

Frederick Delius (1862-1934)- His Music as a Tone-Painting¹ Creation among different Cultures

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Abstract— In this text the work of Frederick Delius is presented in the context of English musical culture at the turn of the XIXth and XXth century. His life is also very interesting because he, as a composer of Dutch origin, became active among different cultures, English and French and more, he took his education in Germany. In my opinion, his music reveals the type of tone-painting due to fact of his method of treating music in the romantic mood and using technical procedures of that time. I managed also to discover and define many topics in his art. These topics that are connected with nature, feelings and the European culture help us to understand his music since it can not be examined by commonly known analytical methods.

His work one can be outlined as a kind of romantic sensual impressionism. In addition, a picture of the work of Frederick Delius is completed by the descriptions of his best works. This article is based on the large list of documents respecting the life and the work of this composer. An author of the book concerning the French impressionism, Michel Fleury, has included the work of Delius in the circle of the impressionistic composers altogether with Claude Debussy and Maurice Ravel.

Keywords— Frederick Delius, English musical culture, romantic sensual impressionism.

INTRODUCTION

This story about flowing and sounding pictures has moved me since the first time I encountered it. Such an underestimated and unknown project has inspired me to create my own interpretation of it. Thus, I have written it in order to make this music and its author accepted by others. This musical picture is astonishing, existing between English and French cultures. If one wants to evaluate it as an example of English postimpressionism², one can see it also as a heritage of French and English models. Moreover, it reveals sign of German air because of composer's origin, although it is in fact Dutch, and the fact that he studied in Leipzig³. This „nature-poet”, a citizen of Europe, with his fascinating work, which is full of expression, contemplation, colour and a perceptible climate of rethinking the past, seems to be a very original artist. These are the reasons for my examining of some of his musical images, especially because of his remnants of different cultures⁴.

Delius was an impressionistic English composer, a son of a merchant, educated in Germany (Leipzig 1886-1888⁵), settled in France, in Grez-sur-Loing near Fontainebleau (since 1897) having lived in Paris before (1888-1892) – it isn't a typical way of life, even for artists⁶. In the remote centuries there were many Italian artists who lived in France (Jean Baptiste

1 Deryck Cook, *The Language of Music*, London – Oxford – New York – Toronto 1960.

2 Michel Fleury, *L'impressionism et la musique*, Fayard 1996, passim.

3 His baptized name is Fritz. Fritz Teodor Albert, his German family domesticated in England: W. A. Hadow, *English Music*, London – New York – Toronto 1931, p. 166-167.

4 Sarah Collins, *The Composer as Good European Musical Modernism. Amor fati*, *Journal of the Musical Association*, 139/1, 2014, p. 178-183; Sarah Kirby, *Cosmopolitanism and Race in Percy Grainger's American Delius Campaign*, *Current Musicology* 2017/101, p. 25-52; Ryan Weber, *Burgeoning Modernism and Multisonant Gestures: Cosmopolitan Identities in Turn-of-the Century Scandinavia*, *Ars Lyrica Journal of the Lyrica Society for Word-Music Relations*, 2013, vol. 22, p. 179-227;

5 He studied under the direction of Samuel Jadassohn and Carl Reinecke.

6 David Grimley, *Delius and the Sound of Place*, Oxford 2018; Martin Lee-Browne, Paul Guinery with a Foreword by Sir Mark Elder, *Delius and His Music*, Woodbridge 2014; Lionel Carley, *Delius: Music, Art and Literature*, Ashgate 1998; Lionel Carley, Robert D. Threlfall, *Delius. A Life in Pictures. A Catalogue of the Compositions of Frederick Delius*, Oxford 1977; Arthur Hutchings, *Delius: A Critical Biography*, London 2010 (reprint); Christopher Palmer, *Delius. Portrait of a Cosmopolitan*, London 1976; Lionel Carley, *Delius, Paris, Grez*, in: *Discovering Music: Early 20th Century*, www.bl.uk/20thcentury/music (31.05.2019); *Mark Morris's Guide to Twentieth Century Composers*. The United Kingdom: www.musicweb-international.com/Mark_Morris/UK/htm (30.05.2019); Daniel M. Grimley, *Delius's workshop*, in: *Discovering Music...*, op. cit.; Anthony Payne, *Frederick Delius*, in: *The New Grove Twentieth-*

Lully), as well as musicians of other nationality, such as Frederic Chopin or Igor Stravinsky. George Friedrich Haendel or the famous 'London Bach', Johann Christoph lived in England but this seems to be a rare case of English composer accepting French culture. It is necessary to mention also another artist, a postimpressionist painter who lived in Paris at that time – Alfred Sisley.

This musical picture narrative, swiftness of mood, musical continuity, pointillist style attracted to the idea of dance and also ingrained in the thoughts of Nietzsche⁷ is not an easy subject for analytical research; it does not fit conventional manners of regarding musical canonic forms and rules of harmonic sets. If its work is closely allied to the French painting in the late nineteenth century, especially Barbizon school⁸ and his pictorial sense is akin to philosophy of pantheism and feeling of delight, one has to take another point of view, when examining it. To stress the importance rather impressive regards of Michel Fleury, one needs to note the one concerning the mental state of hedonism: that is of anti-Christian type⁹, as the author perceives it. It would be in accordance with the ideology of Delius and his unwillingness to follow any religion. This pagan element is evidently apparent in all his achievement, in his praise of nature and ever recurring life, in his inclinations to the symbol of spring.

The composer himself was known to claim that the technical problems did not matter to him. For this reason, my analytical way is built upon the semiotic methods¹⁰, I would like to seek for the idiomatic musical shapes connected with his vision of art, with his idea of music being an emotional and pictorial art. Moreover, I would like to articulate certain topics in his artwork, concerning specified general concepts and – the characteristic structures, that he often used. This approach can be defined as a type of contextual, 'cultural musicology'¹¹ and can also be compared to the theory of gesture of Robert Hatten¹².

I. At the beginning of my essay, I shall point to fixed cultural orientations important at the turn of the centuries in England¹³, that is modernism with its prominent personalities and thoughts (J. Conrad, S. Freud, R. Kipling, F. Nietzsche, A. Strindberg, R. Wagner, H. G. Wells, W. Whitman, O. Wilde). In the nineteenth century, some important ideas for the historical research were manifested by Thomas Arnold, a conservative scholar Thomas Carlyle and a liberal thinker Thomas Macaulay. An intense debate in England concerning European orientations followed the *Vorticism movement* with Ezra Pound as the leader who preferred an artistic approach connected with cubism and expressionism¹⁴. At the end of the Victorian period and the beginning of the Edwardian time (1901-1910), there were considerable transformations of public and artistic life - circulation of far-reaching revolutionary ideas, especially those connected with literary and scientific modernism based on disillusionment and fragmentation of narrativity and images.

The influence of the new philosophy of Henri Bergson as well as the post-symbolist French aesthetics, was apparent. The idealized classicism of Thomas Ernest Hulme and his allegiance to Henri Bergson and Friedrich Nietzsche was the source of a general tendency towards intuitionism and subjectivity in the early English modernism. For Clive Bell, who wrote a book on Art (1914), 'the relationship between the parts in significant form may be due to an intuition of rhythm'¹⁵

Century English Masters, London – Basingstoke 1986, p. 69-94; Richard Capell, in: *The International Cyclopedia of Music and Musicians*, ed. Bruce Bohle, New York 1985, p. 547-550; Ernest Walker, *History of Music in England*, 2. edition, Oxford 1945, p. 367-368; Ralph Hill, *Frederick Delius*, in: *British Music of our Time*, ed. A. L. Bacharach, New York – Middlessex England 1946, p. 30-43; *Frederick Delius 1862-1934. A Reprint of the Catalogue of The Music Archive of the Delius Trust (1974) with Minor Corrections by Rachel Lowe, rev. Robert Andersson, The Musical Times*, October 1987, vol. 128, no 736, p. 565.

7 W. H. Haddan Squire, *Delius and Nietzsche*, *Tempo*, Spring 1948, no 7, p. 27-30; Hubert Foss, *The Instrumental Music of Frederick Delius*, *Tempo* no 26, *Delius Number*, Winter 1952-53, p. 30-37 (32). op. cit., p. 33.

8 H. Foss, op. cit.

9 Michel Fleury, op. cit., p. 334. The author depicts this problem as „l'impressionnisme païen” (op. cit., p. 340-341).

10 *Musical Semiotics in Growth*, ed. by E. Tarasti, Bloomington 1996; Patrick McCreless, *Music and Rhetoric*, in: *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen, Cambridge 2007, p. 847-879; Irena Poniatowska, *Sur les interprétations polysemiques des Preludes opus 28 de Frederick Chopin*, in: *Chopin and His Work in the Context of Culture*, Warsaw 2003, vol. 2., p. 204-220; Kofi Agawu, ; *Rethinking Music*, ed. Nicolas Cook and Mark Everist, Oxford 2010 – Kofi Agawu, *The Challenge of Semiotics*, p. 138-160, Scott Burnham, *How Music Matters: Poetic Content Revisited*, p. 193-216.

11 Joseph Kerman, *Contemplating Music. Challenges to Musicology*, Cambridge, Massachusetts 1985, p. 163-175.

12 Robert Hatten, *Interpreting Musical Gestures, Topics and Tropes*, Bloomington Indianapolis 2004.

13 Michael Allis, *British Music and Literary Context: Aristic Connections in the Long Nineteenth Century (Music in Britain 1600-1900 Series)*, Boydell Press 2012 and review by John France:

https://www.academia.edu/2242111/Allis_Michael_British_Music_and_Literary_Context_Artistic_Connections_in_the_Long_Nineteenth_Century (29.05.2019).

14 Christopher Butler, *Early Modernism. Literature, Music and Painting in Europe 1900-1916*, Clarendon Press – Oxford 1994, s. 209-240 chapt. 5.: *London and the Reception of Modernist Ideas*, p. 230-232.

15 Christopher Butler, op. cit.

and so it is a conclusion that fits to Delian in music, as I take it into consideration. It is worth saying the forceful influences of French postimpressionism that shaped English modernism¹⁶.

Some important orientations of that time were the liberal and progressive ones of Leonard T. Hobhouse, understood as rational common good and also the aesthetics of beauty of George Edward Moore who had his own aesthetic empiric theory and introduced the argument of the concept of pleasure. His views founded the intellectual positions of the *Bloomsbury Group*.

The awareness of the transformation of the world was universal¹⁷. The romantic values, reinforced after the Great War¹⁸ as a result of English particular modernism at the turn of the twentieth century, reached the point of critical mass at that time. English modernism developed intensely as a religious movement within the Catholic Church in England and France and presented ideas which opposed its previous character. It was the groundwork for the dying liberalism, which was typical in the English intellectual traditions at that time¹⁹; liberal modernity that had endured since 1500 as essential in public was disappearing then. At that time we find imaginative literature²⁰ and ... music.

Considering that James Joyce and William Faulkner were the representative figures of that time, the artistic atmosphere of the music of Delius seems more understandable. Liberal England was destroyed because of war – the prewar liberalism might have never returned. The great importance of the poetry of Virginia Woolf, Ezra Pound and Thomas S. Eliot in maintaining the English modernism, "as representatives of a vanguard awareness" is also vital for the arguments of this article. Nevertheless, the art remained in opposition to the bourgeois public and political life. All these representations were full of vitality, though the modernist achievements in England before 1914 were less impressive than the ones in other countries. Even though, the English contribution to European Modernism could be observed clearer after the War²¹.

Another idea that was popular in the second half of the nineteenth century that could be connected with the music of Delius, was Victorian sentimental realism. The kind of specific English landscaped painting (Grimshaw Atkinson) was regarded as the study of space, light and sun. As his music is full of pictures of sea, gardens, birds, waves and the colours of the day and night, this ideology became a base for his art. He lived in the French garden, though he remembered the English sea. Not only were these suggestions important for him, what mattered also was his lack of religious belief, strictly speaking. From that points of view we are getting nearer to Delian music, because we can observe his original relationship to the problem of God to religion – his convictions were of pantheistic kind²². So these are the main components of the music of Delius.

„Arts and crafts” signed by William Morris was one of the important trends in England in the end of the nineteenth century and after that a new realism was born with its mottos contrary to the Victorian mentality (Gilbert Keith Chesterton, John Galsworthy, Somerset Maugham). There was a great influence of English and American poets (E. Pounds, Th. S. Eliot)²³ before the one of James Abbott McNeill Whistler. In the aesthetic circle of George Edward Moore, Virginia Woolf remained a member of the famous and greatly influential *Bloomsbury Group*. The ideas of postimpressionism, quite new in the first decade of the twentieth century in England, were advertised by Roger E. Fry. The *New English Art Club* was a platform of the movement of the opposition to the impressionism (Walter Richard Sticker, Wilson Steer), though a new group *Camden Town Group* (1911) represented the tendencies of romantic impressionism.

A person of the great influence, especially on art, was John Ruskin whose admiration of medieval art had affected the noted movement of *Prerafaelites* (1848)²⁴. In the second half of the nineteenth century *The Movement Aesthetic* orientation had formed up with an explanation „art for art's sake” whose main representative was Walter Horatio Pater. Thus, what can be observed is the beginning of the late romantic kind of English concept – aestheticism.

In this context, one has to remind the art of James Abbott McNeill Whistler, one of the outstanding 'musical painters' of the nineteenth century (1843-1903), American painter living in England (1834-1903)²⁵. His great number of references to music and musicians, the titles of his pictures and his style were significant for the decadent art. The harmony of colours,

16 Christopher Butler, op cit., p. 215-220.

17 <https://www.britannica.com/art/English-literature/The-20th-century> (7.06.2019).

18 Vincent Sherry, *The Great War and The Language of Modernism*. Oxford 2003, p. 7.

19 Richard Tarnas, *The Ideas That Made The Modern World. The People, Philosophy and History of The Enlightenment*. The Britannica Guide, 2008.

20 Vincent Sherry, op. cit., p. 16-122.

21 Christopher Butler, op. cit., p. 233-234.

22 <https://www.Merriam-webster.Com/dictionary/pantheism> (26.05.2019).

23 Vincent Sherry, op. cit.

24 Ch. Butler, op. cit., p. 233.

25 Peter Vergo, *The Music of Painting. Music, Modernism and the Visual Arts from the Romantics to John Cage*, London 2010, p. 72-81.

vagueness of emotions, his play of light and shadow, nocturnal mood and liberty from narrative - are what makes his landscapes truly musical. It can be argued that this thought is one of the basic ideas in the work of Delius.

Another notion that can facilitate the understanding of the atmosphere of Delius work, is the idea of the stream of consciousness of Virginia Woolf, it means a modern narrative technique. The concepts of imagism²⁶ and mysticism at the beginning of the twentieth century were (as I see them) in the collection of circulating thoughts that created a good climate for the work of Delius. The demand for the renovation of the native traditions were also meaningful as can be observed in the work of Ralph Vaughan-Williams. Nevertheless, though Delius's living outside his homeland, all his life he was considered as an English artist and he was not quite accepted in France²⁷. All those intellectual and aesthetic movements are worth stressing as an important origin of the music of Delius.

2. In order to present a perspective of English music at the turn of the centuries, one first has to design a sketch of cultural conditions of musical life there. Through ages, Great Britain did not have many individual talents but there were many choral and concert associations²⁸; music occupied always an important element of everyday life because of choral singing in Anglican church, especially during the Victorian epoch (catholic *Oxford Movement*)²⁹. Music was understood as a social mission, as a thing for all people, for the well educated amateurs and their active participation. The famous concert halls that were built at that time are well known: *Crystal Palace* (1851) and *Queen's Hall* (1895) as well as the *Royal College of Music* (1882) where George Grove was placed in the position as the first director.

There were not regular concerts in London until 1862 when the *Royal Philharmonic Society* began organizing them about seven times a year³⁰. But even at that time the modern music was not played often. Like George Friedrich Haendel who lived in London a century earlier, there was another eminent musician who inspired a revival of an English opera in the XIXth century: Carl Maria von Weber who came to London in 1826.

Starting with the works and activity of Arthur Sullivan (1842-1900, opera *Ivanhoe*, 1891), that is the time of the first musical acts, institutions³¹ and intensification of musical life, the English music entered into the new era connected, yet faintly, with the European artistic thoughts. They were presented in a variety of late romantic pictures although with lesser emotional signs; the English liberalism was constantly significant despite the strong influence of the Church. Music was treated as a kind of entertainment, and included popular forms: ballads, opera, religious oratorio and choral music. The German influence on musical techniques and aesthetics were accepted in general all that time with the romantic style at the forefront of Mendelssohn whose music was quite appreciated. The Wagner's technique of leitmotifs was also popular and esteemed (E. Elgar) as well as the ideas of the great German visionary³².

The new currents could be observed in Bantock Granville's works (1868-1946, drama orchestral *Fifine at the Fair*, 1901). The Celtic legends were also treated as an important material for composing music (A. Bax *In the Faery Hills* 1909).

Among important personalities, two composers proved to be very inventive in the beginning of the organisation of musical life, and were distinguished pioneers of the English modern music: Hubert Parry (1848-1918³³) and Charles Villiers Stanford (1852-1924³⁴). Other figures worth mentioning are Alexander Campbell Mackenzie (1847-1935), Arthur Benjamin (1893-1960) and Eugene Goossens (1893-1962), the composers of the first generation of the starting point of the English music as well as the artists of secondary positions (Frederic Hymen Cowen³⁵, 1852-1935).

Like the English painting, English modernism in music was not firmly connected with the European movements; it was created by artists and composers who wanted to collect old folk-songs and to use them in their art-work. One person worth suggesting in this context is Ralph Vaughan-Williams³⁶ who was one of the main people involved in the revival of

26 Ch. Butler, op. cit., p. 213-214.

27 J. A. Westrup, *British Music*, London – New York – Toronto 1945; Eric D. Mackerness, *A Social History of English Music*, Great Britain and Canada 1964.

28 Colin Mason, *Music in Britain 1951-1962*, London 1963.

29 <https://www.britannica.com/event/Oxford-movement> (28.05.2019).

30 Scott Goddard, *The Roots and the Soil: Nineteenth Century Origins*, in: *British Music*, ed. A. L. Bacharach, op. cit., p. 11-29.

31 Educational Act 1870, *National Training School of Music* 1876-1882, *Royal College of Music* 183, *Royal Academy of Music* closed 1866, *Wigmore Hall* (1901).

32 William Wallace (1860-1940) – his opera based on Tristan's motifs *The Passing of Beatrice* (1892).

33 *English Symphony* 1887, *Scenes from Prometheus Unbound* 1880. His books on J. S. Bach (1906) and *The Style of Musical Art* (1911) were considered as the beginning of the musicological researches, he edited also English hymnes.

34 His disciples: E. Elgar, G. Grove (1820-1900), H. Parry, Henry Wood (1869-1944), founder of the famous *Promenade Concerts* in 1895. He also studied in Leipzig and in Berlin.

35 *Scandinavian Symphony* 1880.

36 1909 *Sea Symphony*, in 1906 he edited *English Hymnal*, 1912 *Fantasia on Christmas Carols*, Hugh Ottaway, *Ralph Vaughan-Williams*,

collecting of national folk songs and carols and is well known throughout Europe.

Considering the late Victorian era Ernest Walker³⁷ notices three main figures in English music of that time: Elgar, Parry and Stanford who represented the modern orientation of this important English renaissance. The first symphony of Elgar was produced in 1908, his the best known variations *Enigma* – in 1899³⁸. A detailed portrait of the English music at that time of revival, the first since the Golden Age of the sixteenth and seventeenth centuries, can be found in works of Jeremy Dibble who discusses the achievements of many composers and examines the essence of this orientation³⁹.

Frederick Delius is known today as the member of the group of young composers with Arnold Bax (1883-1953), Frank Bridge (1879-1941), Gustav Holst (1874-1934)⁴⁰, John Ireland (1879-1962), Cyril Scott, and others with the most eminent Ralph Vaughan-Williams (1872-1958). Delius took part in the popularization of new English music (*Frankfurt Gang*) and later *The Musical League* (1908)⁴¹. This awakening would not emerge without a folklorist Cecil Sharp, and a world-known conductor Thomas Beecham, a great admirer of the music of Delius⁴². Later on, the English scene honored also the music of Richard Rodney Bennett (1936-2012), Peter Maxwell Davies (1934-2016) and Francis Burt (1926-2012).

Michael Tippett (1905-1998) was well renowned as one of the artists of this musical risorgimento (operas *The Midsummer Marriage*, *King Priam*) as well as William Walton (1902-1983), composer of opera *Troilus and Cressida*, and an old-fashioned Italianate romantic, and others: Lennox Berkeley (1903-1989) and the most popular in Europe – Edward Elgar and Gustav Holst⁴³.

What was also a prominent asset of that era was precise musicological thought: an outstanding musicological project that was the *Grove's Dictionary of Music and Musicians* (1. edition 1879, in 1954 5. edition), the ten-volume *New Oxford History of Music* (1954) as well as *Musica Britannica* (1951) that also today matters as the awarded authority in musicology. The epoch brings also first significant musicologists, Mosco Carner and Wilfried Mellers. The musicological preferences were enunciated in accordance with the theories of Charles Darwin and Herbert Spencer (Ch. Stanford, *Musical Composition*, 1911).

Just like in the music of the rest of Europe, the French impressionism had a great impact on English music. In this late Wagnerian climate, in this decadent time, what mattered the most was the romantic style. In England one can observe a different way of thinking than in the continent where the stream of neoclassicism outgoing from Paris was very popular.

3. Frederick Delius was a composer about whom Elgar had said in their conversation: „You are too much of a poet for a workman like me”⁴⁴. Eric Fenby remarked: „Music, for him, to use his own words, was simply and solely the means of expressing 'the imminent, unchanging realities of nature and humanity'”⁴⁵. His colourful passion and cosmopolitan achievement⁴⁶ inspired by the English landscape and heritage make him a truly local artist. To a certain extent, Delius remains a romantic composer with his inclination to folk song, his sensitivity to nature, and his introspective relationship to music.

To support the theory of his late romantic idiom⁴⁷ with the complex texture and chromaticism of harmony in many works, I would like to draw a conclusion that his music can be defined as a **romantic impressionism**. It will be elaborated on in the later part of this article.

Hubert Foss accents the specific factors of the music of Delius: the feeling of hedonism, Nordic purposefulness, perseverance, his ability to retain golden moments and recall past delights⁴⁸. Considering that Ernest Walker points to his little sense of drama, subtly imaginative style and broodingly thoughtful sensitiveness, and considering further his personality,

in: *The New Grove...*, op. cit., p. 97-144. He was a student of Hubert Parry and Charles Stanford.

37 Ernest Walker, , op. cit.

38 Oratoria *The Light of Life* 1896, *The Apostles* 1903, *The Kingdom* 1906.

39 Jeremy Dibble, *British Composers in the Early 20th Century*, in: *Discovering Music...*, op. cit.

40 His exotic researches, he used the modal, polytonal sets, his the best known *Planets* (1914-1918), Imogen Holst, *Gustav Holst*, in: *The New Grove...*, op. cit., p. 145-169.

41 Delius was on the top of this League (vicepresident) together with Robin Legge and Henry Wood, Elgar was the president, the first festival of the group occurred in 1909. Elgar visited Delius in 1932.

42 Martin Lee-Browne and Paul Guinery: if this famous conductor didn't interest in his music he would become unknown (op. cit., p. 163). He gave an enormous support the composer for over fifty years.

43 Colin Mason, *Music in Britain 1951-1962*, Plaistow 1963.

44 Eric Fenby, *Delius as I knew him*, London – Liverpool 1948, p. 124.

45 Eric Fenby, op. cit., p. 192.

46 Mark Morris, op. cit.

47 Anthony Payne, op. cit., p. 83.

48 Hubert Foss, op. cit., p. 36-37.

and the fact that he „belonged to no school, nor did he derive from one”⁴⁹, the very personal path of the composer can be better understood.

Another aspect of his work to be observed is the mood: late romantic, pictorial, a bit sentimental that one can depict as pastoral, utopian⁵⁰ - characteristic for this new generation of English composers. They were deeply connected with the pictures of nature, impressionistic techniques⁵¹ of different types, essentially emotional approach to music and without the German conflicts of themes and keys. Ralph Hills quotes Edwin Evans's words concerning this astonishing technique: „it owes little or nothing to any particular tradition or country and it is uninfluenced by the current technical and aesthetic movements of his time”⁵².

In his young years Delius played violin and used to go to London to listen to concerts. It is also this moment when a remark can be made about two crucial points in his life – his months spent in Florida, in Jacksonville (1884-1885)⁵³ where he remained completely alone and where he met his most important music teacher and organist – Thomas Ward who taught him about counterpoint and harmony. It was exactly this moment that he decided to become a composer, against his father's will.

He used to say that studies in Leipzig were a „complete waste of time”⁵⁴. His conclusion about the necessity to study can be found rather strange nowadays – in his opinion „learning kills instinct”. His remarks concerning the resonance between the composer and the listener⁵⁵ sound related rather to the nineteenth century thought. It was his understanding that music can be listened to without any knowledge about its rules and details, music should not be complicated, as the intellect is not necessary for two souls to meet. Thus, all his life his work was criticised for lacking form⁵⁶.

Such statements could have been brought by the rhapsodic flow of his own, with several themes and their similarity, and lack of clear division. His preference for the ideas rooted in the past and unattained⁵⁷ indicate he had a romantic personality, and emotions were his lead concern.

The way music feels and vital harmony in the composition were his priority, with his sound and pictorial imagination being a distinctive feature of his style of writing music. Furthermore, in his system he was also careless with the words used in his works, for him they were an unnecessary burden in musical work. Going further in this examination, what is astonishing is the opinion of Eric Fenby that Delius had poor literary taste, with one exception – English political and artistic autobiographies. On the contrary, his wife, Jelka Rosen (they met in 1896, and got married in 1903⁵⁸), was a painter, connected with the artistic circle of Paul Signac and was educated in the high culture at her family home in Belgrad (her mother was a daughter of Moscheles). For a long time, Delius was ignored by his native artists. He showed no interest in becoming acquainted with the musical circles while in Paris, and surrounded himself mainly with painters.

The second decisive event in his life was getting to know the works of Nietzsche⁵⁹: his words and ideas had affected Delius very deeply; it was the philosopher's words that Delius used for his, paradoxically, *Mass of Life. Atheist*⁶⁰, as he defined himself, Delius shared the way of thinking of the famous philosopher. At the same time, he was devoted firmly to another fundamental idea – perpetual renewal of the world, and life – spring returning every year is a symbol he also introduced to his music. He understood the world as the place of the restoration of pagan antiquity, and the joy of remote gods⁶¹. His connection with nature was intense and, consequently, all his life he was anticlerical and anti-Christian. One has to remark also that his first works often were used as a material for later music, they are today recognized as sketches or remain unfinished.

This is the case of an eccentric, isolated, almost self-taught man who lived like an anchorite, with a difficult character⁶², and always complained. He had a complex personality, was self-centred and self-sufficient, he did not expect

49 Ralph Hill, op. cit.

50 Eric Saylor, *English Pastoral Music: From Arcadia to Utopia 1900-1955*, University of Illinois Press 2017.

51 Mark Morris, op. cit.

52 Ralph Hills, op. cit., p. 34.

53 In Solana Grove near Jacksonville. William Randel, *Frederick Delius in America, The Virginia Magazine of History and Biography*, July 1971, vol. 79 no 3, p. 349-366; Philip Jones, *Delius and America: A New Perspective, The Musical Times*, December 1984, vol. 125, no 1702, p. 701-702.

54 Eric Fenby, op. cit., p. 168.

55 Eric Fenby, op. cit. p. 196-197; Martin Lee-Browne and Paul Guinery: „remarkably little sense of dramatic writing” (op. cit., p. 127).

56 Eric Fenby, op. cit., p. 198.

57 Hubert Foss, op. cit., p. 32.

58 Then he left his apartment in Paris.

59 He learned of Nietzsche's writings in 1889, they never met.

60 About his attitude to religion: Eric Fenby, op. cit., p. 164-183.

61 Eric Fenby, op. cit., p. 170.

62 .Eric Fenby, *Delius as I knew him*, op. cit.

much from people and was reluctant to offer them much. But he managed to gain some generous and notable friends: Thomas Beecham⁶³ and Percy Grainger⁶⁴. Thomas Beecham's role was unique: his desire was for Delius's music to be played⁶⁵. Eric Fenby, his friend and companion during his late five years (1928-1933⁶⁶) played a great role as his secretary, his amanuensis reading, noting and preparing the last scores for him. Delius's illness unabled him to work in the later years, as he lost his sight and partly paralysed.

Another important person in his life was Philip Heseltine (nick name Peter Warlock⁶⁷) who was his friend since 1911, and his disciple in composing and the man helping him with his work in the later years⁶⁸.

He also remained in very good relations with famous artists of that time who influenced his mental construction: August Strindberg⁶⁹, Paul Gauguin, Alfred Sisley and Edward Munch⁷⁰, as well as Edward Elgar in the last years of his life. He was also acquainted with such composers: Gabriel Fauré, Maurice Ravel and Florent Schmitt⁷¹. He and Henry Balfour Gardiner were friends, they were both the authors of rhapsody *Brigg Fair*. He was made a Companion of Honour (1929) and in 1925 he was awarded the gold medal of the Royal Philharmonic Society. His first recording was made in 1927 (*Columbia Gramophone Company*), another event of great importance for him that took place that year was the concert organised to celebrate his 69. birthday. Later on, his concert was also held in London in 1946.

His favourite work of Chopin was Sonata B minor⁷², he loved Grieg's songs⁷³, his favourite painting was Gauguin's *Nevermore*⁷⁴. Moreover, his beloved musical works were : *L'apres midi d'un faune* and *Pelleas and Melisande*. He admired Georges Bizet, considered Verdi's *Falstaff* a masterpiece and showed appreciation for the music of Spanish composers of that time⁷⁵. It is also significant that he wrote his quite advanced work for which he became recognised when he was thirty-seven – orchestral poem *Paris, the Song of a Great City* (1899⁷⁶) with melodies from demi-monde in the Montparnasse style. The same year, the first concert of his works was organised (among others American opera *Koanga*, 1897).

Additionally, we have to take into account Delius's parallels with the of impressionistic style which is accented in the captivating book of Michel Fleury. His comment concerning three artist (Debussy, Ravel and Delius) being connected at that time with this orientation is basic for me – according to his conclusion the English composer is essentially affiliated with the art of Monet and others because his works were inspired by nature⁷⁷. Going further, Michel Fleury neatly associates impressionistic art with Debussy and Delius, introducing the „trilogie impressioniste” which also included Ravel and identifies Delius as a member of the circle of the founders of the impressionistic art.

At this point an explanation of the specific method used by this author is needed. His analytical design is original and based on arguments of aesthetic kind; regarding Delius's music from this point of view it is specified as an impressionistic for the reason of its atmosphere „esthetique du rêve et des lointains”⁷⁸. The prophetes and forerunners of impressionism depicted in this way were for the author: Charles Baudelaire, Edgar Allan Poe and J. M. William Turner. Thus,

63 This famous conductor organised the first Delius's Festival in London in 1929, the second in 1946. He arrived to England in 1907 and since this time he devoted very deeply to popularize Delius's works within many years.

64 Their first meeting was in 1907 in London. Many times in: E Fenby, op. cit.; Christoph Palmer, *Delius and Percy Grainger, Music and Letters*, October 1971, vol. 52, no 4, p. 419-425. It was Percy Garinger who supported Delius in America where he came in 1914.

65 Eric Fenby, op. cit., p. 89.

66 He returned to Grez in May 1934, few weeks before Delius's death and lasted with him to the end.

67 His friendship lasted till 1929 with an interruption in 1925-1929, in 1929 he participated in the preparing the Delius's festival. Heseltine committed suicide in 1930.

68 Jeremy Dibble, *Barry Smith, Frederick Delius and Peter Warlock: A Friendship Revealed*, review, *Music Library Association*, September 2001, vol. 58, no 1, p. 97-98. He wrote the Delius's biography (London 1923), he was also a composer, the author of *Serenade for Frederick Delius* for string orchestra (1922).

69 He met him in 1894 when famous playwright in 1894 came to Paris.

70 John Boulton Smith, *Frederick Delius and Edvard Munch. Thier Friendship and their Correspondance, Scandinavian Studies*, Autumn 1987, vol. 159, no 4, p. 461-462. He met the painter in 1890.

71 He met the musician in 1892.

72 Eric Fenby, op. cit., p. 78.

73 They first meeting was in 1907, his music got to know in 1887.

74 Eric Fenby, op. cit., p. 91; Midori Komachi, *Delius and Gauguin. A Conversation, Delius Society Journal*, Spring 2013. He met the painter in 1894.

75 Eric Fenby, op. cit., p. 195.

76 In this work Mark Morris sees the shapes can be compared to the ones written by Strauss (op. cit.) and also he would like to call the Whistler's mood. Also other other authors, Anthony Payne and Michel Fleury make a comparison with Straussian virtuosity (Anthony Payne, op. cit., p. 75; Martin Lee-Browne and Paul Guinery, op. cit., p. 105, 107) and Michel Fleury: to *Alpen Symphonie (A Song of the High Hills)*, op. cit., p. 252).

77 Michel Fleury, op. cit., p. 10-11,13,79.

78 Michel Fleury, op. cit., p. 62.

everything above can pose as a proof of the opinion of Eric Fenby that the music of Delius shows French inspiration rather than English⁷⁹.

Grieg was his friend just to his own death in 1907, mentor, second teacher, his guide of composing music and of evoking a romantic, pictorial, contemplating mood⁸⁰. He was the one who encouraged Delius and convinced his father Delius should be a composer⁸¹. They were both the „country dreamers”⁸² and that characteristic only intensified with age.

But there was also another source of inspiration for his art – Norwegian landscape, culture and folk-song⁸³. He used to wander there many times, it was the essential place for him, a beloved space for meditation and inventing his works which provided the melodies for his works (*Brigg Fair*⁸⁴).

The harmonic arrangement of Delius is actually of late Wagnerian one, full of chromaticism, founded fundamentally on relics of the tonal system. On the other hand, we have to define his kind of harmonic set as settled firmly in the impressionistic system⁸⁵ – it means that the accords are arranged according to their sonoristic qualities. The system of chords linking is free, depends on their sound quality (chords of perfect fourths, perfect fourths with thirds or with fifths, or ninth chord, added seconds and sixths are a particular figure for him as for the impressionistic artists⁸⁶). Values that were very important for him include added seconds and sixths. Therefore, his world of sounds evokes so many marvellous impressions and pictures, musical landscapes of night, sea and river. His maxim, even his religion, was refinement⁸⁷.

In the case of the harmony of Delius Michel Fleury describes it as an example of the postimpressionistic harmony⁸⁸ placing it in the circle of „musique de la couleur” (p. 65-138)⁸⁹. The works of Delius have also a specific climate which Michel Fleury defines as „extase pantheiste” associated with the idea of vision and wide space⁹⁰. What he has in mind are the idea of „musical silence” (*On Hearing the First Cuckoo... In a Summer Garden*) and the effect of far distance⁹¹.

His musical form - rhapsodic, meditative, with slow narrativity⁹² - is not allied to traditional rules, as it shows no noticeable frameworks. He did not respect contrapunctal methods, preferring the principle of variation. Sometimes, the composer used the known forms (sonata form) but with modifications (main themes with secondary ones, lack of differentiation of themes, no developing segment and frequent recapitulation at the end). He also did not follow the German rule of dialectic conflicted themes, therefore a regular form of a sonata cannot be found in his work. One of the characteristic courses of Delius in composing music was his autocitation, his repetition with modification of his previous motifs and shapes⁹³. He matured as a composer for a very long time. One often can find remarks concerning his similarity to the Wagner

79 Eric Fenby, op. cit., p. 209.

80 Eric Fenby, op. cit., passim.

81 Lionel Carley, *Delius, Paris...*, op. cit.

82 It is Grieg who is mentioned as a foreunner of the imaginative way of composing for Debussy, Delius and Ravel when telling about the atmosphere of Delius's opera *Fennimore and Gerda* (Michel Fleury, op. cit., p. 117).

83 He visited Norway in his young years on the his father's wool firm business, the first time when he went there was in 1880.

84 Christopher Butler compares this work to the famous *Rite of the Spring*: Christopher Butler, *Innovation and avant-garde 1900-1920*, in: *The Cambridge History of Twentieth-Century Music*, ed. Nicholas Cook and Anthony Pope, Cambridge 2004, p. 69-89.

85 Michel Fleury, op. cit., passim.

86 Michel Fleury, op. cit., p. 124.

87 Eric Fenby, op. cit., p. 191.

88 Michel Fleury, op. cit., p. 113: *A Song of the High Hills*.

89 As I have already put it down the author divides his book on chapters in the innovative way as follows: 1. part: II. L'esthétique des lointains, III. La musique de la couleur, IV. La musique de la suggestion, V. L'instant suspendu, 2. part: VI. La nature: une source d'inspiration privilégiée, VII. Temps lointains, terres lointaines, VIII. Mythes païens: Faunes, naiades et dryades, IX. Brumes celtiques, X. Mystères chrétiens, XI. Palais d'Orient.

90 Michel Fleury, op. cit., p. 122; this interpretation is connected also with the Vaughan-Williams's work – *Pastoral Symphony* and going further in the researching Delian harmony M. Fleury finds (op. cit., p. 160) of Debussy *Nuages* (1899) and of Delius *Summer Night on the River* (1912) as similar works. When he tells about the Oriental mysticism in the Delius's works he mentions also other English composers: A. Bax and G. Holst (op. cit., p. 214). Also another example of pantheistic mood in his book: *A Song of Summer* (op. cit., p. 287-288).

91 Michel Fleury, op. cit., p. 192 in the chapter *La musique du silence*, p. 196, 198 – his regards concerning Delian music are presented very often in his book, Delius is evaluated as one of the main composers of impressionism.

92 Hubert Foss said about him that Brahms is a composer of argument, Delius – of narrative (op. cit., p. 36), Michel Fleury records it as „figuration étendue”, as „l'impressionisme sous-étendu élan vers l'univers, une communion” (*In a Summer Garden*, op. cit., p. 168-169).

93 Melody in *Paris* and in early tone poem for orchestra *Hiawatha*, material in his opera *A Village orf Romeo and Juliet* was used later (E. Fenby, op. cit., p. 68), melody from *Brigg Fair* in *Cello Sonata*; par example: melody in *Brigg Fair* is similar to this one in *Song before Sunrise* written in 1918 for small orchestra, material in *Appalachia* announce this in *North Country Sketches* in 1914, motifs from *North Country Sketches* in *A Song of Summer*; motif from *Romeo and Juliet* in *Sea Drift*.

methods or gestures⁹⁴ but in my regard they are not quite appropriate because his work remains deeply embedded in the tonal circle, and has a different level of chromaticism and conception.

We can describe also his texture as thick, late romantic in style also in the sense as Eric Fenby depicted it: „the placing of the chords was so sensitive, so pregnant with suggestion”⁹⁵.

In this paper I draw a conclusion dealing with his evolution from the romantic technique to an impressionistic one, from the late romantic harmony⁹⁶ towards a free one. But at the same time, I will insist on the stable components of his music that are not known from the musicological texts.

Having explored his way of life and composing his musical world, what should be mentioned are his most known and appreciated pieces of music. Pointing at his initial works, one has to think first of all of symbolic, pictorial and pastoral ones: *The Songs of Sunset* for mezzo-soprano, baritone, choir and orchestra (1906-1908, text of Ernest D. Dowson), *In a Summer Garden* for orchestra (1908⁹⁷), *Summer Night on the River* for orchestra (1912-1913⁹⁸), and the best known piece of Delius *On Hearing the First Cuckoo in Spring* (1912-1913⁹⁹) for a small orchestra with a popular Norwegian symbol of the beginning of spring, *The Song of the High Hills* with wordless chorus and orchestra (1912¹⁰⁰), *Eventyr Once upon a time* (1917, based also on the Norwegian folk-song - a ballad of Asbjørnsen - presenting Norwegian folk fairy-tales and landscapes), *A Song before Sunrise* (1918 for small orchestra and wordless choir), *A Song of Summer Poem of Life and Love* (1929).

Furthermore, his later greater works include: *Cello Concerto* (1921¹⁰¹), *Cello Sonata* (1916), *I Violin Sonata* (1914), *Double Concerto for Violin and Cello* (1915-1916)¹⁰², *Violin Concerto* (1916¹⁰³), *Songs of Farewell* (1920-1930) for two choruses and orchestra with the words by Walt Whitman (poems *Leaves of Grass*, which would not be created had it not been for help by Eric Fenby), second (1922-1923) and the third (1930) *Violin Sonatas* and also his fourth opera *A Village of Romeo and Juliet* (1901) portrayed as a series of tableaux.

Requiem (1913-1916) for soprano, baritone, chorus and orchestra with the original text by Heinrich Simon is written „To the Memory of all Young Artists fallen in the War”, and is based on text excerpted from the Bible (*the Book of Ecclesiastes*) and from Nietzsche, although they have been changed by Delius. Its mood is not characteristic for this kind of music but pantheistic according to composer's ideas¹⁰⁴. This work is also a representative depiction of Delius's main idea of perpetual returning: spring rhapsody placed at the end can be understood in a symbolic way as opposing the pessimistic message of the whole work. A very impressive description of this work can be found again in Fleury's book who estimates it

94 Mark Doran, *Wagner and the 'Paradise Garden': An Inter-Operatic Reference in Delius*, *Tempo, New Series*, April 2001, no 216, p. 24-29.

95 Eric Fenby, op. cit., p. 23.

96 David W. Bernstein, *Nineteenth-century harmonic theory: the Austro-German legacy*, in: *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen, Cambridge 2007, p. 778-811.

97 With the words of Dante Gabriel Rossetti at the head of the score. Impressionistic kind of workshop, example of tone-painting, prevailing diatonicism, without tension, slow narrativity, climax in the three fourth of length (golden breakdown), a picture like the French painting, middle section sub-titled „The wide far distance – the great solitude”; Anthony Payne sees here a ternary form with recapitulation (op. cit. p. 86). Emil Młynarski performed this work in Edingurgh in 1913. In this year Delius was present at the first famous performance of the *Rite of the Spring*.

98 All the dates of the Delius's works are presented after his biography: Martin Lee-Browne and Paul Guinery, op. cit.

99 On a modal folk melody *Ola-Dalom, Ola-Kjonn*, Delius took a Grieg's version of arrangement (transcription made by Grieg's neighbour Frants Beyer – Lionel Carley, *Delius, Paris...*, op. cit.) from op. 66/14 with an inspiration of Grainger, and made it a bit more chromatic in inner parts.; in Grieg's work *In Ola Valley* there isn't a cuckoo motif, there is a motif of perfect third and in the Delius's work there is a minor third: Trevol Hold, *Grieg, Delius, Grainger and a Norwegian Cuckoo*, *Tempo New Series*, no 203, January 1998, p. 11-19; Grainger acted as go-between Grieg and Delius; Grieg's flavour from op. 66/14 in Delius's *Nineteen Norwegian Folk Songs* (1896: Trevol Hold, op. cit., p. 14); this motif of cuckoo also in Delius's *Idyll* for small orchestra (1912 – Trevol Hold, op. cit., p. 14); the first motif of this Delius's work is familiar to a melody of Grieg in his *Serenade* op. 73 no 6 (Trevol Hold, op. cit., p. 17); Trevol Hold says once more: (op. cit., p. 19): „Delius heard his cuckoo in his composer's 'inner ear', it is an emotional call he is hearing, a spiritual bird, telling him (and us) something far deeper than any exact”; Hubert Foss, op. cit., p. 32); Eric Fenby, *Delius*, 1971, p. 68-70; Lionel Carley, *Grieg and Delius: A Chronicle of their Friendship in Letters*, 1993. They are the parts of *Two Pieces for Small Orchestra*.

100 Michel Fleury poses this work among the greatest masterpieces of impressionism (op. cit., p. 289); Daniel Grimley, *Music, Landscape and the Sound of Place. On Hearing Delius's Song of the High Hills*, *Journal of Musicology*, vol. 33 no 1, Winter 2016, p. 11-44.

101 This was a last work written by himself without help.

102 Hubert Foss, op. cit.; Jerry Dubins, *Delius Concerto for Violin and Cello*, *The Magazine for Serious Record Collectors*, March/April 2012, vol.135, issue 4, p. 297-298.

103 Harmony posttonal, tone-painting, harmonic bitonal set, parallel motion of chords, without dramatic effects, romantic narrativity, romantic construct of climax, one movement in three segments.

104 Anthony Payne, op. cit., p. 81; Mark Morris compares it with the Polish composer Karol Symanowski's *Stabat Mater* (op. cit.)

as „un acte de foi de l'athéisme”, making a further explanation about inspiration dating from the age of war. This extensive and rather moving portrait of the art of Delius reaches the deep layers of composer's mentality when the author accents his ecumenism – invocation to God deriving from two religions, Islam and Christianity (Alleluia and Allaf-il-Allah). The biographers of Delius present the author's own description where he told clearly that Requiem¹⁰⁵, found by Eric Fenby as the most depressive choral work¹⁰⁶, has no religious connotation.

Delius's *A Mass of Life* (1904-1905¹⁰⁷), based on the conclusions from Nietzsche's *Zarathustra* is interpreted by the composer's biographers¹⁰⁸ as a hymn of joyful life. This mysterious and difficult for the audience work presents a symbolic night-death pair design, a philosophical relationship between music and its message and a concept of an intuitive drama. Anthony Payne finds its mood to be „profoundly hypnotic and static calm”¹⁰⁹, while Ralph Hills accepts it as a confession of faith in Zarathustra's idea¹¹⁰, of a praise of life.

Two of his works which in my opinion are his best pieces can be perceived as examples of maturity of the music of Delius¹¹¹: *Appalachia American Rhapsody for chorus and orchestra* (1902) with baritone solo¹¹² and *Sea Drift* (1903). With regard to the first of these pieces, I find the title to be a symbol or the composer's own feeling – isolation and disregard. The orchestral variations with a chorus *Appalachia* based on an old American slave song *Ol' Man River* which the composer heard on the tobacco plantation in Virginia¹¹³ is to my mind an example of the kind of the neoclassical impressionism where the extended diatonic system without the leader tones lays in the centre of the composition; this kind of diatonic set appears without tension.

Processes of bitonality, parallel motion of chords and swinging ostinato can also be observed there; chromaticism appears as an element added to diatonism, as colourful figures and transitions. The main themes contain fourth up and swinging thirds where thirds can be considered as a symbol of nature and the perfect fourth as a prayer. Thus for these reasons, I would propose to define this work as mixed sacrum and profanum.

Ralph Hills describes its mood as inspired by the „tropical nature in the great swamps bordering on the Mississippi river which is so intimately associated with the life of the old Negro slave population”¹¹⁴. What should be stressed is that the rhythmic structures used in this work were inspired by the Negro dances; I would propose that there also is an influence of the jazz music, which was popular at the turn of the century¹¹⁵ (also in *Dance Rhapsody I, A Song of Summer*¹¹⁶).

Its flow of variations (14 parts without numbers as a rhapsodic entity) with introduction and epilogue which became more and more unlike the main theme, cause the piece not to retain a classical scheme. There is an original method of using the wordless choir (la la), whereas words without the orchestra are sung as an epilogue segment. The chorus has an accompanying function, as a member of the orchestra - they are combined into a whole (the chorus only sings a cappella in the 13. variation and in the end).

This impressive and nostalgic image, pastoral mood of the countryside, and the portrait of wide-open spaces recalls again his main idea – renewal of life and nature. Anthony Payne while talking about the atmosphere of his work used a very

105 Martin Lee Browne and Paul Guinery, op. cit., p. 330.

106 Eric Fenby, op. cit., p. 102.

107 In the collaboration with Fritz Cassirer in the sphere of words, this work is dedicated to him.

108 Martin Lee-Browne and Paul Guinery, op. cit., p. 197-224.

109 Anthony Payne, op. cit., p. 78.

110 Ralph Hills, op. cit., p. 39-40.

111 As Anthony Payne sees it (Anthony Payne, op. cit. p. 76).

112 1896 the first version, second version 1902 with final chorus, baritone from the chorus.

113 This title is taken because of the former Indian name for all continent (Ralph Hill, op. cit.); this name is referred today to the central and southern parts of the United States, in the late XIXth century it was considered as a distinctive source of enduring myths and distortions, was recognized as a poor land with uneducated people, prone to impulsive behaviour, isolated in cultural level (<https://en.wikipedia.org/wiki/Appalachia>, 4.06.2019). The author of the Indians' origin and history, Peter Farb, described this people living in this part of America as „The French Romantics”(Man's Rise to Civilization as Shown by the Indians of North America from Primeval Times to the Coming of the Industrial State, New York 1968, p. 192-204), determining their social system as theocratical chiefdom, together with the other Indian people from the North West coast, this organization is understood by the author as intermediate between the highest state and the minor tribal. Delius has composed also two early operas connected with the American culture and songs of Florida – the youth suite for orchestra *Florida* (1887), *Hiawatha* for orchestra (1888), operas *The Magic Fountain* (1895) and *Koanga* (1897). Martin Lee-Browne and Paul Guinery, op. cit., p. 138-164.

114 Ralph Hills, op. cit., p. 35-36.

115 Also one can find Straussian troops: after Martin Lee Browne and Paul Guinery, op. cit. (*Don Quixote*, 1897, in 11. variation). In their analyses the authors pay attention to the mirror technique of motifs, recapitulation of previous material.

116 Adding M. Fleury's notices is needed here to mention: about „scotch snap”(rhythm iambique): *A Song of Summer, Violin Concerto, In a Summer Garden* (op. cit., p. 236).

accurate term noticed above in this article: „eternal renewing”¹¹⁷. Specific feeling of impressionistic technique in American spirit – it can be interpreted as a romantic orchestral poem with a human voice, as a symbolic message concerning his faith and personality.

Sea Drift (1903-1904) for baritone solo, chorus and orchestra based on the words of Walt Whitman words (from his best known 14 collection of poems *Leaves of Grass - Out of the Cradle Endlessly Rocking* from the group *Sea Drift*)¹¹⁸ is a beautiful, deeply impressive musical story about symbol of love and death, love and loss which were vital to the composer¹¹⁹. Its impressionistic technique¹²⁰ (ostinato figures, static plans, multilayer harmonic plans with romantic violin solo) is strongly emotional and put forwards a slow passage of pictures in one movement with an Introduction and Epilogue in the arch construction with recapitulation of the known material. In his opinion, that was his best work¹²¹.

This moving love story full of erotic atmosphere talks about a bird missing his female mate and crying for her. Delius presents the story in a profoundly touching way. The figure of the lonely bird is symbolised by the voices of the chorus and the young boy observing this situation is pictured by the voice of the baritone. Those sad tears released into the wind and stars to return his mate are presented in an extremely impressive mood. The swinging figures, nocturnal passages, dance elements, dim colours, form of the AB A' arch with epilogue, chromaticism in the secondary function in the more intensive moments, romantic development of climaxes – all that shapes are characteristic for Delius's style which can be defined as a **technique of significant structures**.

Tender calls of a desolate bird, a cappella chorus with a solo at the climax intensifying for a long time, narration expanded to a focal point and fading away into silence at the end – these are the unusual moments in their emotional message. Delius tells a story about physical love that is over and the only one that remains is spiritual one. Again, it cannot be denied that Delius's works present a symbol of perpetual movement, a design of full cycle of life¹²².

It is a portrait of a different reality, evoking the inner world as well as the wide distance understood literally and figuratively. Dealing with this subject, I would like to accent the process of illustrating words, and harmonizing them with the message using motifs discussed further in the article. To my mind, this work is an example of the evolution of the composer from the romantic starting point to the impressionistic profile, a process of turning composer's thoughts in another way by using pictures differently than according to generally acknowledged rules. The first performing of this work was the beginning of a firmly established success in Europe. In my opinion, this explanation can be related to his resultless studies in Leipzig, as he described this time himself.

With these three mature works, *Appalachia*, *Sea Drift* and *A Mass of Life* Delius began to be heard and performed in England. I wholly appreciate the statement of Mark Morris who expressed his opinion about the composer: „his importance to British music is generally underestimated ... he is one of the first composers of the English revival to raise English music” (op. cit) though he never wanted to be considered an English composer¹²³.

4. The following part of this article will be devoted to the topoi of Delius which can be noticed in a great number in composer's works. I shall focus on the most popular Delius's works – *Appalachia* and *Sea Drift*. In a word, these special rhetoric structures function as the most important factor in his technique because of his disregard for the canonic rules of composing the musical form, due to the lack of main themes usually transformed in the musical process and his impressionistic and modern way of constructing and juxtaposing the chords. Therefore, the sense of his work is meditative, impressive, poetic and sound is treated as the main idea I see the sense of focusing on the rhetoric figures.

If Delius preferred using „the orchestra after the manner of great painter”¹²⁴, I would like to pay an attention to this problem from this point of view. It is worthy mentioning now that Delius refers also to the topic of love, especially the symbol of Liebestod¹²⁵ from famous Wagner's masterpiece *Tristan and Isolde* in his *Sea Drift*, *A Village of Romeo and Juliet*

117 Anthony Payne, op. cit., p. 74.

118 Martin Lee Browne and Paul Guinery, op. cit., p. 167-196. These words are taken also by Ralph Vaughan-Williams to his *I Sea Symphony*.

119 Krzysztof Kozłowski, *Salvation in Love. "Tristan und Isolde" by Richard Wagner*, in: *Interdisciplinary Studies in Musicology VI*, ed. Maciej Jabłoński and Ryszard J. Wieczorek, Poznań 2007, p.109-128; whole chapter of Constantin Floros's book *Der Mensch, die Liebe und die Musik*, Zurich-Hamburg 2000 „Affinität von Liebe und Tod” is a description of the Tristan myth.

120 Martin Lee-Browne and Paul Guinery, op. cit., p. 182.

121 Martin Lee-Browne and Paul Guinery, op. cit., p. 180.

122 Martin Lee-Browne and Paul Guinery, op. cit., p. 180.

123 Martin Lee Browne and Paul Guinery, op. cit., p. 274.

124 H. Foss, op cit. p. 30.

125 Constantin Floros, op cit., p. 217-250. This problem is dealt also by Michel Fleury as one of the main in the impressionistic music

and *Fennimore and Gerda*¹²⁶.

The selected examples of his conception are as follows:

- chords in the high strings as a picture of the clear sky (*A Song of Summer*),
- flute in high registers suggesting birds effects (seagull – *A Song of Summer, In a Summer Garden, Requiem, Sea Drift*),
- rollig movements of chords as a symbol of the sky (*A Song of Summer, Songs of Farewell*),
- tremolo effect moving up and down as a symbol of the wind (*Songs of Farewell*),
- many repetitions of 'horn themes' as a method of suggesting a far distance, that is rooted in the romantic practice,
- an A major chord - „nothing but sea and sky” (*A Song of Farewell*)¹²⁷,
- an C major chord - „eagle's beak” (*A Song of Farewell*)¹²⁸,
- minor sixth and key E sharp major as a worldknown symbols of love (*Sea Drift*)¹²⁹,
- fourth up as a symbol of loss (*Sea Drift*),
- melodic line moving down to represent sorrow,
- water motif (*A Song of Summer, Summer Night on the River, In a Summer Garden, A Village Romeo and Juliet, epilogue*),
- pastoral topos (*In a Summer Garden, On Hearing the First Cuckoo...*¹³⁰, *North Country Sketches*),
- mountain topos (*A Song of the High Hills*),
- topos of the garden,
- topos of the changes of seasons (*North Country Sketches*)¹³¹,
- nocturnal topos (*Summer Night on the River*),
- topos of the far distance effects (*Fennimore and Gerda, A Song of the High Hills*),
- melodic topos of arabesque („divine arabesque”¹³²),
- topos of marching (*Paris*), also in the figure of funeral design (*Appalachia*),
- *Appalachia*: con grazia – metrum 6/8, giocoso – eighth-notes ostinato, the words „don't you fret and cry” - perfect fourth up and melody going up, the solemn mood of the beginning of the funeral march – perfect fourth up, chromatic figures in a scale as a portrait of the wind, fourth up by a horn as a hunting symbol, misterioso topos – parallel chords, Missisipi theme as a long and peaceful line, a BACH motif reversed and modified (1 3 2) as a composer's protest against contrapunctal canonic rules, a sign for the word „awaiting” is sixth up, chord in passage figure as a symbol of joy and happiness, motif of fanfare,
- in *Sea Drift*: Liebestod motif, water and vague motifs, sentimental topos of violin solo, melodic topos of gospel way of singing.

Epilogue

Let's face the necessity of conclusion: **I would like to present a statement about the most characteristic features of the music of Delius: slow narrativity, lack of clear-cut segments and decided tension thus his free concept of musical form. His music has a romantic feeling of respect for tonality and arch construction, shaping of the climaxes, building thick harmonic figures and long-wide themes.**

His style remains close to impressionism, although his emotional design is associated with the late romantic type. In general, his musical picture is guided by the tone-painting and intuitive harmony. So I would define this style as the romantic impressionism, as the result of mixing of the French and English influences.

(op. cit., p. 376-379).

126 Opera in 1908-11 with the words of Danish poet Jens Peter Jacobse after German translation by Niels Lyhne.

127 Eric Fenby, op. cit. p. 148.

128 Eric Fenby, op. cit., p. 148.

129 P. 80 in the score: UE Leipzig Wien no 8886.

130 Michel Fleury: „la celebre aquarelle orchestrale” (op. cit., p. 321).

131 Four segments: *Autumn: The Wind sough in the trees, Winter Landscape, Dance, The March of Spring-Woodlands, meadows and silent moors*).

132 Considering this style, Michel Fleury also puts forward the works of Debussy and Cyril Scott (op. cit., p. 430).

Furthermore, I would accentuate the English origin of his art: nostalgia, melancholy, calm without stormy tension. Examining further his technique one needs to emphasize impressionistic methods: modalism, processes of harmonic organisation, free design of musical form, intertextual connections in his works (selected texts, Nordic and American influences, relationship with impressionistic painting, Nietzsche as a model, using folk songs). As an argument, I would like to recall the specific titles of his works – pastoral, imaginative, impressionist and suggesting his most favourite places, like gardens, landscapes and wide open spaces. This argument also supports the thesis that his mood was romantic, whilst his technique is impressionist one. All this allows for treating the music of Delius in its symbolic and poetic function.

I try to follow here the concept of Michel Fleury who considers impressionism as a continuation of romantic orientation in view of its extramusical themes, its literary and artistic contexts and moods¹³³. Thus, I find his term „paysage impressionniste” quite accurate to demonstrate in general the work of Delius as he does so¹³⁴.

One more remark can be made here: concerning the whole image of his life and ideas, **cohesion of his music and faith in certain main beliefs in spite of his cosmopolitan mentality**. What is interesting is the fact that he never used any German patterns in spite of his studies in Germany.

Therefore, having finished the examinations of Delius's works it is high time to display my conclusions, to indicate the crucial points of my review and to try to describe this technique despite few opinions made in some books, many articles and other materials on his art. Reaching the last points of my paper and having constructed my thesis I would like to formulate them as follows:

- tone-painting as his method of understanding music as a form of communication from one soul to the other, in the type of arabesque, English tone-painting treated as a pictorial way of composing, unlike the French kind realised as a draft of sound shapes,
- for him music was like an impression¹³⁵, poetry, was to be accepted emotionally, this is an imaginative art, a kind of artistic impression, not an expression,
- it is English pastoral music with a specific for Delius sacral profanum music - sacral music created as a profane one, without the religious contexts,
- it is an example of the late-Wagnerian style, without the known leitmotive method of famous German master¹³⁶,
- it is an example of the cosmopolitan compound art – English calmness, liberty and symbol of the English countryside with French picturesqueness, freedom in the sphere of construction and variation form, with the rejection of German sonata form, English kind of slow narrativity based on the technique similar to the French kind, and the French understanding of polyphony – juxtaposition of independent lines without the contrapuntal rules, spiritual roots and project of melodic contemplation suggesting the Nordic mists,
- Delius's art is similar to a great extent to the music of French composers in the pre-impressionistic time (Emmanuel Chabrier, Ernest Chausson, Henri Duparc, Gabriel Fauré),
- his aestheticism is revealed in his freely composed musical form, rhapsodic character of the piece, lack of dialectic conflicts between themes, evolution of themes, rare climaxes, romantic mood and slow narrativity, and is compared by Ralph Hill to the painting of John Constable¹³⁷,
- evolution in Delius's thinking of music can be noticed: from his neoromantic point of depart (*Piano Concerto*, 1897-1907¹³⁸ marked by virtuosity and complex chromaticized harmony) to the impressionistic and symbolic style in his mature¹³⁹, later, suggestively entitled works written at the beginning of the XXth century,
- the picture of his works can be summarised as a complex of the impressionistic, symbolic and pointillistic¹⁴⁰ methods, that, of course, are connected with the art of painting, as his musical art was influenced by, mainly French,

133 Michel Fleury, op. cit., p. 9-23, 169.

134 Michel Fleury, op. cit., p. 201.

135 Mark Morris puts up a these about the similar effects in Delius's music and Polish composer writing at the same time Karol Szymanowski (1882-1937, op. cit.).

136 He got rid of this method: Martin Lee-Browne and Paul Guinery, op. cit., p. 125.

137 Ralph Hill, op. cit.

138 The first version in three sections 1904, the second one in one movement from 1907, revised, in 1897 *Fantasy* for piano and orchestra in one movement, Martin Lee-Browne and Paul Guinery, op. cit., p. 86 like a Tschaykowsky's style; James Palmer, *Delius Piano Concerto, Musical Opinion*, November/December 2013, vol. 136, issue 1497, p. 143.

139 Michel Fleury, op. cit., p. 277 (*In a Summer Garden, Summer Night on the River*).

140 Hubert Foss, op. cit., p. 33; Anthony Payne, op. cit., p. 86.

paintings,

- his specific method of using the effects of half-lights, emerging shapes with the characteristic French phenomenon – music fading at the end of the piece (almost all his works - *Paris, Song of Sunset, The Song of the High Hills, Double Concerto, Violin Concerto, Cello Concerto, A Song of Summer, Song of Farewell*),
- the changing mood in his art is essentially of decadent kind, full of melancholy, nostalgia, state of dreaming, lack of strong emotional contrasts¹⁴¹,
- his harmonic layout is built as a draft of sound events, with emphasis on their sonoristic qualities¹⁴², though their construction is often ingrained in the tonal system¹⁴³ - „the gently undulating chromatic harmonies”¹⁴⁴, this is the tonal system with its late romantic discords,
- Delius's harmonic system can be defined as polyharmonic, that means juxtaposition of different and unrelated chords deriving from tonal or chromatic spheres which is accented by added intervals (sixth, seconds) to the tonal chords and also in the successive flow, without the traditional linking methods¹⁴⁵; harmonic system organized as a drift of keys, not in the sense of changing tonal centres¹⁴⁶, harmonic system shaped to create the feeling of euphony, to please the listener, harmony of nuances, chiaroscuro – parallel chords, shifting tonality, static planes of chords and chordal sequences what is one of the fundamental process in the impressionistic music¹⁴⁷, next to using the modal and whole-step scales (*Appalachia, In a Summer Garden, North Country Sketches, 1913-1915, Sea Drift, The Song of the High Hills, On Hearing the First Cuckoo..., Requiem, A Song of Summer, III Violin Sonata* (with folk songs),
- the melody is a result of the harmonic flow, it sparely built as an independent and meaningful line (*Violin Concerto, 1915-1916; Cello Concerto*), but it is placed on the second place in the whole construction,
- he used the melodic lines not as themes but as motifs, they were numerous in one piece, dependent on the momentous mood, it seems like a mosaic of motifs, Michel Fleury provides an explanation of this relationship for shaping themes in the impressionistic art mentioning also Delius's music: it occurs because of the change of attitude towards harmony and thematic elaboration where the domination of harmony rules as an axiom; while dealing with this problem one has to evaluate the melodic element at that epoch as of the lesser importance¹⁴⁸,
- his kind of polyphony is organised like a dialogue of voices, not in the German and baroque form built on the basis of the contrapuntal project,
- variation remains as his main method of composing, he does not lean towards the evolution of German origin, variation that enables swinging of moods and understanding the musical form as a catalogue of pictures, not as a logical course of primary and secondary themes - he did not abide the conventional musical form,
- concerto treated by the composer like a rhapsody, in the ternary shape with a recapitulation of previous themes and motifs in a coda, one movement in several segments, capricious, amorphous form¹⁴⁹,
- the dance sets are important for him (*Paris, Brigg Fair, 1907*¹⁵⁰, *Appalachia, The Dance Rhapsody I, North Country Sketches*), and also his sets often used (triples, H. Foss),
- special type of impressionistic orchestration is also evident in Delius's works (*Summer Night on the River*)¹⁵¹,

141 Mark Morris, op. cit.

142 H. Foss, op. cit., p. 30: „He thought the sounds first, and set them down as a second creative step”.

143 P.: Joseph Straus, *Remaking the Past, Musical Modernism and the Influence of the Tonal Tradition*, Cambridge Mass. London 1990.

144 Robert P. Morgan, *Twentieth Century Music*, New York – London 1991, p. 129-130.

145 P.: Carl Dahlhaus, *Nineteenth-Century Music*, translated by J. Bradford Robinson, Berkeley – Los Angeles 1989. p. 368-389: *Linguistic Character and the Disintegration of Tonality*.

146 Martin Lee-Browne and Paul Guinery, op. cit., p. XVII: „feeling of never setting for too long in any particular key-centre”.

147 David W. Bernstein makes a statement: „In Europe, aside from the dualistic systems of Hermann Erpf (1891-1969) and Sigfried Karg-Elert (1877-1933), harmonic dualism ended with Riemann” (*Nineteenth-century harmonic theory: the Austro-German legacy*, in: *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen, Cambridge 2002, p. 778-811 (801).

148 Michel Fleury, op. cit., p. 69.

149 *Double Concerto* in 3 movements placed in one segment, two themes, recapitulation of the material of the introduction, *Violin Concerto* also in 3 sections A B A with the fourth as a coda that is linked in its material with the whole work, 2 themes and others, *Cello Concerto* also in 1 movement, 3 sections A B A and coda.

150 Variation on the folk song *Unto Brigg Fair* in the form of passacaglia. The tune of this work was taken from *An English Rhapsody* written by Percy Grainger in 1907 and noted by Joseph Taylor in 1906. Brigg is situated in a county Lincolnshire. As a reminiscence of the Nietzschean idea treating a life as dance (Hubert Foss, op. cit., p. 33).

151 Arps in their important functions, numerous and quick scales, orchestre divided into small groups, tremolo effects, drums very important and differentiated in kinds, wood wind instruments on the first plane, figuration structures, chromatic shapes in the sonoristic

- there are semiotic shapes that are significant in the overview of his works, they have a constructive function in the narrativity of the musical piece, but they do not derive from the old classic rhetoric canon, they are of romantic, sensitive kind,
- Delius's music is intertextual, understood as a romantic term, his art is connected with many extra-musical notions, first of all with portraits of nature¹⁵², landscapes, play of light, all that is related to his atheistic and pantheistic ideology; Michel Fleury concluded: „Chez Delius ou Debussy, la communion avec la nature en reste le pretexte primordial”¹⁵³,
- in the process of examining his music Bachtin's idea of dialogue, of polyphony understood as a complex of different plots is often present and I see this point not as a recalling literature but different cultures which he belonged to during his life, because of many travels he had,
- Norwegian culture is also one of his area of interest, he used this musical, folk material in his works, and cherished the culture, it was suitable for him, for his mental formation¹⁵⁴ (*Song of the High Hills*, the opera *Fennimore and Gerda*),
- if one was to make a comparison between his style and another in Europe at that time I could propose the postimpressionist artists: Ottorino Respighi (without his skill of melody¹⁵⁵), an Englishman Ralph Vaughan-Williams (without his inclinations to canonic forms), a French composer André Caplet who was a disciple of Debussy, impressionistic composer (without his religious message),
- it is necessity to present here a concise comparison between the music of Delius and of the English composers at that time, omitting the best known music of Benjamin Britten and Edward Elgar: similar to the music of Delius were the works of Michael Tippett, whose preferences were rather the polyphonic methods of texture, together with the neoclassical style of William Walton, who was recognized as an English equivalent of the French *Les Six*; it is the music of Gustav Holst that had influenced both Britten and Tippett, he was also interested in English folk and medieval songs and his skillful counterpoint with the bitonal models of harmony was one of the patterns for the artists to follow,
- to conclude all these statements I would regard Delius's music as a sort of watercolour in the circle of impressionistic art with all its differences and the French mentality¹⁵⁶.

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function, abundant articulation used as a source of astonishing sonoristic effects.

152 Daniel M. Grimley, *Music, Landscape and the Sound of Place: On Hering Delius's Song of the High Hills*, *Journal of Musicology* 2016, vol. 33, issue 1, p. 11-44; Mark Morris, op. cit.

153 Michel Fleury, op.cit., p. 247.

154 Rachel Lowe, *Frederick Delius and Norway*, in: *A Delius Companion*, ed. Christopher Redwood, 1976, p. 167-186. Delius with his wife bought a cottage in Norway near Bergen (1921).

155 So does Michel Fleury (op. cit., p. 312)

156 I do agree with Hubert Foss in terms of his main French influences (op cit., p. 37).

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