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The Delius Festival of Jacksonville, Florida

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THE DELIUS FESTIVAL OF JACKSONVILLE, FLORIDA

By

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A THESIS PRESENTED TO THE GRADUATE SCHOOL
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Abstract of Thesis Presented to the Graduate School
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By

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Chairman: David Z. Kushner
Major Department: Music

This study consists of a brief biography of Frederick Delius and a discussion of his music, followed by a history of the birth of the Delius Festival and the Delius Association, a discussion of the significant aspects of the Association's work, a survey of the concerts, lectures and composition contests of the twenty-six festivals, and a conclusions chapter. The Appendices of the study include the current By-Laws of the Delius Association, a catalog of the Delius Archive, a list of the Delius works and the lectures on Delius that have been presented at the festivals, and a list of the first place winners of the Delius Composition Contests.

The study concludes that the annual festival has enriched the cultural life of Jacksonville through its concerts and lectures and has made Jacksonville the leading center for Delius research in the United States. It further

concludes that the festival and the Association have succeeded in preserving the music of Frederick Delius.

David J. Rushner
Chairman

CHAPTER I INTRODUCTION

Purpose and Plan of the Study

The purpose of this study is to trace the beginnings of the Annual Jacksonville Delius Festival and the Delius Association; to examine the significant aspects of the Delius Association that lie outside of the Delius Festival; to survey the concerts, lectures, and composition contests presented at the festivals and to suggest their contribution to the cultural life of Jacksonville and to the music of Delius; and to catalog the main collection of archival materials acquired by the Delius Association, which are housed in the Delius Archive at Jacksonville University.

The format of the study will be as follows:

1. A brief biography of Frederick Delius and a discussion of his music will be presented in order to acquaint the reader with the subject of the annual festivals.
2. The beginning of the festival and the Delius Association will be traced, and the Charter, By-Laws, and important aspects of the Association will be discussed.
3. The twenty-six Delius Festivals will be examined by discussing the concerts, the lectures, and the composition contests.

4. As a conclusion, the contributions of the Delius Festivals to Jacksonville and to an assessment of Delius's music will be discussed.

5. The Appendices of the study will include the By-Laws of the Delius Association, a catalog of the Delius Archive, a list of the Delius works and the lectures on Delius that have been presented at the festival, and a list of the first place winners of the Delius Composition Contest.

The Research Procedure

The biography chapter of this study is based on the existing books by Sir Thomas Beecham, Eric Fenby, Clare Delius Black, and Lionel Carley, which are cited in the bibliography of this study. The section on his music is indebted to a dissertation, "The Choral Music of Frederick Delius" by Donald Graham Caldwell, which is also included in the bibliography.

The information for the chapter on the beginning of the festival and the Delius Association came from documents and other materials found in the Delius Archive of Jacksonville University, the Delius Collection in the Haydon Burns Memorial Library in Jacksonville, and the Ladies' Friday Musicale Auditorium, also in Jacksonville. Additional information was obtained from the private collections of Mildred Thurmond and Jeff Driggers. The author also interviewed personally or by telephone Jeanne Donahoo, Jeff Driggers, Robert Sandlin, William Hoskins, and Bill Shirmer, all of the Delius Association.

The primary source for the chapter on the concerts, lectures, and composition contests of the festivals was the official Delius Festival programs issued annually. Further information was obtained from the Delius Archive, the personal collections of Association members, and the Music Department of Jacksonville University.

The Catalog of the Delius Archive under Appendix B was prepared as a result of the author's personal examination of all the items in this collection. The lists of Delius's compositions performed, lectures presented, and composition contest winners were compiled mainly from information in the official festival programs, with supplementary data taken from the sources cited earlier.

The Need for the Study

The Jacksonville Delius Festival has been held annually for twenty-six years. It is the only annual festival honoring the composer Frederick Delius. Numerous lectures on Delius and performances of his music have been given during these festivals, and a significant number of historical artifacts relating to Delius have been acquired as a result of the continuous efforts of the Delius Association.

Yet despite these accomplishments no mention is made of the existence of this festival in any of the standard literature on Delius. Books, portions of books, and articles on the composer frequently assess his current popularity without noting what is perhaps the most enduring effort toward preserving his music. Eric Fenby, in the 1966

revision of his book Delius As I Knew Him, is the only author who mentions what is clearly an event worthy of further study.

CHAPTER II

A BIOGRAPHY OF FREDERICK DELIUS

Fritz Theodor Albert Delius was born on January 29, 1862 in Bradford, an industrial town in the Yorkshire region of England. He was the fourth of what was to eventually be a family of fourteen children, two of whom died in infancy. His parents, Julius and Elise Delius, were both from Germany. His mother was a descendant of Swedish royalty and his father of a Prussian officer who distinguished himself in battle against Napoleon.

Julius Delius moved to England as a young man and borrowed money to establish a wool business in Bradford. He was very successful at it and was soon a wealthy man. He was a very stern husband and father who ruled his household with a dictatorial hand. Julius was also, however, a lover of music who frequently took his family to concerts and ballets, and often had chamber music concerts in his home.

Fritz began his music studies at age 5, on the violin and piano, and showed remarkable ability from the start. He was an avid improviser at the piano, a technique which he used to compose many, if not all, of his later works. At age 10, after hearing one of his father's friends play a Chopin waltz through twice, he sat down and played it himself. When the famous violinist Joseph Joachim visited

for a chamber concert with the cellist Piatti, the 13 year-old Fritz was called upon to read the second violin part in the absence of the usual player. He played it perfectly at sight.

The music of the Classical Period dominated the Delius home. Thus, when the 14 year-old Fritz was sent off to International College, a boarding school run by the International Education Society, his short trips into London for concerts were an introduction to the music of Chopin, Berlioz, Grieg and Wagner. He was a poor student, but he excelled at cricket and the violin.

Upon graduating from International College at age 18, Julius put him to work in his wool business as he had always planned. Fritz worked hard in the accounting department but without success, and his superiors suggested to Julius that he be placed elsewhere. He was sent to Stroud in western England as a salesman and was a success at that end of the business. The elder Delius was encouraged and decided to assign his son as an observer at his factory in Chemnitz, Germany, so that he could learn more about the wool business.

It was there that Fritz began to stray from his predetermined career as a businessman. With Leipzig and Dresden close by, he had more opportunities to listen to and study music. He heard Wagner's Die Meistersinger and studied violin with Hans Sitt. His superiors reported back to Bradford that he was a nice enough fellow, but that he was paying no attention at all to the wool business.

His father angrily recalled him to England. There followed a series of assignments over the next few years that allowed Fritz to see Sweden, Norway and some of France, but nowhere was he able to stick to his task. Back in Bradford again, he and Julius argued continually, and a musical career was suggested by Fritz for the first time. His father adamantly refused to hear of it: being a musician was too precarious a career.

The rebellious son then got the idea of simply getting away from his father so that he could do as he wished. According to his sister Clare, his desire for a pleasant climate and an occupation that would take up none of his time led him to settle on orange planting in Florida.

Planting of course, was a misnomer. He had no intentions of planting anything. Oranges, so the books he consulted told him, grew quite naturally in Florida. He would leave nature to carry on the good work while he devoted himself to music.¹

Julius at first scoffed at the idea, but the seclusion of Florida from distracting diversions appealed to him. Thinking it might make him work, Julius agreed to bankroll the adventure. So in March of 1884, Fritz and Charles Douglas, another reluctant businessman, set off for a place called Solano Grove, on the banks of the St. Johns River about 40 miles south of Jacksonville.

Upon their arrival at the grove, they met the black caretaker, Elbert Anderson, and his wife and sister-in-law. The running of the grove was left to them. Charles and Fritz did very little work. Not long after they arrived, Charles contracted malaria and required a doctor. Fritz

went to Jacksonville to fetch one and in the process met John F. Ward, a local church musician who worked in both St. Augustine and Jacksonville. Ward was impressed by Delius's musical ability and agreed to teach him theory and counterpoint. As a result, Delius returned to Solano Grove with Ward and at least one rented piano.

Disgusted with Fritz's tardy return with medical help, Charles left to strike out on his own, and Ward ended up staying at Solano Grove to instruct Delius. He put the young composer on a strict routine of daily work and clearly taught Delius a great deal. Fritz was later to say:

It was not until I began to attend the harmony and counterpoint classes at the Leipzig Conservatorium that I realized the sterling worth of Ward as a teacher. He was excellent for what I wanted to know, and a most charming fellow into the bargain. Had it not been that there were great opportunities for hearing music and talking music, and that I met Grieg, my studies at Leipzig were a complete waste of time. As far as my composing was concerned, Ward's counterpoint lessons were the only lessons from which I ever derived any benefit. Towards the end of my course with him--and he made me work like a nigger--he showed wonderful insight in helping me to find out just how much in the way of traditional technique would be useful to me. And there wasn't much.

There were also other important musical influences. Delius's neighbor, Jutta Bell, was an accomplished singer of Norwegian descent and well acquainted with Grieg and his music. More important, his black workers and their friends would regularly sing at night. Delius was very interested in black music and frequently sought out opportunities to listen to it. He remarked to Eric Fenby late in his life:

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.³

In August of 1885, Delius left Solano Grove in the hands of his brother Ernest and spent some time in Jacksonville teaching violin and doing some playing. He soon moved to answer an advertisement for a violin teacher in Danville, Virginia. He taught violin and piano to various tobacco planter's daughters and also at Roanoke Female College, a finishing school for young ladies of the Baptist denomination. He was earning a respectable income for the first time in his life and saved as best he could in hopes of going to Leipzig Conservatory to study. Here again, Delius availed himself of opportunities to hear Negro music in the tobacco stemmaries and local churches.

Some time in early 1886, he took a position in New York as a church organist. At this point in his travels his father's private detectives caught up with him. Julius had refused Fritz's request, in the form of a letter from Solano Grove, to study at Leipzig. He had heard nothing since and was so worried that he had sent the investigators to track down Fritz. They gave him a letter from Julius agreeing to bankroll an eighteen-month course of study at Leipzig. Delius sailed from New York in June and was in Leipzig by August.

At Leipzig, he studied violin with Hans Sitt again, counterpoint with Solomon Jadassohn, and composition and piano

with Carl Reinecke. The town offered many opportunities to hear good music. Wagnerian operas were given, and Tchaikovsky and Brahms conducted concerts of their own works. Delius enjoyed being able to discuss music with the best young minds in the world.

His interest in Norway was rekindled through his friendship with Christian Sinding and Johann Halvorsen. During the summer vacation of 1887, he went on a walking tour through Norway. It was during this trip that he first came across Friedrich Nietzsche's Thus Spake Zarathustra which he later described as "one of the most important events of his life."⁴

During the winter of 1887, Grieg visited the conservatory, and he and Delius began a friendship which lasted to the end of the elder composer's life. Grieg examined the young man's compositions and, in a letter to Delius on Feb. 28, 1888, stated "I recognize in them a very great talent of vast resource."⁵ He was also present at the first performance of one of Fritz's orchestral compositions, Florida: Suite for Orchestra, in March, 1888, by an orchestra directed by Hans Sitt.

Grieg's greatest service to Delius, however, occurred after the young composer graduated from the Leipzig Conservatory. His father expected him to return to America as a music teacher, but upon returning to Bradford in April, Fritz announced his intention to stay in Europe and compose. He hoped his father would support him until he could get started. Julius rejected the idea, until Grieg pleaded

his case during a visit to London. The opinion of such a famous man as Grieg persuaded Julius to allow Delius to try.

Delius was based in Paris from the summer of 1888 until the summer of 1897. He spent most of his summers traveling to the baths of St. Malo, or to Germany to hear Wagner, or, most often, to Norway. While in Paris he mingled with Scandinavians like composer Johan Selmer, singer Bergliot Bjornson, and dramatist August Strindberg. He also spent a good deal of his time with artists like Paul Gauguin, Alphonse Mucha and Edward Munch. He met many of the important figures in the arts who passed through Paris during this time, and he led a Bohemian lifestyle which haunted him the rest of his days in the form of syphilis, which he contracted in 1895.

Regarding his music, a number of significant events occurred. Due to his adequate financial position, he was able to attend concerts. He heard Strauss's Don Juan in 1891, and numerous performances of Wagnerian operas on a trip to Germany in the summer of 1895. He managed to get his overture Paa Vidderne and his incidental music to Folkeraadet performed in Norway, and Hans Haym conducted his fantasy overture Over the Hills and Far Away in Elberfeld, Germany. Other significant compositions from this period include the operas Irmelin, The Magic Fountain, and Koanga.

Perhaps the most important event of the "Paris Years" though, was the friendship Delius developed with the painter

Jelka Rosen. She fell in love almost immediately with him and his art. Delius moved in with her in 1897 at the home in Grez-sur-Loing that her mother purchased for her and, in 1903, they were married. She provided the support and stability which allowed Delius to compose the masterpieces of his maturity.

In 1898, Delius's Uncle Theodor died and left him 25,000 francs. With this inheritance, he sponsored a concert of his works in London on May 30, 1899. The program included Over the Hills and Far Away, Legende (for violin and orchestra), two movements from Folkeraadet Suite (for orchestra), Danish Songs (for voice and orchestra), The Dance Goes On (for orchestra), Mitternachtslied (for baritone solo, men's chorus and orchestra), and excerpts from his opera Koanga. It marked the first time any of his works had been heard in his own country, and it was also one of the rare opportunities Delius had had at this point to actually hear his orchestral works played.

During the years that followed, Delius traveled frequently to Germany, Paris, and England. His compositions began to attract the attention of Busoni, Hans Haym, Fritz Cassirer, Julius Butts and other conductors in Germany. In fact, by 1905 his orchestral works were being performed regularly in Berlin, Elberfeld, and other German cities.

England soon followed when, in 1907, his Piano Concerto and Appalachia were performed there. Frederick, as he now wished to be called, at this time met Thomas Beecham, who was to become the greatest champion of his music.

About this period he and Edward Elgar became involved with a short-lived organization called the Musical League, which attempted to start an annual festival of English music. He even made one of his rare appearances as a conductor for two of his works in his native land in 1908.

The turn of the century marked the beginning of Frederick Delius's most productive years as a composer. Some of his finest works were written during the period discussed above including Paris (for orchestra, 1899), A Village Romeo and Juliet (an opera, 1901), Appalachia (for orchestra and chorus, 1902), and A Mass of Life (for soloists, chorus and orchestra, 1905). All of the above named pieces had been performed, as well as others, by 1908, and Delius was in vogue in both Germany and England.

In 1910, he was frequently in poor health and had to spend some time in a sanitarium to recover. He responded to treatment, however, and from that point until the outbreak of the First World War, his life was quite tranquil. He stayed home at Grez-sur-Loing most of the time and did not travel as much. The royalties from the performances of his works and an inheritance from his Aunt Albertine created a financially stable environment for a change.

With the coming of war, though, Delius's life was altered for the worse. His reputation in Germany was damaged due to his English heritage. He and Jelka had to move out of Grez and live in England until 1916, and then again in 1918, when Allied soldiers occupied his house. He continued composing, however, and these years

produced Eventyr (for orchestra, 1917) and an unusual string of works with absolute titles, including the Violin Concerto, String Quartet, and the Concerto for Violin and Cello.

In the years following the war, he lived mostly in England. His music was again taken up by English conductors and performers. Near the end of 1920, he signed a contract to compose the incidental music to James Elroy Flecker's play Hassan. This proved to be a financial and artistic success when it was finally performed in 1923.

He and Jelka returned to Grez in 1921, when it had finally been restored from the damage done to it during the war. Delius's health began to deteriorate, and he suffered from general weakness, as well as pain in his arms and legs. He was ill for much of 1922, and by 1923 he had to dictate his revisions of the music for Hassan to his wife, because the use of his right hand was greatly impaired. During this time he also corresponded with Zoltán Kodály and Béla Bartók, who were great admirers of his music.

Frederick's deteriorating condition was temporarily reversed in 1924 by a doctor in Germany, but by the end of 1925, he was blind and unable to walk. He and his wife were confined to their home in Grez-sur-Loing for the next nine years. Delius was able to hear and speak without difficulty, but he could not use his hands, arms or legs.

In 1928, a young admirer by the name of Eric Fenby heard of his condition and offered to come and stay with

him. Fenby was a musician and composer himself, and he proposed to be Delius's hands and eyes in order that he might compose again. Frederick and Jelka welcomed him, and the composer was able to dictate several uncompleted works such as Cynara (for voice and orchestra, 1929), Sonata No. 3 for violin and piano (1930), and Songs of Farewell (for chorus and orchestra, 1930).

Despite his travails, Delius's music seemed to be gaining attention in England and Germany. He was made a Companion of Honor in his native land, and this, along with the accounts of his illness, created considerable public interest in him. Sir Thomas Beecham, for example, organized a festival of his music which took place in October and November of 1929. The six concerts of the festival included most of his works, and Delius himself was able to attend. Both he and his music received a very warm reception.

The ailing composer dictated his last works to Fenby in 1932. He continued to live at Grez until his death on June 10, 1934. He was buried temporarily in the cemetery at Grez. In May, 1935, he was exhumed and given a funeral and burial at Limpsfield in England.

• The Music

Delius's music can be generally classified as Impressionistic, but it exhibits some highly individual traits as well. Donald Graham Caldwell described the development of his mature musical style as:

. . . a series of encounters from which he extracted certain compositional ideas and discarded even more. His inherent genius for harmonic expression and emotional flow was enriched by a childhood acquaintance with Chopin and Wagner. During the incredible Florida years he absorbed what most Europeans would not come to appreciate for some time: the musical individuality of the American Negroes, and combined with Ward's instruction in classical harmony and counterpoint, his profound appreciation for the music of Edvard Grieg, and an eighteen month exposure to the pedantic rigors of the Leipzig Conservatory, Delius was presented with the musical stimuli which would eventually guide his hand at Grez.⁶

The turn of the century is generally regarded as the beginning of Delius's mature style. "Paris [1899] was his first great work and the years 1900-05 his best years."⁷ This is not to say that all of his works previous to this are unworthy of attention. Such works as the opera Koanga (1895-97), the solo vocal set Five Songs from the Norwegian (1888), and several others are fine works in their own right, but they do not have the consistency of style that is found in such post-1900 works as the opera A Village Romeo and Juliet (1900-01) and the vocal work Sea Drift (1904).

Harmony is easily the most important element in Delius's music. According to Fenby: "For him, the power to stir, or to be stirred, was always measured by the harmonic intensity of a work."⁸ It is perhaps best described as "profusely chromatic, triadically complex, predominately non-functional, and yet always falling within definable tonal limits."⁹

In terms of specific techniques, Delius is fond of major and minor seventh and ninth chords, seventh chords

in series, suspensions, and chords with added sixths and seconds. His chord progressions frequently contain chromatic common tones between chords and show a great sensitivity toward voicing. He employs these techniques in two ways;

the "colored" harmonization of a simple diatonic melody, recalling Delius's boyhood passion for the improvisation of song accompaniments for his school friends at Isleworth, and found conspicuously in sections of Sea Drift, Appalachia, The Song of the High Hills, and the part songs; and the harmonic tension-resolution implied by chromatic or diatonic ascent or descent in response to motivic sequencing or key center convergence, common in any Delian composition.¹⁰

Harmony dominates melody and rhythm in most of Delius's compositions. "The melodic line is always seen in a higher dimensional aspect, so to speak, of changing chords."¹¹ Motives are common in his music, but memorable melodies are not. Even a work consisting of variations on a melody such as the well-known tone poem On Hearing the First Cuckoo in Spring (1912), is dominated by its accompanying harmonies.

The rhythmic aspect of his music has been described well by Caldwell:

The "unrelieved plodding crotchety movement" of which Fenby speaks is most certainly there, yet such a generalization is inaccurate. No doubt Delius is at his best when the subtle harmonic language and orchestral color have time to be fully perceived, and such movements are often correlated with slow tempi or non-vital motion, yet there are numerous passages of great energy and vitality which cannot be dismissed as ineffective. One need only reflect on the "Dance Songs" in A Mass of Life, the polylingual opening of movement II of Requiem, or the exuberance of "Joy, Shipmate Joy" from Songs of Farewell.¹²

Delius frequently uses triplets or compound duple meters, alternating measures of 6/4 and 3/2, and occasional

syncopation but the "unrelieved, plodding crotchet movement"¹³ is encountered most often.

Delius was a skilled orchestrator and, like the other Impressionists, was very interested in timbre. "His compositions call for large complex orchestrations, often colored by extensive use of woodwinds and complex string divisi, and a sensitivity to instrumental color and exotic or unusual sonorities, especially when suggesting scenes from nature, is one of the most striking qualities of his music."¹⁴ He was also one of the first to incorporate human voices into the orchestral fabric through wordless choruses in such works as A Mass of Life (for soloists, chorus and orchestra, 1905).

The formal procedures favored by Delius are best considered in conjunction with a survey of his compositional output. He composed six operas: Irmelin (1890-92), The Magic Fountain (1894), Koanga (1895-97), A Village Romeo and Juliet (1900-10), Margot la Rouge (1901-02) and Fennimore and Gerda (1909-10). With the exception of an excursion into verismo-style opera in Margot la Rouge, all his operas feature continuous music without conventional recitatives and arias. His other important stage work was the incidental music to Hassan (1923), for soloists, chorus, and orchestra.

He wrote 16 works for voice(s) and orchestra that range from solo songs like Cynara (1907; completed in 1929) to the lengthy, multi-sectional A Mass of Life (1905),

for soloists, chorus and orchestra. Most of these works are through-composed and dependent on the structure of the text. A few, such as An Arabesque (1911), feature a return of the opening material. A Mass of Life uses recurring motifs, and Appalachia (1902) is a set of variations--two formal procedures also found in his instrumental works.

His remaining works for voice(s) are his 63 songs and six unaccompanied choral works.

Delius's orchestral works are mostly either symphonic poems or concertos. His four concertos are for piano (1897; rev. 1907), violin (1916), cello (1921) and a double concerto for violin and cello (1915). They are all in one movement with multiple sections. The tone poems are Delius's most popular works, and they all bear descriptive titles, such as Paris (1899). Like the concertos, they are in one movement with the opening material returning in the final section. Brigg Fair (1907) and On Hearing the First Cuckoo in Spring (1912) are variation sets, and there are also some suites such as Florida: Suite for Orchestra (1887).

Delius composed nineteen chamber works in all. All of them are for strings, the most significant being the String Quartet (1916), the Cello Sonata (1916), and the four violin sonatas. He also composed eight short piano works and one for harpsichord.

Delius was not a prolific composer or a tremendously popular one. "Affectionately appreciated in England, in

America, and to some extent in Germany, his works are rarely performed elsewhere."¹⁵ This composer has always, however, inspired devotion in at least a small number of music lovers, and the Jacksonville Delius Festival is an example.

Notes

1 Clare Delius, Frederick Delius, Memories of My Brother (London: Ivor Nicholson & Watson, 1935), p. 69.

2 Eric Fenby, Delius As I Knew Him, rev. and edited by the author (London: Icon Books, 1966), pp. 168-169.

3 Fenby, Delius As I Knew Him, p. 25.

4 Fenby, Delius As I Knew Him, p. 171.

5 Thomas Beecham, Frederick Delius (New York: Knopf, 1960), p. 39.

6 Donald Graham Caldwell, "The Choral Music of Frederick Delius" (D.M.A. Dissertation, University of Illinois at Urbana-Champaign, 1975), p. 280.

7 Fenby, Delius As I Knew Him, p. 193.

8 Fenby, Delius As I Knew Him, p. 202.

9 Caldwell, "The Choral Music . . . ," p. 281.

10 Caldwell, "The Choral Music . . . ," p. 281.

11 Fenby, Delius As I Knew Him, p. 203.

12 Caldwell, "The Choral Music . . . ," p. 285.

13 Fenby, Delius As I Knew Him, p. 170.

14 Caldwell, "The Choral Music . . . ," p. 286.

15 Nicolas Slonimsky, "Delius, Frederick Albert," in Baker's Biographical Dictionary of Musicians, 7th edition, rev. by Nicolas Slonimsky (New York: Schirmer Books, 1984), p. 564.

CHAPTER III
THE FORMATION OF THE DELIUS ASSOCIATION

The Friday Musicale

The history of the Delius Association and its annual festival begins with the Ladies' Friday Musicale. This music club provided the platform for the early all-Delius concerts of the '40's and '50's, which set a precedent for the establishment in 1961 of a regular event honoring the composer.

The Ladies' Friday Musicale is the oldest and most important cultural organization in the history of the city of Jacksonville. According to "A History of Music in Jacksonville, Florida, From 1822-1922" by Grier Moffatt Williams¹ it was founded by Mrs. Charles S. Adams in 1890. By 1893, it was popular enough to become a formal organization with a constitution and by-laws. Its purpose was "to advance the interests and promote the culture of musical art in Jacksonville."² The meetings would entail a discussion and perhaps a performance of some of the works of the great composers.

The organization continued to grow, and soon it included a chorus.

The expanded organization made it possible for this group to amend its philosophy of musical entertainment and education to one with broader scope and aims. This in turn, entailed holding concerts in larger halls and

designing them as public performances rather than private. In 1896 the first of this group's concerts which have continued to the present, was held.³

Thus, public performances were added to the lectures and discussions, and these became one of the Musicale's chief activities. It is important to note here that internationally-known artists, such as Alessandro Bonci,⁴ as well as the Musicale's own chorus were being sponsored at these performances.

In 1915, a Junior Department was added to the Ladies' Friday Musicale, and this resulted in the rise of another performing ensemble within the organization: a youth orchestra. This group grew to fifty members by the 1920's.⁵ In 1929, these instrumentalists were too old for the Junior Department so the Friday Musicale Symphony Orchestra was formed which numbered sixty-five players.

In the early thirties the Musicale Orchestra came to be a joint activity of this club and the city Recreation Department. With the inception of the Works Progress Administration the symphony was transferred to this organization for its administration and financial support. Following the Depression it was reorganized as the Jacksonville Philharmonic Orchestra and, ultimately (1949), came to be the Jacksonville Symphony Orchestra.⁶

Clearly, this music club was one of the most important groups in Jacksonville's cultural life. It has been able to continue its activities down through the years, as Williams noted in 1961:

The group has maintained a program similar to that inaugurated by the founders: the lives and works of great composers are studied; the club chorus is active and performs frequently for meetings and civic affairs; the youth program has grown in numbers and effectiveness; a monthly program of music appreciation and performance brings outstanding area artists to perform for the club

which now lists more than 300 members on its roll. Performers on the monthly music appreciation programs have been Ernst von Dohnányi, pianist; Sydney Foster, pianist; George Roth, pianist; Alphonse Carlos, violinist; . . .⁷

The year that the above assessment was made, 1961, was the year of the first Delius Festival. The Ladies' Friday Musicale participated in this event, holding an all-Delius concert on Friday, March 3rd, in their auditorium on Oak Street,⁸ as well as contributing financially.

This was not, however, the first tribute to Delius undertaken by the Ladies' Friday Musicale. As early as 1906, one of the group's meetings was devoted to "the life and works of Frederick Delius."⁹ A program given on April 16, 1909, and entitled "English Singers of To-Day: Edward German, Fritz Delius, Granville Bantock, Guy Hallison"¹⁰ shows further evidence of their long-standing interest in Delius. Interestingly enough, after presenting these two programs so close together, the organization did not sponsor another Delius lecture or discussion until December 8, 1939, when Carita Doggett Corse made a presentation called "Delius and Florida."¹¹ This lecture was prompted by the donation of a \$2000 trust fund for music education purposes in Duval County. This fund was created and dedicated to the memory of Frederick Delius by the key figure in the movement that culminated in the annual Delius Festival: Martha Bullard Richmond.¹²

Mrs. Richmond was born in 1885 in Pearson, Georgia, but resided in Jacksonville from 1919 until her death in 1968.¹³ She was an avid participant in a number of civic

and cultural organizations in her lifetime, including the Ladies' Friday Musicale, but her special love was the music of Frederick Delius. Sometime in the middle to late 1930's she heard some music on the radio that appealed to her.

She was so interested in the music that she wrote to the station to inquire about the composer. Told it was the work of an English composer, Frederick Delius, she wrote to England to learn more about him and found out that he had once lived at Solano Grove.¹⁴

She studied everything that she could find on the composer. Her fascination with this subject led to her establishment of the Delius Memorial Fund mentioned above, and, most important, to her discovery in May, 1939, of the house in which the composer actually lived during his stay in Florida.¹⁵ The house will be discussed in detail in the succeeding section, but it needs to be mentioned here because of the part this find played in generating interest in Delius. The subject was surely touched on in a lecture entitled "Growing Recognition of Delius" which she gave at a 1940 meeting of the St. Augustine Historical Society and St. Cecilia Club.¹⁶ On January 28, 1942, the Jacksonville Historical Society heard a paper by Paul Kruse entitled "Florida in the Life and Works of Frederick Delius."¹⁷

The Ladies' Friday Musicale, however, quickly became the foremost supporter of Delius by following the above-mentioned lecture of Carita Doggett Corse with a series of programs called "Delius Memorial Concerts."¹⁸ The exact history of these events is unclear. According to the

available annual program books, the first Delius Memorial Concert was held on January 5, 1945, "an anonymous gift of a club member [Martha Richmond]." ¹⁹ The books list a concert each season until 1951-52, when they cease to be an annual event. The next Memorial Concert does not appear until the 1957-58 book, and the next one after that is the concert of 1961, which was part of the first Delius Festival.

This evidence conflicts, however, with several other accounts. At the banquet held as part of the first Delius Festival on March 3, 1961, Mrs. Charles M. Wells, Jr., then president of the Ladies' Friday Musicale, stated that "through the inspiration and leadership of Mrs. Richmond and a group of deeply interested Friday Musicale friends and members, Friday Musicale presented for ten consecutive years, from 1940 to 1950, a Delius Memorial Program." ²⁰ Her account is supported by the official program of the 1968 Delius Festival, which notes that "The Friday Musicale of Jacksonville is presenting its nineteenth Delius Concert," ²¹ as well as by an article in the Florida Times-Union that claims that a Friday Musicale concert in 1941 was the first to feature Delius's music. ²² Mrs. Wells' initial date of 1940 probably referred to the Musicale season of 1940-41, in which case the actual Delius concert may well have been in 1941.

The matter is complicated further by other histories that have appeared in print. The official programs of

the Delius Festivals from 1980 to 1986 indicate 1944 as the date of the first Delius Memorial Concert. An article that appeared in the Florida Times-Union in 1963 also mentions 1944 as the earliest date,²³ while one from 1964 states that from this date "the Delius Memorial Concert was conducted annually by the Friday Musicale until 1961, when the festival became a city-wide event."²⁴ A long-time Musicale member and past president, Mrs. Jean Donahoo, confirmed this account, recalling that the organization had presented an annual Delius concert from 1951 until the first Delius Festival of 1961.²⁵

In light of all these contradictions, however, it does seem clear that the Ladies' Friday Musicale was the birthplace of Jacksonville's annual Delius Festival. By virtue of its consistent presence as a producer of concerts, lectures, and performing groups, it provided the outlet for Martha Richmond and others to sponsor numerous programs honoring the composer. The very idea of an annual event surely came from this group's repeated contributions to the memory of Frederick Delius, which have continued to the present day.

The First Delius Festival

On March 3, 1961, a one-day event called "The Delius Festival"²⁶ took place in Jacksonville, Florida. It consisted of an all-Delius concert in the morning at the Ladies' Friday Musicale Auditorium, a symposium on Frederick Delius at Jacksonville University in the evening, followed

by a banquet; and finally a dedication ceremony for what was called the Delius House, at which time another all-Delius concert took place. The Delius House was the actual cottage in which the composer lived during his stay in Florida, back in 1884. The reconstruction of this old home on the Jacksonville University campus was a remarkable achievement that called for more than a single memorial concert. Thus, the Delius House was the catalyst for a more elaborate event to honor the composer, and an account of the first Delius Festival begins with the story of the "shack" in Solano Grove.

Sometime in the mid to late '30's, Martha Richmond became interested in Delius's music and began reading all the available material on him. "She read a book by the composer's sister (he was one of 14 children), which said the house on the Spanish plantation, Solano Grove, had been destroyed."²⁷ In spite of this, Mrs. Richmond decided to see if she could locate the house. Through a Mr. S. C. Middleton, the Tax Collector for St. Johns County, she was introduced to a Mr. Colee who frequently went turkey hunting in the area.

Mr. and Mrs. Edward Lawson, archivists of St. Augustine Historical Society, Mr. Colee and I by taxi on May Day, 1939, to Tocoli; then the four unpaved miles (now State Road 13) [sic]. Twice we had to dig the taxi wheels out of the deep sand with a shovel brought for the purpose. After long searching, examining posted signs on woods property, and other directions according to Mr. Middleton, we finally located a faint entrance to the 2-mile woods-trail to the riverfront. As our taxi struggled through, we met a loaded ox cart coming out. Some descendents of Elbert Anderson's family, the black caretakers in Delius's time, were also abandoning the house.

It no longer had a single room that was weatherproof and only one that had a floor. When we reached the river, the magnificent view, the huge old oak tree, the grace and character of the tiny cottage, even in dilapidation, were incredible. Magnolias, old peach and lemon trees surrounded the house. We dared not believe that we had really found the Delius cottage. Mrs. Lawson, however, remarked at once that it was not Southern-built; that its four chimneys, compact rooms, the attic and attic stair arrangement were typical of New England, as proved to be so when we found that the cottage was built by Guy Pride, of _____ Falls [sic], New York (in 1882).²⁸

Mrs. Richmond was able to verify the authenticity of the house through local residents such as Mrs. Lewis Pacetti and Lorenzo Baldwin²⁹ and then sought out the owner in hopes of buying it. In 1943, she finally succeeded in purchasing "the cottage and its surrounding acre."³⁰ She immediately had a tin roof installed to prevent further deterioration. Eventually, she was able to purchase some more of Solano Grove so that the entire site covered about two acres, including 122 feet of the riverfront.³¹

The area was very much a wilderness at this time, "frequented only by hunters, fishermen and roving cattlemen and herds."³² The house was very difficult to reach, and Martha Richmond worried for many years that it might be destroyed by fire or vandals. She had been able to find and purchase it with the idea of preserving it as a valuable historical artifact, but the location was a problem.

The solution to this problem was provided by Edward Bryan and Jacksonville University. Bryan was a friend of Mrs. Richmond's and helped her look after the house. He had been a member of the Junior Friday Musicale in his youth and later participated in the Memorial Concerts as

a member of the chorus at Jacksonville College of Music, the institution from which he earned his undergraduate degree. After obtaining a graduate degree at the Juilliard School of Music in New York, and studying in Europe, he returned to head the choral music department at Jacksonville University in 1957.³³

Bryan suggested that the Solano Grove cottage be moved to the Jacksonville University campus.³⁴ The school had already accepted, from the Jacksonville Historical Society, the gift of a photograph of Delius and a collection of all the available recordings of his music for the creation of a Delius Memorial Room in the campus library.³⁵ In the following year, on February 15, 1957, the university included a symposium on Frederick Delius as part of their Founders Week celebration.³⁶ University faculty members such as William Hoskins, Frances B. Kinne and, of course, Edward Bryan, were becoming more and more involved in the Delius "cause." In fact, 1957 was the year that Mrs. Richmond first discussed with university president, Franklyn Johnson, the moving of the house to the campus. "However, the university felt unable to administer such an undertaking until this year [1961]."³⁷

Mrs. Richmond was very interested in having the house placed under the care of Jacksonville University. She was willing to donate the house and even pay to have it moved. After some initial reluctance, the Board of Trustees for the university agreed to the project and work began

in late 1960. Under the direction of Franklyn Johnson, the house was dismantled, transported to the campus, and reconstructed. The cost and administration of this project was shared by Mrs. Richmond, Jacksonville University, Hugh Alderman, Alexander Brest, Mrs. Connor Brown, Mrs. Madeline Downing Knight, Ray Downing Knight, G. J. W. Schmidt, Richard H. Suddathe and Mrs. Robin Worthington.³⁸

Delius's cottage was to be not only reconstructed but renovated as well. All the original lumber and bricks that could be salvaged were reused but the four-room cottage was to be made to look as it did when Delius lived in it, complete with period furniture.³⁹ Such plans required additional funds which were provided by the Delius Trust of London, the Friday Musicale, and others.

Eventually, the Delius House was indeed restored to its former "grandeur." It even contains the original piano that Delius used, which was donated in 1966, in honor of Martha Richmond.⁴⁰ The university was able to place the cottage next to the Fine Arts building, where it overlooks the St. Johns River, as it did back at Solano Grove. In addition, the property it once stood on was donated to Jacksonville University by Mrs. Richmond.

At the first Delius Festival, the composer's Florida home was only a partially completed shell, but it provided the incentive for the Ladies' Friday Musicale and Jacksonville University to combine their efforts and produce a festival. The event featured performances of Delius's

music, lectures and discussions of his life and his music, and the preservation of historical artifacts. These activities became the cornerstones upon which the furthering of Delius's music, as well as Jacksonville's musical life, were to be built.

The Formation of the Delius Association

In the aftermath of the first Delius Festival, the principle organizers of the event moved to form an organization to further promote the composer's music. This group consisted of Franklyn Johnson, President of Jacksonville University; Hugh Alderman, Music Editor for the Florida Times-Union and Minister of Music at St. Mark's Evangelical Lutheran Church; Mrs. Walter F. Rogers and Mrs. John W. Donahoo of the Ladies' Friday Musicales; and C. Edward Bryan, who was still Director of Choral Music at Jacksonville University.⁴¹ All of them were associated with the Friday Musicales, Jacksonville University or in the case of Bryan, both.

These five, and many others who had worked for and supported concerts and symposiums on Delius, wanted a group whose sole purpose was the promotion of the composer. They decided to call it the Delius Association of Florida, Inc. By October of 1961, they had drawn up a Charter and By-Laws. A state charter was applied for in early November, and on the 15th, the Delius Association was approved as a non-profit corporation.⁴² The subscribers were Johnson, Rogers, Donahoo, Bryan and Alderman. Mrs. Henry L. Richmond

was listed as the Honorary Chairman, with Franklyn A. Johnson as President, Hugh A. Alderman and C. Edward Bryan as Vice-Presidents, and Mary H. Rogers as Secretary-Treasurer.

"Article II" of the document described the aim of the Association as follows:

The purpose of this organization shall be to inform the public of the life and works of Frederick Delius; to encourage and promote the study of the life and works of Frederick Delius; to arrange and coordinate festivals of Delius's music; and to support and foster the playing of his music and the appreciation for his musical compositions.⁴³

The current By-Laws are included in this document in Appendix A. They have been amended several times, but the purpose has never been changed.

According to one of the co-founders, Jeanne Donahoo, the original intent of the group was not just to produce an annual festival, but a general desire to promote Delius.⁴⁴ Very soon, however, the yearly Delius Festival did become, and is today, the organization's main concern and greatest accomplishment.

Significant Aspects of the Association

The Delius Association has generated many good things besides the annual Delius Festival. In this section, the present author will attempt to cover some of the facts and the accomplishments of this body that perhaps do not fit in with festival events of the next chapter.

The number of members in the Delius Association has fluctuated over the years, but the group has enjoyed an

overall increase. Scant evidence exists on the size of the group in its earliest years, but in 1968, the official program for the festival listed 184 members.⁴⁵ By 1978, the membership was up to 332,⁴⁶ and at the present time, the Association stands at 333 members.⁴⁷

In addition to the members it has attracted, the Delius Association has managed to involve many of Jacksonville's other cultural organizations in its activities. The early festivals were sponsored by the Friday Musicale, the Delius Association, Jacksonville University and Cummer Art Gallery, which set up exhibits of artifacts relating to Delius. By 1966, though, the list of participating organizations included the Woman's Club of Jacksonville, the St. Cecilia Music Club of St. Augustine and its Past Presidents assembly; and the Jacksonville Symphony Orchestra, whose concert at the festival included ballets to Delius's works performed by a local dance company.⁴⁸ The list of groups that have taken part from time to time is lengthy: The Jacksonville Historical Society, Haydon Burns Public Library, Florida Junior College at Jacksonville, WJCT-TV, WJCT-FM, WJAX AM-FM, WJKS-TV, Edward Waters College, the Jacksonville Music Teachers Association, the Unitarian-Universalist Church of Jacksonville, the Junior Friday Musicale, Flagler College of St. Augustine, Jacksonville Art Museum, the St. Augustine Art Association, University of North Florida, the Opera Company of Jacksonville, South Jacksonville Presbyterian Church and Southern Bell Telephone Company.

With such an impressive record of working with other organizations, it is no surprise that the Delius Association has had an equally good history of fund raising. They have always been financially solvent, and because of this, they were able to not only mount a festival every year but finance additional projects. Since the second festival of 1962, they have awarded a Delius Memorial Scholarship to a Jacksonville University student. As part of the 1970 festival, they sponsored a performance by the New Orleans Symphony Orchestra and donated the profits to the Jacksonville Symphony Orchestra, which was in financial trouble at the time.⁴⁹

The members of the Association have done an especially good job of soliciting contributions from businesses and corporations. The costs of sponsoring the twenty-six festivals have varied according to how elaborate each year's events were, but the membership dues have never been enough. The gala 24th Festival of 1984, for example, cost \$22,755, a sum that the then 380 members, a record number, could never have covered with their membership fees alone.⁵⁰ The list of Corporate Contributors and Acknowledgements in the official Delius Festival Programs is always relatively long.

The most important of the Delius Association's corporate contributors has been the Delius Trust of London, England. The Delius Trust was formed in 1935 upon the death of the composer's widow Jelka.

The terms of her will directed that a trust should be formed and that the income from this trust fund should be applied "towards the advancement in England or elsewhere of the musical works of my late husband Frederick Delius . . . " through (1) recordings of his music, by whatever means; (2) the publication of a uniform and collected edition of his music; and (3) the financing of public performances of the musical works.⁵¹

The original trustees were Dr. Philip Emanuel and Barclays Bank Trust Co., with Sir Thomas Beecham serving as music advisor. In 1961, Emanuel and Beecham were still holding their respective posts and were invited to attend the first Jacksonville Delius Festival. Both men were unable to attend but sent a telegram expressing their support.⁵²

In the years that followed, the Delius Trust made manifest its support.

The Delius Association of Florida, Inc. is forever indebted to the Delius Trust for its liberal support. Long ago the Trust recognized that there was a movement afoot in Florida worthy of its attention, and in 1962 Dr. Philip Emanuel came to Jacksonville for the second Delius Festival. Since then the Trust has assisted the Annual Delius Festival financially in a generous way. Not only has the Trust made funds available for the presentation of the Festivals, it has on repeated occasions sent distinguished scholars and musicians to Jacksonville to take part in the Festival events.⁵³

Instances of the Trust's financial support are numerous, from their \$2,000 contribution to the restoration of the Delius House in the early history of the Association,⁵⁴ to their most recent gift of the same amount in the Spring of 1986.⁵⁵ Their sponsorship of guest lecturers has been equally frequent, with the usual choice being a Delius scholar from England such as Dr. Lionel Carley, the Archivist to the Trust since 1962, who came in 1972, 1982 and 1984.

The other important area of this august English organization's benevolence is the collection of archival materials. The Delius Trust donated a major item to Jacksonville University very early in the history of the Jacksonville Delius Festival. Dr. Philip Emanuel presented the original manuscript score of Delius's opera Koanga to Jacksonville University during his visit to the second festival in 1962.⁵⁶ This was the score used for the first performance of the opera in Elberfeld, Germany in 1907, and it contained corrections in the composer's hand. This was a priceless gift for the Jacksonville Delius cause and has been, along with the Delius House, the cornerstone of their yearly exhibits of artifacts.

The following year, the growing collection at Jacksonville University was enriched again from overseas, this time by Eric Fenby. Delius's musical amanuensis, who had been invited to attend each year, was unable to attend again due to illness. He apparently thought very highly of the Delius movement in Jacksonville though, because he sent four particularly appropriate items: a notebook of his counterpoint exercises with Thomas Ward at Solano Grove in 1884; a volume of Lord Byron's poetical works, which was a gift to Delius from Ward; and Delius's copy of a book of Bach's organ music and his copy of Berlioz's A Treatise Upon Modern Instrumentation and Orchestration, both of which he had with him during his stay in Florida. Fenby later presented Jacksonville University with the

manuscript score of A Song of Summer, in 1978, when he was presented with an Honorary Doctorate of Music degree from that institution.⁵⁷

These valuable additions from abroad enhanced what has always been a major aspect of the Delius Association and the annual Delius Festival: the preservation of the composer's memory through physical objects. The final impetus for having that first festival was, after all, the restoration of the Delius House. As early as 1963, Cummer Art Gallery sponsored an exhibit that numbered 150 items.⁵⁸ The Delius Association has actively sought out materials relating to the composer, and they are kept in two major collections. One is called the Delius Collection, which is kept in the Arts and Music Department of Haydon Burns Public Library in downtown Jacksonville. Some of the more important items in the assemblage include a pen and ink sketch made by Delius, five of the six programs for the famous London Delius Festival of 1929, and one of only two original printed copies of the composer's first published work Zum Carnival (for piano).

The other major collection is called the Delius Archive, and it is located in Swisher Library on the Jacksonville University campus. This is the largest collection of materials relating to Delius in America, and it is here that the major items donated by Fenby and the Trust, which were mentioned earlier, are kept. A complete catalog of this archive is listed in Appendix B of this thesis.

Through their continuous work in the area of archival materials, the Delius Association has made Jacksonville the foremost center for research on Frederick Delius in the United States. Because these items have been placed on exhibit at all the festivals, they could easily have been included in the next chapter, which deals with the primary events of the Delius Festivals: the concerts, lectures, and composition contests.

Notes

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30 Richmond, "The Delius House," p. 2.

31 Richmond, "The Delius House," p. 2.

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CHAPTER IV
THE DELIUS FESTIVALS, 1961-1986

There have been twenty-six annual Delius Festivals held in Jacksonville thus far, beginning in 1961 and including the present year, 1986. That first festival was a one-day affair, but the remaining ones ran from 3-7 days, with the 1972 festival featuring 10 days of events. It is now held during the first week in March each year.

The principle activities of the festivals, besides the exhibiting of artifacts discussed in the previous chapter, have been the presentation of concerts, lectures and, since 1970, a composition contest. In this chapter, the present author will attempt a survey of these three, designed to acquaint the reader with their important aspects.

The Concerts

The performance of Frederick Delius's works is perhaps the most important part of any effort to preserve his memory. Concerts have certainly been the mainstay of the Jacksonville Delius Festivals and their precursor, the Delius Memorial Concerts of the Ladies' Friday Musicales. The many performances that have been mounted have furthered the appreciation of the composer's music, with some being premieres of his works in America, and have made a significant contribution to the cultural life of Jacksonville.

The Delius Association has managed through the years to perform a large number of the composer's works. Many of Delius's best pieces are for orchestra or various combinations of soloists and chorus with orchestra. Such works require relatively large resources and consequently are difficult to perform. Despite these problems, the Association has had seventeen of the composer's twenty-eight orchestral compositions performed, and seven of his thirteen works for voice, or voices, and orchestra. In addition, five of his seven pieces for solo instrument(s) and orchestra have also been heard.

Among the remainder of his output, all of his chamber, piano, and unaccompanied choral music have been performed in Jacksonville. Of the composer's forty-six published solo songs with piano accompaniment,¹ thirty-eight have been heard at least once. The festivals have featured thirty-eight transcriptions, some prepared especially for these Jacksonville performances. A list of all Delius's compositions that have been performed, including when and how many times, is provided in Appendix C of this thesis.

The festival's concerts have featured some notable premieres. In 1977, a program at Jacksonville University included the American premiere of the Sonata in B Major for Violin and Piano.² Most recently, Delius's Seven Songs from the Danish was performed at the 1986 festival in its original orchestral version.³ An abridged concert version of the composer's opera Koanga was presented in 1963, which

probably was an American premiere, as the full opera was not presented in this country until 1970, in Washington, D. C. It is worth noting here that the Delius Association attempted to bring that production to Jacksonville, but the project was just too costly.⁴

The other important premiere that has taken place was not a concert but the first showing in America of the film, Song of Farewell.⁵ This film takes its name from one of the musical works that Eric Fenby and Delius produced together during the last years of the elder composer's life. It is a documentary film about Fenby's work with Delius, which focuses on his present life as well as his reminiscences of that period. There was also another film made about Fenby and Delius in 1968 called Song of Summer. Haydon Burns Public Library possesses a copy of both of these, and they have often been presented as part of the annual Delius Festivals.

One of the pleasant results of all this concert activity has been the enrichment of Jacksonville's cultural life. The Delius Festival has added from two to ten performances to the city's musical life each year. The Association always advertises them very well, and most of them have been presented free of charge.

On several occasions, the concerts have featured major artists or ensembles. Eric Fenby, an acknowledged expert on Delius and his music, has been the guest conductor at performances in 1975, 1983, and 1984. The New Orleans

Symphony Orchestra was brought in as a part of the 1970 festival, as was mentioned in the previous chapter. In 1980, the internationally known singer John Shirley-Quirk was the soloist for two performances of Delius's masterpiece Sea Drift.⁶

Performances by lesser-known professional and amateur musicians have by far outweighed those international performers mentioned above, but this state of affairs has also been a blessing to Jacksonville. By utilizing such performers as the Lee High School Concert Choir in 1967⁷ and student pianist Majerus Mullen in 1974,⁸ the Delius Association has provided opportunities for young musicians. In the opinion of the present author, the University professors from Jacksonville University and elsewhere who have participated as performers have also benefited from the exposure and recognition.

The Lectures

Throughout the long history of the Friday Musicale, lectures and symposiums were a favorite program. The Delius Festival inherited this feature, and the many talks and papers that have been presented have added a scholarly aspect to the annual event. They have furthered the appreciation of Delius's life and music through discussions, information and analysis.

Discussions of Delius's music have occurred in the form of symposiums at three festivals. At the first festival, in 1961, the title was simply "Symposium on Frederick

Delius."⁹ The panel consisted of Hugh Alderman, music critic for the Florida Times-Union; Arthur Kraft, retired professor of voice at Eastman School of Music; C. Edward Bryan, director of the choral department at Jacksonville University; and William Hoskins, Dean of the Jacksonville University College of Music.¹⁰ In 1963, the symposium was titled "Delius-the Man and His Music"¹¹ and featured the well-known music critic Harold Schonberg of the New York Times. The panel for the 1980 symposium was the most impressive. Eric Fenby, Robert Threlfall (Delius scholar and advisor to the Delius Trust), John Shirley-Quirk and local Delius scholar Jeff Driggers discussed Delius's masterpiece for baritone and orchestra, Sea Drift.¹²

Like the concerts, the lectures have been given by local Delius enthusiasts as well as by professional scholars. An example of the former was "The Life of Frederick Delius" delivered by Mrs. E. Ross Harris of Jacksonville in 1965.¹³ Such talks were usually of a biographical nature and designed to supply general information. The papers given by professional scholars such as "Delius and Whitman" in 1972 by Joseph G. Brennan, a professor at Barnard College, Columbia University,¹⁴ were more analytical.

Some of the foremost experts on Delius's life and music have appeared in Jacksonville. Dr. Lionel Carley, the author of several books and numerous articles on Delius, appeared in 1972, 1982, and 1984. Eric Fenby lectured in 1966, 1974, and 1981. In some cases these experts gave

scholarly or analytical talks, but in other cases they reminisced about personal experiences, such as Felix Aprahamian's address of 1986, "Memories of Delius."¹⁵

Recently, the role of the lecture in the annual Delius Festival was elevated to new heights.

In 1983, the Board of Directors of the Delius Association of Florida voted to establish an annual lecture to be known as "The Fenby Lecture." This decision was prompted by the outstanding lecture given during the 1983 Festival by John Canarina, former conductor of the Jacksonville Symphony Orchestra.¹⁶

Canarina's lecture was entitled "The Legacy: Fenby and Others,"¹⁷ and a copy of it and all the subsequent Fenby Lectures have been placed in the Delius Collection at Haydon Burns Public Library. Thus, the Delius Association has made a financial commitment to ensure a quality lecture will be presented at future Delius Festivals.

Appendix D of the present work is a list of all the lectures and symposiums that have presented.

The Composition Contests

At the 1969 Delius Festival, an announcement appeared in the program concerning a Delius Composition Award.¹⁸ Dr. Richard Warren, a music professor at Jacksonville University and a member of the Board of Directors of the Delius Association, had developed an idea for a composition contest that would be a part of the annual festival. With the help of fellow professor, William Hoskins, he devised a set of rules.¹⁹ The Delius Association agreed to the plan, and it has been a yearly event ever since.

The original set of rules are quoted here in their entirety:

In the spirit of the annual Jacksonville Delius Festival, the Delius Association of Florida, Inc. offers a \$100 award for a new musical composition to be submitted according to the following rules:

1. The composition to be the valid original creative product of the submitting composer. The medium may be of the composer's choosing.
2. The composition to be between 2 and 20 minutes in duration.
3. The composition to be properly, clearly and legibly written in traditional modern music notation of five-lined-staff manuscript. This does not exclude non-diatonic devices, although a tape must accompany scores employing electronic or taped music.
4. The composition not to have been the subject of any previous award, not to have been printed in more than class rehearsal form, not to have been performed publicly prior to the Delius Festival following the award and not to have been used commercially.
5. The copyright to be retained by the composer, but with the following stipulations as to the winning composition:
 - (a) The title page of printed editions of the work to include the phrase "1970 Award Winning Composition of the Jacksonville Delius Festival."
 - (b) Permission for performance in future Jacksonville Delius Festivals is granted.
6. The title should be written on the manuscripts; however, no identification of the composer should appear on the manuscripts. A sealed envelope giving the name and address of the composer and the title of the composition should be attached to the manuscripts.
7. Three copies of the manuscript must be submitted by July 31, 1969 to:

Mr. Hugh Alderman
1711 Barnett Bank Building
Jacksonville, Florida 82202
8. The Delius Association of Florida, Inc. will designate a secret panel of judges, whose decision will be final, with the right to withhold the award in the event that no entry is judged worthy.²⁰

Dr. Warren was the chairman of the contest, with Hugh Alderman serving as secretary and William Hoskins as chief

judge. The winner was to have his work performed at a concert in the next Festival.

The first three contests operated under this format with some minor changes. With each successive year, more and more works were performed and given designations like Special Mention, Honorable Mention or Performance Award. By 1972, the increasing number of works being played resulted in a special "Delius Composition Award Concert."²¹

That same year, some major changes in the rules and format were announced. Hoskins came up with the idea to classify the entries as vocal, piano, instrumental, or band and orchestra.²² Prior to the Award Concert, a Category Award winner would be selected in each of the above classifications with the prize being \$25.

In addition, other worthy compositions could receive Performance Awards. This meant the composer did not win any money, but his or her piece would be performed at the Delius Composition Contest Concert along with the Category Award winners. During the concert the judges would decide on a first-prize winner from the works played and announce it at the end.²³

This format proved to be so satisfactory that it has remained to the present day. Several rule changes have occurred since 1973, but only a few are worth mentioning. The Delius Association has wisely raised the prize money twice, so that now the First Prize stands at \$500 and the Category Prizes are \$100 each.²⁴ In addition, the band

or orchestra category has been eliminated since 1984 because of the high cost of performing the works.²⁵ The latest change of significance has been the inclusion of a contest for high school-aged composers, for 1987.²⁶

The Composition Contest has produced several fine results.

The Contest has given awards to works in nearly every medium, including orchestra, chorus, band, string and brass ensembles, solo orchestral instruments and various combinations of these, harpsichord, organ, saxophone, accordion, and guitar; works including electronic tape have also been heard. The list of first-prize winners indicates the wide variety of works performed on the contest programs -- at an average of five per concert, seventy-five new compositions during the Contest's life [sic].²⁷

Appendix E of this work contains a list of the first-prize winners from 1970 to 1986. At least two of those winning works have been published: Haiku (1972) by Marilyn Ziffrin²⁸ and Quartet for Horns (1976) by William Presser.²⁹

The idea of encouraging the work of young composers in memory of Frederick Delius is, according to the foremost expert on the composer, an entirely appropriate one. Eric Fenby, upon being asked about the contest and some proposed improvements on it, had this to say:

Dear Dr. Schirmer, Prof. McNeiland and Prof. Hoskins,

My cordial greetings to you all!

Let me be frank. Nothing concerning Delius since his death has given me more satisfaction than the contents of your letter which I received this morning. For me personally to see at last a scheme put forward which incorporates the Delius last wishes given most lucidly in my presence and in that of his closest friend Balfour Gardiner is something for which I have yearned for years.

That it should emanate from the Music Faculty of Jacksonville University and be so specific in its excellent details and in the completely professional level of its suggested implementation is most timely and essential, as well as eminently desirable and praiseworthy. Gentlemen, you have my fullest support to your proposals.³⁰

Notes

1 Robert Threlfall, A Catalogue of the Works of Frederick Delius (London: Delius Trust, 1977), 209 p.

2 "The Delius Festival," the official program for the 17th annual Delius Festival, held from February 25 through March 6, 1977, in Jacksonville, Florida, p. 10.

3 Thomas Gunn and Jeff Driggers, "The Delius Festival," the official program for the 26th annual Delius Festival, held from March 6-8, 1986, in Jacksonville, Florida, p. 8.

4 Richard Warren, in a letter of December 14, 1970, to Hobart Spalding.

5 Jeff Driggers, "The Delius Festival," the official program of the 23rd annual Delius Festival, held from March 3-5, 1983, in Jacksonville, Florida, p. 5.

6 "The Delius Festival," the official program for the 20th annual Delius Festival, held from March 13-18, 1980, in Jacksonville, Florida, p. 8.

7 "The Delius Festival," the official program for the 7th annual Delius Festival, held from January 31 through February 4, 1967 in Jacksonville, Florida, pp. 21-23.

8 "The Delius Festival," the official program for the 14th annual Delius Festival, held from January 21-26, 1974, in Jacksonville, Florida, p. 7.

9 "The Delius Festival," the official program for the 1st Delius Festival, held on March 3, 1961, in Jacksonville, Florida, p. 2.

10 Jayne Brumley, "JU Plans Special Program for Delius Festival Friday," Florida Times-Union (March 1, 1961).

11 "Exhibits Will Open 3rd Delius Festival," Florida Times-Union, n.d., p. 6.

12 "The Delius Festival," the official program for the 20th annual Delius Festival, held from March 13-18, 1980, in Jacksonville, Florida, p. 7.

- 13 "The Delius Festival," the official program for the 5th annual Delius Festival, held from February 3-6, 1965, in Jacksonville, Florida, p. 3.
- 14 "The Delius Festival," the official program for the 12th annual Delius Festival, held from January 23 through February 4, 1972, in Jacksonville, Florida, p. 9.
- 15 Thomas Gunn and Jeff Driggers, "The Delius Festival," the official program for the 26th annual Delius Festival, held from March 6-8, 1986, in Jacksonville, Florida, p. 9.
- 16 Bill Early and Jeff Driggers, "Delius Festival," the official program for the 24th annual Delius Festival, held from March 7-10, 1984, in Jacksonville, Florida, p. 7.
- 17 John Canarina, "The Legacy: Fenby and Others," an unpublished lecture presented on March 5, 1983, at the 23rd annual Delius Festival in Jacksonville, Florida.
- 18 "The Delius Festival," the official program for the 9th annual Delius Festival, held from January 29 through February 7, 1969, in Jacksonville, Florida, p. 3.
- 19 William Hoskins, in a personal interview with the researcher.
- 20 "The Delius Festival," the official program for the 9th Delius Festival, . . . , p. 3.
- 21 "The Delius Festival," the official program for the 12th annual Delius Festival, held from January 23 through February 4, 1972, in Jacksonville, Florida, p. 11.
- 22 William Hoskins, in a personal interview with the researcher.
- 23 "The Delius Festival," the official program for the 12th annual Delius Festival, . . . , p. 11.
- 24 Thomas Gunn and Jeff Driggers, "The Delius Festival," the official program for the 26th annual Delius Festival, . . . , p. 6.
- 25 William Hoskins, in a personal interview with the researcher.
- 26 "Delius Composition Contest," a pamphlet advertising the 1987 Delius Composition Contest, produced and distributed by the College of Fine Arts at Jacksonville University.
- 27 "Delius Composition Contest," a pamphlet advertising the 1987 Delius Composition Contest, . . . , p. 3.

28 ASCAP Biographical Dictionary, 4th edition (New York: R. R. Bowker Co., 1980), p. 560.

29 Wayne Wilkins, ed., The Index of French Horn Music (Magnolia, Arkansas: The Music Register, 1978), p. 27.

30 Eric Fenby, in a letter of April 1, 1981, to Dr. William Schirmer, Prof. William McNeiland, and Prof. William Hoskins.

CHAPTER V CONCLUSIONS

Twenty-five years ago, a small group of Jacksonville residents began holding an annual music festival to celebrate the works of Frederick Delius. Through their diligent efforts and those who have been attracted to their cause, an unbroken string of twenty-six such events have occurred. The purpose of this study has been to examine the origin and the results of the Delius Festival of Jacksonville, Florida. In conclusion, the present author will attempt to suggest the contributions this annual festival has made to the cultural life of Jacksonville, and to the music of Delius.

The Delius Festival has enriched the cultural life of Jacksonville in several ways. The multitude of information that has been presented on the composer's stay in Florida has generated interest and pride in the history of this area. A respected European composer spent some important years of his life in late nineteenth-century Florida, and loved it. Eric Fenby recalled, "I cannot remember a week going by without his harking back to his Florida days."¹ He even wrote works about it, such as his opera The Magic Fountain and his orchestral work Florida: Suite for Orchestra. Because of Delius, Jacksonville has a place in the history of Western music, and the Delius

Festival appears every year to make sure no one forgets that fact. The Delius House is as much a monument to the city as it is to the composer.

This historical aspect has given added importance to the many events and exhibits of the festivals. These programs in themselves have, of course, been a significant addition to the Jacksonville music scene. Without the annual tribute to Delius, the city would lose not only those concerts and lectures, but also the people whom they have attracted. In addition, the festivals have provided the opportunity for many of Jacksonville's cultural organizations to work together.

Jacksonville has become the center for Delius research in America. The continuous efforts by the Delius Association to collect and preserve anything related to the composer have caused materials to accumulate at Jacksonville University, Haydon Burns Public Library and other institutions in the city. No other place in this country has as much information on this composer as Jacksonville.

The contribution that the Association and its festival have made to Frederick Delius's music can be simply stated: they have preserved it. Every year his music lives when it is played and discussed at the annual Jacksonville Delius Festival. The uniqueness of this festival has been its quantitative aspect, which is not to say that the qualitative aspect has been absent. The Delius Association has not often been able to afford the finest musicians and

performing ensembles of the day for their programs, but they have been able to produce those programs every year for twenty-five years. No other city holds an annual event honoring this composer. The Jacksonville Delius Festival has been a marvel of commitment and consistency.

Through its annual Delius Festival, the Delius Association of Jacksonville, Florida has fulfilled its purpose:

. . . to inform the public of the life and works of Frederick Delius; to encourage and promote the study of the life and works of Frederick Delius; to arrange and coordinate festivals of Delius music; and to support and foster the playing of his music and the appreciation for his musical compositions.²

Notes

1 Eric Fenby, in "The Delius Festival," the official program for the 24th Delius Festival, held from March 7-10, 1984, in Jacksonville, Florida, p. 5.

2 Delius Association of Florida, Inc., Charter of the Delius Association of Florida, Inc. (Jacksonville, Florida: author, November 15, 1961), p. 1.

APPENDIX A
THE CURRENT BY-LAWS OF
THE DELIUS ASSOCIATION OF FLORIDA, INC.

Article I - Name

The name of the organization shall be "THE DELIUS ASSOCIATION OF FLORIDA, INCORPORATED".

Article II - Object

The object of this Association shall be to inform the public of the life and works of Frederick Delius; to encourage and promote the study of the life and works of Frederick Delius; to arrange and coordinate festivals of Delius music; to support and foster the playing of his music and the appreciation of his musical compositions.

Article III - Members

Section 1. Any person who supports the purpose of this Association and who is approved by the membership committee appointed by the Board of Directors of this Association, and meets the specifications prescribed by the By-Laws, shall be eligible for membership in this Association.

Section 2. The Association shall have seven(7) classes of membership:

1. Honorary Membership - The Board of Directors of the Association may designate any number of persons as Honorary Members as an expression of appreciation for meritorious service rendered the Association.

Designation shall be by resolution passed by the Board of Directors as provided for in Article VI, Section 2 of the Charter, and shall continue at the pleasure of the Board of Directors.

2. Life Membership - A contribution of a minimum of One Hundred Dollars (\$100.00) in any one calendar year shall be sufficient for the attainment of Membership for the life of the person so contributing.

3. Donor Membership - A contribution of Seventy-Five Dollars (\$75.00) per year shall be sufficient for designation of the donor as a Donor for the year during which the contribution is made.

4. Patron Membership - A contribution of Fifty Dollars (\$50.00) per year shall be sufficient for designation of the donor as a Patron for the year during which the contribution is made.

5. Sustaining Membership - A contribution of Twenty-Five Dollars (\$25.00) per year shall be sufficient for the attainment of a Sustaining Membership for the year during which the contribution is made.

6. Contributing Membership - A contribution of Five Dollars (\$5.00) per year shall be sufficient for the attainment of a Contributing Membership for the year during which the contribution is made.

7. Student Membership - Full-time students, including college students, who have not reached the age of twenty-one years may become Student Members by

making a contribution of a minimum of One Dollar (\$1.00) for the attainment of Student Membership for the year during which the contribution is made.

Section 3. Each class of membership shall be afforded the same privileges. No person who is not a member of the Association shall serve as a member of the Board of Directors of this Association.

Section 4. Only members eighteen years or older and in good standing shall be privileged to vote.

Article IV - Officers

Section 1. The business of this Association shall be managed by a Board of Directors consisting of twenty-four (24) members. Eight (8) members of the Board of Directors shall be elected annually to serve a term of three years. The Board of Directors may fill any vacancy occurring in the Board by an election at any regular meeting and the person so elected shall fill the unexpired term of the Director whose death or resignation caused the said vacancy.

Section 2. The officers of the Association shall consist of an Honorary Chairman, a President, one or more Vice-Presidents, a Secretary, a Corresponding Secretary, a Treasurer, and an Historian.

Section 3. The officers shall be elected from the membership of the Board of Directors and shall serve for a period of one year or until their successors are elected. These officers shall perform the duties prescribed by these By-Laws and by the parliamentary authority adopted by this Association.

Section 4. At a regular meeting held on the 2nd Thursday of January, a Nominating Committee of three (3) persons shall be elected by the Board of Directors. It shall be the duty of this committee to nominate candidates for the offices to be filled at the Annual Meeting of the Association. Before the election at the Annual Meeting, additional nominations from the floor may be made.

Section 5. It shall be the duty of this committee to nominate candidates for eight (8) Directors to fill the vacancies of the eight (8) Directors completing their three-year terms. These eight Directors shall be elected at the Annual Meeting.

Article V - Duties of Officers

Section 1. The President shall have the power of office and duties customarily associated with this office and shall be given authority to appoint committees.

Section 2. Each Vice-President shall carry out such duties as are delegated to him by the President or the Board of Directors.

Section 3. The Secretary shall keep a record of the proceedings of the meetings of the Board of Directors and of the Membership, and maintain a roll of the membership of the Board of Directors.

Section 4. The Corresponding Secretary shall prepare such correspondence as the President or the Board of Directors shall direct, including notice of meetings.

Section 5. The treasurer shall have general supervision

of the financial affairs of the Association. He shall sign checks and be bonded in an amount to be determined by the Board of Directors. The Board of Directors may elect a member to assist in the duties assigned to the Treasurer.

Section 6. The Officers of the Association shall not be liable for loss of money or other acts done in good faith.

Section 7. The Board of Directors shall fill any vacancy which may occur in the office of President, Vice-Presidents, Secretaries, Treasurer, or Historian.

Article VI - Meetings

Section 1. Unless otherwise ordered by the Board of Directors, regular meetings of the Board of Directors shall be held on the 2nd Thursday of each month, September through May. Special meetings of the Board of Directors can be called by the President, and shall be called upon the written request of three members.

Section 2. The Annual Meeting shall be held on the 2nd Thursday of April, and shall be for the purpose of hearing reports; the election of Officers and Directors; and any other business arising therefrom.

Article VII - Quorum

Section 1. Eight (8) members shall constitute a quorum for the transaction of business at the meeting of the Board of Directors.

Section 2. Eight (8) members shall constitute a quorum for the transaction of business at the Annual Meeting of the Membership.

Article VIII - Committees

Section 1. This Association shall have such Standing Committees as the Board of Directors shall determine. The chairman and members of such committees shall be appointed by the President. The President may appoint other committees.

Section 2. There shall be a Festival Committee, Finance Committee, Auditing Committee, and Membership Committee.

Article IX - Fiscal Year

The Fiscal year of the Association shall begin on the 16th day of March and end the 15th day of March of the following year.

Article X - Parliamentary Authority

The rules contained in the current edition of Robert's Rules of Order Newly Revised shall govern the Association in all cases to which they are applicable and in which they are not inconsistent with these By-Laws and any special rules of order the Association may adopt.

Article XI - Delius Endowment Fund

Section 1. The Board of Directors of the Association is authorized to establish an endowment fund to be known as "Delius Endowment Fund". Such endowment fund shall be segregated from the other assets of the Association and the principal may not be invaded. The endowment fund will include such properties and funds as may be designated by the Board of Directors from the assets of the Association from time to time and also such gifts, devises, grants,

and memorials as may be received from any other source, when the Delius Endowment Fund is the named recipient. All assets of the endowment fund shall remain the property of The Delius Association of Florida, Inc., subject to the control of the Board of Directors, provided that withdrawals or payments from the endowment fund shall only be for such purposes and in such amounts as are herein provided or as may hereafter be authorized by a vote of two-thirds of all the Directors. Withdrawals, payments, and transfers of income from the endowment fund and documents for sale of endowment fund assets shall be signed by two officers of the Association authorized by the Board of Directors, as directed by the endowment fund committee, or as directed by the Board of Directors.

Section 2. The initial corpus of the Delius Endowment Fund shall include the \$5,000.00 bond purchased by the Association with funds devised to the Delius Association of Florida, Inc., by Mrs. Henry L. Richmond.

Section 3. Income of the endowment fund will be used only for the presentation of Delius Festival programs and events, and not for the ordinary year-round operating expenses of the Delius Association of Florida, Inc. Each year at least ten percent (10%) of the income of the endowment fund will be retained and added to the corpus.

Section 4. The endowment fund will be administered by an endowment fund committee consisting of three (3) members of the Association elected by the Board of Directors

to serve without compensation. Each member of the committee shall be elected to serve for a term of three (3) years, provided that the initial committee shall be composed of members designated to serve for one (1), two (2), and three (3) years each, and any vacancy shall be filled by a new member to complete the unexpired term of the committee member whose term may be prematurely ended by death, resignation, or removal by a vote of the Board of Directors. The endowment fund committee shall be charged with investment of the fund assets. Actions and decisions of the endowment fund committee shall be subject to review and control by the Board of Directors at any regular meeting of the board.

Article XII - Amendment of By-Laws

These By-Laws may be amended at any regular meeting of the Board of Directors by a two-thirds vote, provided that the amendment has been submitted in writing at the previous regular meeting.

APPENDIX B
A CATALOG OF THE DELIUS ARCHIVE

The Delius Archive is a collection of items relating to Frederick Delius or to the Delius Festival of Jacksonville, Florida. It is housed in a room in the basement of Swisher Library, on the campus of Jacksonville University. This collection consists mainly of written materials, but it also includes pictures, recordings, tapes, slides, microfilm, and printing dies. It takes up approximately 20 feet of shelf space in a small room which contains a number of other archival collections.

Each item in the Delius Archive is listed in the library's main card catalog. The listings are classified in the usual way, with most of the materials put under the "ML" heading, the music under an "M" heading, etc., and everything beginning with "DEL" to indicate that it belongs to the archive. In the following list, this method has been discarded in favor of a consecutive numbering system which goes across eleven categories: Music, Books, Magazine Articles and Papers, Programs, Letters, Documents, Pictures, Records, and Tapes. The items are alphabetically listed within each category. In the opinion of the present author, this system easily allows the reader to ascertain whether a particular item is in the archive, and provides a good overall view as well.

Music

1. J. S. Bach. Compositionen fur die Orgel. Ed. by Friedrich Conrad Griepenkerl and Ferdinand Roitzsch. Leipzig: C. F. Peters, n.d. Delius's organ book which belonged to him in America during 1884-1886. Presented to the Delius Association of Florida, Inc. at Jacksonville University by Eric Fenby, 1962.
2. Frederick Delius. Appalachia, for orchestra and chorus. Miniature score. Wien, Austria: Wiener Philharmonischer Verlag, c1927. 148 p.
3. Frederick Delius. Appalachia, for orchestra and chorus. Full score. Rev. and ed. by Sir Thomas Beecham. London: Boosey & Hawkes, n.d. 117 p. 2 copies.
4. Frederick Delius. Brigg Fair, for orchestra. Miniature score. London: Alfred A. Kalmus, c1910. 48 p.
5. Frederick Delius. La Calinda. Arr. for two pianos by Joan Trimble. London: Boosey & Hawkes, c1947. 12 p.
6. Frederick Delius. Caprice and Elegy, for cello and chamber orchestra. Miniature score. London: Boosey & Hawkes, n.d. 19 p.
7. Frederick Delius. Concerto for Violin & Violoncello. Full score. London: Augener, c1922. 55 p.
8. Frederick Delius. Concerto for Violoncello and Orchestra. Arr. for violoncello and piano by Philip Heseltine with a new edition of the solo part by Herbert Withers. London: Boosey & Hawkes, c 1952. 22 p.
9. Frederick Delius. Concerto for Violoncello with Orchestral Accompaniment. Full score. Wien: Universal Edition, n.d. 59 p.
10. Frederick Delius. Cynara, for baritone voice with orchestra. Arr. for piano and voice by Philip Heseltine. London: Boosey & Hawkes, c1931. 11 p.
11. Frederick Delius. A Dance Rhapsody, for orchestra. Miniature score. London: Kalmus, c 1910. 55 p. 2 copies.
12. Frederick Delius. Double Concerto for Violin & Violoncello. Miniature score. London: Angener, c1922. 55 p.

13. Frederick Delius. Drei Lieder; Dichtungen von P. Verlaine, for voice and piano. Koln, Germany: Tischer & Jagenberg, c1910. 10 p.
14. Frederick Delius. Drei Leider; Dichtungen von Henrik Iben, for voice and piano. Koln, Germany: Tischer & Jagenberg, c1910. 16 p.
15. Frederick Delius. Eine Vogelweise, for voice and piano. Koln, Germany: Tischer & Jagenberg, c1910. 9 p.
16. Frederick Delius. Eventyr, for orchestra. Miniature score. London: Augener, n.d. 50 p.
17. Frederick Delius. "The Fair" (from the opera A Village Romeo and Juliet). Arr. for women's chorus, with soprano and tenor solos by Gena Branscombe. New York: Associated Music Publishers, c1939. 33 p.
18. Frederick Delius. Five Piano Pieces. Boosey & Hawkes, n.d. 10 p. A xerox copy.
19. Frederick Delius. Five Songs for voice and piano. New York: Boosey & Hawkes, n.d. 16 p.
20. Frederick Delius. Florida Suite, for orchestra. (Op. posthumous) Rev. and ed. by Sir Thomas Beecham. London: Boosey & Hawkes, n.d. 114 p. Issued in conjunction with the Delius Trust.
21. Frederick Delius. Florida Suite for Orchestra. Miniature score. Rev. and ed. by Sir Thomas Beecham. London: Boosey & Hawkes, n.d. 114 p. Issued in conjunction with the Delius Trust.
22. Frederick Delius. Fruhlingslied for voice and piano. Koln, Germany: Tischer & Jagenberg, n.d. 3 p.
23. Frederick Delius. Hassan. London: Boosey & Hawkes, n.d. 211 p. The incidental music to the play by James Elroy Flecker.
24. Frederick Delius. The Homeward Way, for voice and piano. London: Oxford University Press, c1930. 5 p.
25. Frederick Delius. In a Summer Garden, for orchestra. Miniature score. Vienna: Universal Edition, n.d. 34 p.
26. Frederick Delius. Indisches Libeslied, for voice and piano. Koln, Germany: Tischer & Jagenberg, c1910. 7 p.

27. Frederick Delius. It Was a Lover and His Lass, for high voice and piano. Boston: Winthrop Rogers, c1919. 5 p.
28. Frederick Delius. Klavierkonzert Mit Orchestra. Full score. Berlin: Verlag Harmonie, n.d. 61 p.
29. Frederick Delius. Koanga. Manuscript score, 1895-1897. In English and German. 3 vols. Has composer's handwritten directions and revisions.
30. Frederick Delius. A Late Lark, for tenor voice with orchestra. Arr. for piano and voice by Eric Fenby. London: Boosey & Hawkes, c 1931. 7 p.
31. Frederick Delius. Liebesphilosophie, for voice and piano. London: Oxford University Press, c 1930. 7 p.
32. Frederick Delius. Longing, for voice and piano. London: Augener, n.d. 5 p.
33. Frederick Delius. Love's Philosophy, for voice and piano. London: Oxford University Press, c1930. 7 p.
34. Frederick Delius. Marche Caprice, for orchestra. Full score. Ed. by Sir Thomas Beecham. New York: Mills Music, c1951. 22 p.
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121. "Delius Composition Contest," Enjoy (August, 1972).
A list of rules for the 1973 Delius Festival Composition Contest.
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132. Christopher Palmer. "Indian Summer of a Genius," Country Life (Sept. 9, 1976).
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135. William Randel. "Frederick Delius in America," Virginia Magazine of History and Biography, No. 3 (July, 1971), pp. 349-366.
136. "A Rewarding Performance of Delius' A Mass of Life," Stereo Review (August, 1972). A record review of Angel SB3781.
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139. Hugh Alderman. "Close of Festival Termed Brilliant," Florida Times-Union, n.d.
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142. Hugh Alderman. "Delius Festival in England," Florida Times-Union, April 8, 1962.

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145. Hugh Alderman. "J. U. Concert Top Quality," Florida Times-Union, Feb. 2, 1968.
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171. "Delius Programs Slated," Jacksonville Journal, Jan. 30, 1964.
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174. "Delius' Work to Be Played by Symphony," Florida Times-Union, April 14, 1939.
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212. "Program....," Florida Times-Union, Jan. 29, 1969.
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239. Rose Shepherd. "Personal Interview with Mrs. Andrew Mencke on Frederick Delius."

Programs

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241. Le Chateau De La Napoule. La Napoule Art Foundation Henry Clews Memorial. 21 p. A program for an exhibition of Clew's sculptures.
242. The Cincinnati Musical Festival Assoc. Official Programme of the 36th May Music Festival at Cincinnati. Cincinnati: C. J. Krehbiel, 1946. 184 p. A Mass of Life is the 2nd concert (May 8, 1946). Program notes on pp. 41-57.
243. James C. Craig. "Frederick Delius in Florida," in a program entitled The Delius House.
244. Delius Composition Award Concert Programs. 6th Annual Concert, Feb. 25, 1975. 3 copies. 1978 Award Concert, Feb. 28, 1978.
245. Delius Exhibition, January 29 - February 3, 1963, Cummer Gallery of Art, Jacksonville, Florida. A biography of Delius by Hugh Alderman and a list of the 150 items on exhibit including a descriptive annotation and the source of the item.
246. The Delius Festival: Program April 25th, 1958. A Friday Musicale Program entitled "Delius Concert."
247. Delius Festival Programs, 1961-1972. Several copies of each year's Jacksonville Delius Festival Program.
248. Delius Festival Programs, 1973-1982. Several copies of each year's Jacksonville Delius Festival Program.
249. The Delius Society of Philadelphia. Delius Festival Weekend, May 9. - 12, 1980. A program for all the events of the festival, which includes notes and articles.
250. The Fourth Delius Festival, University of Keele, Staffordshire. March 8th - 14th, 1982. A program for all the events.

251. Frederick Delius Through the Festival, Keels, Staffordshire, March 8 - 14, 1982. A program for an exhibit on Delius life at the 4th Delius Festival in Keels, Staffordshire. 78 entries with a descriptive annotation and the source.
252. Grainger's Choral and Orchestral Concert, Carnegie Hall, April 30, 1924. Includes program notes on the back by Percy Grainger.
253. London Symphony Orchestra, a program for the concert of July 27, 1968, Florida International Festival, Daytona Beach. This concert was dedicated to Mrs. Henry L. Richmond.
254. "New Orleans Symphony Orchestra," in a Delius Festival Concert, 1970.
255. Philharmonic-Symphony Society of New York, a program on Sunday afternoon, April 17, 1938. A concert program which included Appalachia. Program notes by Lawrence Gilman.
256. Ralph Stang Sings Songs by Frederick Delius, a program for a recital in March, 1969 in New York. It includes the texts for the 21 songs in the program, lengthy program notes, and a catalogue of the 63 songs of Delius.
257. Symposium on Frederick Delius, Founders Week, February 11 - 16, 1957, at Jacksonville University.

Letters

258. W. D. Corse and Son. "Papers Relating to a Bill Incurred by Frederick Delius," Picolata, Florida, Dec. 9, 1885. A xerox of a letter to Julius Delius about a debt incurred by Frederick Delius.
259. Frederick Delius. A post card written by the composer to his sister, Mrs. Clare Delius Black, postmarked from Arachon in the Geronde, June 9, 1918.
260. Frederick and Jelka Delius. Letters from Frederick Delius and Those of His Wife, Jelka, from March 22, 1916 through December 5, 1935. Xerox copies of the originals.
261. Edvard and Nina Grieg. Letters to F. Delius from Edvard and Nina Grieg. On microfilm.
262. Mary R. Jahn. A Letter to Mrs. Carita Doggett Corse from Mrs. Mary R. Jahn.

263. Margaret Vessey. Communications sent during the 1970 Delius Festival, to Jacksonville University. 2 letters and a telegram.

Documents

264. A Bibliography of the Works of Frederick Delius.
London: Boosey & Hawkes, 1957? 8 p. A listing of items offered for sale or rental by the publisher.
265. Carita Doggett Corse. "Miscellaneous Notes on Delius." Notes from various sources on Delius in Florida.
266. "Copy for Delius House Pamphlets," February, 1967. Materials used to make pamphlets for the house.
267. "The Delius Association of Florida." Three copies of Delius Association pamphlets.
268. "Delius Association of Florida." Invitation to a Membership Coffee.
269. "Delius Composition Contest." The 1972 Delius Composition Award-Winners.
270. "The Delius Festival Announcements." 3 copies each of flyers listing the events of the festivals from 1964-67.
271. Delius Festival at the University of Keele and in Stoke-on-Trent, Staffordshire, March 8 - 14, 1982. The promotional program for the 4th Delius Festival. 3 copies.
272. Papers Descriptive of the 1970 Delius Festival. Four documents.
273. Inez Perry and Richard Warren. Memorandum, to members from Richard Warren, on the agenda for the 1970 annual meeting, an announcement of 1976 Annual Meeting, and the President's Report 1975-76.
274. Sara O. Powell. "President's Report 1976-1977." A summation of the year's activities.

Pictures

275. "Delius Festival, February, 1967." 17 slides primarily showing those who attended the functions. No program.
276. "The Delius House Before Its Removal and Restoration." 2 pictures.

277. "The Friday Musicale." Dies Used for the Delius Memorial Program, Jacksonville, Florida, 1948.
278. "Original Photographs of Delius and His Wife." 8 photographs, and 4 xeroxed sheets.

Records

279. Delius: Appalachia; Brigg Fair. Sir John Barbirolli cond. the Ambrosian Singers and the Halle Orchestra. Angel S-36756.
280. Delius: Appalachia; Koanga: "Closing Scene." Sir Thomas Beecham cond. the Royal Philharmonic Orchestra and Chorus. Columbia ML 4915. Recorded under the auspices of the Delius Trust.
281. Delius: Piano Concerto; Debussy: Fantaisie for Piano & Orchestra. Jean-Rodolphe Kars, piano, Alexander Gibson cond. the London Symphony Orchestra. London CS 6657.
282. Delius: Concerto for Cello and Orchestra; Songs of Farewell; A Song Before Sunrise. Jacqueline du Pre, cello, Sir Malcolm Sargent cond. the Royal Philharmonic Orchestra and Choral Society. Angel S 36285.
283. The Delius Society Set (1934-38). Issued for the Delius Society by the Columbia Graphophone Co., Ltd. Columbia sets 305, 190 and 355 (11068-11074, 11030-11043). 3 vol., 12 in., 78 rpm. Sir Thomas Beecham cond. the London Symphony Orchestra. Program notes by A. K. Holland. Contents: Vol. 1: Paris; Eventyr; Koanga: "Closing Scene"; Hassan: "Interlude" & Serenade; Songs: To the Queen of my Heart, Love's Philosophy. Vol. 2: Sea Drift; In a Summer Garden; Over the Hills and Far Away; Fennimore and Gerda: "Intermezzo". Vol. 3: Appalachia; Hassan: "Closing Scene"; Irmelin: "Intermezzo"; "La Calinda" from Koanga.
284. Delius. 3 Albums, 10-12 in., 78 rpm. Contents:
 Vol. 1: Air and Dance; Two Aquarelles; Brigg Fair; Concerto for Violin; Cradle Song, The Nightingale, Twilight Fancies, Dance Rhapsody, No. 1, "Intermezzo" and "Serenade" from Hassan; "Serenade" from Hassan (Beatrice Harrison, cello); Melody (by Dawes); Nightingales. Vol. 2: In a Summer Garden; Indian Love Song; Irmelin; Legende for Violin; North Country Sketches; On Hearing the First Cuckoo in Spring. Vol. 3: A Song of Summer (2); Song of the High Hills; Summer Night on a River; Violin Concerto; To the Queen of my

Heart; Love's Philosophy; Incidental Music from Hassan. A collection assembled by Mrs. Henry L. Richmond.

285. Sir Thomas Beecham Conducts Delius. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. RCA LHMV-1050. Contents: Dance Rhapsody No. 1; Summer Night on the River; Summer Evening; Hassan "Intermezzo and Serenade"; When Twilight Fancies; A Song Before Sunrise; On Hearing the First Cuckoo in Spring.
286. Music of Delius. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. EMI Capitol G7116. Contents: Brigg Fair; A Song Before Sunrise; Marche Caprice No. 1; On Hearing the First Cuckoo in Spring; Summer Night on the River; Sleigh Ride; "Intermezzo" from Fennimore and Gerda.
287. Frederick Delius. Anthony Collins cond. the London Symphony Orchestra. London LL758. Contents: Brigg Fair; On Hearing the First Cuckoo in Spring; The Walk to Paradise Garden; A Song of Summer.
288. Eric Fenby Conducts Music of Delius. Elena Duran, flute, Eric Fenby cond. the Bournemouth Sinfonietta. EMI ASD 3688. Contents: Dance (arr. for flute and strings); La Calinda, Air and Dance (arr. for flute and strings); Five Little Pieces (arr. for string orch.); Sonata for String Orchestra (arr. from String Qt.).
289. The Music of Delius. Felix Slatkin cond. the Concert Arts Orchestra. Capitol P8182. Contents: On Hearing the First Cuckoo in Spring; Summer Night on the River; "Intermezzo" and "Serenade" from Hassan; Caprice and Elegy for Violoncello and Orchestra; Prelude to Irmelin.
290. Frederick Delius: Works for Violin and Piano. Aaron Krosnick, violin, Mary Lou Wesley Krosnick, piano. Musical Heritage Society 3221. Contents: Legende; Sonata No. 2; Three Preludes (for piano); Sonata No. 3.
291. English Tone Poems. Sir John Barbirolli cond. the London Symphony Orchestra. Angel S-36415. Contents: Ireland: A London Overture; Bax: Tintagel; Delius: The Walk to Paradise Garden, Prelude to Irmelin, A Song of Summer.
292. Delius: Eventyr; North Country Sketches. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. Columbia ML4637. Recorded under the auspices of the Delius Trust.

293. Frederick Delius: Fennimore and Gerda. Stanford Robinson cond. the BBC Symphony Orchestra. Private recording, IGS023.
294. Delius: Florida Suite; Dance Rhapsody No. 2; Over the Hills and Far Away. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. Capitol G7193 (1960). Recorded under the auspices of the Delius Trust.
295. Delius: Idyll; Irmelin Prelude; "Intermezzo" from Fennimore and Gerda; "The Walk to Paradise Garden" from A Village Romeo and Juliet; On Hearing the First Cuckoo in Spring. John Barbirolli cond. the Halle Orchestra. Vanguard SRV-240SD.
296. Delius: Koanga. Eugene Holmes, Charles Lindsey, Sir Charles Groves cond. the London Symphony Orchestra & the John Alldis Choir. Angel SBLX-3808.
297. Delius: The Magic Fountain. John Mitchinson, Catherine Pring, the BBC Singers and Concert Orchestra cond. by Norman Del Mar. Arabesque 8121-2L. Produced by the BBC in association with the Delius Trust.
298. Delius: A Mass of Life. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. Columbia SL-197. Recorded under the auspices of the Delius Trust.
299. Delius: Two Orchestral Selections. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. Columbia X-MX-31. Contents: On Hearing the First Cuckoo in Spring; The Walk to Paradise Garden.
300. Delius: Paris. Charles Groves cond. the Royal Liverpool Philharmonic. Angel S-36870. Contents: Paris; Eventyr; Dance Rhapsody No. 1.
301. Delius. Sir Thomas Beecham cond. the Royal Philharmonic Orchestra. Columbia ML 5079. Contents: Paris; Sea Drift.
302. Delius: Requiem & Idyll. Heather Harper, John Shirley-Quirk, Meredith Davies cond. the Royal Philharmonic Orchestra and Choral Society. Seraphim S-60147.
303. Delius: Sea Drift; A Song of the High Hills. John Noble, baritone, Sir Charles Groves cond. the Royal Liverpool Philharmonic Orchestra and Choir. Angel S-37011.

304. Frederick Delius: The Song of the High Hills; First
Orchestral Recordings of Songs. Felicity Lott,
soprano, Sarah Walker, mezzo soprano, Anthony
Rolfe Johnson, tenor, Ambrosian Singers, Royal
Philharmonic Orchestra cond. by Eric Fenby.
Unicorn-Kauchaua DKP 9029. Recorded under the
auspices of the Delius Trust.
305. Delius: Songs of Sunset; Cynara; an Arabesque.
Janet Baker, soprano, John Shirley-Quirk, bari-
tone, Charles Groves cond. the Royal Liverpool
Philharmonic Orchestra and Choir. Angel S-36603.
306. Delius: A Village Romeo & Juliet. Meredith Davies
cond. the Royal Philharmonic Orchestra. Angel
SBLX-3784.
307. Violin Concerti: Barber/Delius. Robert Gerle, vio-
lin, Robert Zeller cond. the Vienna State Opera
Orchestra. Westminster XWN-19045.
308. Delius: Concerto for Violin and Orchestra. Albert
Sammons, violin, Malcolm Sargent cond. the Liver-
pool Philharmonic Orchestra. Columbia MM-672.
309. Delius: Violin Concerto; Double Concerto for Violin,
Cello & Orchestra. Yehudi Menuhin, violin, Paul
Tortelier, cello, Meredith Davies cond. the Royal
Philharmonic Orchestra. Angel S-37262.
310. Frederick Delius: First Violin Sonata. Louis Kauf-
man, violinist, Theodore Saidenberg, pianist.
Concert Hall Society AO 12-427-430. 78 rpm.
311. Frederick Delius: Violin Sonata No. 2; Cello Sonata;
Caprice and Elegy; "Serenade" from Hassan. Max
Rostal, violin, Anthony Pin, cello. Westminster
WN 18133.
312. Ernst Von Dohnanyi: Sonata for Violin and Piano,
Op. 21; Frederick Delius: Sonata for Violin
and Piano, No. 3. Ernest Michaelian, violin,
Luther Hagopian, piano. Music Library Recordings
MLR7047.
313. Serenade. By Philip Heseltine. RCA 13554. (For
Frederick Delius on his sixtieth birthday.)

Tapes

314. Lionel Carley. "Delius Before Beecham: An Account
of the Earliest Delius Performances in Germany
Under Dr. Hans Haym." A reel-to-reel tape of
a lecture presented on February 2, 1972 as part
of the Delius Festival.

315. "Dedication of the Delius House." A reel-to-reel tape of the banquet and dedication ceremony for the opening of the Delius House on the Jacksonville University campus on March 3, 1961.
316. "Delius Commemorative Concert." A reel-to-reel tape of a concert at the Mandell Theater at Drexall University on Jan. 27, 1974. Sponsored by the Delius Society and the New School of Music of Philadelphia. Soloists and orchestra of the New School of Music. Contains an introduction by Eric Fenby ("Delius As I Knew Him").
317. "A Delius Composition Contest Concert." The Jacksonville University Symphony Orchestra conducted by William McNeiland. A reel-to-reel tape of the concert at Jacksonville Civic Auditorium on February 4, 1972.
318. "The Delius Festival Banquet." Held on February 1, 1962 as part of the 2nd Delius Festival. A reel-to-reel tape of the various speakers and their remarks, including Dr. Philip Emanuel.
319. "A Delius Festival Concert." The Jacksonville University A Cappella Singers and the Jacksonville University Chorus, Edward Bryan, director. A reel-to-reel tape of a performance at Swisher Auditorium on February 8th, 1964.
320. Eric Fenby. A reel-to-reel tape of an address delivered on Jan. 21, 1974 at Jacksonville University as part of the Delius Festival.
321. Elizabeth Bigelow Alford Harris. "A Review of the Life of Delius." A reel-to-reel tape of a lecture presented at the 1967 Delius Festival.
322. "Symposium on Frederick Delius." A reel-to-reel tape of a symposium on Florida's effect on Delius and the history of the Delius House, held on March 3, 1961 as part of the first Delius Festival. The participants were Hugh Alderman, Edward Bryan, William Hoskins and Arthur Kraft.
323. Stuart Upton. Lulliworth Suite for orchestra. A reel-to-reel tape of an entry in the 1970 Delius Festival Composition Contest.
324. E. Carl Whitehead. "Delius Songs Sung by E. Carl Whitehead." A reel-to-reel tape recorded April 3, 1971.

APPENDIX C
A LIST OF THE WORKS BY FREDERICK DELIUS
THAT HAVE BEEN PERFORMED DURING THE
JACKSONVILLE DELIUS FESTIVALS, 1961-1986

This is a list of only the works by Delius that have performed as part of the annual Jacksonville Delius Festival. It is based on the official programs for the festivals, with additional information from the Delius Archive, Swisher Library and the Music Department at Jacksonville University, and also material from Haydon Burns Public Library. Those works played by the Jacksonville Symphony Orchestra as a "salute" to the annual Delius Festival, but not performed during the festival dates, were also included. A small number of performances could not be verified.

The entries are arranged in chronological order within categories. They include the title of the work, the date composed (in parentheses), the medium called for, if not obvious from the title, the author of the text, if any, and the year(s) that the work was performed. If the composition was arranged for different instrumentation than the original, the arranger and the date it was arranged is listed, if known. Any additional information needed for the entries that was not found in the festival programs, was taken from Robert Threlfall's A Catalogue of the Compositions of Frederick Delius (1977).

Music for Voice(s) With Orchestra

Seven Danish Songs ("Silken Shoes"; "Irmelin"; "Summer Nights"; "In the Seraglio Garden"; "Wine Roses"; "Red Roses"; "Let Springtime Come Then") (1897), voice and orchestra version. Texts by J. P. Jacobsen except for "Summer Nights" which is by Holger Drachmann. Performed in 1986.

Appalachia (1902), for orchestra, baritone soloist and choir. Performed in 1965, 1973 ("Variation" and "Finale only").

Sea Drift (1904), for baritone voice, S.A.T.B. chorus and orchestra. Text by Walt Whitman. Performed in 1980 (twice).

Hassan (1920-23), a drama in 5 acts by James Elroy Flecker. Incidental music by Frederick Delius, for S.A.T.B. chorus, solists and orchestra. Performed in 1962 (excerpts).

Cynara (1907; completed in 1929), for baritone voice with orchestra. Text by Ernest Dowson. Performed in 1967.

A Late Lark (1925; completed in 1929), for tenor voice with orchestra. Text by William Ernest Henley. Performed in 1983.

Song of Farewell (1930), for double chorus and orchestra. Text by Walt Whitman. Performed in 1975, 1983.

Unaccompanied Choral Music

"Through the Woods (Durch den Wald)" (1887), from Six Part-Songs, for S.A.T.B. chorus. Text by von Schreck. Performed in 1978, 1982.

"Song of Sunshine (Sonnenscheinlied)" (1887), from Six Part-Songs, for S.A.T.B. chorus. Text by Bj. Bjornsen. Performed in 1978, 1982.

"The Coming of Spring (Frühlingsanbruch)" (1887), from Six Part-Songs, for S.A.T.B. chorus. Text by Bj. Bjornsen. Performed in 1978, 1982.

"On Craig Ddu: An Impression of Nature" (1907), from Three Unaccompanied Part-Songs, for S.A.T.T.B.B. chorus. Text by Arthur Aymons. Performed in 1978, 1984.

"Wanderer's Song" (1908), from Three Unaccompanied Part-Songs, for men's chorus. Text by Arthur Symons. Performed in 1961, 1964.

"Midsummer Song" (1908), from Three Unaccompanied Part-Songs, for S.S.A.A.T.T.B.B. chorus. No source for text. Performed in 1961 (twice, with two-piano accompaniment arr. by Louis Hollingsworth), 1962 (also two-piano acc.), 1964, 1966, 1967, 1968, 1969, 1974, 1984.

"The Streamlet's Slumber Song" (1913), from Two Songs for Children, for chorus with piano accompaniment. Performed in 1967, 1968.

To Be Sung of a Summer Night on the Water (1917), part-songs for S.A.T.T.B.B. chorus (and tenor solo in No. 2). Textless. Performed in 1961 (No. 1 only), 1964 (No. 2 only), 1966, 1976 (twice).

The Splendour Falls on Castle Walls (1923), for chorus. Text by Alfred Lord Tennyson. Performed in 1966, 1968, 1976, 1984.

Songs With Piano Accompaniment

"Slumber Song" (1880), from 5 Lieder (aus dem Norwegischen). Text by Bjornstjerne Bjornson. Performed in 1964, 1967, 1980, 1982.

Chanson De Fortunio (1880). Text by Alfred de Musset. Performed in 1977.

"The Nightingale" (1888), from 5 Leider (aus dem Norwegischen). Text by Johan Welhaven. Performed in 1964, 1975, 1977, 1980, 1982.

"Summer Eve" (1888), from 5 Lieder (aus dem Norwegischen). Text by John Paulsen. Performed in 1967, 1968, 1973, 1982, 1986.

"Longing" (1888), from 5 Lieder (aus dem Norwegischen). Text by Theodor Kjerulf. Performed in 1964, 1967, 1970, 1979, 1982, 1986.

"Sunset" (1888), from 5 Lieder (aus dem Norwegischen). Text by Andreas Munch. Performed in 1967, 1968, 1982, 1986.

"Evening Voices (Twilight Fancies)" (1889), from 7 Lieder (aus dem Norwegischen). Text by Bj. Bjornson. Performed in 1969, 1970, 1972, 1973, 1981.

"The Birds Story" (1889), from 7 Lieder (aus dem Norwegischen). Text by Henrik Ibsen. Performed in 1967 (twice) 1969, 1971, 1972, 1973.

"The Homeward Journey" (1890), from 7 Lieder (aus dem Norwegischen). Text by Aasmund O. Vinje. Performed in 1963, 1967, 1972, 1975.

- "Sweet Veneril" (1890), from 7 Lieder (aus dem Norwegischen). Text by Bj. Bjornson. Performed in 1972.
- "Minstrel" (1890), from 7 Lieder (aus dem Norwegischen). Text by Henrik Ibsen. Performed in 1963, 1964, 1967, 1970, 1971, 1972.
- "Love Concealed" (1890), from 7 Lieder (aus dem Norwegischen). Text by Bj. Bjornson. Performed in 1982.
- "Indian Love Song" (1891), from 3 Songs. Text by Percy Shelley. Performed in 1967.
- "Love's Philosophy" (1891), from 3 Songs. Text by Percy Shelley. Performed in 1963, 1964, 1967, (twice), 1971, 1976.
- Lyse Naetter (Dreamy Nights) (1891). Text by Holger Drachman. Performed in 1961, 1980, 1982.
- Nuages (1893). Text by Jean Richepin. Performed in 1961.
- "Il leure dans mon Coeur" (1895), from Deux Melodies; Poesies de Paul Verlaine. Performed in 1963, 1969, 1970, 1975, 1976.
- "Le Ciel est, par-dessus le Toit" (1895), from Deux Melodies; Poesies de Paul Verlaine. Performed in 1963, 1969.
- The Page Sat in the Lofty Tower (?1895). Text by J. P. Jacobsen. Performed in 1980, 1982.
- "Silken Shoes" (1897), from Seven Danish Songs. Voice and piano version. Text by J. P. Jacobsen. Performed in 1962, 1971, 1977.
- "Irmelin" (1897), from Seven Danish Songs. Voice and piano version. Text by J. P. Jacobsen. Performed in 1962.
- "Summer Nights" (1897), from Seven Danish Songs. Voice and piano version. Text by Holger Drachmann. Performed in 1980, 1982.
- "In the Seraglio Garden" (1894), from Seven Danish Songs. Voice and piano version. Text by J. P. Jacobsen. Performed in 1962.
- "Wine Roses" (1897), from Seven Danish Songs. Voice and piano version. Text by J. P. Jacobsen. Performed in 1979, 1980, 1981, 1982.
- "Red Roses (Through Long, Long Years)" (1897), from Seven Danish Songs. Voice and piano version. Text by J. P. Jacobsen. Performed in 1980, 1981, 1982.

"Der Wanderer und sein Schatler" (1898), from Vier Lieder Nach Gedichten Von Fredrich Nietzsche. Performed in 1979.

"The Violet" (1900), from Two Songs from the Danish. Text by Ludvig Holstein. Performed in 1981.

Black Roses (1901). Text by Ernst Josephson. Performed in 1964, 1970 (twice), 1981, 1982.

Summer Landscape (1902). Text by Holger Drachmann. Performed in 1964, 1971.

The Nightingale Has a Lyre of Gold (1910). Text by William Ernest Henley. Performed in 1962, 1964, 1968, 1971, 1976.

La lune blanche (1910). Text by Paul Verlaine. Performed in 1964, 1969, 1976.

Chanson D'Automne (1911). Text by Paul Verlaine. Performed in 1963, 1967, 1979.

I-Brasil (1913). Text by Fiona Macleod. Performed in 1962, 1967, 1971, 1982.

"So White, So Soft, So Sweet Is She" (1915), from Four Old English Lyrics. Text by Ben Johnson. Performed in 1967, 1969, 1970 (twice), 1976, 1981.

"To Daffodils" (1915), from Four Old English Lyrics. Text by Robert Herrick. Performed in 1967.

"It Was a Lover and His Lass" (1916), from Four Old English Lyrics. Text by William Shakespeare. Performed in 1967 (twice).

Avant que tu ne t'en Ailles (1919). Text by Paul Verlaine. Performed in 1971, 1972, 1976.

A Late Lark (1925; completed 1929). Voice and piano version. Text by William Ernest Henley. Performed 1981.

Music for Orchestra

Florida: Suite for Orchestra (1887) ("Daybreak"; "By the River"; "Sunset"; "At Night"). Performed in 1964, 1965 (first two movements only), 1972 (first two movements), 1976 ("Daybreak" only), 1984.

"Marche Caprice" (1888; rev. 1890), from Suite D'Orchestre. Performed in 1971.

"Winter Night (Sleigh Ride)" (1890), from Three Small Tone Poems, for orchestra. Performed in 1984.

Over the Hills and Far Away (1897), for orchestra. Performed in 1962, 1964, 1967, 1983, 1986.

Piano Concerto (1897; rev. in 1904, 1907, and 1909) in C minor, for piano and orchestra. Performed in 1964, 1969.

Paris: The Song of a Great City (1899), for orchestra. Performed in 1967, 1968, 1974.

"The Walk to the Paradise Garden" (1907), an Intermezzo from A Village Romeo and Juliet (1900-01), a lyric drama in 6 scenes. Libretto by Frederick Delius, based on the novel by Gottfried Keller. Performed in 1970 (twice), 1984.

In a Summer Garden (1908), for orchestra. Performed in 1966, 1984.

A Dance Rhapsody No. 1 (1908), for orchestra. Performed in 1986.

"On Hearing the First Cuckoo in Spring" (1912), from Two Pieces for Small Orchestra. Performed in 1962, 1971, 1972.

"Summer Night on the River" (1912), from Two Pieces for Small Orchestra. Performed in 1972.

Air and Dance (1915), for string orchestra. Performed in 1962, 1967, 1970, 1978.

Concerto for Violin, Violoncello and Orchestra (1915). Performed in 1966.

A Dance Rhapsody No. 2 (1916), for orchestra. Performed in 1965, 1966, 1971.

Violin Concerto (1916), for violin and orchestra. Performed in 1969, 1975.

Eventyr (1917), for orchestra. Performed in 1966.

A Song Before Sunrise (1918), for orchestra. Performed in 1967.

Cello Concerto (1921), for violoncello and orchestra. Performed in 1967.

A Song of Summer (1929), for orchestra. Performed in 1969, 1975, 1979 (twice), 1984.

Caprice and Elegy (1930). Two pieces for violoncello solo and chamber orchestra. Performed in 1967, 1970.

Irmelin (1931), a prelude for orchestra based on themes from the opera. Performed in 1964, 1971, 1984.

Fantastic Dance (1931), for orchestra. Performed in 1983.

Chamber Music

Zum Carnival Polka (1885), for piano solo. Performed in 1984.

Norwegischer Schlittenfahrt (Norwegian Sleigh Ride) (1887), for piano solo. Performed in 1979.

Sonata in B Major (1892), for violin and piano. Performed in 1977.

Romance (1896), for cello and piano. Performed in 1978.

Sonata No. 1 (1914), for violin and piano. Performed in 1972.

Sonata for Violoncello and Piano (1916). Performed in 1962, 1963, 1969 (twice), 1970, 1973, 1981, 1986.

String Quartet (1916). Revised version (1917) in 4 movements. Performed in 1961, 1978, 1986.

Dance for Harpsichord (1919). Performed in 1968, 1969, 1979.

Five Piano Pieces (1922-23) ("Mazurka"; "Waltz for a Little Girl"; "Waltz"; Lullaby for a Modern Baby"; "Toccata"). Performed in 1961, 1972 ("Toccata" only), 1975 ("Mazurka", "Waltz", and "Lullaby for a Modern Baby" only), 1979 ("Toccata" only), 1979, 1984.

Sonata No. 2 (1923), for violin and piano. Performed in 1961, 1968 (twice), 1970, 1973, 1974, 1977.

Three Preludes (1923), for piano solo. Performed in 1968, 1969, 1972, 1974, 1975 (whole set twice, No. 1 three times) 1976, 1977, 1978, 1979, 1985.

Sonata No. 3 (1930), for violin and piano. Performed in 1963, 1966, 1972, 1976 (third movement only), 1978, 1986.

Arrangements

"Marche Caprice" (1888; rev. in 1890), from Suite D'Orchestra, Arr. for band. Performed in 1974.

"Here in the Great Dark Forest" (1890-92), from Irmelin, an opera in 3 acts. Libretto by Frederick Delius. Arr. for voice and piano. Performed in 1982.

"To the Queen of My Heart" (1891), from 3 Songs for voice and piano. Text by Percy Shelley. Arr. for piano by W. James Crosland. Performed in 1961.

Legende (1895), for violin and orchestra. Arr. for violin and piano (publ. 1916). Performed in 1971, 1976, 1977, 1979, 1982 (twice).

Koanga (1895-97), and opera in 3 acts with Prologue and Epilogue. Libretto by C. F. Keary and Frederick Delius, and based on a novel by George Washington Cable. An abridged concert version arranged for two pianos, organ, soloists and chorus with narrator. Performed in 1963.

"Betrothal Scene" and "La Calinda Dance" (1895-97), from Koanga, an opera in 3 acts with Prologue and Epilogue. Libretto by C.F. Keary and Frederick Delius, based on a novel by George Washington Cable. Arr. for two pianos, soloists and chorus. Performed in 1966.

"La Calinda" (1895-97), from Koanga, an opera in 3 acts with Prologue and Epilogue. Libretto by C. F. Keary and Frederick Delius, based on a novel by George Washington Cable. Arr. for orchestra alone by Eric Fenby (publ. 1938). Performed in 1962, 1981.

"La Calinda" (1895-97), from Koanga, an opera in 3 acts with Prologue and Epilogue. Libretto by C. F. Keary and Frederick Delius, based on a novel by George Washington Cable. Arr. for two pianos by Joan Trimble (1947). Performed in 1964, 1968, 1969, 1971, 1976.

"La Calinda" (1895-97), from Koanga, an opera in 3 acts with Prologue and Epilogue. Libretto by C. F. Keary and Frederick Delius, based on a novel by George Washington Cable. Arr. for piano. Performed in 1984.

"La Calinda" (1895-97), from Koanga, an opera in 3 acts with Prologue and Epilogue. Libretto by C. F. Keary and Frederick Delius, based on a novel by George Washington Cable. Arr. for voice and piano, by Helen Hoskins (1971) with words by Charles White McGehee and entitled "O Endless Creation". Performed in 1971.

Over the Hills and Far Away (1897), for orchestra. Arr. for two pianos, four hands. Performed in 1976.

Over the Hills and Far Away (1897), for orchestra. Arr. for band by William McNeiland (1973). Performed in 1973.

Piano Concerto (1897; rev. in 1904, 1907, 1909) in C Minor, for piano and orchestra. Arr. for two pianos, four hands by Otto Singer and Theodor Szanto. Performed in 1961 (twice), 1962, 1963, 1966, 1971, 1973, 1976, 1983.

Piano Concerto (1897; rev. in 1904, 1907, 1909) in C minor, for piano and orchestra. Arr. for piano and organ. Performed in 1965.

"Wedding Music" (1900-01), from A Village Romeo and Juliet, a lyric drama in 6 scenes. Libretto by Frederick Delius, based on the novel by Gottfried Keller. Arr. for S.A.T.B.B. chorus and organ by Eric Fenby (1933). Performed in 1961 (twice; with piano acc.), 1962 (piano acc.), 1964, 1966, 1967, 1968 (twice), 1969, 1974, 1976, 1978, 1982.

"Erhebt eure Herzen, meine Bruder" (1904-05), from Eine Messe des Lebens, for soprano, alto, tenor and baritone soloists, double chorus and orchestra. Text by Friedrich Nietzsche. Arr. for voice and piano. Performed in 1972.

"The Walk to the Paradise Garden" (1907), an Intermezzo from A Village Romeo and Juliet, a lyric drama in 6 scenes. Libretto by Frederick Delius, based on the novel by Gottfried Keller. Arr. for piano solo. Performed in 1978.

In a Summer Garden (1908), for orchestra. Arr. for piano solo. Performed in 1971.

"Intermezzo" (1909-10), from Fennimore and Gerda, two episodes from the life Niels Lhyne in eleven pictures, after the novel by J. P. Jacobsen. Libretto by Frederick Delius. Arr. for orchestra from the preludes to scenes 10 and 11 by Eric Fenby (1945). Performed in 1971, 1982, 1984, 1986.

The Nightingale Has a Lyre of Gold (1910), for voice and piano. Text by William Ernest Henley. Arr. with flute obbligato. Performed in 1969.

"On Hearing the First Cuckoo in Spring" (1912), from Two Pieces for Small Orchestra. Arr. for two pianos, four hands by Rudolph Schmidt-Wudstorf (Publ. 1952). Performed in 1962, 1969.

"Dance" (1914), from North Country Sketches ("Autumn"; "Winter Landscape"; "Dance"; "The March of Spring"), for orchestra. Arr. for piano duet by Philip Heseltine (1921). Performed in 1985.

Sonata No. 1 (1914), for violin and piano. Arr. for flute and piano by Ralph Andrews and William Hoskins. Performed in 1970 (twice), 1972, 1975.

Air and Dance (1915), for string orchestra. Arr. for two pianos, four hands by Louis Hollingsworth. Performed in 1962, 1964, 1968.

Concerto for Violin, Violoncello and Orchestra (1915).

Arr. for violin, cello, and piano by Philip Heseltine (1915). Performed in 1964.

A Dance Rhapsody No. 2 (1916), for orchestra. Arr. for piano duet by Philip Heseltine (1921). Performed in 1965, 1968.

"Late Swallows" (1916), from String Quartet. Arr. for string orchestra by Eric Fenby (publ. 1963). Performed in 1965.

Violin Concerto (1916), for violin and orchestra. Arr. for violin and piano by Philip Heseltine (1919). Performed in 1964, 1970.

Eventyr (1917), for orchestra. Arr. for piano duet by B. J. Dale (publ. 1921). Performed in 1964, 1965, 1968.

To Be Sung of a Summer Night on the Water (1917), two unaccompanied part-songs for S.A.T.T.B.B. chorus (and tenor solo in No. 2). Textless. Arr. for string orchestra by Eric Fenby and entitled Two Aquarelles (1932). Performed in 1967.

To Be Sung of a Summer Night on the Water (1917), two unaccompanied part-songs for S.A.T.T.B.B. chorus (and tenor solo in No. 2). Textless. Arr. for organ solo by Dom Gregory Murray and entitled Two Aquarelles (publ. 1938). Performed in 1985 (no. 1 only).

To Be Sung of a Summer Night on the Water (1917), two unaccompanied part-songs for S.A.T.T.B.B. chorus (and tenor solo in no. 2). Textless. Trans. for woodwind quintet by Kenneth Levine and entitled Two Songs (1977). Performed in 1977, 1978.

A Song Before Sunrise (1918), for orchestra. Arr. for piano duet by Philip Heseltine (publ. 1922). Performed in 1965, 1968, 1976, 1985.

"Intermezzo" and "Serenade" (1920-23), from Hassan, a drama in 5 acts by James Elroy Flecker. Incidental music by Frederick Delius, for S.A.T.B. chorus, soloists and orchestra. Arr. for cello and piano by Eric Fenby (1931). Performed in 1978.

"Serenade" (1920-23), from Hassan, a drama in 5 acts by James Elroy Flecker. Incidental music by Frederick Delius, for S.A.T.B. chorus, soloists and orchestra. Arr. for violin and piano by Eric Fenby. Performed in 1982.

"Intermezzo" (1920-23), from Hassan, a drama in 5 acts
by James Elroy Flecker. Incidental music by Frederick
Delius, for S.A.T.B. chorus, soloists and orchestra.
Arr. for violin and piano. Performed in 1982.

Cello Concerto (1921), for violoncello and orchestra.
Arr. for cello and piano by Philip Heseltine (1923).
Performed in 1964.

Sonata No. 2 for Violin and Piano (1923). Trans. for flute
by Ralph Andrews. Performed in 1969 (twice).

Cynara (1929), for baritone voice with orchestra. Text
by Ernest Dowson. Arr. for voice with piano. Performed
in 1963, 1974, 1977.

Caprice and Elegy (1930), two pieces for violoncello solo
and chamber orchestra. Arr. for cello and piano.
Performed in 1973, 1974.

Irmelin (1931), a prelude for orchestra based on themes
from the opera. Arr. for piano solo by Eric Fenby
(publ. 1938). Performed in 1978, 1981.

Irmelin (1931), a prelude for orchestra based on themes
from the opera. Arr. for organ solo by Eric Fenby
(publ. 1938). Performed in 1983.

Fantastic Dance (1931), for orchestra. Arr. for two pianos,
four hands by Ethel Bartlett and Rae Robertson (publ.
1936). Performed in 1962, 1968, 1969, 1985.

APPENDIX D
A LIST OF THE LECTURES PRESENTED AT THE DELIUS FESTIVALS,
1961-1986

1961

Hugh Alderman. "Florida in the Life and Music of Frederick Delius," given at the Friday Musicale Auditorium on March 3, 1961.

Hugh Alderman, Arthur Kraft, Edward Bryan and William Hoskins. "Symposium on Frederick Delius," given at Jacksonville University on March 3, 1961.

Mary B. Graff. "The English Settlement at Picolata," given at Jacksonville University on March 3, 1961.

1962

Hugh Alderman. "Delius is Honored in England and Florida," given at the Friday Musicale Auditorium on Feb. 2, 1963.

Philip Emanuel. "Address," given at Jacksonville University on Feb. 1, 1962.

1963

Harold Schonberg. "Program Annotations," given during a concert at Jacksonville University on Jan. 31, 1963.

Harold Schonberg. "Program Annotations," given during a concert at the Friday Musicale Auditorium on Feb. 1, 1963.

Harold Schonberg. "Program Annotations," given during a concert at Cummer Art Gallery on Feb. 3, 1963.

Harold Schonberg. "Symposium," given at Jacksonville University on Feb. 2, 1963.

1965

Mrs. E. Ross Harris. "The Life of Frederick Delius," given at the Jacksonville Woman's Club on Feb. 3, 1965.

Gerson Yessin. "Lecture Recital (featuring a performance of Delius's Piano Concerto)," given at Jacksonville University on March 6, 1965.

1966

Eric Fenby. "Frederick Delius -- Personal Recollections of My Years at Grez-sur-Loing," a lecture recital given at the Friday Musicale Auditorium on Feb. 4, 1966.

Eric Fenby. "The Music of Frederick Delius," given during a concert at Jacksonville University on Feb. 5, 1966.

1967

Jeff Driggers. "A Portrait of Delius," given during a concert at the Friday Musicale Auditorium on Feb. 3, 1967.

Joseph Manucy. "Delius, As Fenby Knew Him," given at the St. Cecilia Club of St. Augustine on Feb. 4, 1967.

1968

Mrs. E. Ross Harris. "The Influence of Florida on the Music of Frederick Delius," given during a concert at the Jacksonville Woman's Club on Jan. 31, 1968.

Gloria Jahoda. "Delius, a New Look," given at the Friday Musical Auditorium on Jan. 31, 1968.

1969

John Canarina. "Delius and Sir Thomas Beecham," given during a concert at the Friday Musicale Auditorium on Feb. 7, 1969.

C. Edward Bryan. "Songs of Delius," a lecture recital given at the Jacksonville Woman's Club on Jan. 29, 1969.

Joe Evan Burt. "Delius: A Critical Comparison With His Contemporaries," given at Florida Junior College on Feb. 3, 1969.

1970

C. Edward Bryan. "The Songs of Delius: A Comparative Study," a lecture recital given at the Friday Musicale Auditorium on Feb. 6, 1970.

Jeff Driggers. "Frederick Delius: A Study in Style," given at Florida Junior College on Feb. 2, 1970.

Jeff Driggers. "Frederick Delius and His Music," given at Haydon Burns Public Library on Jan. 19, 1970.

Gloria Jahoda. "The Real Frederick Delius," given at Haydon Burns Public Library on Jan. 22, 1970.

Charles McGehee. "The Religion of Delius," given at the Unitarian Universalist Church of Jacksonville on Feb. 1, 1970.

1971

Marion Connor. "Book Review: The Road to Samarkand, Frederick Delius and His Music by Gloria Jahoda," given during a concert at the Friday Musicale Auditorium on Feb. 5, 1971.

Francis B. Kinne. "Koanga," given during a concert at the Jacksonville Woman's Club on Jan. 27, 1971.

Charles McGehee. "The Pantheism of Frederick Delius," given at the Unitarian Universalist Church of Jacksonville on Feb. 7, 1971.

1972

Joseph G. Brennan. "Delius and Whitman," given at Florida Junior College (North Campus) on Feb. 1, 1972.

Lionel Carley. "Delius and Grainger Correspondence," given during a concert at the Friday Musicale Auditorium on Feb. 3, 1972.

Lionel Carley. "Delius Before Beecham: An Account of the Earliest Delius Performances in Germany Under Dr. Hans Haym," given during a concert at Jacksonville University on Feb. 2, 1972.

Lionel Carley. "Tracking Down Delius in Paris and Grez-sur-Loing," given during a concert at the Jacksonville Woman's Club on Jan. 26, 1972.

Jeff Driggers. "The Composer Frederick Delius," given during a concert at the Jacksonville Art Museum on Jan. 23, 1972.

Stewart Manville. "Percy Grainger's Work on Behalf of Delius," given during a concert at the Friday Musicale Auditorium on Feb. 3, 1972.

Ralph Stang. "Delius: The Solitary Singer -- His Music for Voice and His Choice of Texts," given at Florida Junior College (South Campus) on Jan. 27, 1972.

1974

Eric Fenby. "Lecture," given at Jacksonville University on Jan. 21, 1974.

Eric Fenby. "The Life and Music of Frederick Delius," a lecture recital given at the Jacksonville Woman's Club on Jan. 23, 1974.

Frances B. Kinne (text by Hugh Alderman). "Florida in the Life and Music of Frederick Delius," a lecture recital given at the Friday Musicale Auditorium on Jan. 25, 1974.

1975

Byron Adams, Jr. "The Piano and Frederick Delius," a lecture recital given at the Friday Musicale Auditorium on Feb. 28, 1975.

1978

Marion Connor. "Book Review: The Road to Samarkand, Frederick Delius and His Music by Gloria Jahoda," given during a concert at the Friday Musicale Auditorium on March 3, 1978.

Jeff Driggers. "Hassan; or the Golden Journey to Samarkand," given during a concert at the Jacksonville Woman's Club on March 1, 1978.

1979

Robert Threlfall. "Delius and His Friends," a lecture given at Jacksonville University on Feb. 28, 1979.

Robert Threlfall. "Delius' Unknown Opera: The Magic Fountain," a lecture recital given at the Jacksonville Art Museum on March 3, 1979.

Robert Threlfall. "The Early Versions of Delius' Piano Concerto: A Comparison of the Unpublished Versions With the Published Editions," a lecture recital given at the University of North Florida on Feb. 27, 1979.

Robert Threlfall. "My Work With the Delius Trust," and "On Hearing the First Cuckoo in Spring: The Evolution of One of Delius' Best-Known Compositions," a lecture recital given at the Jacksonville Woman's Club on Feb. 28, 1979.

1980

Eric Fenby, John Shirley-Quirk, Robert Threlfall, and Jeff Driggers. "Sea Drift Symposium," given at the Florida Yacht Club on March 15, 1980.

1981

Eric. Fenby. "An Afternoon With Eric Fenby," given at the South Jacksonville Presbyterian Church on March 7, 1981.

Robert Threlfall. "Composer's Choice: Piano Music By Composers of Whom Delius Might Have Approved," a lecture recital given at the Friday Musicale Auditorium on March 6, 1981.

1982

Lionel Carley. "Scandal in Christiania: Delius and Folker-aadet," a lecture recital given at Florida Junior College (Kent Campus) on March 3, 1982.

Lionel Carley. "Talking of Delius' Letters (A preview of Delius: A Life in Letters, 1862-1908)," a lecture recital given at the Friday Musical Auditorium on March 5, 1982.

1983

John Canarina. "The Legacy: Fenby and Others," the annual Fenby Lecture, given at South Jacksonville Presbyterian Church on March 5, 1983.

1984

Lionel Carley. "A Delius Centenary," the annual Fenby Lecture, given at Jacksonville University on March 8, 1984.

Uta von Delius. "Frederick Delius and Jelka Rosen -- A Study in Genealogy," given during a concert at the Jacksonville Woman's Club on March 7, 1984.

1985

Joseph Jeffers Dodge. "Delius and the Art of His Time," the annual Fenby Lecture, given at the Southern Bell Tower on March 6, 1985.

1986

Felix Aprahamian. "Memories of Delius," the annual Fenby Lecture, given at the Florida Yacht Club on March 8, 1986.

APPENDIX E
THE DELIUS FESTIVAL COMPOSITION CONTEST:
FIRST-PRIZE WINNERS 1969-1986

- 1969: First Announcement of Contest
- 1970: John F. Traver, Valley Stream, N.Y. From the New England Hills, for small orchestra.
- 1971: Gregory Kostek, Knoxville, Tenn. Cycles, for orchestra (not performed).
- 1972: Marilyn T. Ziffrin, Bradford, N.H. Haiku, a song cycle for soprano, viola, and harpsichord.
- 1973: William L. Hooper, New Orleans, La. In His Will Is Our Peace, for soprano, piano, and tape.
- 1974: Johan Franco, Virginia Beach, Va. Ode for men's voices and symphonic band.
- 1975: Robert Manno, New York, N.Y. Bird Songs, a cycle for soprano and violin.
- 1976: William Presser, Hattiesburg, Ms. Quartet for Horns.
- 1977: Byron Adams, Jacksonville, Fl. Let Us Now Praise Famous Men, for baritone voice and chorus.
- 1978: Dual Award: Pamela Marshal, Torrson, for two clarinets, viola and xylophone; Oliverio Santiago, New York, N.Y. Minisculas, for chamber ensemble.
- 1979: Edward Johnson, Yale University. Music from Rochester, for unaccompanied clarinet.
- 1980: Zelman Bokser, Jacksonville, Fl. Reflections, for string quartet.
- 1981: Derek Healey, University of Oregon. Romany Variations, for organ, percussion, and strings.
- 1982: Martin Rokeach, Michigan State University. Sonata for Cello and Piano.
- 1983: James Lovendusky, Pittsburgh, Pa. Silent Wars, Secret Heroes, for piano.

- 1984: Edward Knight, University of Texas. Illusions,
for piano.
- 1985: Thomas Flaherty, Pomona, Ca. Three Pieces, for
unaccompanied clarinet.
- 1986: Tie Vote. Dual Award: Lowell Liebermann, New York,
N.Y. War Songs. Norman Boehm, Conway, Ar.
Sonata for Piano.

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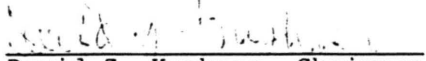
BIOGRAPHICAL SKETCH

Mark Alan Stoneman was born in Shelby, Michigan, on May 2, 1954. He moved to Ft. Lauderdale, Florida, in 1962 where he completed his elementary and secondary education. After attending Broward Community College for a year, he transferred to Florida State University. He was awarded a Bachelor of Music in Education degree in June, 1976.


Since 1977, Mr. Stoneman has taught elementary music at Crescent City Community School in Crescent City, Florida. He was presented with a Certificate of Merit by the School Board of Putnam County on February 25, 1980, for "Excellence in Teaching Music." That same year he was named "Teacher of the Year" at Crescent City Community School. He has been active in church music as a choir director and soloist at Howe Memorial Methodist Church of Crescent City.

Mr. Stoneman is at present residing in Crescent City with his wife Phyllis and their two daughters, Kayla and Bonnie.

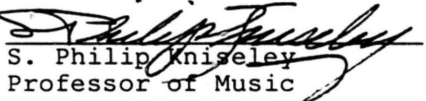
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David Z. Kushner, Chairman
Professor of Music

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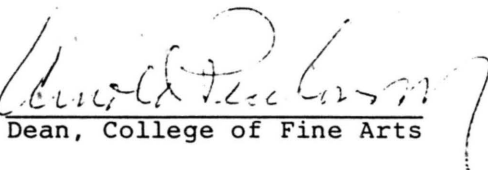

John S. Kitts
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a thesis for the degree of Master of Fine Arts.


S. Philip Kniseley
Professor of Music

This thesis was submitted to the Graduate Faculty of the College of Fine Arts and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Master of Fine Arts.

December 1986


Dean, College of Fine Arts

Dean, Graduate School