

### **Cosmopolitanism and Percy Grainger's construction of Frederick Delius as an American 'Anglo-Saxon'**

While perhaps now considered a typically 'English' composer, the representation of Delius as a 'cosmopolitan' was well recognised during his lifetime. Indeed, with connections to and musical influences from England, Germany, Norway, France and the USA, Delius's early life was almost by definition cosmopolitan. This has led to much debate about his national identity.

Percy Grainger was particularly attracted to the elements of Delius's music that reflected his time in Florida, and when Grainger instigated a promotional 'Delius campaign' in the USA in 1914, it was these 'American' elements that he chose to emphasise. From 1918 Grainger expanded his campaign beyond Delius to include all music of 'Anglo-Saxon' or 'Nordic' origin—by his own definition 'the music written by blue-eyed people anywhere, and showing the characteristics of that race'.

Grainger considered Delius an exemplar of this model, and began to manipulate the image he presented of Delius to fit within his constructed idea of the 'Anglo-Saxon' composer, in opposition to the prevailing conception of Delius as a European 'cosmopolitan'. In exploring the intersections between Grainger's Delius and 'Anglo-Saxon' campaigns, this paper argues that it was only through Delius's detachment from national ties and ostensible 'cosmopolitanism' that Grainger was able to present him first as an American, then as a paradigmatic 'Anglo-Saxon'. This, in turn, effected the reception of Delius in America.

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