

generosity Percy Grainger has furthermore assigned the work to you without expecting to derive any income from it; it would therefore only be a common courtesy to publish the said work.⁵⁸

While I have not been able to find any mention of this arrangement in any of Grainger's programs in the period covered by this thesis, Grainger certainly performed this work privately, as Eric Fenby notes in *Delius, As I Knew Him*:

A few days before his arrival I received a parcel of arrangements of his music, "dished up" for one or two pianos, with a note saying that he would like to play them over with me to Fred...[including] an excellent MS. arrangement for two pianos of Delius's *Song of the High Hills*...obviously the work of a first rate musician, certainly of a very unusual person.⁵⁹

One piano arrangement that was regularly performed by Grainger was *On Hearing the First Cuckoo in Spring*; however, none of the programs or reviews have stated whose arrangement was being used. John Bird in his Grainger biography believes that we can safely assume this was Grainger's own arrangement, despite no manuscript having survived.⁶⁰ While this seems a reasonable conclusion to make given Grainger's other Delius piano arrangements, in all probability this is not the case. There is no evidence that Grainger ever intended to arrange this work himself, and there is a heavily annotated piano solo version of *On Hearing the First Cuckoo in Spring* transcribed by Gerard Bunk in the Grainger Museum.⁶¹ This is clearly the arrangement used by Grainger.

Grainger and Delius did, of course, also have their differences, as Grainger illuminates in his 'Delius Hostile to Harmonium Parts in My Chamber-Music Scores' in the Anecdotes of 1953.⁶² Delius apparently disapproved of Grainger's use of harmonium as an accompaniment to a single melodic line in works such as *Hill-Song* no.1. Grainger believed the harmonium to be a practical solution that could provide a full harmonic underpinning to a soft, single melodic instrument, easily overwhelmed by massed strings. Delius apparently told Grainger that his use of the harmonium suggested that he had failed to 'accommodate yr harmony-voices in your orchestral texture'.⁶³ This criticism, made in 1923, obviously made such an impression on Grainger as to be recounted in the Anecdotes thirty years later. Grainger, by the 1950s, had concluded that it was 'the part-Jew in Delius (if it's true that he was part-Jew) that disliked

⁵⁸ Delius, letter to Universal, 12 January 1929, reprinted in *Music and Copyright*, eds. Montgomery and Threlfall, 269.

⁵⁹ Eric Fenby, *Delius, As I Knew Him* (London: Bell & Sons, 1936), 75.

⁶⁰ Bird, *Percy Grainger*, 215.

⁶¹ Frederick Delius, *On Hearing the First Cuckoo in Spring*, transcribed Gerard Bunk (Cöln am Rhein: Tischer & Jagenberg, 1913), MG: C1/DELI-17-2, GM.

⁶² Percy Grainger, 'Delius Hostile to Harmonium Parts in My Chamber-Music Scores', in Anecdotes 423-56, reprinted in *Self-Portrait of Percy Grainger*, eds. Gillies, Pear and Carrol, 195-7.

⁶³ Grainger, 'Delius Hostile to Harmonium Parts', 196.