

Exeter Festival Digital Fringe 98

Introduction

This is an experiment mostly to show off Acrobat by showing how links can be made to events and useful information found from the Internet. This text (efdftwo) is intended to be downloaded as an Acrobat file to be printed out on A4 paper or will be available as hard copy. It might make more sense with a pdf designed mostly to be viewed on screen (efdfone).

There are two web sites -

<http://www.poptel.org.uk/acrobat-services/efdf> has a major emphasis on Acrobat

<http://www.inxpress.co.uk/efdf> at Internet Express may have some Acrobat but also HTML.

Will Pollard itc@geo2.poptel.org.uk

The digital fringe of the Exeter Festival is considered to take place outside of strict time and place, probably between Glastonbury and Sidmouth. As it comes together slowly, experiments may continue till Glastonbury 99.

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Acrobat Services featuring **Exeter Sneakernet** see the last page

<http://www.inxpress.co.uk/acrobat>

<http://www.poptel.org.uk/acrobat-services>

Exeter Picture House

Every effort is made to ensure the accuracy of this information. However, please contact the Picture House before travelling. The programme details are correct on the date given at the bottom of this page, however the Management reserves the right to cancel or alter the advertised programme.

Saturday 4th July

1.30pm - Free Introductory Talk

Duncan Petrie, Director of the Bill Douglas Centre, School of English and American Studies at the University of Exeter opens the film festival with a talk illustrating the links between Hollywood and British cinema.

2.00pm - **The Thief of Baghdad**

Director: Michael Powell. GB 1940. 106 mins.

Begun in Britain but finished in Hollywood Michael Powell's marvellous technicolor fantasy. A blend of magic, action and music, THE THIEF OF BAGHDAD is the only film to catch on celluloid the overpowering atmosphere of the Arabian Nights.

4.15pm - **Rebecca**

Director: Alfred Hitchcock. Starring Laurence Olivier, Joan Fontaine.

USA 1940. 130 mins. B&W.

Hitchcock's first American film is a gripping blend of detective story, gothic romance and psychological drama adapted from Daphne du Maurier's novel.

6.45pm - **Blade Runner** - Director's Cut

Director: Ridley Scott. Starring Harrison Ford. USA 1982. 117 mins

British director Ridley Scott's brooding doom-laden thriller, set in a persuasively imagined Los Angeles of the future.

Sunday 5th July

1.30pm - Free Introductory Talk

Duncan Petrie, Director of the Bill Douglas Centre, introduces the film festival with a talk illustrating the links between Hollywood and British cinema.

2.00pm - **A Matter of Life and Death**

Director: Michael Powell. Starring David Niven, Kim Hunter. GB 1946. 104 mins.

Perhaps Powell and Pressburger's finest film, made at the instigation of the Ministry of Information who wanted propaganda stressing the need for goodwill between Britain and America.

4.00pm - **The Third Man**

Director: Carol Reed. Starring Joseph Cotton, [Orson Welles](#). GB/USA 1949. 104 mins. B&W.

A British/American co-production, the justly celebrated noir, charting post war unrest in Vienna with Welles as the quintessential underground man Harry Lime.

6.15pm - The English Patient

Director: Anthony Minghella. Starring Ralph Fiennes, Kristen Scott Thomas, Juliette Binoche. USA/UK 1996. 161 mins

Funded by America when no British money could be found, the romantic epic which beat Hollywood at the Oscars last year.

All tickets for these films £2.50

A weekend pass for all six films is £12.00

Last modified 29th May 1998

Comment from Will Pollard

The films are introduced as linking British cinema and Hollywood. This section is to ask a question whether 'British' is the best term for movies involving many Europeans. the version on the web page may change during the festival.

For example, *Variety* credits 'The Thief of Baghdad' to Ludwig Berger and Tim Whelan as well as Michael Powell. Where did they come from? Could Alexander Korda have done a similar production anywhere? Again, any Hungarian comment would be welcome on Pressburger and 'A Matter of Life and Death'.



As for 'The English Patient' there are so many nationalities involved that it seems strange to describe it as British in particular.

Maybe next year there could be a more European theme so suggestions on films would be interesting.

<http://www.ex.ac.uk/bill.douglas/>

Exeter Picture house

<http://www.lightheart.demon.co.uk/picture/>

Beethoven

Symphony No. 4 in B-flat major, Op. 60

Ludwig van Beethoven

Orchestration: flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Among the imperial family of Beethoven's nine symphonies, the Fourth has always been something of a poor relation. The typical listener who can hum along with the Fifth or Sixth or Ninth would be hard pressed to do the same with the Fourth, and this is not a symptom, but rather the cause, of its comparative obscurity. Symphonies are like any other form of musical entertainment in that the ones that achieve the greatest success are the ones with memorable melodies. A symphony, like a popular song, needs a hook to be a hit, and none of the principal themes of this symphony stick in the listener's craw or cry out to be hummed. As compelling a work as it is when heard, it doesn't intrude on the consciousness three days later; thus the Fourth is merely a great symphony rather than a familiar one.

Beethoven started wrestling with ideas that would become the Fourth and Fifth Symphonies perhaps as early as 1804. It was Beethoven's way to work on two or more projects simultaneously, letting ideas from one cross-pollinate the other. The Fourth Symphony, for example, is full of progressions of falling thirds (in the strings at the very beginning, or a few bars into the third movement) that are too similar in contour to the famous motif of the Fifth Symphony to be pure coincidence. They may well have originated in the same idea, and diverged in the compositional process until their relationship is only apparent on the page, and indiscernible to the listener.

Beethoven was still working on both symphonies in the summer of 1806, when he was staying at the estate of his friend and patron Prince Lichnowsky in Silesia, about 100 miles northeast of Vienna. After hearing a private performance of the Second Symphony there, Lichnowsky's neighbor Count Franz von Oppersdorff commissioned a symphony from Beethoven. The composer apparently intended to fill that commission with the Fifth Symphony (a letter from Beethoven to Oppersdorff mentions trombones in the last movement) but wound up dedicating the Fourth to him, perhaps because he thought that a patron drawn in by the Second Symphony might prefer the persistent good humor of the Fourth, but more likely because he did better financially by selling the Fifth to a publisher. Beethoven tended to be confused, if not irresponsible or dishonest, in his business dealings, and his mealy-mouthed and self-contradictory explanation to Oppersdorff in another letter, dated November 1, 1808, is typical:

"You will regard me in a false light, but I was compelled to sell the symphony written for you and another one [i.e. the Sixth] to someone else - but be assured that you will soon receive the one intended for you."

We don't know if Oppersdorff was put out or confused at receiving the symphony intended for him instead of the one written for him, but in any event he paid Beethoven the agreed 350 gulden for a dedication and a small place in history.

The Fourth's somber, mysterious slow introduction is a device Beethoven inherited from Mozart and Haydn, who used it as Beethoven does here: to create darkness out of which the sunshine of the movement proper seems all the brighter. This symphony begins in a foreboding B-flat minor, perhaps the darkest of all keys, then meanders through so many distant keys that its arrival in B-flat major for the rollicking belly-laugh of a first theme is a surprise. Another surprise comes in the middle of the development of this animated jocular movement, when the harmonic outline of that theme turns into a lyrical new theme and an unexpectedly gentle interlude.

The second movement, like many of Beethoven's second movements, combines elements of sonata and rondo form. The bouncing motif that opens it takes on several personalities: it immediately becomes an accompaniment for the graceful main theme (which is somehow better remembered in an ornamented version that appears later in the movement), reappears as a sort of divider between sections lurks in the background, and finally ends the movement when recalled as a timpani solo.

The third movement is titled "minuet," a description Beethoven had not used since his First Symphony, but any relationship to the actual dance ends with the title. Other composers, notably Haydn, had delighted in symphonic minuets in which the dance rhythm was set up only to be exploded. This one is wacky from the start, blasting out of the gate in a rhythm that lurches powerfully between three and two, then dissolving into harmonically vague diminished chords. It is the first of Beethoven's minuets/scherzos to repeat the middle section, changing the traditional A-B-A structure to A-B-A-B-A.

The explosive last movement's perpetual motion main theme (a bit like Mozart's Marriage of Figaro Overture on steroids), utterly permeates the movement's texture, so that there is hardly a moment when someone is not playing 16th notes. The feeling of velocity and virtuosity (particularly in the bassoon and clarinet departments) scarcely lets up unthence is finally slowed down in a teasing bit of mock sentimentality at the end.

PROGRAM NOTES BY HOWARD POSNER

Lutenist and lawyer Howard Posner has also annotated programs for the Los Angeles Baroque Orchestra and the Coleman Chamber Concerts.

<http://laphil.org/library/notes/BeethovenSymph4.html>

Symphony No.4

"A slender Greek maiden between two Norse giants."

Robert Schumann

"Such a height of passion as even Beethoven's fiery nature perhaps never reached elsewhere."

Sir George Grove

This work - premiered on March 15 1807 - suffers, as Robert Schumann's somewhat misleading analogy suggests, by comparison with its two neighbours; consequently it has garnered rather fewer recordings.

Recommended versions

Stereo

The most exciting modern recording I know of is a live performance by the Bavarian State Symphony Orchestra, conducted by the mercurial Carlos Kleiber, son of Erich (Orfeo). Unfortunately, as with his other Beethoven recordings, this performance is offered alone on CD and is thus no bargain; also the performance does tend to be somewhat unrelenting, however there is no doubt that this is great music-making and those who respond to it will consider the price money well-spent.

For those who consider the Orfeo Fourth over-priced, there is an Italian CD, of dubious provenance, coupling live Kleiber performances of the Fourth and Seventh. The disc, on the Topazio (yes, I know) label, offers no serious documentation and, for all I know, these could simply be the Philips Laserdisc performances bootlegged. They are exciting though.

Harnoncourt is probably the safest modern recommendation, especially as it is coupled with his superb 7th.

Karajan's 1962 recording is another safe recommendation.

Historical

Furtwängler's 1943 performance was available on a DG CD and as part of a 10CD set of wartime performances: not for the casual collector, but vital for those interested in historic recordings. I believe it can now be found in a Music & Arts set. His 1952 studio version is also as good as any, and, again, surprisingly well recorded for its age.

Period

The HIP crowd are generally successful in the Fourth and there is little to choose between Norrington, Hogwood, Brüggen, or indeed Gardiner.

Deryk Barker <http://www.camasoun.bc.ca/~dbarker/lvb/Fourth.html>

J

Also from the Deryk Barker site

Discography

I append here, for interest, a list of performances in my possession which I have consulted while preparing this survey. There are other performances which I have listened to but do not own - there are doubtless also some recordings which have yet to make it into my database - so this list should not be considered exhaustive.

Moreover, dating some of the performances, especially older LPs, is largely a matter of guesswork.

I'd be very glad to hear from anyone who can refine or correct erroneous dates below.

Symphony No. 1

PSONY/Mengelberg 1930
BBC SO/Toscanini 1937
VPO/Weingartner 1937
Concertgebouw/Mengelberg 1940
NBC SO/Toscanini 1951
VPO/Furtwängler 1952
VPO/Furtwängler 1952
BPO/Furtwängler 1953
Philharmonia/Karajan 1953
SDR SO/Furtwängler 1954
Vienna State Opera/Scherchen 1954
Philharmonia/Klemperer 1957
Paris Conservatoire/Schuricht 1958
LSO/Krips 1959
Columbia SO/Walter 1959
Leipzig Gewandhaus/Konwitschny 1960
VPO/Monteux 1960
RPO/Leibowitz 1961
BPO/Karajan 1961
Unknown/unnamed orchestra/Steinberg 1963
BPO/Cluytens 1963
Frankfurt Opera/Goehr 1963
Pittsburgh SO/Steinberg 1963
Hallé/Barbirolli 1964
Cleveland/Szell 1965
Concertgebouw/Jochum 1967
NYPO/Bernstein 1968
Czech PO/Kletzki 1968
BSO/Leinsdorf 1969
VPO/Schmidt-Isserstedt 1969
Munich PO/Kempe 1974
CSO/Solti 1975
BPO/Karajan 1977

VPO/Bernstein 1980
Hungarian PO/Ferencsik 1981
Dresden PO/Kegel 1982
Osaka PO/Asahina 1983
Osaka PO/Asahina 1985
Orchestra of the 18th Century/Brüggen 1985
London Classical Players/Norrington 1987
CBSO/Weller 1988
COE/Harnoncourt 1990
Osaka PO/Asahina 1992
Orchestre Révolutionnaire et Romantique/Gardiner 1993
RCO/Sawallisch 1993

Symphony No. 1 (trans. Liszt)

Earl Wild 1985
Idil Biret 1985
Cyprien Katsaris 1988

Symphony No. 2

LSO/Weingartner 1938
Concertgebouw/Mengelberg 1940
VPO/Furtwängler 1948
NBC SO/Toscanini 1949
Philharmonia/Karajan 1953
LPO/Scherchen 1954
Philharmonia/Klemperer 1957
Paris Conservatoire/Schuricht 1958
LSO/Krips 1959
Columbia SO/Walter 1959
Leipzig Gewandhaus/Konwitschny 1960
LSO/Monteux 1960
RPO/Leibowitz 1961
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Vienna State Opera/Gielen 1963
Cleveland/Szell 1965
BSO/Leinsdorf 1967
NYPO/Bernstein 1968
Czech PO/Kletzki 1968
Concertgebouw/Jochum 1969
CSO/Solti 1975
BPO/Karajan 1977
VPO/Bernstein 1980
Hungarian PO/Ferencsik 1981
Dresden PO/Kegel 1982
Beaux Arts Trio 1983
Osaka PO/Asahina 1985

London Classical Players/Norrington 1986
Orchestra of the 18th Century/Brüggen 1988
CBSO/Weller 1988
COE/Harnoncourt 1990
Orchestre Révolutionnaire et Romantique/Gardiner 1991
La Scala PO/Giulini 1991
Osaka PO/Asahina 1992

Symphony No. 2 (trans. Liszt)

Idil Biret 1986
Cyprien Katsaris 1987

Symphony No. 3, Eroica

SO/Coates 1926
BPO/Pfitzner 1929
PSO/Mengelberg 1930
VPO/Weingartner 1936
BPO/Jochum 1937
NBC SO/Toscanini 1938
NBC SO/Toscanini 1939
Concertgebouw/Mengelberg 1940
Preussische Staatskapelle/Karajan 1944
VPO/Furtwängler 1944
LPO/de Sabata 1946
Boston SO/Koussevitsky 1947
Niederösterreichs Tonkünstler-Orchester/Busch 1950
Concergebouw/E. Kleiber 1950
BPO/Furtwängler 1950
RAI Rome SO/Furtwängler 1952
Philharmonia/Karajan 1952
VPO/Furtwängler 1952
VPO/Furtwängler 1952
BPO/Furtwängler 1952
BPO/Furtwängler 1952
WDR Cologne SO/E. Kleiber 1953
NBC SO/Toscanini 1953
Symphony of the Air/Walter 1954
CSO/Reiner 1954
VPO/E. Kleiber 1955
Philharmonia/Klemperer 1955
Bremer (Bremen?) PO/Knappertsbusch 1955
BPO/van Kempen 1955
SDR SO/E. Kleiber 1955
LPO/Boult 1956
SWDR SO/Horenstein 1957
VPO/Monteux 1957
Paris Conservatoire/Schuricht 1957
Vienna State Opera/Scherchen 1958

LSO/Krips 1959
Columbia SO/Walter 1959
Czech PO/von Matacic 1959
Philharmonia/Klemperer 1959
BPO/Fricsay 1960
Leipzig Gewandhaus/Konwitschny 1960
RPO/Leibowitz 1961
Leningrad PO/Mravinsky 1961
BSO/Leinsdorf 1962
Concertgebouw/Monteux 1962
BPO/Karajan 1962
BBC SO/Barbirolli 1963
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Vienna State Opera/Gielen 1963
Orchestre National de France/Schuricht 1963
Czech PO/Szell 1963
NYPO/Bernstein 1965
Cleveland/Szell 1965
VPO/Schmidt-Isserstedt 1966
Czech PO/Kletzki 1967
Leningrad PO/Mravinsky 1968
Concertgebouw/Jochum 1969
Concertgebouw/Jochum 1969
BPO/Karajan 1969
VPO/Böhm 1972
BBC SO/Davis 1974
Munich PO/Kempe 1974
CSO/Solti 1975
Collegium Aureum/Maier 1976
BPO/Karajan 1977
LSO/Jochum 1978
LAPO/Giulini 1979
Concertgebouw/Kondrashin 1979
VPO/Bernstein 1980
Cincinnati SO/Gielen 1980
Hungarian PO/Ferencsik 1981
USSR Academic SO/Svetlanov 1981
Dresden PO/Kegel 1982
ASMF/Marriner 1982
Berlin Radio/Markevitch 1982
Osaka PO/Asahina 1985
VPO/Abbado 1985
London Classical Players/Norrington 1987
Orchestra of the 18th Century/Brüggen 1987
Beethovenhalle Bonn/Russell Davies 1988
Orchestra of St. Luke's/Tilson Thomas 1988
LSO/Morris 1988
CSR SO/Halasz 1988
CBSO/Weller 1988

COE/Harnoncourt 1990
LPO/Tennstedt 1991
Scottish CO/Saraste 1992
Osaka PO/Asahina 1992
La Scala PO/Giulini 1992
St. Petersburg Conservatory/Titov 1993
Orchestre Révolutionnaire et Romantique/Gardiner 1993
RCO/Sawallisch 1993
BBC PO/Kovacevich 1994

Symphony No. 3, Eroica (trans. Liszt)

Georges Pludermacher 1985
Idil Biret 1986

Symphony No. 4

Concertgebouw/Mengelberg Date Unknown
LPO/Weingartner 1933
BBC SO/Toscanini 1939
Concertgebouw/Mengelberg 1940
BPO/Furtwängler 1943
VPO/Furtwängler 1950
VPO/Furtwängler 1950
NBC SO/Toscanini 1951
VPO/Furtwängler 1953
Philharmonia/Karajan 1953
LPO/Scherchen 1954
Philharmonia/Klemperer 1957
Paris Conservatoire/Schuricht 1958
LSO/Krips 1959
Columbia SO/Walter 1959
Leipzig Gewandhaus/Konwitschny 1960
LSO/Monteux 1960
RPO/Leibowitz 1961
BPO/Jochum 1961
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Frankfurt Opera/Goehr 1963
Cleveland/Szell 1965
BSO/Leinsdorf 1966
Concertgebouw/Jochum 1968
NYPO/Bernstein 1969
BBC SO/Davis 1975
CSO/Solti 1975
BPO/Karajan 1977
VPO/Bernstein 1980
BRSO/Kleiber 1980
Hungarian PO/Ferencsik 1981

Dresden PO/Kegel 1982
Bavarian State Orchestra/Kleiber 1982
Osaka PO/Asahina 1985
London Classical Players/Norrington 1988
CBSO/Weller 1988
Orchestra of the 18th Century/Brüggen 1990
COE/Harnoncourt 1990
Osaka PO/Asahina 1992
Orchestre Révolutionnaire et Romantique/Gardiner 1993

Symphony No. 4 (trans. Liszt)

Idil Biret 1985

Symphony No. 5

BPO/Strauss Date Unknown
SDR RSO/Celibidache Date Unknown
BPO/Nikisch 1913
BPO/Furtwängler 1926
LPO/Weingartner 1933
Philharmonic SO New York/Toscanini 1933
Concertgebouw/Mengelberg 1937
BPO/Furtwängler 1937
Concertgebouw/Mengelberg 1940
BPO/Furtwängler 1947
Vienna SO/Klempereer 1950
VPO/Furtwängler 1950
Concertgebouw/E. Kleiber 1952
RAI Rome SO/Furtwängler 1952
NBC SO/Toscanini 1952
LPO/Scherchen 1954
VPO/Furtwängler 1954
BPO/Furtwängler 1954
BPO/Furtwängler 1954
Philharmonia/Karajan 1954
Philharmonia/Klempereer 1955
SDR SO/E. Kleiber 1955
LPO/Boult 1956
Paris Conservatoire/Schuricht 1957
LSO/Krips 1959
Columbia SO/Walter 1959
Philharmonia/Klempereer 1959
Leipzig Gewandhaus/Konwitschny 1960
Hamburg State PO/Keilberth 1961
LSO/Monteux 1961
RPO/Leibowitz 1961
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
NYPO/Bernstein 1963

BPO/Cluytens 1963
Hamburg SO/Josefowitz 1963
Cleveland/Szell 1965
RTSI Orchestra/Scherchen 1965
NYPO/Bernstein 1966
Concertgebouw/Szell 1966
Czech PO/Kletzki 1967
BSO/Leinsdorf 1968
Concertgebouw/Jochum 1968
VPO/Schmidt-Isserstedt 1969
Munich PO/Kempe 1974
VPO/Kleiber 1975
CSO/Solti 1975
BPO/Karajan 1977
VPO/Bernstein 1980
Hungarian PO/Ferencsik 1981
Dresden PO/Kegel 1982
SDR RSO/Celibidache 1982
Berlin Radio/Markevitch 1982
Osaka PO/Asahina 1982
Hanover Band/Huggett 1983
Osaka PO/Asahina 1985
CBSO/Weller 1988
COE/Harnoncourt 1990
Orchestra of the 18th Century/Brüggen 1991
Osaka PO/Asahina 1992
NYPO/Masur 1992
Orchestra "New Philharmony" St. Petersburg/Titov 1993
Orchestre Révolutionnaire et Romantique/Gardiner 1994

Symphony No. 5 (trans. Liszt)

Glenn Gould 1968
Idil Biret 1985

Symphony No. 6, Pastoral

RPO/Weingartner 1927
VPO/Schalk 1928
BBC SO/Toscanini 1937
Concertgebouw/Mengelberg 1938
Concertgebouw/Mengelberg 1940
BPO/Furtwängler 1947
Vienna SO/Klemperer 1950
Concertgebouw/E. Kleiber 1952
RAI Rome SO/Furtwängler 1952
NBC SO/Toscanini 1952
Philharmonia/Karajan 1953
WDR SO/E. Kleiber 1955
LPO/Boult 1956

Paris Conservatoire/Schuricht 1957
Philharmonia/Klemperer 1957
LPO/E. Kleiber 1958
VPO/Monteux 1958
Vienna State Opera/Scherchen 1958
LSO/Krips 1959
Columbia SO/Walter 1959
Leipzig Gewandhaus/Konwitschny 1960
Hamburg State PO/Keilberth 1961
RPO/Leibowitz 1961
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Vienna State Opera/Swarowsky 1963
NYPO/Bernstein 1965
Cleveland/Szell 1965
VPO/Schmidt-Isserstedt 1967
Concertgebouw/Jochum 1969
BSO/Leinsdorf 1969
CSO/Solti 1972
BBC SO/Boult 1972
Munich PO/Kempe 1974
Munich PO/Kempe 1974
BPO/Karajan 1977
VPO/Bernstein 1980
LAPO/Giulini 1980
Hungarian PO/Ferencsik 1981
Dresden PO/Kegel 1982
SDR RSO/Celibidache 1982
Osaka PO/Asahina 1985
SWDR Baden-Baden/Gielen 1986
CBSO/Weller 1988
COE/Harnoncourt 1990
Orchestra of the 18th Century/Brüggen 1990
La Scala PO/Giulini 1991
Osaka PO/Asahina 1992
Orchestre Révolutionnaire et Romantique/Gardiner 1992

Symphony No. 6, Pastoral (trans. Liszt)

Glenn Gould 1968
Idil Biret 1986

Symphony No. 7

NYPO/Toscanini 1935
VPO/Weingartner 1936
Concertgebouw/Mengelberg 1940
VSO/Wöss 1950
VPO/Furtwängler 1950

Concertgebouw/E. Kleiber 1950
Vienna State Opera/Scherchen 1951
Philharmonia/Karajan 1951
NBC SO/Toscanini 1951
BPO/van Kempen 1953
NBC SO/Monteux 1953
VPO/Furtwängler 1954
Philharmonia/Klemperer 1955
SWF SO Baden-Baden/Rosbaud 1955
Philharmonia/Cantelli 1956
LPO/Boult 1956
Pittsburgh SO/Steinberg 1957
Paris Conservatoire/Schuricht 1957
RPO/Beecham 1957
Leningrad PO/Mravinsky 1958
LSO/Krips 1959
Columbia SO/Walter 1959
BPO/Keilberth 1960
Leipzig Gewandhaus/Konwitschny 1960
Philharmonia/Klemperer 1960
RPO/Leibowitz 1961
LSO/Monteux 1961
BPO/Fricsay 1962
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Vienna State Opera/Gielen 1963
Cleveland/Szell 1965
BSO/Leinsdorf 1966
Concertgebouw/Jochum 1967
NYPO/Bernstein 1969
Marlboro Festival/Casals 1971
RPO/Davis 1971
Bavarian Radio SO/Kubelik 1971
CSO/Giulini 1971
Cleveland/Stokowski 1971
Osaka PO/Asahina 1972
CSO/Solti 1972
NPO/Stokowski 1975
LSO/Davis 1976
VPO/Kleiber 1976
BPO/Karajan 1977
LSO/Jochum 1979
VPO/Bernstein 1980
BRSO/Kleiber 1980
Hungarian PO/Ferencsik 1981
Collegium Aureum/Maier 1981
SDR RSO/Celibidache 1981
Dresden PO/Kegel 1982
Philharmonia/Ashkenazy 1983

Osaka PO/Asahina 1985
CBSO/Weller 1988
Orchestra of the 18th Century/Brüggen 1988
COE/Harnoncourt 1990
BSO/Bernstein 1990
Osaka PO/Asahina 1992
Orchestre Révolutionnaire et Romantique/Gardiner 1992

Symphony No. 7 (trans. Liszt)

Ronald Smith 1983
Idil Biret 1986

Symphony No. 8

BBC SO/Boult 1932
VPO/Weingartner 1936
Concertgebouw/Mengelberg 1938
Concertgebouw/Mengelberg 1940
Stockholm PO/Furtwängler 1948
NBC SO/Toscanini 1952
BPO/van Kempen 1953
VPO/Furtwängler 1954
LPO/Scherchen 1954
SWF SO Baden-Baden/Rosbaud 1955
Philharmonia/Karajan 1955
Paris Conservatoire/Schuricht 1957
Philharmonia/Klemperer 1957
LSO/Krips 1959
Columbia SO/Walter 1959
Leipzig Gewandhaus/Konwitschny 1960
VPO/Monteux 1960
RPO/Leibowitz 1961
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Vienna State Opera/Gielen 1963
Hallé/Barbirolli 1964
Cleveland/Szell 1965
Marlboro Festival/Casals 1966
Czech PO/Kletzki 1967
BSO/Leinsdorf 1969
VPO/Schmidt-Isserstedt 1969
NYPO/Bernstein 1969
Concertgebouw/Jochum 1969
CSO/Giulini 1971
Munich PO/Kempe 1974
Munich PO/Kempe 1974
CSO/Solti 1975
BPO/Karajan 1977

VPO/Bernstein 1980
Hungarian PO/Ferencsik 1981
Dresden PO/Kegel 1982
Berlin Radio/Markevitch 1982
Osaka PO/Asahina 1985
CBSO/Weller 1988
Orchestra of the 18th Century/Brüggen 1988
COE/Harnoncourt 1990
Osaka PO/Asahina 1992
La Scala PO/Giulini 1992
Orchestre Révolutionnaire et Romantique/Gardiner 1992

Symphony No. 8 (trans. Liszt)

Idil Biret 1986

Symphony No. 9, Choral

Unnamed SO/Coates 1925
LSO/Weingartner 1926
VPO/Weingartner 1935
NBC SO/Toscanini 1938
Concertgebouw/Mengelberg 1940
BPO/Furtwängler 1942
LPO/Walter 1947
BSO/Koussevitsky 1949
Danish Radio Orchestra/Busch 1950
VPO/Furtwängler 1951
Bayreuth Festival/Furtwängler 1951
NBC SO/Toscanini 1952
VPO/Furtwängler 1953
Vienna State Opera/Scherchen 1954
VPO/E. Kleiber 1955
Philharmonia/Karajan 1955
Philharmonia/Karajan 1955
VSO/Horenstein 1956
Philharmonia/Klemperer 1957
BPO/Fricsay 1958
Paris Conservatoire/Schuricht 1958
LSO/Krips 1959
Leipzig Gewandhaus/Konwitschny 1960
BPO/Karajan 1962
Pittsburgh SO/Steinberg 1963
BPO/Cluytens 1963
Frankfurt Radio SO/Goehr 1963
RPO/Leibowitz 1963
Cleveland/Szell 1965
Orchestra of the RSI (Switzerland)/Scherchen 1965
BSO/Leinsdorf 1969
NYPO/Bernstein 1969

LSO/Stokowski 1969
Concertgebouw/Jochum 1969
BPO/Karajan 1970
LSO/Giulini 1973
LSO/Giulini 1973
CSO/Solti 1975
BPO/Karajan 1977
VPO/Bernstein 1980
VPO/Böhm 1980
Hungarian PO/Ferencsik 1981
Dresden PO/Kegel 1982
BRSO/Kubelik 1982
Osaka PO/Asahina 1985
Hanover Band/Goodman 1988
CBSO/Weller 1988
BRSO & Members of Dresden, Kirov, LSO, NYPO, Paris/Bernstein 1989
Boston PO/Zander 1990
RLPO/Mackerras 1991
COE/Harnoncourt 1991
Osaka PO/Asahina 1991
Orchestre Révolutionnaire et Romantique/Gardiner 1992
Orchestra of the 18th Century/Brüggen 1992
RCO/Sawallisch 1992

Symphony No. 9, Choral (arr. Liszt)

Alain Planés, Georges Pludermacher 1987

Symphony No. 9, Choral (trans. Liszt)

Cyprien Katsaris 1983

Idil Biret 1986

Symphony No. 10 (real. Cooper)

CBSO/Weller 1988

Sidmouth

<http://www.ftech.co.uk/~webfeet/festivals/sidmouth.html>

Sidmouth Folk Festival is totally unique! Not only as an Edwardian seaside town but as the proud venue for the biggest Folklore Festival in Europe. The Colour, spectacle and sheer energy filling every corner of the town through the week long celebration leaves its visitors breathless. 1997 was its 43rd year and it has grown steadily to support over 600 concerts, dances, spectacular shows and exhibitions. For more images click here The Arena showground is a good starting point with its craft fair, traders' market and Victorian Fairground. It has Jugglers, stilts, clowns, a very energetic children's Programme and an international selection of hot and cold food.

Sidmouth Festival

Sidmouth is the granddaddy of all folk festivals, pioneering world music of all shapes and sizes... A superb event that occupies the whole of this seaside town throughout the week" - Rough Guide to World Music.

Let's face it, there can't be many places where you can attend participatory workshops on everything from Gregorian Chant via Melodeon to Tibetan Line Dancing - Folk Roots, December 1996.

This list is only a sample - a dozen of the English Ceilidh, Dances, workshops per day. More details to be added. However don't rely on the list, rely on the working program....

Friday to Friday, 31 July to 7 August 1998:

Peeping Tom, English Country Dance Band, The Mellstock Band, Florida, Jabadaw, Stocai, This way Up, The Bismarcks, Grand Union, The Flatville Aces, Zydeco Active, Show the Lady, The Little Tinkers, Knotted Chord, Boys of Oakhill, Keeping Thyme, The Grumbling Old Men,

Dance and Ceilidh events both in town and in the marquees up a mile or so up by the main camp site. As you would expect events are slightly less packed together than a weekend festival but a week of dancing can still be pretty strenuous.

The major venues for Ceilidh are the Anchor Gardens (behind the Anchor pub) at lunchtime 12:00 to 14:30. Tough on the legs in the heat and on the tarmac and less space than there used to be as the tables are creeping into the dance space. There was also an 'afternoon Anchor' experiment last year- of which no mention this year...) The best time and place for a good dance used to be the early evening slot in the Bowd Marquee, generally with good bands and not too crowded - well, that used to be the case, rumours are that the early evening Ceilidhs will be in the Bulverton instead this year with the Roots parties moving up into the larger and more distant Bowd marquee. The LNE (Late Night Extra) at the Bowd is normally jam packed, hot and hectic and for Season/Day ticket holders only.

Rhod Davies has a set of pages for Sidmouth, with lots of additional background.

Sidmouths to past the millenium...

Friday to Friday, 30 July to 6 August 1999:

Sidmouth 1999

Friday to Friday, 4 to 11 August 2000:

Sidmouth 2000

Where: Sidmouth, Devon.

Contact: Sidmouth Festival Office, PO Box 296, Aylesbury, Bucks HP19 3TL.

Phone: Box Office, +44 (0)1296-433669

Email: sidmouth@mrcasey.nildram.co.uk

See also: The Folk Roots festival list

Navigation: [[Home](#)] [[Index](#)] [[Overview](#)] [[Translate](#)] [[Up](#)] [[What's new](#)] [[WWW tree](#)]

Mail: mgk@webfeet.co.uk, 1997/07/26

Purl: <http://purl.net/webfeet/festivals/sidmouth.html>

Keywords: netpurlwebfeet, webfeet, dance, folkdance, festival, English Ceilidh, Cajun, Sidmouth

Tony Bennett

Croon with a view

Tony Bennett looks to the future with a new audience

By Caroline Sullivan

The Guardian, 29 November 1994

The boys and I have just been to Japan, and I've never seen so many happy people doing so well financially... Hey, they've changed their national anthem. Here's the new one: We'll Sell Manhattan ... '

Tony Bennett has been using the same old gags at his shows for years, but now there's a new audience to hear them. A significant proportion of the sold-out house at Her Majesty's Theatre, London, was young, testament to the success of his 'hip' MTV Unplugged album. So when Bennett made his quip about Japan, and told the one about playing in front of gangsters at the Copacabana, the joint rocked with mirth. Bennett's jokes and easy-going musical style are of a different era, and there's no telling why he has suddenly found himself popular with people one-third his 68 years. Whatever the reason, MTV Unplugged, the live album he recorded with admirers Elvis Costello and kd lang, has won him fans who a year ago would have dismissed him as old and square. Bennett must have been tickled to see fresh faces in the cheap seats (the £30 ones were occupied by his usual older crowd), but didn't pander to them. No 'When I was your age ... ' anecdotes, not even a cover version of a Prince song. Hooray.

Bennett's concerts probably haven't changed since he was a young crooner on the Manhattan jazz circuit. His current set, opening with Old Devil Moon and ending with Fly Me To The Moon, is a primer of pre-rock'n'roll American popular music. He bandied about names like Irving Berlin and George Gershwin as if they had been personal friends, and they probably were. Backed by his longtime accompanists, the Ralph Sharon Trio, he was poise itself. Ineffably cool leaning against the piano, hand in pocket, he made singing seem so easy. While a bit rusty on the high notes - and every song ended on one - he casually sustained them for what seemed minutes at a time.

Your attention wandered only when he allowed his band to take individual solos. A drum solo, even played with brushes by the finest of drummers, is still a drum solo. To awaken us, Bennett did the last few numbers without a microphone. His rasp rent the air so emotively that he got a standing ovation, proof that there's life in the old dog yet.

Discography selected from stock at [CD Now](#)

98	This Is Jazz #33
97	Tony Bennett On Holiday
97	I Left My Heart In San Francis
95	Here's To The Ladies
94	MTV Unplugged
93	Steppin' Out
92	Perfectly Frank
91	Forty Years-Artistry Of Tony B
90	Astoria:Portrait Of The Artist
87	Bennett/Berlin
87	Jazz
86	Art Of Excellence
86	16 Most Requested Songs
84	Chicago
72	All-Time Greatest Hits
70	Something
70	All-Time Hall Of Fame Hit
68	Snowfall-Christmas Albu
66	Movie Song Album
65	If I Ruled The World-Songs For
64	Who Can I Turn To
63	I Wanna Be Around
62	I Left My Heart In San Francis
62	Tony Bennett At Carnegie Hall
59	In Person! With Count Basie
57	Beat Of My Heart

Frederick Delius

Full Name: Friedrich Theodor Albert
Delius

Born: Bradford, 1862

Died: Grez-sur-Loing, France, 1934

Principal works: Six operas, many
tone poems (Over the Hills and Far
Away, Brigg Fair, In a Summer
Garden, On Hearing the First Cuckoo
in Spring, Summer Night on the
River), works for voice and orchestra
(Sea Drift, Appalachia, Cynara, A
Mass of Life, Requiem, Song of the
High Hills), four concertos, chamber
music, songs, etc.

Qualities: "the composer-poet of
regret for time past, of the transience
of human love, but also of a vigorous
ecstatic elation"

The 1929 Delius Festival

In the fall of 1929, Sir Thomas Beecham (assisted by Philip Heseltine/Peter Warlock) organized a monumental series of six concerts of the music of Frederick Delius. Four of the concerts presented Delius' major orchestral and choral works, conducted by Beecham; the other two concerts featured chamber music and part-songs.

Frederick Delius, now aged 67 and infirm, traveled to London from France with his wife Jelka to attend the Festival concerts. He was able to hear his great works performed in the concert hall one last time. The Festival was a triumph, and Delius was acclaimed as a true genius of music.

Although I'd love to tell you that recordings of the 1929 Delius Festival have recently been discovered in the BBC Archives and are being restored by Dutton Laboratories in pristine digital sound for release on a deluxe CD Box Set well, that just wishful thinking! However, modern recordings of most of these works are accessible to the Delius collector, and so it is possible for you to "re-enact" the 1929 Delius Festival concerts on your own stereo.

Here are the complete programs for the 1929 Delius Festival.

CONCERT 1: Saturday, October 12 at 3 PM at the Queen's Hall

Orchestra of the Columbia Gramophone Company conducted by Sir Thomas Beecham

Brigg Fair.

A Late Lark (First Performance).
Dance Rhapsody No. 2.
Sea Drift.
In a Summer Garden.
A Village Romeo and Juliet (excerpt).

CONCERT 2: Wednesday, October 16 at 8:30 PM at the Aeolian Hall

A Song Before Sunrise. (Charles Woodhouse, conductor)
Seven Norwegian Songs for voice and pianoforte.
Cello Sonata.
Summer Night on the River.
Air and Dance for String Orchestra (First Performance).
Six Songs for voice and pianoforte:

Black Roses.
Chanson d'automne.
Silken Shoes.
Y-Brasil.
Das Veilchen.
Spielmann.

Nine pianoforte pieces:

Three Preludes.
Dance for Harpsichord.
Five Pieces (Mazurka and Waltz, Waltz, Lullaby, Toccata).

Six songs for voice and pianoforte:

Irmelin.
To Daffodils.
The Nightingale has a Lyre of Gold.
Il pleure dans mon coeur.
So white, so soft, so sweet is she.
Let springtime come then.

On Hearing the First Cuckoo in Spring.

CONCERT 3: Friday, October 18 at 8:00 PM at the Queen's Hall

BBC Orchestra conducted by Arthur Catterall

Eventyr: Ballad for Orchestra.

Cynara: a poem by Dowson, set for baritone and orchestra (First Performance).

Concerto for Pianoforte and Orchestra (Revised Version 1906).

Arabesk: a poem by Jacobsen, set for baritone solo, chorus and orchestra.

Appalachia: Variations on an old Negro Song for orchestra and chorus.

CONCERT 4: Wednesday, October 23 at 8:30 PM at the Aeolian Hall

Three Unaccompanied Choruses:

The Splendour Falls (Tennyson).

On Craig Dhu (Symons).

Midsummer Song.

Four songs for voice and pianoforte:

The Nightingale.

Autumn.

La Lune Blanche.

Klein Venevil.

Sonata No. 1 for Violin and Pianoforte.

Three songs for voice and pianoforte:

Indian Love Song.

Love's Philosophy.

To the Queen of my Heart.

Two Unaccompanied Choruses (to be sung of a summer night on the water).

Four songs for voice and pianoforte:

Twilight Fancies.

Am schonsten Sommerabend war's.

Margaret's Lullaby.

Spring, the sweet Spring.

String Quartet (1916).

CONCERT 5: Thursday, October 24 at 8:00 PM at the Queens' Hall

Royal Philharmonic Orchestra and London Select Choir conducted by Sir Thomas Beecham

North Country Sketches.

Songs of Sunset.

Violin Concerto.

Dance Rhapsody No. 1.

Gerda. (Note: This is the final section of the music drama "Fennimore and Gerda")

CONCERT 6: Friday, November 1 at 8:00 PM at the Queens's Hall

BBC Orchestra conducted by Charles Woodhouse

Philharmonic Choir with soloists conducted by Charles Kennedy Scott

A Mass of Life.

Well, there you have it. May the conductors, choirs and orchestras of the world review these program listings and emulate them often!

Delius-Related Organizations and Books

The Delius Association of Florida

P.O. Box 5621

Jacksonville, FL 32247-5621 USA

This organization is based in Jacksonville, Florida, where Delius lived for several years in the 1880's. The annual Delius Festival takes place over the first weekend in March. There are concerts, lectures and tours of Delius sites. For more information on the Festival, contact:

Mr. Thomas H. Gunn

c/o Jacksonville University

2800 University Blvd. North

Jacksonville, FL 32211-3394 USA

(904) 745-7267

e-mail: tgunn@junix.ju.edu

The Delius Society of Philadelphia

3432 Bleigh Avenue

Philadelphia, PA 19136 USA

Editor of "The Delian" Newsletter: Harold J. Diamond

e-mail: hjdk@cunyv.cuny.edu

You may phone the chairman, Bill Marsh, at (215) 968-5979.

This organization regularly publishes an excellent newsletter featuring record reviews and news of interest to Delius fans. The Society also sponsors musicales and other events in the Philadelphia area.

West Coast Delius Society

California-based group that produces the West Coast Delius Society Newsletter. Queries to John Luther, President, West Coast Delius Society, 6183 Laguna Court, Long Beach, California 90803, USA.

The Delius Society (England)

Derek Cox, Mercers, 6 Mount Pleasant, Blockley, Glos., GL56 9BU, England. Telephone (01386)700175. Membership is \$31 for USA/Canada or L18 for

UK/Africa/Australia/FarEast. Or Mr. Stephen Lloyd, 41 Marlborough Road, Luton, England LU3 1EF

The English Delius Society publishes a quarterly journal of the highest quality. The Society also organizes meetings, site visits and other events for members.

The Delius Trust (England)
St. Cecilia's House
16 Ogle Street
London, England W1P 7LG
Phone: 01-636-4481

The Trust administers the estate of Frederick Delius and arranges for publication, recording, and promotion of his works. The archives of the Trust are in London and comprise original manuscripts, notebooks, correspondence, photographs, and other material.

Books About Delius and his Music

(as compiled by Jeff Gower (JG) and Bill Thompson (BT))

NOTE: Many of these books are now out of print, but many colleges and libraries have copies. Ask your local public library to obtain your selection for you through the Interlibrary Loan Program.

1. "Frederick Delius" by Sir Thomas Beecham - I like this one. It contains good biographical material, as well as some musical insight by Delius's greatest interpreter. (JG)
2. "Delius: A Life in Letters" by Lionel Carley - This is the Delian "bible", for in its two volumes are all the mysteries of Delius revealed, I think. Straight from the horse's mouth, so to speak. Plus some superb background and footnote material from Carley, the leading Delius expert. (JG)
3. "Delius: A Life in Pictures" by Lionel Carley and Robert Threlfall - This is a collection of great photos and artwork associated with our man, with some selected quotes and tidbits of information sprinkled about. I don't know if this is still in print or not. (JG)
4. "Delius: The Paris Years" by Lionel Carley - A short and enjoyable book about those years when Delius was in his 20s and 30s and he was the most passionate about life and art (perhaps TOO passionate!). His associations with the leading artists of the day are given - a VERY interesting book. (JG)
5. "Delius as I Knew Him" by Eric Fenby - The most famous of the Delius books, written by his amanuensis of his later years, when he was paralysed by advanced syphilis. Superb classic of musical literature, written from a lifelong devotee of Delius and his music, but in a very objective and honest tone. The book was made into a British TV movie directed by Ken Russell. Much of the common perception of Delius as a misanthropic bitter old man comes from this book/movie, which is unfortunate I think, because he was a life-lover and befriender of many when he was not ill. (JG)
6. "Delius" by Arthur Hutchings - A musicological and critical biography of Delius. Although it is interesting to read, I don't necessarily agree with many of the conclusions or emphases derived by Hutchings. (JG)

7. "Delius" by Alan Jefferson - A very good biography, with little in the way of musicological info. A fine listing of works is included. (JG)
8. "Delius: Portrait of a Cosmopolitan" by Christopher Palmer - This is an EXCELLENT book, and is highly recommended for those who are more musically inclined. A thorough musicological study of Delius and his various influences, both geographically- and culturally-derived, as well as his influence on others. Superb! (JG)
9. "A Delius Companion", edited by Christopher Redwood - This is a very enjoyable, although frequently historically suspect, collection of essays and articles on Delius and by Delius. Composers, conductors, musicologists, you-name-it, they are here, speaking their mind on Delius, the man and the composer. (JG)
10. "Frederick Delius" by Philip Heseltine (Peter Warlock) - an early Delius biography and musical analysis, written in 1923. Delius read this book even! Of course, it is quite slanted in Delius' favor, being that Warlock worshipped him. But it is well-written, with colorful language and with some very interesting analyses of Delius's work to that point. (JG)
11. "Frederick Delius: Music, Art and Literature" by Lionel Carley - A brand new book published in 1997, which is a collection of essays by musicologists, art historians, etc., and presenting a fresh account of the musical, artistic, and literary aspects of Delius's output. (JG)
12. "Frederick Delius: Memories of My Brother" by Clare Delius (1936) - This is an interesting personal memoir by one of the composer's sisters, written soon after Delius' death. Although it contains some inaccuracies, this book offers a unique perspective on Delius during his formative years. (BT)
13. "The American Sources of Delius' Style" by Philip Jones (Garland Publishers, 1989) - This book is both fascinating and maddening. It contains rich material on how Delius was influenced by his sojourn in America, exploring many of his early works in great detail and with many musical examples. Part of the book is poorly photocopied from a thesis by the author, and the reduced legibility of this section makes for difficult reading. The unique content makes it worth the effort. (BT)
14. "A Catalogue of the Compositions of Frederick Delius" by Robert Threlfall (Delius Trust, 1977) - This is an indispensable guide to the works themselves, giving details of scoring, different versions, publications, performances, etc. (BT)
15. "A Catalogue of the Music Archive of the Delius Trust, London" by Rachel Lowe (Delius Trust, 1974) - This complements the Threlfall book by giving more information about the actual manuscripts and copies of Delius' works. (BT)
16. "The Search for Thomas F. Ward, Teacher of Frederick Delius" by Don Gillespie (University Press of Florida, 1996) - The amazing saga of Ward was pieced together heroically by Mr. Gillespie using some outstanding detective work! I was astounded to find that Thomas Ward's grave is only a few miles from my birthplace in Houston, Texas! (BT)

17. "The Road to Samarkand: Frederick Delius and His Music" by Gloria Jahoda
- This is a sentimental favorite of mine, and is written with young readers in mind. In spite of some inaccuracies and "dramatization", I enjoyed Ms. Jahoda's focus on Delius' travels and adventures. (BT)

8:50pm Sunday, June 29th on BBC-2



Since she was a student at the Guildhall School of Music in the early 1980's the violinist Tasmin Little has believed that there is an unknown, and deliberately buried, secret in the life of Frederick Delius - a secret fundamental to the development and proper appreciation of his music. It concerns a brief period in his early twenties spent in a malaria infested swamp region of northern Florida trying to establish an orange plantation for his father.

Tasmin believes that while living almost alone in this remote area Delius had the most intense sexual affair of his life with one of the black girls who worked on the plantation. After he returned to England in 1886 Delius discovered that his black mistress had borne his child. Entirely dependent on his stern father and fearing social ostracism by the polite salon society whose approval he desperately needed if he was to win musical acceptance, Delius abandoned the girl and suppressed all knowledge of the baby.

However a few years later, more secure in his place as a composer and no longer wholly financially dependent on his father, Delius returned to Florida to seek his former mistress and the child. He was tormented by a deep sense of loss. Frightened that he might want to remove the child and take it back to England, the girl fled and Delius never saw her again.

Tasmin put forward her idea not so much because it filled certain missing chapters in Delius's biography but because she detected in the story the roots of much of Delius's musical language and his particular yearning intensity. Despite having scorn poured on her thesis when it was first published she has held tenaciously to the belief that she is right. As Tasmin has gained in reputation as one of our leading younger violinists, she has become recognised as an outstanding interpreter of the work of Delius.

At the same time a steady trickle of evidence has come to light lending support to her theory. But with the pressures of a busy international concert career Tasmin has never been able to go to Solana Grove (the site of the plantation) to search for the final proof that she is right. But in this programme Tasmin Little does at last travel to Solana Grove and visit Jacksonville, the nearby town where Delius first encountered Thomas Ward who was to become his teacher in counterpoint and the rules of composition.

Tasmin will go as a passionately
committed detective on a personal
mission out to show that Delius did
indeed have an African American
mistress who bore him a child. She
will search baptismal records,
community housing rolls and seek
among descendants of the original plantation workers for stories or
rumours that may help to confirm or deny the story. In her quest Tasmin
will experience for herself, in the places and atmosphere in which Delius
heard them, the music and songs - jazz, spiritual and Dykes hymn -
which had such a profound effect on him and on works which Tasmin
has done so much in recent years to champion.

This programme throws new light on the work of a composer who many regard as quintessentially English. Tasmin brings to her detective work the special insight of a musician.

Tasmin Little has performed as a soloist with leading conductors and orchestras around the world and played at every season of BBC Promenade Concerts since 1990. In 1995 she took part in both halves of the Last Night of the Proms. She has appeared on ITV's "Highway" and the Yorkshire Television documentary "Little by Little". She has played before the Queen and is at much at ease talking with audiences as she is playing to them. She has been nominated for Gramophone Awards for her recordings of works by Rubbra, Vaughan Williams, Brahms, Sibelius and, of course, Delius.

In preparing her own first performance of Delius's Violin Concerto Tasmin Little drew enormously on her understanding of Delius's experience at Solana - finding all his intensity of feeling and sense of yearning transmuted into his music. In the last ten years since she embarked on her career as a soloist she gained particular recognition as an authoritative interpreter of the work of Delius.

Researching for a paper on Delius's Violin Concerto while she was at the Guildhall School of Music Tasmin stumbled across a passage in Eric Fenby's classic book "Delius As I Knew Him" in which he says Delius "had many affairs, and one, the affair of his life, which came to nothing." Tasmin had always found a deeply moving yearning quality in Delius's

music and had noticed how many of his songs were specifically about a lost love. Cynara even contains the repeated refrain "And I was desolate and sick of an old passion" and ends with the words "I have been faithful to thee, Cynara, in my fashion." So Tasmin's belief in the idea of a lost lover developed from her study of the music.

But once launched on the search she quickly found that her theory was supported by the evidence of two of those closest to Delius in his lifetime. In an article in 1934 Percy Grainger claimed that Delius had returned to Florida in 1897 to try to find a vanished black sweetheart who had borne his child. He had confirmed this account in 1941, writing that Delius had told him the story several times, adding that when Delius returned to America to try to find her she fled and had taken the child with her, fearing that Delius might want to take the boy away from her.

Tasmin herself questioned Eric Fenby, Delius's amanuensis, who confirmed the story. He told Tasmin that Percy Grainger was to be trusted absolutely in the matter and knew details which only Delius himself could have told him. Grainger biographer claimed that the girl's name was Chloe, a "quadroon" and that the child was a son. After Tasmin's thesis was published the grandchildren of two of Delius's closest friends, Norman and Adine O'Neil came forward. They wrote, "The fact of Delius's great love affair was common knowledge in our family. I was certainly aware of it from the age of eight years old. And it was Jelka herself (Delius's wife) who not only told my grandmother the whole story, but who wanted, with Delius, to search for the child in Florida."

The Faculty of Fine Arts at Jacksonville University, Florida, who in recent years have compiled a collection of Delius documentation, are assisting us in undertaking more research in Florida.



Zappa

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Torchure Team

1991-1992:

Torchum Never Stops. Vol. 1,2,3 and 4. (Torchure Team)

Underwood, Ian (transcription)

1973:

Frank Zappa Songbook, Vol. 1 (Frank Zappa Music, Inc and Munchkin Music Co.)

Vai, Steve (transcriptions)

Unknown:

The Frank Zappa Guitar Book (Hal Leonard Music)

Walley, David

1972:

No Commercial Potential. The Saga of Frank Zappa & the Mothers of Invention (Outerbridge & Lazard, a subsidiary of E.P. Dutton & Co. Inc.)

1980:

No Commercial Potential. The Saga of Frank Zappa Then and Now (E P Dutton)

1996:

No Commercial Potential. The Saga of Frank Zappa (De Capo Press)

Watson, Ben

1993:

Frank Zappa. The Negative Dialectics of Poodle Play (Quartet Books)

1995:

Frank Zappa. The Negative Dialectics of Poodle Play (Quartet Books)

Weissner, Carl (translation)

1977:

Frank Zappa. Plastic People. Corrected Copy.
Songbuch (Zweitausendeins)

1996:

Zonx. Texte letzter Hand, 1977-1994
(Zweitausendeins)

Yagi Yasuo (supervision)

1988:

Zappa Vox (Byakuya-shobou)

Zappa, Frank Vincent Sr

1966:

Chances. And How To Take Them (Art-Craft
Printers)

Zappa, Frank and Occhiogrosso, Peter

1989:

The Real Frank Zappa Book (Picador Books)
The Real Frank Zappa Book (Poseidon Press)

1990:

Frank Zappa. l'autobiografia (Arcana Editrice)
The Real Frank Zappa Book (Picador Books)

1991:

Frank Zappa. I am the American Dream (Goldmann
Verlag)
The Real Frank Zappa Book (Byakuya-Shobou)

Zappa, Frank

1984:

Them Or Us (The Book) (Barfko Swill)

de la Salle, Rene

1990:

On Tour with the Evil Prince (Unknown)

Correctons?

Additions?

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<TD></TD>

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Officially Released Albums

1966

Freak Out! (2 LP; 1 CD)

1967

Absolutely Free
Lumpy Gravy

1968

We're Only In It For The Money
Cruising With Ruben And The Jets

1969

Uncle Meat (2 LP; 2 CD)
Mothermania (Best of)
Hot Rats
Burnt Weeny Sandwich

1970

Weasels Ripped My Flesh
Chunga's Revenge

1971

Fillmore East, June 1971
200 Motels (2 LP; 2 CD)

1972

Just Another Band From L.A.
Waka/Jawaka
The Grand Wazoo

1973

Over-nite Sensation

1974

Apostrophe(')

Roxy And Elsewhere (2 LP)

1975

One Size Fits All

Bongo Fury (w. Captain Beefheart)

1976

Zoot Allures

1978

Zappa In New York (2 LP; 2 CD)

Studio Tan

1979

Sleep Dirt

Sheik Yerbouti (2 LP; 1 CD)

Orchestral Favorites

Joe's Garage, act 1 (acts 1-3: 2 CD)

Joe's Garage, acts 2 & 3 (2 LP)

1981

Tinseltown Rebellion (2 LP; 1 CD)

Shut Up 'n' Play Yer Guitar (3 LP; 2 CD)

You Are What You Is (2 LP; 1 CD)

1982

Ship Arriving Too Late To Save A Drowning Witch

1983

The Man From Utopia

Baby Snakes

London Symphony Orchestra, vol 1

1984

The Perfect Stranger

Them Or Us (2 LP; 1 CD)

Thing-Fish (3 LP; 2 CD)
Francesco Zappa

1985

FZ Meets The Mothers Of Prevention
FZ Meets The Mothers Of Prevention (European version)

1986

Does Humor Belong In Music?
Jazz From Hell

1987

London Symphony Orchestra, vol 2

1988

Guitar (2 CD)
You Can't Do That On Stage Anymore, vol. 1 (2 CD)
You Can't Do That On Stage Anymore, vol. 2 (2 CD)
Broadway The Hard Way

1989

You Can't Do That On Stage Anymore, vol. 3 (2 CD)

1991

The Best Band You Never Heard In Your Life (2 CD)
You Can't Do That On Stage Anymore, vol. 4 (2 CD)
Make A Jazz Noise Here (2 CD)

1992

You Can't Do That On Stage Anymore, vol. 5 (2 CD)
You Can't Do That On Stage Anymore, vol. 6 (2 CD)
Playground Psychotics (2 CD)

1993

Ahead Of Their Time
The Yellow Shark

1994

Civilization Phaze III (2 CD)

1995

Strictly Commercial

1996

The Lost Episodes
Läther (3 CD)

This site by Jack Leunissen (jackl@caos.kun.nl)
Last Update: 18-Jan-1998

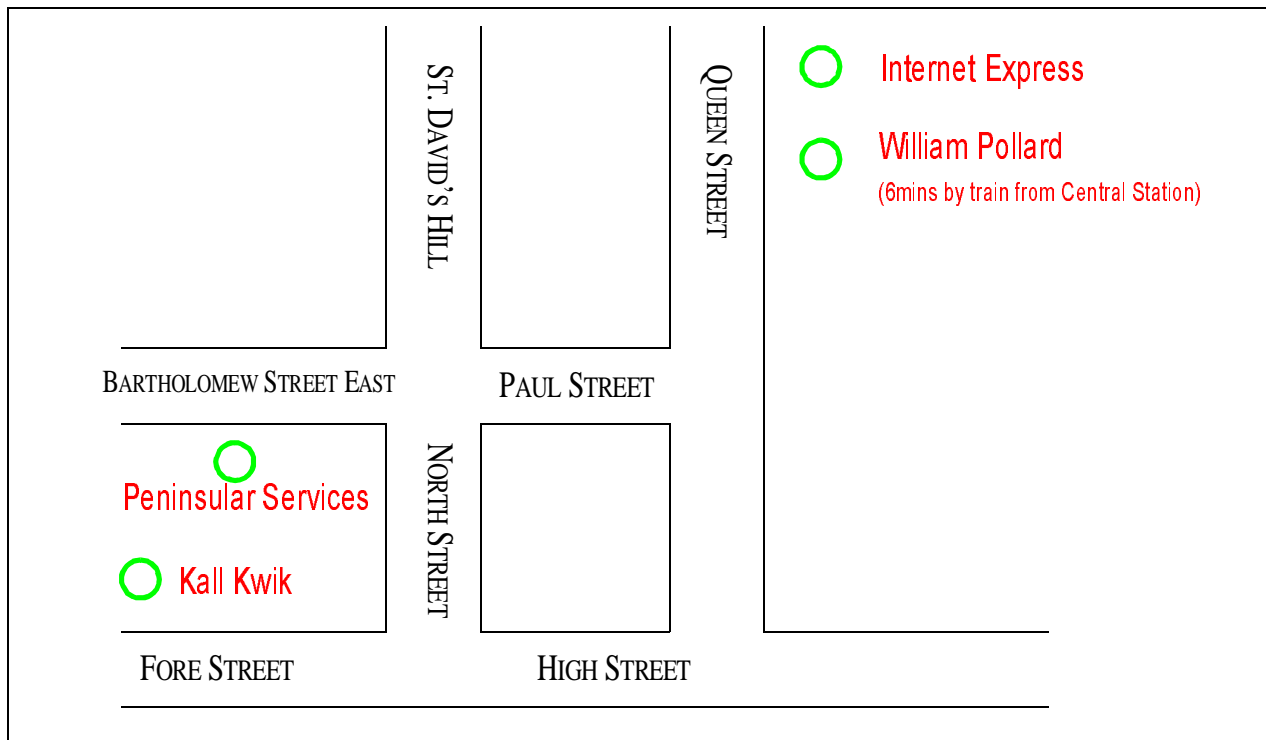
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A Sneakernet is a form of networking using discs by hand. If you create an Acrobat file at Internet Express, you can walk with a disc to the printers shown on the map.

The Guild Print shop is on the University campus near the steps to Devonshire House, behind Nat West



Internet Express, Central Station Crescent, Queen Street

<http://www.inxpress.co.uk>

Hewlett Packard black on white, Epson colour

Peninsular Services, 17 Bartholomew Street East

Phone 211900

Indigo colour digital printing ; film output

Kall Kwik, 157 Fore Street

Phone 430761

Canon colour copier ; large format ; litho

William Pollard & Co Ltd, Oak House, Sowton Estate near the station

Phone 445333

Xerox Docutech black on white ; litho

Guild Print Shop, University Campus

Phone 263567

Canon colour copier ; Risograph black on white

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There should be no problem with the Risograph or Docutech.

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Will Pollard, Quality Rep

itc@geo2.poptel.org.uk

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