

The Cambridge Companion to Elgar

Edward Elgar occupies a pivotal place in the British cultural imagination. His music has been heard as emblematic of Empire and the English landscape but is also the product of a private, introverted sensibility. The recent success of Anthony Payne's elaboration of the sketches for Elgar's Third Symphony has prompted a critical reevaluation of his music. This Companion provides an accessible and vivid account of Elgar's work in its historical and cultural context. Established authorities on British music and scholars new in the field examine Elgar's music from a range of critical perspectives, including nationalism, post-colonialism, decadence, reception, and musical influences. There are also chapters on interpretation, including his own (Elgar was the first major composer to commit a representative quantity of his own work to record), and on Elgar's relationships with the BBC and with his publishers. The book includes much new material, drawing on original research, as well as providing a comprehensive introduction to Elgar's major musical achievements.

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The Cambridge Companion to
ELGAR

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EDITED BY
Daniel M. Grimley and Julian Rushton



PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, UK
40 West 20th Street, New York, NY 10011–4211, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa
<http://www.cambridge.org>

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First published 2004

Printed in the United Kingdom at the University Press, Cambridge

Typeface Minion 10.75/14 pt. System L^AT_EX 2_ε [TB]

A catalogue record for this book is available from the British Library

Library of Congress Cataloguing in Publication data

The Cambridge companion to Elgar / edited by Daniel M. Grimley and Julian Rushton.

p. cm.

Includes bibliographical references and index.

ISBN 0 521 82623 3 (hb) – ISBN 0 521 53363 5 (pb)

1. Elgar, Edward, 1857–1934 – Criticism and interpretation. I. Grimley, Daniel M. II. Rushton, Julian.

ML410.E41C36 2004

780'.92 – dc22

[B] 2004047286

ISBN 0 521 82623 3 hardback

ISBN 0 521 53363 5 paperback

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Robert Anderson was born in India and educated at Harrow and Cambridge. Director of Music at Gordonstoun School, he was also an associate editor of the *Musical Times* and has broadcast frequently. A professional Egyptologist, he has written the Elgar volume for the *Master Musicians* series (Dent, 1993); his *Elgar in Manuscript* was published in 1990 by the British Library, and his *Elgar and Chivalry* in 2002 by the Elgar Edition. He has also contributed to *Edward Elgar: Music and Literature* (Scolar, 1993), and was coordinating editor of the Elgar Complete Edition and Elgar Society Edition until 2004.

John Butt is Gardiner Professor of Music at the University of Glasgow, having previously held positions at the University of Cambridge and the University of California, Berkeley. He has published widely as a musicologist, particularly in the fields of Bach, the German Baroque, and the culture of historical performance. He is also active as a performer and has recorded the complete organ works of Elgar for Harmonia Mundi (France). He was the recipient of the 2003 Dent Medal of the Royal Musical Association.

Timothy Day is a music curator in the Sound Archive of the British Library. His publications include *A Century of Recorded Music: Listening to Musical History* (Yale, 2000) and a chapter on 'English cathedral music in the twentieth century' in *The Cambridge Companion to Singing* (2000). In 1999 he established the British Library's Saul Seminar series, *Studies in Recorded Music*, and in the same year inaugurated the Edison Fellowship scheme, to assist scholars who wish to carry out intensive work on the Library's collections of recordings of western art music.

Jeremy Dibble is Professor of Music at the University of Durham. His specialist interests in the Victorian, Edwardian, and Georgian eras are reflected in the two major books he has published on Hubert Parry and Charles Villiers Stanford and in his recent volume of Parry's violin sonatas for the Musica Britannica Trust. He has written on a wide range of topics including historiography, opera, and church

music in Britain, and he has a keen interest in the work of Edward Dannreuther, Vaughan Williams, and Frederick Delius. He is currently working on a study of the life and music of John Stainer and a volume of Parry's piano trios for *Musica Britannica*.

Jenny Doctor's extensive work on the history of BBC music broadcasting has contributed to two books: *The BBC and Ultra-Modern Music, 1922–36: Shaping a Nation's Tastes* (Cambridge, 1999) and Humphrey Carpenter's *The Envy of the World: Fifty Years of the BBC Third Programme and Radio 3* (1996). She is currently working with the BBC Proms office on the preparation of a comprehensive database of works performed at the London Promenade Concerts for more than a century, and is a Research Fellow at Trinity College of Music.

Daniel M. Grimley wrote his doctoral dissertation on the music of Carl Nielsen at King's College, Cambridge (1998). After a research fellowship at Selwyn College, he taught at the University of Surrey before being appointed to a Lectureship in Music at the University of Nottingham in 2002. A specialist in Nordic music, he has recently edited *The Cambridge Companion to Sibelius*. Current projects include books on Grieg and on Landscape in Nordic Music, 1890–1930. He convened an Elgar conference with Christopher Mark at the University of Surrey in April 2002.

J. P. E. Harper-Scott completed a D.Phil. thesis on Elgar, Heidegger, Schenker, and meaning in music at Magdalen College, Oxford, under the supervision of Nicholas Marston and Suzannah Clark. Along with a special interest in the music of Elgar and Walton, his research focuses on musical analysis and hermeneutics.

Robin Holloway is a composer whose distinguished output over many years has gained him a firm place in the recent development of British music. His works include the opera *Clarissa*, three Concertos for Orchestra, a symphony commissioned for the Promenade Concerts in 2000, the dramatic ballad *Brand*, and a choral work based on *Peer Gynt*. His extensive writings on music include the influential study *Debussy and Wagner* (1978), contributions to *Cambridge Studies on Haydn and Janáček*, and a large selection of shorter pieces published in 2003, *Robin Holloway on Music: Essays and Diversions* (Claridge Press).

Christopher Kent, antiquarian, author, teacher, organist, and organ adviser, was born in 1949. He completed a Ph.D. on Elgar's sketches at King's College, London and subsequently joined the Department of Music at the University of Reading where he established an influential postgraduate course in Organ Historiography. He retired from this post in 2002 to devote more time to research, writing, and organ playing. He has published widely in relation to his interests in Elgar (*A Guide to Research*, 1993) and organography. A founder member of the editorial committee of the Elgar Complete Edition, he has also served as secretary of the British Institute of Organ Studies.

Charles Edward McGuire is Assistant Professor of Musicology at the Oberlin College Conservatory of Music, and has contributed articles to *19th-Century Music*, *Vaughan Williams Studies*, *The New Grove Dictionary of Music and Musicians* (second edition) and *The Elgar Society Journal*. He is the author of *Elgar's Oratorios: The Creation of an Epic Narrative* (2002). Besides Elgar and the oratorio, his research interests include the music of Ralph Vaughan Williams, film music, and

nineteenth-century music festivals. Currently, he is completing a book on the intersection of nineteenth-century sight-singing methods, rational recreation, and Victorian moral philanthropy.

Diana McVeagh, an independent writer on music, published *Edward Elgar: his Life and Music* in 1955 and has since contributed to *Elgar Studies* (1990) and *Edward Elgar: Music and Literature* (1993). She wrote the entries on Elgar and Finzi for the *New Grove Dictionary of Music and Musicians* (1980, 2001) and on Delius for the forthcoming *New Dictionary of National Biography*. She has written for *The Times*, the *Musical Times*, and the *Times Literary Supplement*.

Christopher Mark is senior lecturer in music at the University of Surrey and co-founder and editor-in-chief of the journal *Twentieth-Century Music* (Cambridge). His research has centred on twentieth-century English composers, especially Britten, Tippett, and Roger Smalley. He is currently planning a large-scale study of melancholy in English music from Elgar to Birtwistle.

Julian Rushton retired as West Riding Professor of Music at the University of Leeds in 2002. Previously he taught at the University of East Anglia and the University of Cambridge. He is the author of *The Musical Language of Berlioz, Classical Music: A Concise History*, and Cambridge Handbooks on Mozart (*Don Giovanni* and *Idomeneo*), Berlioz: *Roméo et Juliette*, and Elgar: *Enigma Variations*. His *The Music of Berlioz* was published by Oxford University Press in 2001. He has edited four volumes of The New Berlioz Edition including *La Damnation de Faust*, and for *Musica Britannica*, Cipriani Potter's Symphony in G minor (2001). He has written several articles and chapters on Gluck, Haydn, Mozart, Berlioz, and Elgar, and contributed to the *New Grove*, the *New Grove Dictionary of Opera*, and other works of reference. He was President of the Royal Musical Association, 1994–9, and is Chairman of the Editorial Committee of *Musica Britannica* and a trustee of the Elgar Society Edition.

Aidan Thomson was appointed Lecturer in Music at Queen's University, Belfast in 2003, having previously taught at the Universities of Leeds and Oxford. In addition to Elgar, his current research interests include the Internationale Musikgesellschaft before 1914, and the idea of the urban in early twentieth-century orchestral music.

Acknowledgements

The editors wish to thank all their contributors, including each other, for their work in this volume. Our thanks are also due to the Elgar Birthplace and the British Library for permission to consult their collections of Elgar manuscripts; to Robert Montgomery of the Elgar Will Trust, for his kind and prompt assistance with the cover illustration; to Charles McGuire; and to J. P. E. Harper-Scott for preparing the index. The Elgar Conference at the University of Surrey in April 2002, organised by Daniel M. Grimley and Christopher Mark, brought the editors into direct contact with several contributors. To Penny Souster of Cambridge University Press, for her kindly encouragement throughout the preparation of this volume, our especial thanks and best wishes in her retirement.

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University of Leeds
October 2003

Bibliographical abbreviations

Elgar's works and writings

ECE	Elgar Complete Edition, London: Novello (1981–); continued as Elgar Society Edition, London: Elgar Society (2002–)
<i>Future</i>	Elgar (ed. Percy M. Young), <i>A Future for English Music</i> (1968)
<i>Lifetime</i>	Moore, J. N. (ed.), <i>Edward Elgar: Letters of a Lifetime</i> (1990)
<i>Publishers</i>	Moore, J. N. (ed.), <i>Elgar and his Publishers: Letters of a Creative Life</i> . 2 vols. (through-paginated) (1987)
<i>Windflower</i>	Moore, J. N. (ed.), <i>Elgar: The Windflower Letters</i> (1989)
Kennedy, <i>Portrait</i>	Kennedy, M., <i>Portrait of Elgar</i> . Page references unless otherwise specified are to the first/third editions (1968/1987)
Monk, <i>Literature</i>	Monk, R. (ed.), <i>Edward Elgar, Music and Literature</i> (1993)
Monk, <i>Studies</i>	Monk, R. (ed.), <i>Elgar Studies</i> (1990)
Moore, <i>Elgar</i>	Moore, J. N., <i>Edward Elgar, a Creative Life</i> (1984)
<i>MT</i>	<i>The Musical Times</i>
Anderson, <i>Elgar</i>	Anderson, R., <i>Elgar</i> (The Master Musicians) (1993)
Anderson, <i>Manuscript</i>	Anderson, R., <i>Elgar in Manuscript</i> (1990)
Kent, <i>Guide</i>	Kent, C., <i>Elgar: A Guide to Research</i> (1993)
Redwood, <i>Companion</i>	Redwood, C. (ed.), <i>An Elgar Companion</i> (1982)
Young, <i>Elgar</i>	Young, P. M., <i>Elgar OM</i> (1955)

Chronology¹

Note: if a place and/or date is given, then a performance is alluded to; when a work is mentioned without these details, it refers to the period of composition. Premieres without an ascribed conductor were conducted by Elgar. London: CP, Crystal Palace; SJH, St James's Hall; QH, Queen's Hall.

Year	Elgar's life	Contemporary events
1857	Edward William Elgar born Broadheath (2 June). Baptised 11 June in St George's (RC), Worcester.	Wagner begins <i>Tristan und Isolde</i> (perf. 1865); Berlioz working on <i>Les Troyens</i> (perf. 1863)
1859	Family removes to Worcester.	Spohr dies. Darwin publishes <i>Origin of Species</i> .
1864–9	School; begins piano lessons (1864); first datable compositions (1867); begins violin lessons and studies composition theory (1869).	1866, Smetana <i>The Bartered Bride</i> . Verdi <i>Don Carlos</i> . 1868, Rossini dies, Brahms Requiem, Wagner <i>Die Meistersinger</i> ; 1869, Berlioz dies.
1870–2	1872, plays organ at Mass in St George's. Apprentice to a solicitor (to 1873).	1870, Franco-Prussian War; fall of Napoleon III; Papal infallibility. 1871, Paris Commune; Verdi, <i>Aida</i> .
1873–5	1873, Credo on Beethoven symphony themes.	1874, Musorgsky <i>Boris Godunov</i> . Verdi Requiem. 1875 Bizet <i>Carmen</i> .
1876	Teaches violin; composing Latin church music.	Brahms First Symphony. Tchaikovsky <i>Swan Lake</i> . First Bayreuth Festival: complete <i>Ring</i> performances. Invention of phonograph by Edison.
1877	Violin lessons with Pollitzer. Learns bassoon to play wind quintets.	Brahms Second Symphony. Bruckner Fifth Symphony. Dvořák <i>Symphonic Variations</i> , Tchaikovsky <i>Eugene Onegin</i> .
1878	'Shed' music for wind. Attends Crystal Palace concerts. Mozart G minor symphony imitation.	Tchaikovsky Fourth Symphony, Violin Concerto.

¹Fuller chronologies, including many details of works in which Elgar played, and many details of unfinished works, are in Stewart R. Craggs, *Edward Elgar, a Source Book*, and Anderson, *Elgar*.

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| 1879–81 | Directs and writes music for Powick Lunatic Asylum. Composes church music. | Brahms Violin Concerto. |
| 1882 | March <i>Pas redoublé</i> perf. (Worcester). Meets Charles Buck; holiday in Settle. Visits Leipzig (Dec.) to see Helen Weaver. | Wagner <i>Parsifal</i> (Bayreuth). Royal College of Music founded in London. |
| 1883 | Hears <i>Tannhäuser</i> . Returns to England; hears other Wagner, Berlioz Requiem. <i>Intermezzo moresque</i> perf. (Worcester, Birmingham). Engagement to Helen. | Wagner dies (Venice, Feb.). Brahms Third Symphony. |
| 1884 | <i>Sevillana</i> perf. (Worcester, London/CP). Engagement broken (July). In orchestra, Three Choirs Festival (Worcester): Dvořák conducts (<i>Stabat Mater</i> , Sixth Symphony). Resigns from Powick. Op. 1 (Romance in e, vn, pf.) pub. Schott. | . |
| 1885 | <i>Sevillana</i> perf. (Birmingham). Organist at St George's. | General Gordon dies in Khartoum. Brahms Fourth Symphony. |
| 1886–7 | 1886, teaches Alice Roberts; 1887, ladies' orchestral classes. | 1886, Liszt dies (Bayreuth, July). 1887, Verdi <i>Otello</i> (Milan). |
| 1888 | Suite in D perf. (Birmingham); Suite for strings perf. (Worcester), cond. Elgar. Composes <i>Salut d'amour</i> (July); pub. 1889 (Schott). Engagement to Alice Roberts (Sept.). | Franck Symphony in D minor. Parry <i>Judith</i> . Tchaikovsky Fifth Symphony. Wilhelm II Emperor of Germany. |
| 1889 | Married (8 May); sees <i>Die Meistersinger</i> in London. Begins sketching <i>The Black Knight</i> . <i>Salut d'amour</i> (cond. Manns, London/CP). Moves to London (Oct.). | Mahler First Symphony. Strauss <i>Don Juan</i> . |
| 1890 | Carice Elgar born (14 Aug.). First part-song pub. Novello. Suite perf. (London/CP); <i>Froissart</i> perf. Worcester (10 Sept.), cond. Elgar; pub. Novello. | Cardinal Newman dies (Aug.). |

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| 1891 | <i>Froissart</i> perf. (Birmingham, Feb.). Removes to Malvern (Forli). Teaches at Rosa Burley's Mount School. | |
| 1892 | <i>Serenade for Strings; The Black Knight</i> (pub. Novello). Bayreuth, hears <i>Parsifal</i> | |
| 1893 | <i>The Black Knight</i> perf. (18 April, Worcester Choral Society). | Gounod dies (Oct.). Tchaikovsky Sixth Symphony; dies (Nov.). Dvořák Ninth Symphony. Verdi <i>Falstaff</i> . |
| 1894 | Begins <i>King Olaf</i> . Alice received into RC church. Bavarian holiday; Wagner performances. | Debussy <i>Prélude à l'après-midi d'un faune</i> . Nicholas II Emperor of Russia. |
| 1895 | <i>Scenes from the Bavarian Highlands</i> . Organ Sonata (8 July, Blair, Worcester). Bavarian holiday. | |
| 1896 | <i>Bavarian Highlands</i> perf. (21 April, Worcester Festival Chorus). Completes <i>King Olaf</i> (perf. 30 Oct., N. Staffordshire Festival, Hanley) and composes <i>The Light of Life</i> (perf. 8 Sept., Worcester: Three Choirs Festival). | Bruckner dies (Oct.); Strauss <i>Also sprach Zarathustra</i> . |
| 1897 | Composes <i>The Banner of St George, Imperial March</i> (both perf. April–May, London) and <i>Te Deum and Benedictus</i> for Hereford. Foundation of Worcestershire Philharmonic. | Queen Victoria's Diamond Jubilee. Brahms dies (April). |
| 1898 | <i>Caractacus</i> (perf. 5 Oct., Leeds Festival). Begins <i>Variations on an Original Theme</i> . | Strauss <i>Don Quixote</i> . Parry Symphonic Variations. |
| 1899 | <i>Variations</i> (cond. Richter, 21 June, London); <i>The Light of Life</i> revived (Sept., Worcester). <i>Sea Pictures</i> (5 Oct., Norwich Festival). | Second Boer War. Strauss <i>Ein Heldenleben</i> . Schoenberg <i>Verklärte Nacht</i> . Sibelius First Symphony. |
| 1900 | <i>The Dream of Gerontius</i> (cond. Richter, 5 Oct., Birmingham Festival). First Hon. Mus.D. (Cambridge, 22 Nov.). ² | Sullivan dies (22 Nov.). Puccini <i>Tosca</i> . |

² Elgar later collected honorary doctorates from Durham (1904), Oxford (1905), Yale (1905), Aberdeen (1906).

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| 1901 | <p><i>Cockaigne</i> (12 March, London/QH). Welsh holiday. <i>Pomp and Circumstance</i> Nos. 1 and 2 (19 Oct., Liverpool). <i>Grania and Diarmid</i> (21 Oct., Dublin). <i>Concert Allegro</i> (2 Dec., London/SJH). <i>Gerontius</i> perf. Düsseldorf (19 Dec., cond. Buths).</p> | <p>Queen Victoria dies (Jan.). Verdi dies (Jan.). Mahler Fourth Symphony.</p> |
| 1902 | <p>Composes <i>Dream Children</i>, <i>Coronation Ode</i> (perf. Oct., Sheffield). <i>Gerontius</i> perf. Düsseldorf to acclamation by Richard Strauss (May). Elgar's mother dies (Sept.); <i>Gerontius</i> perf. Worcester (Sept.). Meets Stuart-Wortleys.</p> | <p>Illness of Edward VII leads to postponement of coronation and Elgar's <i>Ode</i> which is given before Royalty only in June 1903 (it includes 'Land of Hope and Glory').</p> |
| 1903 | <p><i>Gerontius</i> perf. London (June). <i>The Apostles</i> comp., perf. (14 Oct., Birmingham Festival) although apparently incomplete. Death of Alfred Rodewald (Nov.); holiday in Italy (Alassio, Nov.–Jan.).</p> | |
| 1904 | <p><i>In the South</i> first perf. at Elgar Festival (London, Covent Garden, 14–16 March). Knighthood (June). Elgars move to Hereford (Plas Gwyn). Holiday in Europe with Frank Schuster.</p> | <p>Puccini <i>Madama Butterfly</i>. Mahler Fifth Symphony. <i>Entente cordiale</i>, alliance of Britain and France. Dvořák dies. Henry Wood's Queen's Hall Orchestra becomes London Symphony Orchestra.</p> |
| 1905 | <p>Hon. Mus.D. Oxford (Feb.). <i>Introduction and Allegro, Pomp and Circumstance</i> No. 3 (perf. 8 March, London/QH). Take up Peyton Chair in Music and gives first Birmingham lectures (16 March). Visits USA (June). Freedom of the City of Worcester. Mediterranean holiday including Turkey; lectures in Birmingham.</p> | <p>Strauss <i>Salome</i>. Russo-Japanese war and failed revolution in Russia.</p> |
| 1906 | <p><i>The Kingdom</i> comp., reduced from original plan, which is eventually abandoned. 2nd visit to USA. <i>Kingdom</i> perf. (3 Oct., Birmingham Festival). Lectures in Birmingham. Holiday in Naples (Dec.–Feb.).</p> | <p>Delius <i>Sea Drift</i>. Mahler Sixth Symphony.</p> |

1907	3rd visit to USA. <i>Pomp and Circumstance</i> No. 4; <i>Wand of Youth</i> suites. String quartet and symphony sketches.	Grieg dies (Sept.).
1908	Visits Rome (May). Completes First Symphony (cond. Richter, 3 Dec., Manchester; 7 Dec., London/QH). Resigns Birmingham chair (Aug.).	Mahler Seventh Symphony.
1909	Visits Florence (April). Death of August Jaeger (May). Presidency of Musical League of Composers (Sept.).	Strauss <i>Elektra</i> . Delius <i>A Mass of Life</i> . Schoenberg composes <i>Five Orchestral Pieces</i> , <i>Erwartung</i> .
1910	Violin Concerto, Romance for Bassoon. Moves to London (58 Cavendish St., March), then holiday in Cornwall with Schuster. Concerto perf. Kreisler (10 November, QH).	Edward VII dies (May). Stravinsky <i>The Firebird</i> (Paris). Vaughan Williams <i>A Sea Symphony</i> .
1911	4th visit to USA (March). Second Symphony (24 May, London/QH). Appointed to Order of Merit (June).	Mahler dies. Stravinsky <i>Petrushka</i> . The Indian capital transferred from Calcutta to Delhi. Sibelius Fourth Symphony.
1912	Removal to Severn House, Hampstead. <i>The Crown of India</i> (from 11 March, London/Coliseum). <i>The Music Makers</i> (1 Oct., Birmingham Festival).	Parry Fifth Symphony. Schoenberg <i>Five Orchestral Pieces</i> first performed under Henry Wood (London/QH).
1913	Visits Naples (Jan.). Death of Julia Worthington (June). <i>Falstaff</i> (1 Oct., Leeds Festival).	Stravinsky <i>Rite of Spring</i> . Schoenberg <i>Pierrot lunaire</i> . Shaw <i>Pygmalion</i> .
1914	Jan., first recording for The Gramophone Company (<i>Carissima</i>). <i>Carillon</i> (7 Dec.).	4 August, war declared.
1915	<i>For the Fallen</i> , <i>Polonia</i> . Cumbrian holiday. <i>The Starlight Express</i> (first perf. 29 Dec./Kingsway Theatre).	Sibelius Fifth Symphony (first version). Strauss <i>Alpine Symphony</i> .
1916	<i>Une voix dans le désert</i> perf. (29 Jan.). Recordings of <i>Starlight Express</i> . Perf. <i>For the Fallen</i> , <i>To Women</i> (3 May). Cumbrian holiday.	Battle of the Somme. Hans Richter dies (May).

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| 1917 | <i>The Sanguine Fan</i> (20 March); <i>Le drapeau belge</i> (14 April); <i>The Fringes of the Fleet</i> (11 June); <i>The Spirit of England</i> (24 Nov.). | USA enters the war. Battle of Passchendaele. Russian revolution; Lenin withdraws Russia from the war. |
| 1918 | Moves to Brinkwells, Sussex. Chamber music; completes Violin Sonata (Sept.) and String Quartet (Dec.). | Debussy dies (March); Parry dies (Oct.). Puccini <i>Il trittico</i> . Armistice: end of war with Austria and Germany (Nov.). |
| 1919 | Completes Piano Quintet (Feb.); chamber music perf. (21 May); Cello Concerto (perf. Felix Salmond, 27 Oct./QH; recorded with Beatrice Harrison). | Treaty of Versailles; founding of League of Nations. Delius Violin Concerto. Holst <i>The Planets</i> . Strauss <i>Die Frau ohne Schatten</i> . |
| 1920 | Death of Alice Elgar (7 April). | Holst <i>Hymn of Jesus</i> . Ravel <i>La valse</i> . Stravinsky <i>Pulcinella</i> . |
| 1921 | Orchestrates Bach Fugue in C min. (perf. 27 Oct./QH, cond. Goossens). Removal to 37 St James's Place, London. | |
| 1922 | Carice marries Samuel Blake (Jan.). Bach Fantasia and Fugue perf. (7 Sept., Gloucester). | First music radio broadcasts. Vaughan Willams Third Symphony (<i>Pastoral</i>). Bliss <i>A Colour Symphony</i> . Bax First Symphony. Walton <i>Façade</i> . Nielsen Fifth Symphony. |
| 1923 | Music for <i>Arthur</i> (Binyon, perf. 12 March). Move to Kempsey (Napleton Grange), south of Worcester. Orchestration of Handel Overture in D minor (2 Sept., Worcester). Cruise to the Amazon (Nov.–Dec.). | Stravinsky <i>Les noces</i> . |
| 1924 | Master of the King's Music. <i>Empire March</i> and songs for <i>Pageant of Empire</i> (21 July). | Deaths of Busoni, Fauré, Puccini, Stanford. Sibelius Seventh Symphony. Shaw <i>St Joan</i> . Hitler imprisoned, writing <i>Mein Kampf</i> . |
| 1925 | | Berg <i>Wozzeck</i> perf. Holst <i>Choral Symphony</i> . |
| 1926 | | Shostakovich First Symphony. Puccini <i>Turandot</i> (posthumously perf.). General Strike in Britain. |
| 1927 | <i>Gerontius</i> recording. <i>A Civic Fanfare</i> (4 Sept., Hereford). Frank Schuster dies (27 Dec.). | Busoni <i>Doktor Faustus</i> (posthumously perf.). Stravinsky <i>Oedipus Rex</i> . |
| 1928 | KCVO. Removes to Tiddington House, Stratford-upon-Avon. Music for <i>Beau Brummel</i> (5 Nov.). | Janáček dies. Schoenberg <i>Orchestral Variations</i> . Stravinsky <i>Apollo</i> . |

1929	Removes to Marl Bank, Worcester. Improvisations recorded (6 Nov.).	Vaughan Williams <i>Sir John in Love</i> . Walton Viola Concerto. Bax Third Symphony.
1930	<i>Severn Suite</i> (perf. 27 Sept., brass bands); <i>Pomp and Circumstance</i> No. 5; <i>Nursery Suite</i> .	Stravinsky <i>Symphony of Psalms</i> . Vaughan Williams <i>Job</i> .
1931	Created first Baronet of Broadheath.	Nielsen dies. Walton <i>Belshazzar's Feast</i> . Bax Fourth Symphony.
1932	Orchestration of Chopin, Funeral March. <i>Severn Suite</i> orchestrated. Violin concerto recorded with Menuhin (July); intimations of Third Symphony and opera, <i>The Spanish Lady</i> , neither of which he completed.	Delius <i>Songs of Farewell</i> . Bax Fifth Symphony. Ravel Piano Concerto.
1933	Flies to France, visits Delius (May). Work on Third Symphony. Falls seriously ill with cancer (Oct.).	Hitler comes to power.
1934	Recordings monitored by telephone (Jan.–Feb.). Dies 23 Feb.; funeral 26 Feb., Little Malvern RC Church.	Deaths of Holst (May), Delius (June). Vaughan Williams Fourth Symphony. Bax Sixth Symphony.

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