

DELIUS

A Life in Letters 1862-1908



LIONEL CARLEY

Delius A Life In Letters 1862 1908

Jeremy Dibble



Delius A Life In Letters 1862 1908:

Delius, a Life in Letters: 1862-1908 Frederick Delius, 1983 *Frederick Delius* Mary Christison Huismann, 2012-07-26
Frederick Delius is among the most celebrated English composers of the 20th century. Widely studied and performed, his works are considered models of the British impressionist school and continue to fascinate students and scholars centuries later. This research guide serves as a ready reference for students and scholars but will also be interesting to read and useful for anyone who wants to know where to begin to learn more about this important composer. Delius, a Life in Letters Frederick Delius, Lionel Carley, 1983 **Delius and Norway** Andrew J. Boyle, 2017. Frontcover Contents List of illustrations and tables Preface Abbreviations Selected glossary of landscape terms used in place names 1 Norway's awakening 2 1862 1888 Bradford Florida and Leipzig 3 1888 1889 With Grieg on the heights 4 1890 1891 C'est de la Norderie 5 1892 1895 Norway lost 6 1896 Norway regained 7 1897 Front page news 8 1898 1902 Unshakeable self belief 9 1903 1907 Breakthrough in Germany and England 10 1908 1912 Changes of direction 11 1912 1918 High hills dark forests 12 1919 1934 Myth and reality in Lesjaskog Appendix I List of visits to Norway Appendix II Works with Norwegian and Danish texts and associations Selected bibliography and archival sources Index *The Music of Frederick Delius* Jeremy Dibble, 2021
This book examines Delius's individual approaches to genre form harmony orchestration and literary texts which gave the composer's musical style such a unique voice. Frederick Delius 1862 1934 music has proved impervious to analytical definition. Delius's approaches to genre form harmony orchestration and literary texts are all highly individual, not to say eccentric in their deliberate aim to avoid conformity. Rarely does Delius follow a conventional line, and though one can readily point to important influences, the larger Gestalt of each work has a syntax and coherence for which conventional analytical methods are mostly inadequate. Delius's musical style has also defied one of the most essential critical tools of his musical epoch: that of national identity. His style bears no relation either to the Victorian or Edwardian aesthetic of British music spearheaded by Parry, Stanford and Elgar before the First World War, nor to the more overtly nationalist folk song orientated pastoralism of post-war Britain in such composers as Vaughan Williams and Holst. In contrast, Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement. To test these claims, the book explores a number of important factors: Delius's musical education at the Leipzig Conservatorium and the works he produced there; Delius's musical voice, notably his harmonic and melodic style and the close structural relationship between these two factors. The book also explores the question of Delius and genre, in which the investigation of form is central, especially in opera, the symphonic poem, the choral work, where words are seminal to the creation of structural design, and the sonata and concerto to which Delius brought his own individual solution. Other significant factors are Delius's cosmopolitan use of texts, operatic plots and picturesque impressions, his relationship to Nietzsche's writings and the genre of dance, and the role of his earlier works 1888 1896 in which it is possible to plot a course of stylistic change with reference to the

influences of Grieg Sinding Florent Schmitt Wagner Strauss and Debussy r Britain in such composers as Vaughan Williams and Holst In contrast Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement To test these claims the book explores a number of important factors Delius s musical education at the Leipzig Conservatorium and the works he produced there Delius s musical voice notably his harmonic and melodic style and the close structural relationship between these two factors The book also explores the question of Delius and genre in which the investigation of form is central especially in opera the symphonic poem the choral work where words are seminal to the creation of structural design and the sonata and concerto to which Delius brought his own individual solution Other significant factors are Delius s cosmopolitan use of texts operatic plots and picturesque impressions his relationship to Nietzsche s writings and the genre of dance and the role of his earlier works 1888 1896 in which it is possible to plot a course of stylistic change with reference to the influences of Grieg Sinding Florent Schmitt Wagner Strauss and Debussy 1896 in which it is possible to plot a course of stylistic change with reference to the influences of Grieg Sinding Florent Schmitt Wagner Strauss and Debussy r Britain in such composers as Vaughan Williams and Holst In contrast Delius acknowledged himself a stateless individual and considered that his music refused to belong to any national school or movement To test these claims the book explores a number of important factors Delius s musical education at the Leipzig Conservatorium and the works he produced there Delius s musical voice notably his harmonic and melodic style and the close structural relationship between these two factors The book also explores the question of Delius and genre in which the investigation of form is central especially in opera the symphonic poem the choral work where words are seminal to the creation of structural design and the sonata and concerto to which Delius brought his own individual solution Other significant factors are Delius s cosmopolitan use of texts operatic plots and picturesque impressions his relationship to Nietzsche s writings and the genre of dance and the role of his earlier works 1888 1896 in which it is possible to plot a course of stylistic change with reference to the influences of Grieg Sinding

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Frederick Delius and Peter Warlock Frederick Delius, Peter Warlock, 2000 In their often frank writing the characters and interaction of the two men is highlighted and in their informal and often gossipy way they illuminate the musical life and many personalities of the time Jacket [Delius and the Sound of Place](#) Daniel M. Grimley, 2018-12-06 Few composers have responded as powerfully to place as Frederick Delius 1862 1934 Born in Yorkshire Delius resided in the United States Germany and Scandinavia before settling in France where he spent the majority of his professional career This book examines the role of place in selected works including On Hearing the First Cuckoo in Spring Appalachia and The Song of the High Hills reading place as a creative and historically mediated category in his music Drawing on archival sources contemporary art and literature and more recent writing in cultural geography and the philosophy of place this is a new interpretation of Delius work and he emerges as one of the most original and compelling voices in early twentieth century music As the popularity of his music grows this book challenges the idea of Delius as a large scale rhapsodic composer and reveals a richer and more productive relationship between place and music

Frederick Delius Lionel Carley, 2018-12-18 First published in 1998 Carley collates twelve essays by an international group of contributors reflects the truly cosmopolitan nature of Delius s life and his music They reveal the manner in which he

absorbed the culture of the nations he came to know their music art and literature and the influences they brought to bare on his own work Also discussed are some of the often mixed but rarely equivocal reactions that performances of his music have reactions over the years with Lionel Carley s in depth study of the first production of *Foleraadet* in 1897 and a wide ranging analysis by Don Gillespie and Robert Beckhard of the critical reception of Delius s music in the United States between 1909 and 1920 *Delius and His Music* Martin Lee-Browne,Paul Guinery,2014 There are many biographies and articles about the life of Frederick Delius 1862 1934 but there has never been a comprehensive book about his music until now He was an extraordinarily versatile composer equally at home with orchestral instrumental and chamber works as with choral works and songs and *Delius and his Music* covers his entire output Everything he published from his earliest compositions and trifles to the mighty ninety minute *A Mass of Life* is analysed here in nontechnical language The history and background of each work and its critical reception are also examined set within a biography and against a backdrop of the English musical scene and some of its personalities during the seventy years of Delius s life There are numerous musical examples and many quotations from contemporary newspapers and journals as well as a complete list of Delius s works with catalogue numbers and a select bibliography This book will appeal not only to students and Delian scholars but also to everyone who already has an interest in Delius s unique music or who would like to discover it for the first time Jaquette [Historical Dictionary of Modern and Contemporary Classical Music](#) Nicole V. Gagné,2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music *Expectations Unfulfilled: Norwegian Migrants in Latin America, 1820-1940*,2015-12-04 In *Expectations Unfulfilled* scholars from Argentina Belgium Brazil Mexico Norway Spain and Sweden study the experiences of Norwegian migrants in Latin America between the Wars of Independence and World War II [Derrick Puffett on Music](#) Kathryn Bailey Puffett,2017-07-05 I listen to a piece and ask myself what has made the greatest impression on me What has moved me the most about it what has excited me the most what it is I want to write about what sets my mind working what sets off my imagination Derrick Puffett s description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection For the first

time the book makes available in one place writings previously widely dispersed amongst many journals and symposia Resonances emerge that cross from essay to essay with the result that a larger coherent project is revealed Insistent on the need of music analysis to be accompanied by a wider historical knowledge Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand His work on Bruckner Strauss Webern Zemlinsky Delius and Debussy is of enduring importance to the study of music With a prose style distinguished for its elegance and clarity Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike

Journey to the Abyss Harry Kessler, 2013-04-23 These fascinating never before published early diaries of Count Harry Kessler patron museum director publisher cultural critic soldier secret agent and diplomat present a sweeping panorama of the arts and politics of Belle poque Europe a glittering world poised to be changed irrevocably by the Great War Kessler's immersion in the new art and literature of Paris London and Berlin unfolds in the first part of the diaries This refined world gives way to vivid descriptions of the horrific fighting on the Eastern and Western fronts of World War I the intriguing private discussions among the German political and military elite about the progress of the war as well as Kessler's account of his role as a diplomat with a secret mission in Switzerland Profoundly modern and often prescient Kessler was an erudite cultural impresario and catalyst who as a cofounder of the avant garde journal *Pan met* and contributed articles about many of the leading artists and writers of the day In 1903 he became director of the Grand Ducal Museum of Arts and Crafts in Weimar determined to make it a center of aesthetic modernism together with his friend the architect Henry van de Velde whose school of design would eventually become the Bauhaus When a public scandal forced his resignation in 1906 Kessler turned to other projects including collaborating with the Austrian writer Hugo von Hofmannsthal and the German composer Richard Strauss on the opera *Der Rosenkavalier* and the ballet *The Legend of Joseph* which was performed in 1914 by the Ballets Russes in London and Paris In 1913 he founded the Cranach Presse in Weimar one of the most important private presses of the twentieth century The diaries present brilliant sharply etched and often richly comical descriptions of his encounters conversations and creative collaborations with some of the most celebrated people of his time Otto von Bismarck Paul von Hindenburg Hugo von Hofmannsthal Richard Strauss Igor Stravinsky Sergei Diaghilev Vaslav Nijinsky Isadora Duncan Ruth St Denis Sarah Bernhardt Friedrich Nietzsche Rainer Marie Rilke Paul Verlaine Gordon Craig George Bernard Shaw Harley Granville Barker Max Klinger Arnold Böcklin Max Beckmann Aristide Maillol Auguste Rodin Edgar Degas duard Vuillard Claude Monet Edvard Munch Ida Rubinstein Gabriele D'Annunzio Pierre Bonnard and Walther Rathenau among others Remarkably insightful poignant and cinematic in their scope Kessler's diaries are an invaluable record of one of the most volatile and seminal moments in modern Western history

Edvard Grieg in England Lionel Carley, 2006 A fascinating exploration of Grieg's visits to England and what the country meant to him showing how it had a far greater impact on his life and career than has hitherto been recorded When Edvard Grieg came to give his first concerts in London

he had the world at his feet As the first composer to transmute the sights and sounds of his own spectacular country into music he was held to be both prophet and pioneer and English writers described him as the most popular of all living composers commenting when he returned to London the following year on the Grieg fever that raged in the capital Between 1862 and 1906 Grieg spent some six months of his life in this country for most of the time engaged in giving concerts of his own music as conductor solo pianist and accompanist Celebrated by his fellow musicians among them Delius Parry Henry Wood and Grainger Grieg was befriended by royalty heaped with honours that included doctoral degrees from Cambridge and Oxford pleaded in high quarters the cause of Norwegian independence and found new friends who effected a profound change in his religious outlook This book explores the impact he had on England as well as examining what the country meant to him showing how England had a far greater influence on Grieg s life and career than hitherto been recorded It also offers an array of fascinating insights into the musical life and milieu of the time LIONEL CARLEY is honorary archivist of the Delius Trust and respected author of many books about Delius Walt Whitman Quarterly Review ,1995 *From the Erotic to the Demonic* Derek B. Scott,2003-03-27 *From the Erotic to the Demonic* demonstrates how different musical styles construct ideas of class sexuality and ethnic identity This book will serve as a model for musicologists who want to take a postmodern approach to their inquiries The clear and lively arguments are supported by ninety musical examples taken from such diverse sources as opera symphonic music jazz and nineteenth and twentieth century popular songs Derek Scott offers new insights on a range of high and low musical styles and the cultures that produced them **Gustav Mahler: Volume 4: A New Life Cut Short (1907-1911)** Henry-Louis de La Grange,1995 This is the fourth volume in this definitive study of the life and music of Gustav Mahler It concentrates on Mahler s least known period his American years and includes much new material letters articles and interviews about Mahler and the many performances he conducted at the Metropolitan Opera and the Philharmonic in New York Country Life ,1984 **The Cambridge Companion to Elgar** Daniel M. Grimley,Julian Rushton,2005-01-06 Edward Elgar occupies a pivotal place in the British cultural imagination His music has been heard as emblematic of Empire and the English landscape The recent success of Anthony Payne s elaboration of the sketches for Elgar s Third Symphony has prompted a critical revaluation of his music This Companion provides an accessible and vivid account of Elgar s work in its historical and cultural context Established authorities on British music and scholars new in the field examine Elgar s music from a range of critical perspectives including nationalism post colonialism decadence reception and musical influences There are also chapters on interpretation including his own Elgar was the first major composer to commit a representative quantity of his own work to record and on Elgar s relationships with the BBC and with his publishers The book includes much new material drawing on original research as well as providing a comprehensive introduction to Elgar s major musical achievements *Reader's Guide to Music* Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book

length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

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