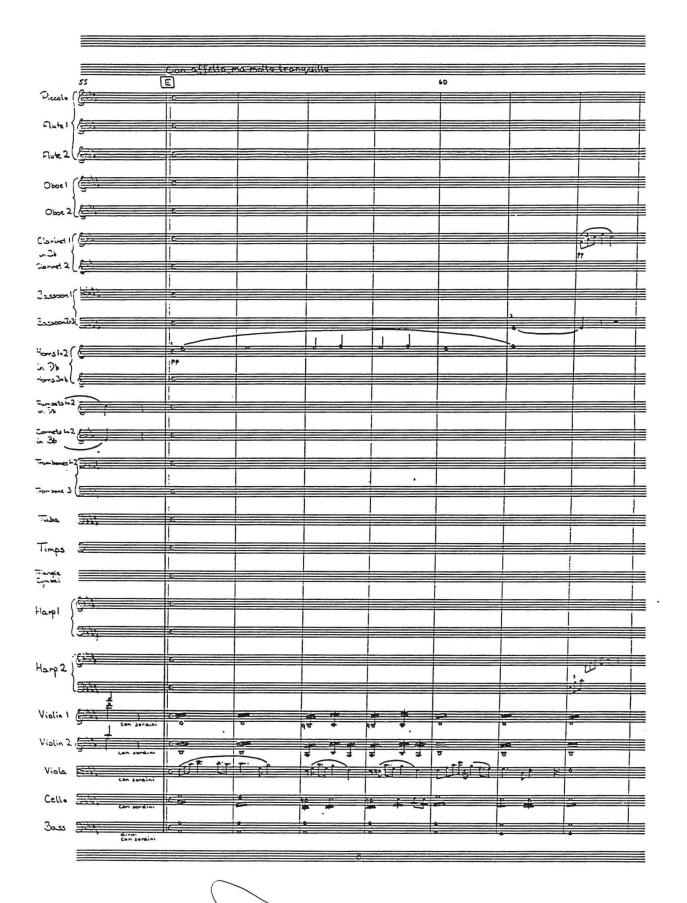


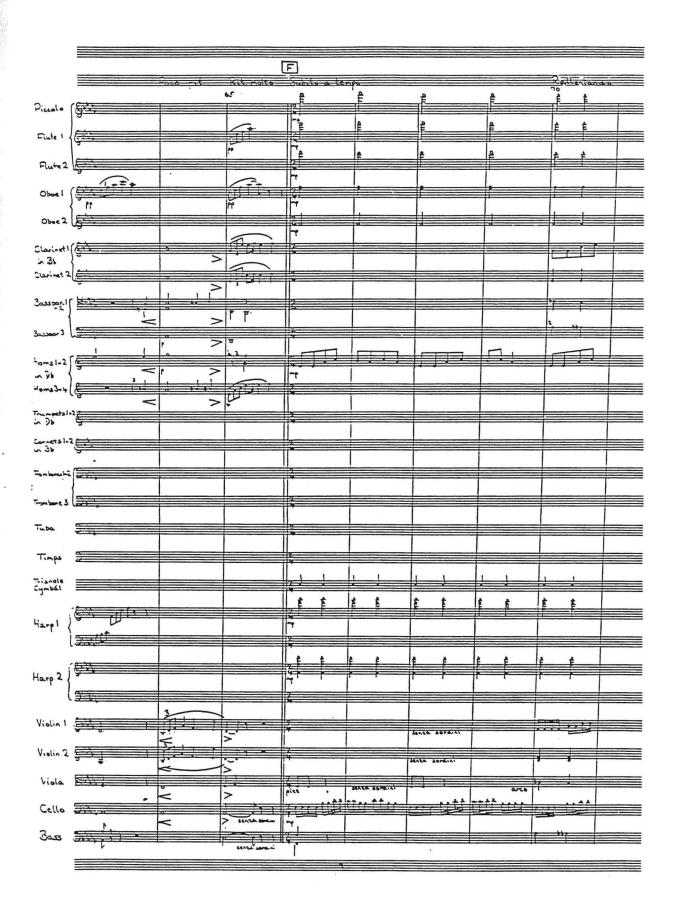


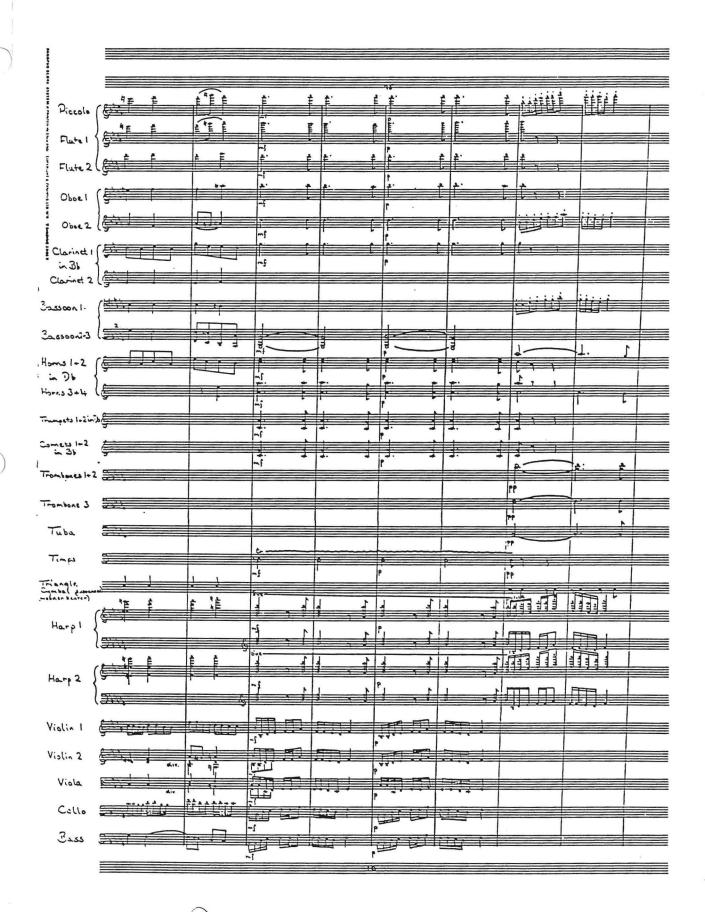


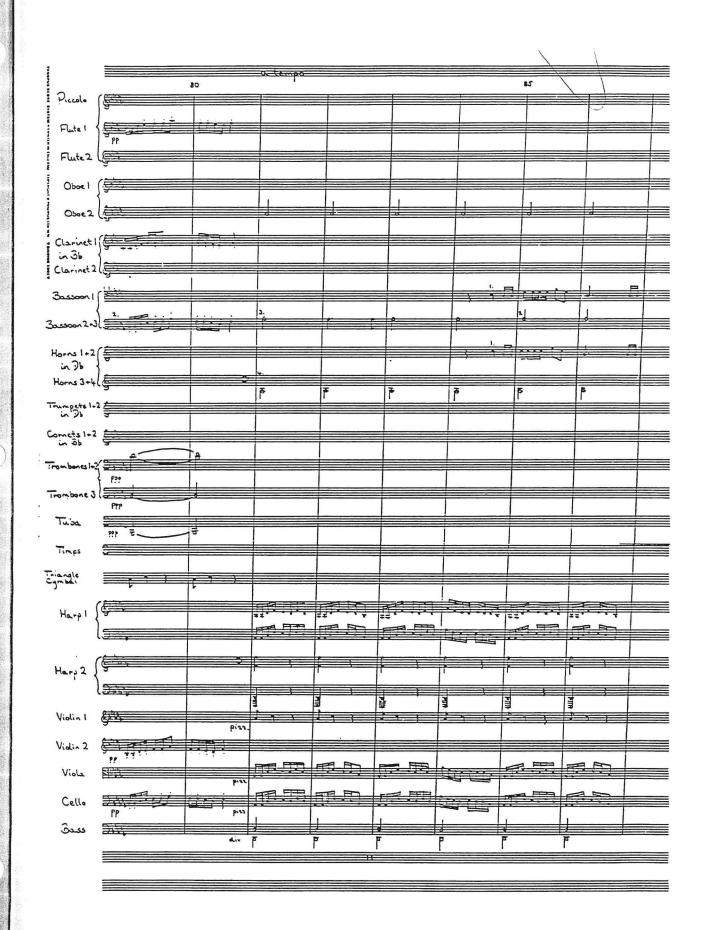


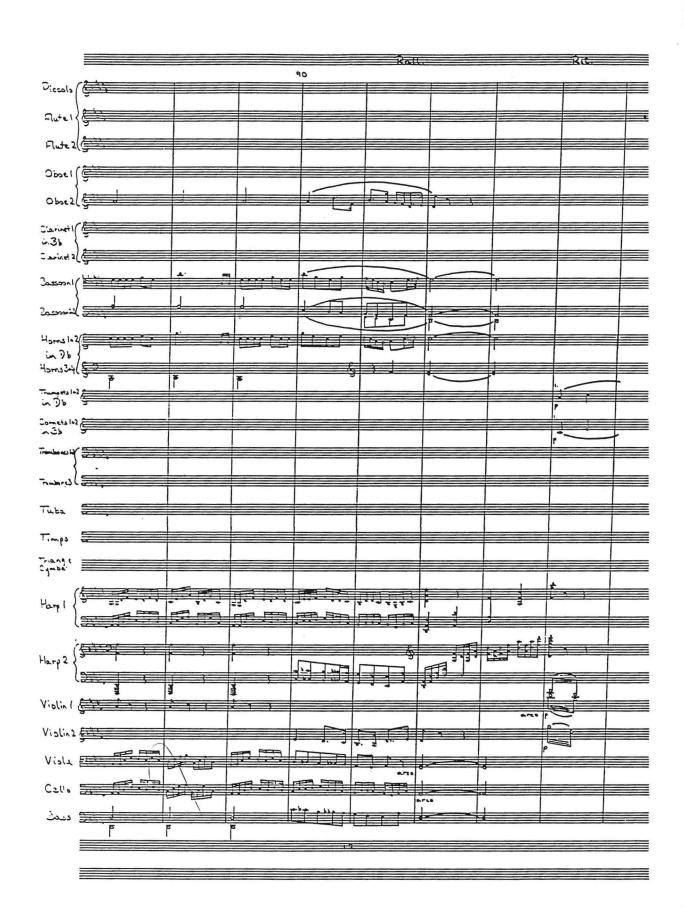








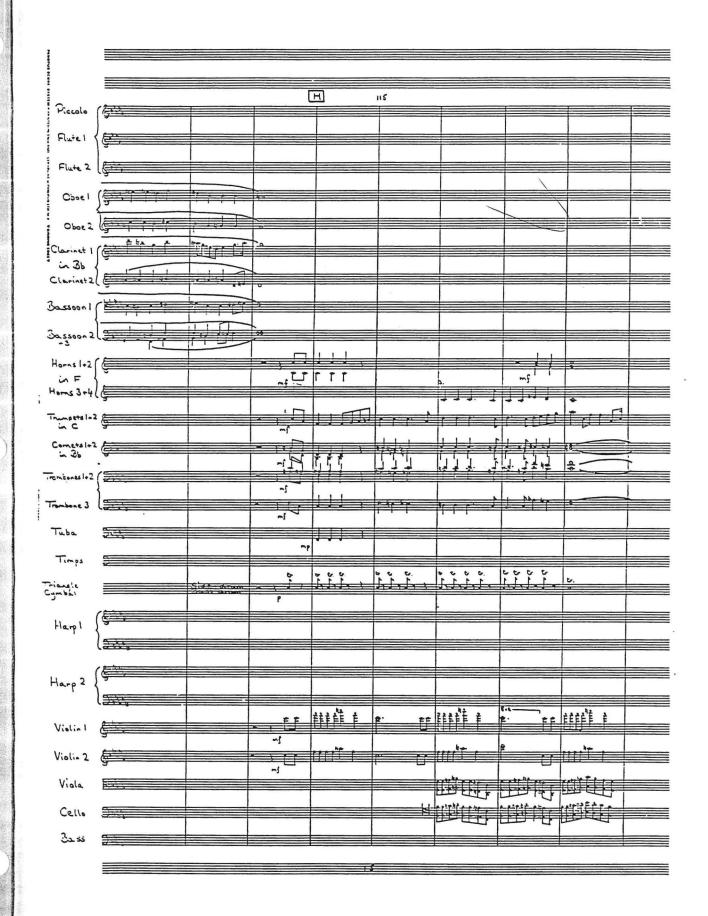


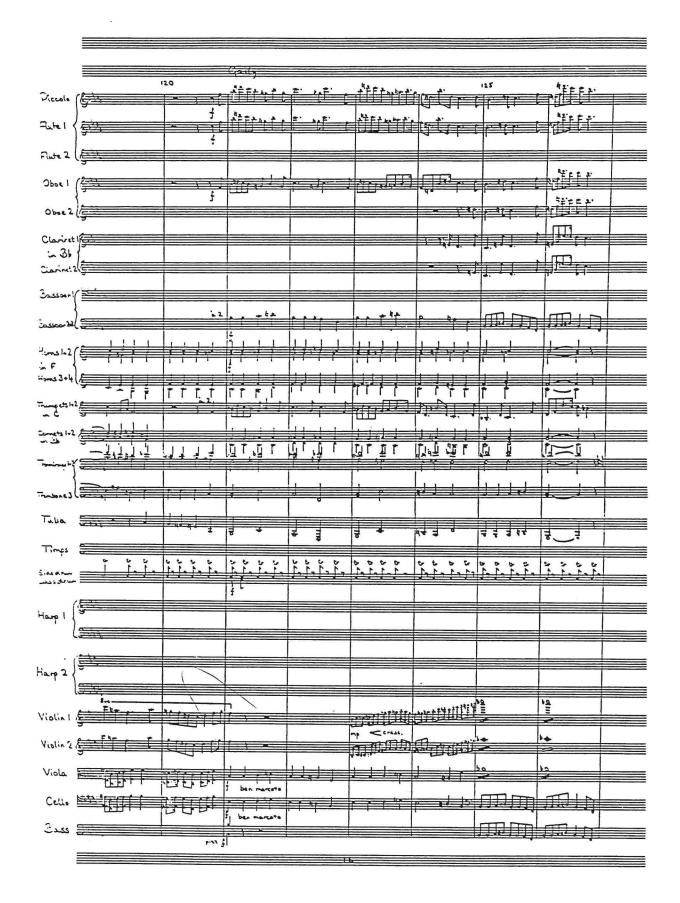


G Piscolo Harp 2 Bass

230 mare 1000 mms



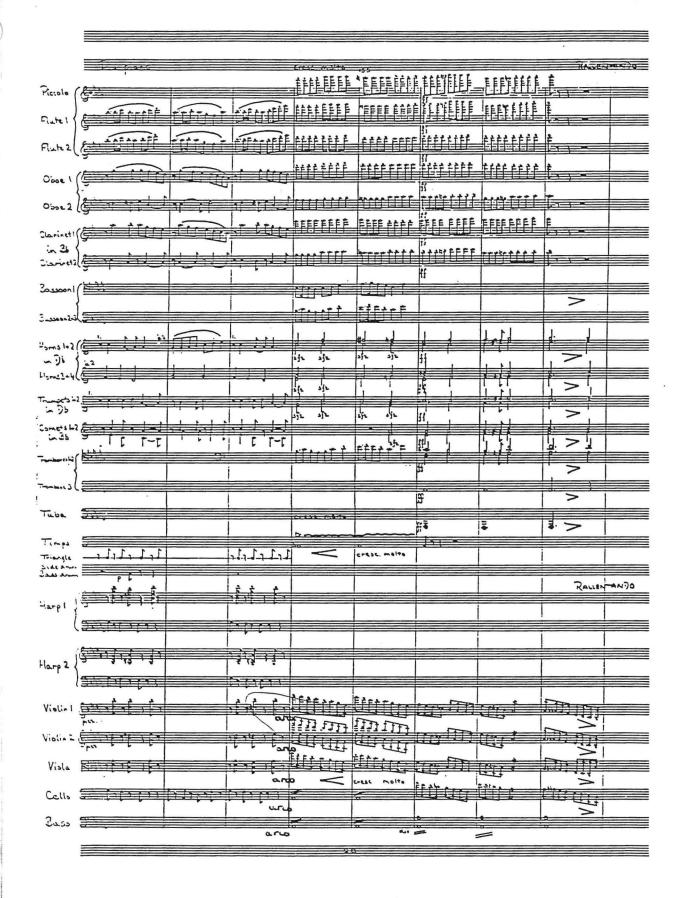






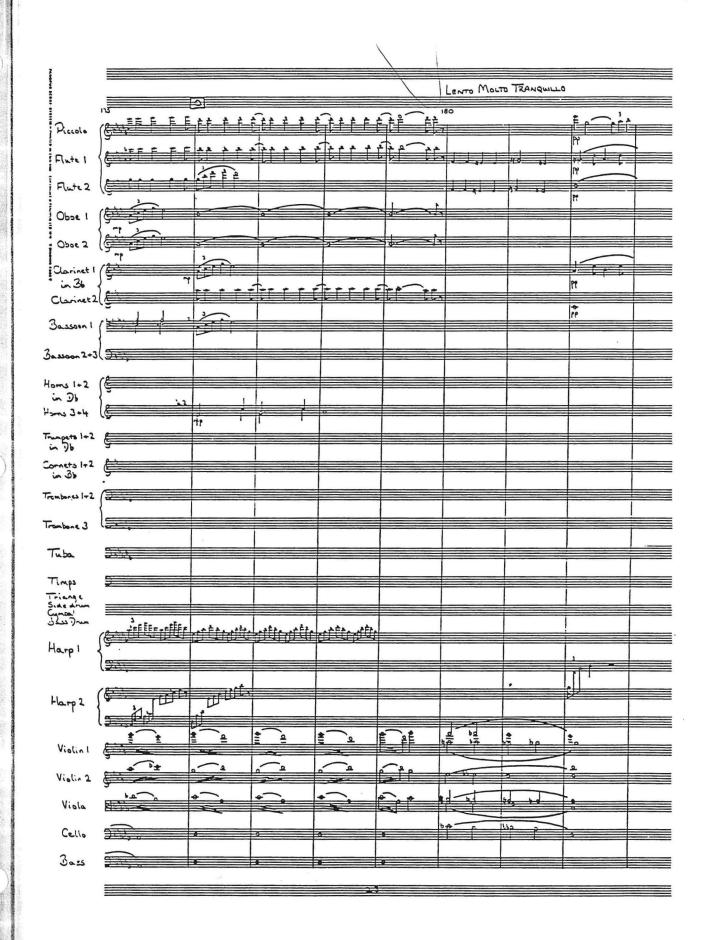


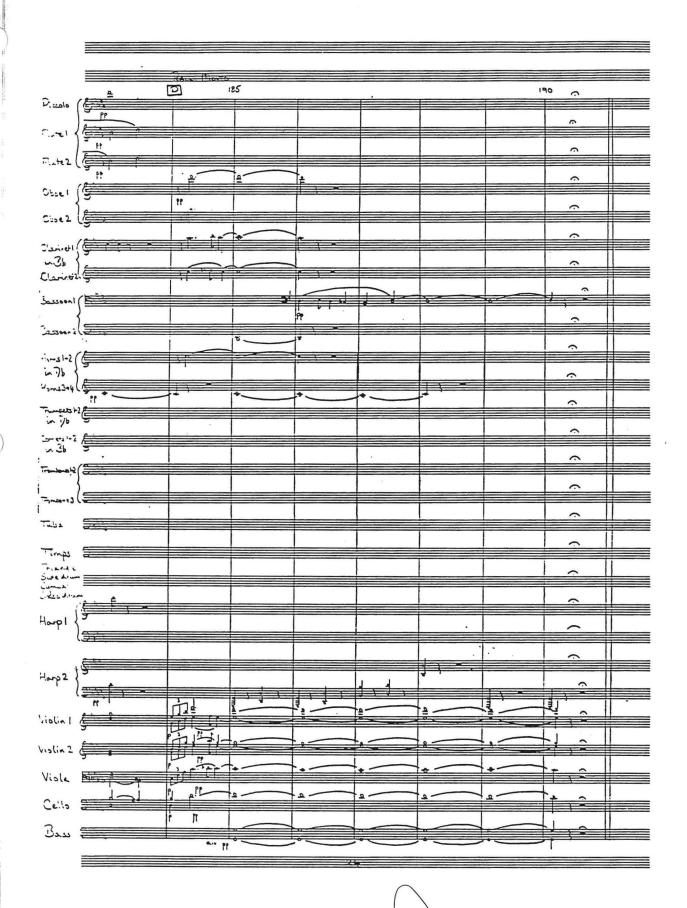












APPENDIX G

The original submission contained a cassette transcription of the following:

- Georgia Sea Island Songs, recorded by Alan Lomax published by New World Records, Recorded Anthology of American Music Inc., New York, 1977
- 2. <u>La Calinda</u> by Frederick Delius (arranged Fenby) Halle Orchestra conducted by Sir John Barbirolli

BIBLIOGRAPHY

BIBLIOGRAPHY

Gerald E.	Abraham	Delius and his Literary Sources
		publ. Music and Letters, London,
		April 1929, p. 182-188.

Jules van Ackere

Un musicien méconnu: Frederick

Delius, coloriste - publ. Revue
générale belge, Bruxelles, May
1968, p. 75-86.

Allen, Ware and Garrison

Slave Songs of the United States publ. A. Simpson and Co., New
York 1867, repr. Peter Smith, New
York, 1951.

J.M. Backhouse Delius Letters - publ. British Museum Quarterly, London. Autumn 1965, p.30-35.

Anthony Baines

Brass Instruments, their History and Development - publ. Faber and Faber Ltd., London, 1976.

Marie-Luise Baum Hans Haymn - publ. Beitrage zur Geschichte und Heimatkunde des Wuppertals, Wuppertal 1970, p.37-48.

Francis Bebey African Music, A People's Art - publ. Harrap, London, 1975.

Sir Thomas Beecham Frederick Delius- publ. Hutchinson and Co. Ltd., London, 1959.

Ella Teague de Berard

Steamboat in the Hyacinths - publ.
The College Publishing Co.,
Daytona Beach, U.S.A., 1956.

Havergal Brian The Art of Frederick Delius - publ.
Musical Opinion, Vol.47-48. MarchOctober 1924.

Asa Briggs Victorian Cities - publ. Odhams Press Ltd., London, 1963.

Eric Blom

Delius and America- publ. American

Music Quarterly, New York, July
1929, p. 438-447.

James Burnley

Phases of Bradford Life: A Series of
Pen and Ink Sketches - publ.

Simpkin Marshall and Co., London and
T. Brear, Bradford, 1871.

Branch Cabell and H.T. Hanna The St. John's River : A Parade of Diversities - publ. Farrar and Rinehart. Inc., New York, 1943.

George W. Cable

The Grandissimes - publ. Charles Scribner, New York, 1880, repr. Hill and Wang, Inc., New York, 1957.

Lionel Carley

- Delius: The Paris Years publ. The Triad Press, London, 1975.
- Jelka Rosen Delius: Artist, Admirer and Friend of Rodin. The Correspondence 1900-1914 - publ. Nottingham French Studies, October and May 1970, Vol. 9, p. 16-30 and p. 81-102.
- Hans Haym: Delius's Prophet and Pioneer - publ. Music and Letters London 1973, vol. 54, No. 1, p.1-24.

Delius:A Life in Pictures - publ. Oxford University Press, London,1977

Heart Songs. Dear to the American People; Melodies of Days Gone By - publ. The Chapple Publishing Co., Boston for The New World Syndicate Co., New York, 1909.

America's Music - publ. The McGraw-Hill Book Co., Inc., New York, 1955.

Frederick Delius - publ. Monographien Moderner Musiker. C.F. Kahnt Nachfolger, Leipzig, 1907. Vol. II p. 84-97.

The Development of the Citrus Industry in Florida before 1895 unpublished M.A. thesis, Florida State University, 1947.

- Delius and Form: A Vindication. Part I - publ. The Musical Times, London. June 1962, Vol. 103, p. 392-393.
- Delius and Form: A Vindication, Part II - publ. The Musical Times London, July 1962, Vol. 103. p. 460-465.
- Delius's Operatic Masterpiece publ Opera, London, April 1962, Vol.13. p. 226-232.
- 4. The Delius Centenary: A Summing Up publ. Musical Opinion. June-July 1962. P. 528-530, p.589-593 and 654-657.

Lionel Carley and Robert Threlfall

G.W. Chadwick and Victor Herbert

Gilbert Chase

Max Chop

Morita M. Clark

Deryck Cooke

Deryck Cooke	5.	Delius the Unknown - publ. Proceedings of the Royal Musical Association, London, 1962-1963. p. 17-29.	
I.A. Copley		Warlock and Delius : A Catalogue - publ. Music and Letters, London, July 1968, Vol. 49, p.213-218.	
Harold Courlander		Negro Folk Music U.S.A publ. Columbia University Press, New York, 1963.	
Adrian Cruft		Picture of Delius - publ. The Composer, London, Winter 1971/1972. No. 42, p. 23-24.	
Charles Cudworth		Musical Reminiscences of Bradford - publ. W. Byles and Sons. Bradford 1885.	
M. Cuney-Hare		Negro Musicians and their Music - publ. The Associated Publishers Inc. Washington 1936, repr. Da Capo Press, Inc., New York, 1974.	
Philip D. Curtin		The Atlantic Slave Trade : A Census - publ. The University of Wisconsin Press, 1969.	
S.S. Dale		Contemporary Cello Concerti (Delius) - publ. The Strad. London, September 1975, Vol. 86, p. 341-345.	
T. Frederick Davis		A History of Jacksonville, Florida and Vicinity, 1513 to 1924 - publ. Jacksonville, 1925.	
Clare Delius		Frederick Delius: Memories of My Brother - publ. Ivor Nicholson and Watson, Ltd., London, 1935.	
Frederick Delius	1.	At the Cross Roads, - publ. The Sackbut, London, September 1920. p. 205-208.	
	2.	Recollections of Strindberg - publ. The Sackbut, London, December 1920, p. 353-354.	
	3.	Musik in England im Kriege - publ. Musikblätter des Anbruch, Vienna, November 1919. p.18-19.	
Frances Densmore		Seminole Music - publ. U.S. Bureau of American Ethnology. Bulletin 161. 1956 - repr. Da Capo Press, Inc New York, 1972.	

Eric Fenby 1. Delius - publ. Faber and Faber Ltd., London, 1971. repr. 1974. Delius as I Knew Him - publ. The Quality Press, London, 1948 - repr. The Greenwood Press. U.S.A. 1975. 3. Revisiting Solano Grove, Delius in Florida - publ. The Composer, London, Autumn 1966, p.5-7. 4. Delius - publ. Music and Musicians, London, June 1974, Vol. 22, p. 26-28 Bradford - publ. Watmough's Ltd., Bradford, 1978. Joseph Fieldhouse Miles Mark Fisher Negro Slave Songs in the U.S.A. publ. Russell and Russell, New York, 1953. Cecil Forsyth Orchestration - publ. MacMillan and .Co. Ltd., London, 1922. The Instrumental Music of Frederick Hubert Foss Delius - publ. Tempo, Delius Number, No. 26, London, 1952/1953, p. 30-37. Stephen Foster 1. Household Songs - a compilation of the sheet music for 22 songs by Stephen Foster published originally between 1844 and 1864 - publ. Da Capo Press, New York, 1973. 2. The Social Orchestra - publ. Firth, Pond and Co., New York, 1854 repr. Da Capo Press, New York, 1973. Eugene D. Genovese Roll, Jordan, Roll: The World the Slaves Made - publ. André Deutsch Ltd., London, 1975. A Guide to Negro Music - unpubl. Zelma George D.Ed. thesis, New York University, 1953. Pleasant Daniel Gold A history of Duval County - publ. The Record Company, St. Augustine, 1929. Brian N.S. Gooch

On Songs of Sunset as mentioned in Arthur Hutchings' Delius - publ.

Music Review, Cambridge, May 1975, vol. 36, p. 140-141.

Percy Grainger The Personality of Frederick Delius publ. The Australian Musical News Melbourne, July 1934, p. 10-15.

The Music Master of Solano Grove -Professor A.J. Hanna publ. The American Society of the French Legion of Honor, New York, 1943. May Harrison The Music of Delius - publ. Proceedings of the Royal Musical Association, London, 1944-1945. p. 43-48. Arthur Hedley Chopin - publ. J.M. Dent and Sons, Ltd., 1947, rev. by Maurice J.E. Brown, 1974. Philip Heseltine 1. Delius's New Opera - publ. The Musical Times, London, April 1920, p. 237-240. 2. Some Notes on Delius and His Music publ. The Musical Times, London, March 1915. p. 137-141. 3. Introductions: V: Frederick Delius publ. The Music Bulletin, London, May 1923, p. 144-147. Basil Hogarth Frederick Delius : A Critical Estimate - publ. English Review, London, August 1934, p. 154-162. Jack Holgate Bradford Subscription Concerts 1865-1964: A Retrospect - publ. 1964. A.K. Holland 1. The Songs of Delius - publ. 'The Musical Pilgrims series, Oxford University Press, London, 1951. 2. Delius as Song Writer - publ. Tempo, 1952/1953, p. 18-22. Robert H. Hull 1928.

Robin Hull

Arthur Hutchings

- Delius Number No. 26, London,
- 1. Delius publ. Leonard and Virginia Woolf, The Hogarth Press, London,
- The Music of Frederick Delius publ. Contemporary Review, London, October 1929, p. 496-501.

The Scope of Delius - publ. Music Review, Cambridge. November 1942, p. 259-269.

- 1. Delius publ. Macmillan and Co., Ltd., London 1948.
- 2. Delius's Operas publ. Tempo,
 Delius Number No. 26 London 1952/195 p. 22-29.

A.J.B. Hutchings The Chamber Works of Delius - publ. The Musical Times, London, January, March, April and May, 1935. George Pullen Jackson 1. Down-East Spirituals and others publ. J.J. Augustin, New York, 1943. repr. Da Capo Press, New York 1975. 2. White and Negro Spirituals - publ. J.J. Augustin, New York, repr. Da Capo Press, New York 1975. 3. White Spirituals in the Southern Uplands - publ. University of North Carolina Press, Chapel Hill, U.S.A., repr. Dover Publications Inc., New York, 1965. Richard Jackson (ed.) Popular Songs of 19th Century America: Complete original sheet music for 64 songs - publ. Dover Publications, Inc., New York 1976. Gloria Jahoda The Road to Samarkand, Frederick Delius and his music - publ. Charles Scribner and Sons, New York, 1969.

Alan Jefferson Delius - publ. J.M. Dent and Sons., Ltd, The Master Musicians series, London, 1972.

A.M. Jones Studies in African Music - publ.
Oxford University Press, London, 1959

Philip Jones

The Delius Birthplace - publ. The
Musical Times, London, December 1979
Vol. cxx, No. 1642, p. 990-992.

Bernard Katz (ed.)

The Social Implications of early
Negro Music in the United States publ. Arno Press and The New York
Times. New York, 1969.

Michael Kennedy (ed.)

The Autobiography of Charles Halle - publ. Paul Elek Books, Ltd., London, 1972.

John W. Klein

Henry E. Krehbiel

 Delius's Advance to Mastery - publ. Tempo, London, Winter 1961-1962. p.2-6

 Delius as a musical Dramatist publ. The Music Review, Cambridge November 1961, p. 294-301.

Afro-American Folksong - publ. Frederick Ungar Publishing Co., New York, repr. 1962. Alan J. Lee

The Origins of the Popular Press 1855-1914 - publ. Rowman and Littlefield, Totowa, New Jersey and Croom Helm Ltd., London 1976.

Lisa Lekis

The Origins and Development of Ethnic Caribbean Dance - unpubl. Ph.D. thesis, University of Florida, 1956.

Dominique-René de Lerma

Reflections on Afro-American Music - publ. Kent State University Press,

Alain Locke

The Negro and his music and Negro Art: Past and Present - publ. Arno Press and The New York Times, New York, 1969.

Alan Lomax

Georgia Sea Island Songs - publ. New World Records, Recorded Anthology of American Music. Inc., New York, 1977.

John Lovell Jnr.

Black Song: The Forge and the Flame - publ. Macmillan Publishing Co., New York, 1969.

Rachel Lowe

- 1. Frederick Delius 1862-1934: A Catalogue of the Music Archive of the Delius Trust, London, 1974.
- A Descriptive Catalogue with Checklists of the Letters and Related Documents in the Delius Collection of the Grainger Museum, University of Melbourne, Australia publ. The Delius Trust, London, 1981.
- Delius's First Performance publ. The Musical Times, London, March 1965, Vol. 106, p. 190-192.

Rachel Lowe-Dugmore

- Documenting Delius, Part One: The Years 1913-1915 - publ. Studies in Music, the University of Western Australia, Perth 1978, No.12, p. 114-129.
- Documenting Delius, Part Two (1916-1919) publ. Studies in Music, the University of Western Australia, Perth, 1979, No. 13, p. 44-62.
- Frederick Delius and Norway publ. Studies in Music, the University of Western Australia. Perth 1972, Vol.6. p. 27-41.

 Delius and Elgar: A Postscript publ. Studies in Music, the University of Western Australia, Perth 1974, Vol. 8, p. 92-100.

> Delius and the Philosophy of Romanticism - publ. Music and Letters, London, April 1948, p. 158-165.

The Story of the Jubilee Singers; With their songs - publ. Houghton, Miffin. and Co., Boston, 1881, repr. The Negro University Press, New York, 1969.

Frederick Delius - publ. Musikblatter des Anbruch, Vienna. November 1919, p. 49-53.

Afro-American Religious Music: 1619-1861 - unpubl. Ph.D. thesis, University of Wisconsin, 1974.

Music in a NewFoundLand - publ. Barrie and Rockliffe, London, 1964.

My 70 Years; Musical Memories (1860-1930) - publ. Novello and Co., Ltd., London (date unknown, but before 1934).

Delius: The Choral Music - publ Tempo, Delius Number, no. 26, London, 1952/1953, p. 8-17.

Dan Emmett and the Rise of Negro Minstrelsy - publ. University of Oklahoma Press, Norman, U.S.A.1962.

Historical Introduction to 'La Calinda' - publ. Music and Letters, London, 1946, vol. 27, p. 59-62.

The Music of Africa - publ. Victor Gollancz, Ltd., London, 1975.

- Negro Workaday Songs publ. University of North Carolina Press, 1926.
- The Negro and his Songs publ. University of North Carolina Press, 1926.

Frederick Delius: Some Personal Recollections - publ. Musical Opinion, London, August, 1934, p. 944-946.

Robert Lyle

J.B.T. Marsh

Joseph Marx

Portia K. Maultsby

Wilfrid Mellers

Samuel Midgley

Donald Mitchell

Hans Nathan

R. Nettel

J.H.K. Nketia

Howard W. Odum and Guy B. Johnson

C.W. Orr

Christopher Palme	opher P	almer
-------------------	---------	-------

- Delius, Portrait of a Cosmopolitan publ. Gerald Duckworth and Co. Ltd., London, 1976.
- Delius and Folksong publ. The Musical Times, London, January 1971, Vol. 112, p. 24-25.
- Delius, Vaughan Williams and Debussy,
 publ. Music and Letters, London,
 October, 1969, vol. 50, p. 475-480.
- Delius and Poetic Realism publ. Music and Letters, London, October 1970, Vol.5, p. 404-414.

Anthony Payne

- Delius's Stylistic Development publ. Tempo, No. 60, London, 1962, p.6-16.
- Delius's Requiem publ. Tempo, London, Spring 1966, No. 76, p.12-17.

Peter J. Pirie

- Delius the Unknown publ. Music and Musicians, London, July 1971, Vol. 19, p. 34-40.
- Epitaph on a Century publ. Music Review, Cambridge, August ,1962, Vol. 23, p. 221-237.
- A Mass of Life publ. Music and Musicians, London, May 1975, vol. 23, p. 28-29.

William Randel

- Frederick Delius in America publ.
 The Virginia Magazine of History and Geography, July 1971, Vol. 79, No. 33, p. 349-366.
- 'Koanga' and its Libretto publ. Music and Letters, London, April, 1971, vol. 52, p. 141-156.

Christopher Redwood

- Fennimore and Gerda publ. The Composer, London, Spring, 1968.
 No. 27. p. 6-8.
- Delius and Strindberg publ. Music and Letters, London, July-October 1975, Vol. 56 p. 364-370.

Sims Reeves

Autobiography - publ. Simpkin Marshall and Co., and The London Music Publishing Co., Ltd., London, 1888.

Charles Reid

Thomas Beecham, An Independent Biography - publ. The Readers' Union

Victor Gollancz, Ltd., London, 1962. Charles Rigby Sir Charles Halle, A Portrait for Today, - publ. The Dolphin Press, Manchester, 1952. George F. Root An Autobiography - publ. The John Church Co., New York, 1891. Ira D. Sankey et al. Gospel Hymns - publ. Excelsior Edition, 1895, repr. Da Capo Press, Inc., New York, 1972. G.F. Sewell A History of the Bradford Festival Choral Society from its formation in 1856 to its Jubilee in 1906 publ. G.F. Sewell, Bradford, 1907. Richard Shead Constant Lambert - publ. Simon Publications, London, 1973. A History of the South - publ. Alfred A. Knopf, New York, 1953. Francis B. Simkins 1. Frederick Delius - publ. Musical Heinrich Simon Opinion, February 1935, p. 406-407. and March 1935, p. 503-504. 2. Frederick Delius : Zum 60 Geburtstag publ. Musikblätter des Anbruch, Vienna, January to February 1923, p. 45-51. James R. Smart The Sousa Band, A Discography publ. Government Printing Office, Washington D.C. 1970. John Boulton Smith Portrait of a Friendship: Edvard Munch and Frederick Delius - publ. Apollo, London, January 1966, vol.83. p. 38-47. Oscar Sonneck Report on the Star-Spangled Banner, Hail Columbia and Yankee Doodle publ. The Library of Congress, Washington 1909. Eileen Southern The Music of Black Americans: A History - publ. W.W. Norton and Co. Inc., New York, 1971. Delius and Warlock - publ. Tempo, Delius Number, No. 26, London W.H. Hadden Squire 1952/1953, p. 37-38.

The String Music of Delius - publ. The Strad, London, May, September and October 1935 and June 1936.

Reid Stewart

Mize Lou Stem

John E. Taylor

Robert Threlfall

A Study of Selected Choral Settings of Walt Whitman Poems - unpubl. Ph.D. thesis, Florida State University, 1967.

The Sociological and Psychological Implications of the Texts of antebellum Negro Spirituals - unpubl. D.Ed. Thesis, University of North Colorado, 1971.

- A Catalogue of the Compositions of Frederick Delius: Sources and References - publ. The Delius Trust, London, 1977.
- Delius Music Manuscripts in Australia

 publ. Studies in Music, University
 of Western Australia, Perth, 1973,
 Vol. 7 p 69-76.
- The Early History of 'Koanga' publ. Tempo, London, September, 1974, No. 110, p.8-11.
- Delius's Second Thoughts, and an Unknown version of his Piano Concerto - publ. Musical Opinion, London, August 1970, vol. 93, p. 579-581.
- 5. Delius's Piano Concerto: A Postscript - publ. Musical Opinion, London, October 1971, Vo. 95, p. 14-15.
- Delius's Unknown Opera: The Magic Fountain - publ. Studies in Music, University of Western Australia, Perth 1977, vol.11, p. 60-73.
- Delius: Late Swallows in Florida publ. Composer, London, Spring 1974, vol. 51, pp. 25-27.
- Delius in Eric Fenby's MSS. publ. Composer, London, Spring 1969, No. 31 p. 19-21.

The Musical Settings of the Poetry of Walt Whitman: A Study of Theme, Structure and Prosody - unpubl. Ph.D. thesis, University of Minnesota, 1972.

Frederick Delius - publ. The Bodley Head, London 1923; revised edition, annotated by Hubert Foss publ. The Bodley Head, London, 1923.

John S. Wannamaker

Peter Warlock

Julian Lloyd Webber

Delius and the Cello -publ. Music and Musicians, London, June 1976, Vol. 24, p. 22-23.

Irene Whitfield

Louisiana French Folk Songs, - publ. Louisiana State University Press, 1939.repr. Dover Publications Inc. New York, 1969.

Grier Moffatt Williams

A History of Music in Jacksonville, Florida from 1822 to 1922 - unpubl. Ph.D. Thesis, Florida State University, 1961.