

Notes

Chapter 1

1. For a detailed account of the elaboration, see Anthony Payne, *Elgar's Third Symphony: The Story of the Reconstruction* (London: Faber, 1998). When the symphony was first broadcast, the present writer (JR), with no score to hand, found he could follow most of it from the sketches published in W. H. Reed's memoir, *Elgar as I Knew Him* (London: Gollancz, 1936). The elaboration was intended as a pre-emptive strike, since from the expiry of copyright in 2005 the published sketches (there are others) would enter the public domain; Payne's work, it was hoped, might inhibit anyone else minded, in Elgar's word, to 'tinker' with the symphony. Only time will tell if this strategy was successful.

2. Among memoirs the most indispensable include Basil Maine's biography (vol. I of *Elgar. His Life and Works* (London: G. Bell, 1933)); W. H. Reed, *Elgar as I Knew Him*; Mrs Richard Powell, *Edward Elgar: Memories of a Variation* (London: Oxford University Press, 1937); Rosa Burley (with Frank Carruthers), *Edward Elgar: The Record of a Friendship* (London: Barrie and Jenkins, 1972); the less formally organised recollections of many other friends including Hubert Leicester and Troyte Griffith; and the narrative interwoven round letters by Elgar's godson, E. Wulstan Atkins, in *The Elgar-Atkins Friendship* (London: David and Charles, 1984).

3. See the bibliography and table of bibliographical abbreviations.

4. This Companion normally refers to the collections edited by Jerrold Northrop Moore, *Publishers*, *Lifetime*, and *Windflower*.

5. Letter to August Jaeger, 9 October 1900. *Publishers*, 244.

6. Letter to Sir Sidney Colvin, 13 December 1921. *Lifetime*, 359.

7. Titles were then by no means common for artists, and it was another half-century before honours were regularly offered to sportsmen; popular musicians had to wait still longer. Several twentieth-century British composers were knighted, but not made baronet; only one (Benjamin Britten) became a lord, in his last months of life. Britten and Vaughan Williams are believed to have refused knighthoods; but they, Walton, and Tippett were appointed OM.

8. Bertrand Russell, *Freedom and Organization 1814-1914* (London: G. Allen & Unwin, 1934).

9. Guido Heldt, 'Elgar', in Ludwig Finscher (ed.), *Die Musik in Geschichte und Gegenwart, Personenteil*, vol. VI (Kassel: Bärenreiter, 2001), 227-43; see pp. 238 and 242 (cited). 'Zu den Desideraten der Elgar-Forschung zum gegenwärtigen Zeitpunkt am ehesten Arbeiten zählen, die nicht den Mann oder den nationalen Komponisten in den Blick nehmen, sondern die Musik: Bis auf vereinzelte Versuche sind seine autodidaktischen Lernerfahrungen, ist das Mosaik aus Einflüssen und Modellen nicht kaum angegangen.'

10. Maine, *Elgar*, vol. I, 18. Maine presumably got his information from Elgar and earlier 'authorised' biographies such as that by R. J. Buckley.

11. Diana McVeagh, *Edward Elgar: His Life and Music* (London: J. M. Dent, 1955), 189.

12. Maine, *Elgar*, vol. I, 17. See also Peter Dennison, 'Elgar's Musical Apprenticeship', in Monk, *Studies*, 1-34.

13. Maine, *Elgar*, vol. I, 33-5.

14. *Future*, 237-9.

15. See for instance the third edition of Kennedy, *Portrait*, 31-3; Brian Trowell, 'Elgar's Use of Literature' in Monk, *Literature*, 217-19; Trowell, 'The Road to Brinkwells: The Late Chamber Music', in Foreman (ed.), 'Oh My Horses': *Elgar and the Great War* (Rickmansworth: Elgar Editions, 2001), 353-62.

16. 20 July 1884; *Lifetime*, 11. Byron Adams is surely mistaken in interpreting this reticence as indifference; it is rather the opposite. 'The "Dark Saying" of the Enigma: Homoeroticism and the Elgarian Paradox', *19th-Century Music* 23/3 (2000), 219.

17. Alice Elgar is one of a select company of composer's wives (including Harriet Smithson, Berlioz and Cosima Wagner) who have received independent study. See Percy M. Young, *Alice Elgar: Enigma of a Victorian Lady* (London: Dennis Dobson, 1978).

18. See chapter 3, and *Publishers*.

19. G. B. Shaw, from his semi-detached position as an Irishman, advocated a return to the values of 'absolute music' in older English masters. See for instance Dan H. Laurence (ed.), *Shaw's Music: The Complete Musical Criticism of Bernard Shaw* (London: The Bodley Head, 1981), vol. III, 177-9. On Newman see *Future*, 105-6, and chapters 8 and 11.

20. Jurgen Schaarwächter lists eighty-seven British symphonies from Elgar's birth to 1907, and 332 from 1908 (the year of Elgar's first) to 1957. *Die britische Sinfonie 1914–1945* (Cologne: Dohr, 1995), 434–43.
21. See Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 129; Ursula Vaughan Williams and Imogen Holst (eds.), *Heirs and Rebels* (London: Oxford University Press, 1959), 50.
22. Reed, *Elgar as I Knew Him*, 109–19; see also chapter 8.
23. Jeremy Crump, 'The Identity of English Music: the Reception of Elgar, 1898–1935', in Robert Colls and Philip Dodd (eds.), *Englishness: Politics and Culture 1880–1920* (London: Croom Helm, 1986), 164–90.
24. Hepokoski: *Sibelius: Symphony No. 5* (Cambridge: Cambridge University Press, 1993), 2–3.
25. See Henri-Louis de la Grange, 'Music about Music in Mahler: Reminiscences, Allusions or Quotations?', in Stephen Hefling (ed.), *Mahler Studies* (Cambridge: Cambridge University Press, 1997), 122–68.
26. Eric Hobsbawm, *The Age of Empire: 1875–1914* (London: Abacus, 1987), 59.
27. Philip Dodd, 'Englishness and National Culture', in Colls and Dodd (eds.), *Englishness: Politics and Culture*, 1.
28. David Cannadine, 'The Context, Performance and Meaning of Ritual: The British Monarchy and the "Invention of Tradition", c.1820–1977', in Eric Hobsbawm and Terence Ranger (eds.), *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983), 101–64.
29. Jeffrey Richards, 'Elgar's Empire', in *Music and Empire: Britain 1876–1953* (Manchester: Manchester University Press, 2001), 44–87.
30. A monograph by Matthew Riley, forthcoming, will deal comprehensively with this question.
31. Crump, 'The Identity of English Music', 179–86.
32. Moore, *Elgar*, 34.
33. *Ibid.*, 151.
34. Matthew Riley, 'Rustling Reeds and Lofty Pines: Elgar and the Music of Nature', *19th-Century Music* 26/2 (2002), 155–64. See also Robert Stradling's discussion of the significance of the Severn valley in English music, 'England's Glory: Sensibilities of Place in English Music, 1900–1950', in Andrew Leyshon, David Matless and George Revill (eds.), *The Place of Music* (London: Guilford Press, 1998), 176–96.
35. *Future*, 57.
36. 25 May 1911, quoted in Moore, *Elgar*, 616.

Chapter 2

1. G. Bernard Shaw, 'Sir Edward Elgar', *Music & Letters*, 1 (January 1920), 10.
2. Ernest Walker, *A History of English Music* (Oxford: Oxford University Press, 1907), 299, 306–7.
3. See *Music & Letters* 16/1 (January 1935).
4. Thomas Dunhill, *Sir Edward Elgar* (London: Blackie & Son, 1938).
5. *The Strand Magazine* (May 1904), 541–2.
6. Elgar played in the first violin section when Cowen conducted this symphony at the Three Choirs Festival (Worcester, 1887).
7. *Future*, 33–35, original emphasis.
8. After Elgar returned from London in 1891, his involvement with music and music-making in Worcester increased, at first principally through his friendship with Hugh Blair, then assistant organist at the Cathedral. Blair was conductor of the Worcester Festival Choral Society and Elgar led the orchestra. This collaboration not only involved public concerts but also orchestral services in the cathedral. Blair was the dedicatee of *The Black Knight*, the first executant of the Organ Sonata, and had much to do with the commissioning of *The Light of Life*. Two dedications to Swinnerton Heap – the Organ Sonata and *The Light of Life* – indicate a similar musical interaction. It is also not without significance that the organ works of both Blair and Heap show a marked stylistic deference to the music composed by Elgar in the 1890s.
9. Elgar, 'The College Hall' [3 June 1931], *The Three Pears Magazine* (Worcester, 1931).
10. Mackenzie joined the dual orchestra in Sondershausen in 1857 at the age of ten and participated in performances of Liszt, Wagner, and Berlioz. He returned to Britain in 1862, studying with Prosper Sainton at the Royal Academy of Music. Much of his orchestral experience at this time was gained by playing in London theatre orchestras.
11. Elgar, 'The College Hall' [3 June 1931], *The Three Pears Magazine* (Worcester, 1931).
12. A measure of Elgar's admiration of Parry at this time is revealed by an account he later related to *The Musical Times* (1 October 1900, 647) in which he replaced Parry's baton with his own before a performance of *Judith* with the Worcester Choral Society on 14 April 1891: 'I played first fiddle then and put my stick on his desk. I wanted to make it immortal.'
13. Kennedy, *Portrait*, 55.
14. *Ibid.* 47.

15. Letter from Jaeger to Parry, 25 September 1896, Shulbrede Priory.
 16. Diary of Sir Hubert Parry, 10 December 1906, Shulbrede Priory. (He may have been affected by Jaeger's description of 'a mosaic of abstract musical ideas'. *The Apostles: Book of Words and Analytical and Descriptive Notes* (London: Novello, 1903), second edition).
 17. *Ibid.*, 7 December 1908.
 18. *Ibid.* 13 September 1911.
 19. See *The Strand Magazine* (May 1904), 539.
 20. See *Lbm* 47902 f. 99; Elgar is also known to have considered including Parry in his scheme for the 'Enigma' Variations (along with Sullivan), though he abandoned the idea after admitting that the variation would have been an exercise in stylistic imitation rather than a 'character' sketch. See Maine, *Elgar*, 101.
 21. Letter from Elgar to Parry, [1904], quoted in C. L. Graves, *Hubert Parry* (London, Macmillan, 1926), vol. II, 35.
 22. Letter from Elgar to Parry, 30 January 1905, *Lcm*.
 23. Elgar, *Future*, 48–9.
 24. See A. C. Mackenzie, *A Musician's Narrative* (London: Cassell, 1927), 205.
 25. On one occasion only, Stanford conducted *Gerontius*, at Leeds on 22 March 1905, after Elgar had telegraphed to say that he was too ill to conduct. As a Dublin Protestant, Stanford had an inbuilt antipathy to *Gerontius's* overt Catholic sentiment – one affirmed by his famous verbal outburst 'it stinks of incense' – yet he is also known to have deeply admired the closing section of Part 1.
 26. See Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002), 313.
 27. *Ibid.*, 328.
 28. Kennedy, *Portrait*, 156.
 29. See Ursula Vaughan Williams and Imogen Holst, *Heirs and Rebels* (London: Oxford University Press, 1959), 11.
 30. *Publishers*, 51–2.
 31. *Lifetime*, 106.
 32. *Publishers*, 492.
 33. The role of Bantock and Delius (who became vice-president) is evident from surviving correspondence; see Lionel Carley, *Delius: A Life in Letters 1862–1908* (London: Scholar Press, 1983), 310–13.
 34. The works performed at Gloucester in 1922 were Bliss's *Colour Symphony* and Goossens's *Silence* for chorus and orchestra. In later years, Elgar softened in his attitude to Bliss and declared that the latter had been 'one of the very few artists in whom I took an interest' (Arthur Bliss, *As I Remember* (London: Faber & Faber, 1970; revised & enlarged, London: Thames Publishing, 1989), 94. Elgar wrote appreciatively to Bliss to accept the dedication of *Pastorale* (9 May 1929; *Lifetime*, 418).
 35. Bax, however, maintained in his autobiography, *Farewell My Youth* (London: Longmans, Green and Co., 1943) 32, that Elgar 'was totally uninterested in, and probably ignorant of, the work of any of his contemporaries or juniors'.
 36. *Lifetime*, 382–4.
 37. See Vaughan Williams, 'A Musical Autobiography', in Michael Kennedy (ed.), *National Music and Other Essays* (Oxford: Oxford University Press, 1987), 182.
 38. H. Hughes, 'Sir E. Elgar on the Music Crisis', *Daily Telegraph* (5 November 1931); *Publishers*, 442.
 39. G. Hughes, *Sidelights on a Century of Music (1825–1924)* (London: MacDonald, 1969), 180.
- Chapter 3**
1. Moore, *Publishers*, 239.
 2. Percy A. Scholes, *The Mirror of Music 1844–1944* (London and Oxford: Oxford University Press, 1947), 3.
 3. *Publishers*, 6.
 4. *Ibid.*, 10.
 5. *Ibid.*, 11, 13.
 6. *Ibid.*, 32.
 7. *Ibid.*, 42.
 8. *Ibid.*, 51.
 9. *Ibid.*, 595.
 10. Jaeger's guides, each entitled 'book of words', were published by Novello in the years of performance, 1900, 1903, and 1906, following guides to *King Olaf* by Joseph Bennett, and *Caractacus* by Herbert Thompson. German versions by Max Hehemann follow Jaeger faithfully; they were also published by Novello.
 11. *Publishers*, 272.
 12. *Ibid.*, 563–4.
 13. *Ibid.*, 582.
 14. *Ibid.*, 744.
 15. *Ibid.*, 776.
 16. Moore, *Elgar on Record: The Composer and the Gramophone* (Oxford: Oxford University Press, 1974), 31, 34.
 17. *Publishers*, 830, 831.
 18. *Ibid.*, 832–3.
 19. *Ibid.*, 873.
 20. *Ibid.*, 897.
- Chapter 4**
1. Anderson, *Elgar*, 149.
 2. Maine, *Elgar*, vol. I, 7.
 3. Vyvyan Holland, *Time Remembered* (London: Thames and Hudson, 1966), 20.

4. 13 December 1921. *Lifetime*, 359.
5. Young, *Elgar*, 32.
6. *Yorkshire Weekly Post*, July 1912, cited in Young, *Elgar*, 14.
7. The source of Ex. 4.1 is the Jesuit Archive, Mayfair, London, MS 839/2/1.
8. W. R. Mitchell, *The Giggleswick Scores of Edward Elgar* (Settle: Castleberg, 1990), 5–8.
9. *Publishers*, 212.
10. Reed, *Elgar as I Knew Him*, 99.
11. Nancy Price, *Into an Hour Glass* (London: Museum Press, 1953), 212, 216.
12. The instrument is illustrated in Alec Cobbe, *Composer Instruments. A Catalogue of the Cobbe Collection of Keyboard Instruments with Composer Associations* (Hatchlands, 2000), 54–55.
13. Robert J. Buckley, *Sir Edward Elgar*, (London: John Lane, The Bodley Head, 1904) 31.
14. Moore, *Elgar*, 738.
15. Moore, *Elgar on Record*, 208.
16. Maine, *Elgar*, vol. I, 77.
17. Young, *Elgar*, 258.
18. Reed, *Elgar as I Knew Him*, 98.
19. London, British Library (henceforth Lbl) Add. MS 58003, f.2v.
20. See Elgar, *My Friends Pictured Within. The subjects of the Enigma Variations as portrayed in contemporary photographs and Elgar's manuscript* (Sevenoaks: Novello, n.d. [1946], republication of notes for Aeolian Company's piano rolls, 1929); see also Julian Rushton, *Elgar: Enigma Variations*, 10–12.
21. Anderson, *Elgar*, 8.
22. The shed books are Lbl Add. MSS. 60516 A–E.
23. Lbl Add. MS 49774D f.34v.
24. Lbl Add. MS 63150 f.17.
25. Lbl Add. MS 49974D f.33.
26. McVeagh, *Elgar*, 206. See also chapter 2, note 16.
27. See Anderson, *Manuscript*, plate 35; Trowell, 'Elgar's Use of Literature', in Monk, *Literature*, 257.
28. See Christopher Kent, 'Falstaff: Elgar's Symphonic Study', in Monk, *Literature*, 85–7.
29. Christopher Kent, 'A View of Elgar's Methods of Composition through the Sketches of the Symphony No. 2 in E♭ (Op. 63)', *Proceedings of the Royal Musical Association* 103 (1976–7), 41–60.
30. Lbl Add. MS 47902.
31. *Publishers*, 312.
32. See Anderson, *Manuscript*, plate 22; E. Wulstan Atkins, *The Elgar–Atkins Friendship*, 194.
33. Lbl Add. MS 47904 ff.169–169v.

34. See Christopher Kent, 'Edward Elgar: A Composer at Work. A study of his creative processes as seen through his sketches and proof corrections', Ph.D. thesis, University of London, King's College, 1978, vol. I, 184–5; vol. II, 110.
35. See ECE Vol. 27, xiii.
36. Lbl Add. MS 58003 f.20v.
37. Lbl Add. MS 47904A f.151. Kent, 'Edward Elgar', vol. I, 168; vol. II, 95.
38. Kent, 'Edward Elgar', vol. I, 185–6 and 194; vol. II, 112 and 118.

Chapter 5

1. Burley and Carruthers, *Edward Elgar: The Record of a friendship*, 31.

Chapter 6

1. Letter to A. J. Jaeger, 1 March 1898. He added the claim that it is 'different to anything, in structure, ever done before'. Moore, *Publishers*, 67.
2. Elgar's original title, *Lux Christi*, was presumably considered too Roman Catholic a title by Novello: see chapter 3.
3. See Charles Edward McGuire, *Elgar's Oratorios: The Creation of an Epic Narrative* (Aldershot: Ashgate, 2002).
4. Moore, *Elgar*, 183–4.
5. See Elgar's letter of November 1908, *Lifetime*, 205.
6. On its genesis, see Moore, *Elgar*, 225–6; Anderson, *Manuscript*, 36–43.
7. It's piquant to discover that he at one time mooted parts for a quartet of saxophones, for which actual sketches exist. Anderson, *Manuscript*, 41.
8. 'Loose your locks, your bosoms bare/Breathe the godhead brooding there/Hov'ring round your floating hair' – what did they think of this in Leeds in 1898? But then, recalling the flock of cast-iron floozies flaunting their untrammelled charms in City Square (erected two years before and adjacent to the Queen's Hotel where Elgar stayed), the folk of that proud city were unshockable in artistic matters.
9. *Publishers*, 79.

Chapter 7

1. Eric Fenby, *Delius as I Knew Him* (Cambridge: Cambridge University Press, 1981), 124.
2. *Ibid.*, 178.
3. Although Elgar did not himself so designate *Gerontius*, it is invariably referred to as an oratorio and was so consistently during his lifetime.
4. Michael De-la-Noy, *Elgar the Man* (London: Allen Lane, 1983), 230.

5. As Michael Kennedy notes, Elgar ‘had for many years avoided going to church, and while dying refused to see a priest’. *Portrait*, 268/328.
6. Given Carice Elgar Blake’s disrespect of her father’s explicit directions concerning the fate of his Third Symphony, as well as other matters, Moore’s report, presumably from Mrs Blake herself, that she ‘persuaded her father that burial must be beside Alice at Little Malvern’ must be regarded with at least a dollop of scepticism. Moore, *Elgar*, 823.
7. Reed, *Elgar as I Knew Him*, 115.
8. *Ibid.*, 115.
9. Kennedy, *Portrait*, 269/330.
10. Moore, *Elgar*, 823.
11. Kennedy, *Portrait*, 225/269.
12. 9 October 1900. *Publishers*, 244.
13. 5 November 1918. *Lifetime*, 320.
14. Merlin Holland and Rupert Hart-Davis (eds.) *The Complete Letters of Oscar Wilde* (New York: Henry Holt and Company, 2000), 665, n. 2.
15. Richard Ellman, *Oscar Wilde* (New York: Alfred A. Knopf, 1988), 57.
16. Oscar Wilde, *Complete Poetry*, ed. Isobel Kirby (Oxford: Oxford University Press, 1997), 4.
17. Richard Ellman (ed.), *The Artist as Critic: Critical Writings of Oscar Wilde* (Chicago: University of Chicago Press, 1982), 341–2.
18. *Ibid.*, 234.
19. Ellis Hanson, *Decadence and Catholicism* (Cambridge, MA: Harvard University Press, 1997), 2–5.
20. *Ibid.*, 7.
21. Two years later Elgar arranged the Good Friday Music from *Parsifal* for the Worcester High School Orchestra. Anderson, *Elgar*, 421.
22. Hanson, *Decadence*, 36.
23. Edward Algonon Baughan, *Music and Musicians* (London: John Lane, The Bodley Head, 1906), 63. Elgar disparaged Baughan’s writings severely on occasion; see Gerald Cumberland [pseudonym of Charles F. Kenyon], *Set Down in Malice: A Book of Reminiscences* (London: Grant Richards, 1919), 80.
24. Aidan Thomson, ‘Re-reading Elgar: Hermeneutics, Criticism and Reception in England and Germany, 1900–1914’ (D.Phil dissertation., Oxford University, 2003), 60.
25. Anderson, *Elgar*, 212.
26. Neville Cardus, ‘Genius, Original and Final’, reprinted from the *Manchester Guardian* in Geoffrey Hodgkins (ed.), *The Best of Me: A Gerontius Centenary Companion* (Rickmansworth: Elgar Editions, 1999), 261.
27. McGuire, *Elgar’s Oratorios*, 175.
28. *Ibid.*, 139ff.
29. See Moore, *Elgar*, 332–3.
30. W. J. Turner, ‘Elgar and Handel’, in Redwood, *Companion*, 176–7.
31. Ralph Vaughan Williams, *National Music and Other Essays*, second edition (Oxford: Oxford University Press, 1987), 182.
32. Quoted in Jeremy Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford: Clarendon Press, 1992), 391.
33. Baughan, *Music and Musicians*, 202–3.
34. Neither its Roman Catholicism nor its Wagnerism enhanced the reception of *The Dream of Gerontius* among die-hard members of the Anglican clergy. For the first performance of *Gerontius* at a Three Choirs Festival in 1902, the Dean of Worcester insisted that Newman’s poem be censored to remove any language suggestive of Catholic doctrine. Clerical suspicion of *Gerontius* may well have extended beyond the text to the music itself, for the Anglican clergy of Worcester frowned upon the music of Wagner. As late as 1926, T. A. Lacey, a Canon of Worcester, protested at the inclusion of the *Parsifal* Prelude in the programme of the Three Choirs Festival, noting that Wagner was a ‘sensualist’, the sensuality of whose pietism was matched only by ‘the sensuality of his erotics’. Elgar replied to Lacey’s objections with withering contempt; *Lifetime*, 394, 396.
35. Frances Kingsley (ed.), *Charles Kingsley: His Letters and Memories of his Life*, vol. I (London: C. Kegan Paul and Co., 1881), 201.
36. Peter Gay, *The Tender Passion* (Oxford: Oxford University Press, 1986), 236.
37. John Henry Newman, *Apologia pro Vita Sua: Being a History of His Religious Opinions*, ed. Martin J. Svaglic (Oxford: Oxford University Press, 1967), 252.
38. 31 May 1875 in Wilfrid Ward, *The Life of John Henry Newman*, vol. II (London: Longmans, Green and Co., 1912), 410.
39. The initial impetus for *The Dream of Gerontius* came from a serious illness of Newman’s own, as well as his memories of the exemplary death in 1853 of Father John Joseph Gordon, the ‘fratri desideratissimo’ to whose memory the poem is dedicated.
40. Elgar may well have been aware of Newman’s devotion to St John; see Byron Adams, ‘The “Dark Saying” of the Enigma: Homoeroticism and the Elgarian Paradox’, in Sophie Fuller and Lloyd Whitesell (eds.), *Queer Episodes in Music and Modern Identity* (Urbana and Chicago: University of Illinois Press, 2002), 233–4.
41. Mosse, *Nationalism and Sexuality* (New York: Howard Fertig, 1985), 10–11.
42. McGuire points out that Elgar had to manipulate the text in order to create a pretext

- for this duet. Charles McGuire, 'One Story, Two Visions', in Hodgkins, *The Best of Me*, 96.
43. Paul Verlaine, 'Parsifal', *Oeuvres poétiques complètes*, ed. Jacques Borel (Paris: Gallimard, 1962), 427.
44. Hanson, *Decadence*, 37.
45. Concerning a passage in *Gerontius*, Jaeger wrote to Elgar on 29 May 1900 that 'I have not seen or heard *anything* since "Parsifal" that has stirred me, & stirred me, & spoken to me with the trumpet tongue of genius as has this part of your latest & *by far* greatest work . . . I feel as if I wanted to kiss the hand that penned these marvellous pages'. *Publishers*, 183 (Jaeger's emphases).
46. *Ibid.*, 205. Elgar's first draft of the climax, which is subdued and ineffective, can be found between pages 192 and 197 of this volume.
47. Arnold Bax, *Farewell, My Youth and Other Writings*, ed. Lewis Foreman (Aldershot: Ashgate Press, 1992), 26.
48. *Lifetime*, 248.
49. Elgar first developed this paradoxical creative strategy of portraying himself through other's eyes in 1899: the 'Enigma' Variations, Op. 36. See Adams, 'The "Dark Saying" of the Enigma', 230–3. During the composition of *Gerontius*, Elgar wrote to Jaeger on 28 August 1900 that its protagonist 'represents ME when ill'. *Publishers*, 228.
50. Hanson, *Decadence*, 94.
51. *Ibid.*, 95.
52. Oscar Wilde, *The Soul of Man and Prison Writings* (Oxford: Oxford University Press, 1990), 123.
53. Baughan, *Music and Musicians*, 201.
54. Anderson, *Manuscript*, 57.
55. Moore, *Elgar*, 371.
56. *Ibid.*, 421.
57. *Lifetime*, 114. Some Elgar Scholars have transcribed this exclamation as 'GIGANTIC WORX'.
58. See both Moore, *Elgar*, 386 and Anderson, *Elgar*, 58.
59. McGuire, *Elgar's Oratorios*, 191–3.
60. 'Impressions at Bayreuth', *The Times*, 21 August 1909.
61. 3 March 1957 in Michael Kennedy, *The Works of Ralph Vaughan Williams*, (London: Oxford University Press, 1964), 388.
62. For an investigation of elements of Roman Catholic dogma found in *The Apostles*, see McGuire, 'Elgar, Judas and the Theology of Betrayal', *19th-Century Music* 23/3 (2000), 244–5.
63. The full title of Dowson's poem is 'Non sum qualis eram bonae sub regno Cynarae', in Phyllis M. Jones (ed.), *Modern Verse 1900–1940* (Oxford: Oxford University Press, 1940), 48–9.
64. McGuire, 'Elgar, Judas', 248–9.
65. Moore, *Elgar*, 403.
66. McGuire, 'Elgar, Judas', 241. The following paragraphs on Judas have as their foundation McGuire's exploration of how Elgar moulded that character in *The Apostles*.
67. Judas' extended scene, with choral interjections like those that pervade Mary Magdalene's earlier solo, is cast in large part in the dark and 'demonic' key of D minor, associated of course with Mozart's *Don Giovanni* and Requiem but also with Kundry in her aspect as temptress.
68. Just before the composition of *Gerontius*, Elgar had considered the calling of the apostles as a subject and had approached Capel-Cure, who viewed the idea with dismay, given the tight time constraints attendant upon that first Birmingham commission. As Jerrold Northrop Moore suggests, one of the compelling reasons for Elgar's attraction to the subject of the apostles in the first place was his fascination with Judas. See Moore, *Elgar*, 294–5.
69. 17 July 1903. *Lifetime*, 131.
70. Kennedy, *Portrait*, 94.
71. 26 October 1900. Moore, *Elgar*, 335.
72. 9 October 1900. *Publishers*, 244.
73. See Adams, 'The "Dark Saying" of the Enigma', 222.
74. Consider Jaeger's pointed cry to Parry, who had generously sent money to defray medical expenses: see Dibble, *C. Hubert Parry*, 417. Around this time, Jaeger confided to Rosa Burley – 'almost with tears in his eyes' – how much he disliked Elgar's 'undesirable' new society friends. She observed that Jaeger 'whether justly or not, undoubtedly felt neglected by Edward in the later years of success'; see Burley and Carruthers, *Elgar: The Record of a Friendship*, 178.
75. For an example of such a public renunciation of music, carried out, as was his remark to Delius, in the guise of a bit of 'clever' repartee, see Arnold Bax, *Farewell, My Youth and Other Writings*, 26–27.
76. Oscar Wilde, 'The Ballad of Reading Gaol', in *The Soul of Man*, 189, lines 649–54.
77. Elgar places quotation marks around this verse in the score in order to underscore its import.
78. *Daily Telegraph*, 3 October 1906. Moore, *Elgar*, 505.
79. *Ibid.*, 505.
80. *The Times*, 4 October 1906.
81. Newman summarises these reservations in *Elgar* (London: John Lane, 1906), 114.

82. *Birmingham Post*, 22 March 1907, cited in Moore, *Elgar*, 507. On Newman and the First Symphony, see chapter 11.
83. 3 March 1957. Kennedy, *Ralph Vaughan Williams*, 388.
84. Anderson, *Manuscript*, 81.
85. See Moore, *Elgar*, 493. For chilling eye-witness testimony to the composer's swiftly changing moods while he was composing *The Kingdom*, see Mrs Richard Powell (née Dora Penny), *Edward Elgar: Memories of a Variation*, second edition (Oxford: Oxford University Press, 1947, 69–74; 3rd edition, Aldershot: Scolar Press, 1994, 89–94). Mrs Powell's recollections are particularly unsettling due to her complete lack of psychological penetration.
86. *Publishers*, 228 (Elgar's emphases).
87. In a controversial entry on the composer published in the 1924 edition of Guido Adler's *Handbuch der Musikgeschichte*, E. J. Dent asserted that 'to English ears Elgar is over-emotional and not entirely free of vulgarity'. See Brian Trowell, 'Elgar's Use of Literature', in Monk, *Literature*, 286.
88. In an obituary tribute to Elgar, Vaughan Williams mischievously opined that '[w]e must, I believe, look for the germs of the Elgarian idiom to the little group of organists who were writing small but rather charming music when Elgar was a young man, such as Henry Smart and John Goss'. Vaughan Williams, *National Music and Other Essays* (Oxford: Oxford University Press, 1987), 253.
89. See William Gaunt, *The Aesthetic Adventure* (New York: Harcourt, Brace, 1945), 214–15.
90. Quoted in Anderson, *Manuscript*, 77.
91. For a thorough investigation of Elgar's intermittent interest in *The Last Judgement*, see Anderson, *Manuscript*, 81–90.
92. Kennedy, *Ralph Vaughan Williams*, 195–6.
93. Moore, *Elgar*, 779.
94. *The Complete Poetical Works of Percy Bysshe Shelley*, ed. Thomas Hutchinson (Oxford: Oxford University Press, 1905), 443.
95. Kennedy, *Portrait*, 268. Anderson identifies the music that Elgar wrote out as a theme originally intended for a projected sombre *Cockaigne Overture No. 2*, which itself was initially suggested by James Thomson's poem 'The City of Dreadful Night', and then transferred to *The Last Judgement*. See Anderson, *Manuscript*, 88. See also Thomson, 'Re-reading Elgar', 250–2.
- Chapter 8**
1. Sir Frederick Ponsonby, writing to the Keeper of the Privy Purse, the Earl of Shaftesbury, 8 April 1924; *Lifetime*, 383.
2. *Ibid.*, 478.
3. Moore, *Elgar*, 57.
4. Leicester, Elgar's old friend and choirmaster at St George's, wrote a pamphlet in celebration of the centenary of the church in 1929 (Alderman Leicester, *Notes on Catholic Worcester* (Worcester, 1928 – Worcester County Record Office L.282.0942448), 33).
5. Moore, *Elgar*, 21, 78.
6. For example, Allison, *Edward Elgar: Sacred Music* (Bridgend: Seren, 1994).
7. Elgar Birthplace Museum, Gradual in E minor, MSS 199, 200.
8. Both now situated in the Elgar Birthplace Museum.
9. 17 February 1913; Moore, *Elgar*, 642.
10. *Lifetime*, 84.
11. Moore's note, *Publishers*, 384–5.
12. *Lifetime*, 123–4.
13. Maine, *Elgar, his Life and Works*, vol. I, 116.
14. *Publishers*, 486–7. His only known copy of a Solesmes-derived collection is the *Manuale Missae et Officiorum* of 1903 (in five-line, modern notation, and clearly used, given the number of pencil annotations), now in the Elgar Birthplace Museum.
15. *Publishers*, 228.
16. Moore, *Elgar*, 715.
17. A full catalogue of the Litany chants is provided by John Allison, 'A Study of Edward Elgar's Sacred Music with Reference to his Life and Works' (Ph.D. thesis, University of Cape Town, 1989), 201–7.
18. Allison, *Edward Elgar: Sacred Music*, 47; see *Lifetime*, 329.
19. See Elgar Birthplace Museum, MS 182, where various versions of this formula appear nine times.
20. Allison, 'A Study of Elgar's Sacred Music', 216.
21. Peter Dennison, 'Elgar's Musical Apprenticeship', in Monk, *Studies*, 4.
22. *Publishers*, 815–16.
23. Moore, *Elgar*, 56; *Lifetime*, 475.
24. Sinclair (*Publishers*, 430) identifies the introduction to scene IV of *The Apostles*; see also *Lifetime* 127. Haines: information from his sister (Mrs Nellie Haines Roberts), c.1975, communicated by John Rutter.
25. Birmingham lecture on orchestration, 1 November 1906 (*Future*, 251). See also Christopher Kent, 'The Organ of St George's Church, Worcester in the Early Life of Edward Elgar', *Journal of the British Institute of Organ Studies* 18 (1995), 92–107; 94.
26. Respectively *Publishers*, 45, 186, 69.
27. Rainer Fanselau, *Die Orgel im Werk Edward Elgars* (Göttingen: Andreas Funke, 1973), 289–91.

28. Blair, Advent Cantata, 'Blessed are they who watch' (1894); Brewer, part of the oratorio *Emmaus* (1901).
29. Moore, *Elgar*, 61–2; Allison, *Edward Elgar. Sacred Music*, 22.
30. Fanselau, *Die Orgel*, 76–80.
31. See ECE XV (Organ Music).
32. Fanselau, *Die Orgel*, 153.
33. See *Ibid.*, 165, 173.
34. *Lifetime*, 415.
35. Moore, *Elgar*, 223.
36. *Lifetime*, 373–7.
37. ECE XV (Organ Music), 98–101.
38. *Ibid.*, vii–viii.
39. *Lifetime*, 429–31.

Chapter 9

1. Kennedy, *Portrait*, 237/282.
2. The *Sketches* were played at the Worcestershire Musical Union Concert conducted by the Reverend Vine Hall on 7 May 1888.
3. Moore, *Elgar*, 124.
4. Young, *Elgar*, 291.
5. Moore, *Elgar*, 160.
6. Moore, *Elgar*, 451.
7. A copy of the programme note is held at the Elgar Birthplace Museum. The title page reads: 'Programme/ Historical and Analytical Notes/ by Edgar F. Jacques and F. Gilbert Webb'. Elgar evidently read and approved the programme note before it went to print.
8. British Library Add. MS 63153, titled 'Sketchbook I/Edward Elgar Nov 19, 1901/Falstaff. It also contains drafts of the *Concert Allegro* for solo piano and a piano version of 'The Tame Bears' from the *Wand of Youth* Suite No. 2. The library also holds the complete autograph full score of the *Introduction and Allegro*, which was used as the *Stichvorlage*, Add. MS 58015. Here, the score is laid out differently to the final published version, so that each instrument is grouped together rather than being divided between quartet and orchestral groups.
9. Programme note, 18. The piece is described as 'Introduction and Allegro in G minor and major (Op. 47) / for Strings (Orchestra and Quartet)', and was dedicated to Professor S. S. Sanford of Yale University.
10. Parrott, *Elgar*, 59.
11. The other indications are 'Wind' and 'corno?' at the end of the second system.
12. James Hepokoski, 'Reflections on a "Welsh tune": Elgar's *Introduction and Allegro*, Op. 47', paper read at the Elgar Conference, University of Surrey, 13 April 2002.
13. Moore, *Elgar*, 454.
14. Reed, *Elgar*, 147–8. The basis for Reed's observation is an Aeolian harp that belonged to Elgar, and which he suspended outside his study in Hereford.
15. Matthew Riley: 'Rustling Reeds and Lofty Pines: Elgar and the Music of Nature', *19th-Century Music* 26/2 (2002), 177.
16. Hans Keller, 'Elgar the Progressive', *Essays on Music*, ed. Christopher Wintle (Cambridge: Cambridge University Press, 1994), 63–7.
17. 26 January 1905, *Publishers*, 607–8.
18. Julian Rushton, 'The Devil of a Fugue. Berlioz, Elgar, and *Introduction and Allegro*', *Elgar Society Journal* 11/5 (2000), 276–87.
19. British Library Add. MS 63153, f.29 recto.
20. Reproduced in Anderson, *Manuscript*, 98.
21. Moore, *Elgar*, 555. Moore quoted a letter from Elgar to G. H. Jack of 1931 where Elgar mentions Mordiford bridge. Mordiford is on the River Lugg just outside Hereford on the eastern side of the city.
22. Reissued on EMI CD 7243 5 67240 2 0 (2000). Barbirolli's tempo is exceptionally slow, which emphasises the resemblance with the 'Adagietto' from Mahler's Fifth Symphony (1902).
23. See Michael Pope's preface to the Eulenburg miniature score of the Quintet (1971) for a useful summary.
24. 'The Road to Brinkwells: The Late Chamber Music', in Foreman (ed.), *'Oh My Horses!'*, 367.
25. See Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: University of California Press, 1984).
26. Trowell, 'The Road to Brinkwells', 367.
27. *The Globe*, 22 March 1919; *The Daily Telegraph*, 11 March 1919.
28. See, for example, *Manliness and Morality: Middle-class Morality in Britain and America 1800–1940*, ed. J. A. Mangan and James Walvin (Manchester: Manchester University Press, 1987); J. Rutherford, *Forever England: Reflections on Masculinity and Empire* (London: Lawrence and Wishart, 1997), and Peter Middleton, *The Inward Gaze: Masculinity and Subjectivity in Modern Culture* (London: Routledge, 1992).
29. See Byron Adams, 'The "Dark Saying" of the Enigma'. For provocative readings of gendered musical identity in absolute music, see Robert Fink, 'Desire, Repression and Brahms's First Symphony', *Repercussions* 2/1 (1993), 75–103; Susan McClary, 'Narrative Agendas in "Absolute Music": Identity and Difference in Brahms' Third Symphony', in Ruth A. Solie (ed.), *Music and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993), 326–44.

30. Trowell, 'The Road to Brinkwells', note 62, 384.
31. Elgar Birthplace MS 27, 1. Elgar first met Marie Joshua at a New Year party in 1910, and she became a strong admirer of his music: he wrote to offer her the dedication of the Sonata (which she intended to refuse), but she died before she could reply.
32. Trowell, 'The Road to Brinkwells', 371–2.
33. Reed, letter to the *Daily Telegraph*, 11 March 1919.
34. *Ibid.*
35. Interestingly, the violin's characteristic triplet upbeat, which presumably lends the music its 'bolero' or waltz-like character, was originally written as a quaver and straight semiquavers. An early draft violin part (Elgar birthplace MS 30a) also includes a *dal segno* repeat and a number of differences in the violin's cadenzas.
36. Letter to Alice Stuart-Wortley, 11 September 1918. *Windflower*, 212.
37. Trowell, 'The Road to Brinkwells', 372.
38. Elgar Birthplace MS 28. The point is noted by Trowell, 372.
39. Judith Butler, 'Melancholy gender/refused identification', in Maurice Berger, Brian Wallis, Simon Watson (eds.), *Constructing Masculinity* (London: Routledge, 1995), 30.
40. *Lifetime*, 457.
41. Trowell, 'The Road to Brinkwells', 372–3.
42. *The Arts Gazette*, 29 March 1919.
43. Moore, *Elgar*, 731.
44. Brian Newbould, "'Never done before": Elgar's Other Enigma', *Music and Letters* 77/2 (1996), 228–41.
45. Moore, *Elgar*, 734.
46. I am grateful to Byron Adams for this suggestion. See also Trowell, 'The Road to Brinkwells', 368.
47. Trowell, 'The Road to Brinkwells', 370.
48. *Lifetime*, 320.
7. Op. 10 is dedicated to Lady Mary Lygon, who is also associated with Variation XIII of Op. 36.
8. Christopher Grogan, Foreword to ESE 25 (*Dream Children, The Wand of Youth*), vii.
9. Grogan, op. cit., xi.
10. March No. 5 was completed and performed as late as 1930, but is still included within Op. 39.
11. Sir Henry Hadow (1859–1937), *Studies in Modern Music* (1893), cited from the 11th impression (London: Seeley, Service & Co., 1926), 141.
12. The distinction between concert overture and symphonic poem is not precise, and other labels, such as Tchaikovsky's 'Fantasy-overture', blur it further.
13. Sir Paul Harvey, *The Oxford Companion to English Literature*, fourth edition (Oxford: Oxford University Press, 1967), 316.
14. See Anderson, *Elgar and Chivalry* (Rickmansworth: Elgar Editions, 2002), 74–96.
15. Elgar's own performances, which are usually among the fastest, take twelve and half minutes for *Froissart* and twenty for *In the South*.
16. This fragment in the 'Moods of Dan' is dated 8–10 July 1899. See Young, *Elgar*, 400.
17. 'The land where lemons (and oranges) grow': Mignon's song from Goethe's *Wilhelm Meister*.
18. For a sceptical view of this see Julian Rushton, *Elgar: 'Enigma' Variations*, 64–78, 84–8.
19. The Elgar circle was confident a tune was involved, and for a time 'Auld Lang Syne' made most of the running; recently 'Rule, Britannia' has become a more accepted 'solution', but it replicates, rather than combining with, part of the theme and therefore does not 'go with' it.
20. See Rushton, *Elgar: Enigma Variations*, 7–10, where I suggest that Mrs Elgar's social circle was disproportionately involved, the only significant musical figures being Dr George Sinclair (Variation 12, more inspired by Sinclair's bulldog, Dan), A. J. Jaeger ('Nimrod'), and Elgar himself. Others were amateur musicians or simply friends; planned variations on major composers (Parry, Sullivan) and on Ivor Atkins and Nicholas Kilburn were not composed, although sketches suggest that Variation 3 may have been conceived in connection with Atkins (see Rushton, 15).
21. On the controversy over the true dedication of '****' see *ibid.*, 52–3 and 74–6; Kennedy, *Portrait* (1987 edition only), 96–8; Trowell, 'Elgar's Use of Literature', in Monk, *Literature*, 217–24.
22. Elgar, *My Friends Pictured Within*, written for the Aeolian Company's piano rolls in 1929 and published by Novello in 1946; see also Percy

Chapter 10

1. *Lifetime*, 67; see also chapter 6.
2. 'Retrospect', Elgar's Birmingham lecture of 13 December 1905, *Future*, 207; reports of the lecture, *ibid.*, 98: 'the height of music', 105: 'by far the highest form of musical art'.
3. *Future*, 49 and 53.
4. See his letter of 13 December 1921 to Sidney Colvin. *Lifetime*, 359; cited chapter 4, note 4.
5. The Suite in D and Three Sketches for Strings, probably not identical with the Serenade in E.
6. That Elgar recorded early works late in his life indicates continuing regard for them. The *Pomp and Circumstance* marches required judicious cutting to fit onto a 78 recording.

- M. Young, 'Friends Pictured Within', in Monk, *Studies*, 81–106.
23. Letter to Jaeger, 24 October 1898. *Publishers*, 95.
24. Striking exceptions are Robert Meikle ("The True Foundation": The Symphonies', in Monk, *Literature*; James Hepokoski, 'Elgar', in D. Kern Holoman (ed.), *The Nineteenth-Century Symphony* (New York: Schirmer, 1997); and recent unpublished work by Aidan Thomson, J. P. E. Harper-Scott, and Timothy Jackson.
25. On 20 October Elgar wrote to Jaeger that he liked the 'idée' of a Gordon symphony, 'but my dear man why should I try?'; since there would be no financial return; the next day he wrote to F. G. Edwards that it 'simmereth mightly pleasantly in my brain-pan'. He then became absorbed in the Variations. *Publishers*, 93–4. Leeds demanded a choral work instead (this became *Caractacus*).
26. Frederick Niecks, *Programme Music in the Last Four Centuries. A Contribution to the History of Musical Expression* (London: Novello, c.1906), 389.
27. This, at least, is the tenor of the argument through Parry's article 'Symphony', in *Grove's Dictionary of Music and Musicians*, London 1879–89, reprinted 1898 (vol. IV, 10–43).
28. Newman's article is reproduced in *Future*, 105–6. Elgar was careful to tell Newman that, in the First Symphony, 'I have no tangible poetic or other basis' (*Lifetime*, 199).
29. Anderson, *Manuscript*, 97; Kent, *Guide*, 240.
30. A symphony was already in Elgar's mind, but the music, a draft of the end of the Scherzo and twenty-two bars of slow movement, is laid out for quartet (although earlier notations for the latter go back to 1904). Robert Anderson observes that it was not Elgar's practice to draft orchestral works on four staves (ECE, vol. 38 (Chamber Music), vi; see also *ibid.*, xxiv, and *Manuscript*, 99).
31. Aidan Thomson, 'Re-Reading Elgar: Hermeneutics, Criticism and Reception in England and Germany, 1900–1914', D.Phil. thesis, Oxford University, 2002, 135. Comparison is also made with the opening of *The Apostles*. The *Parsifal* connection was made by A. J. Sheldon in *Edward Elgar* (London: *Musical Opinion*, 1932), 48, and by Ian Parrott in *Elgar* (London: Dent, 1971), 69.
32. *Parsifal* connections were made by A. J. Sheldon in 1932 (*Edward Elgar* (London: [Musical Opinion, 1932, 48) and Parrott (*Elgar*, 69), and developed by Thomson, 'Re-Reading Elgar'.
33. The scherzo as second movement was no longer exceptional, but Bruckner's Fifth has the scherzo third, after the slow movement.
34. Kent lists the 1907 drafts as 'String quartet in D (fragments)' (*Guide*, 228). Besides the passages which became part of the first symphony, there is a 12/8 allegro in D minor headed 'acrobatic – music becoming', some of which later entered *The Music Makers*.
35. 23 November 1908, to Newman. *Lifetime*, 203.
36. Although Elgar dismissed the key-signature as merely 'convenient for the players' (*Publishers*, 710), the passage is usually referred to D minor in the literature including McVeagh, *Elgar*, 164, Hepokoski ('Elgar', 330–1), and Timothy Jackson. Meikle ('The True Foundation', 48ff.) and Harper-Scott, proceeding from different premises, refer to A minor. I am grateful to Paul Harper-Scott for the chance to read his unpublished paper on the symphony, and to Professor Jackson for a view of his unpublished graphic analysis.
37. *Lifetime*, 203.
38. Schoenberg's resolution to F \sharp major incidentally involves strong adjacent references to C major, the tritone non-relationship also exploited by Elgar.
39. 4 November 1908, to Newman. *Lifetime*, 199–200.
40. Thomson, 'Re-Reading Elgar', 140.
41. Elgar suggested to Jaeger that F \sharp was the subdominant of the subdominant of Ab, surely a tenuous connection, and tendentious theory. *Publishers*, 710.
42. Debussy's 'Premier Quatuor' is in G minor, the slow movement in D flat. Introductions to both slow movement and finale avoid any juxtaposition of these keys.
43. *Lifetime*, 205.
44. *The Music Makers*, fig. 79.
45. I Corinthians 13:12: 'For now we see in a mirror darkly: but then face to face'; the Greek employs the word 'Enigma'.

Chapter 11

1. Elgar's lecture was delivered on 8 November 1905, and his reported view that 'music, as a simple art was at its best when it was simple, without description' created a number of responses in the press, including a counterblast from Newman. See *Future*, 94–110 (quoted from 106), and chapter 10 above.
2. EMI 7243 5 66979 2 8 (re-mastered 1999) and EMI 7243 4 56413 2 8 (1997) respectively.
3. This was not, of course, a new feature of Elgar's music. As Julian Rushton points out, 'Enigma' Variations is 'both public, in its broader musical gestures and its strongly marked characterisations, and private, in its internal cross-references and its gallery of portraits.' *Elgar: Enigma Variations*, 85.

4. James Hepokoski sees this as false: ‘The sheer stress and trembling of the Ab “resolution” can leave us with lingering questions about how affirmative this symphony actually is’ (‘Elgar’, 336). See also chapter 10 above.
5. See Kennedy, *Portrait*, 129/160; Moore, *Elgar*, 569, 575–6.
6. Ernest Newman, ‘Elgar’s Violin Concerto’, *MT* 51 (1910), 634.
7. *Lifetime*, 221.
8. Newman, ‘Elgar’s Violin Concerto’, 632.
9. Tovey, *Essays in Musical Analysis III: Concertos* (London: Oxford University Press, 1936), 153–4.
10. The phrase ‘mosaic technique’ has been used by recent commentators, but it was applied contemporaneously too. Parry commented on *The Kingdom* in his diary (10 December 1906): ‘To the London performance of *The Kingdom*. Impressive bits. But I do not follow his strange libretto – and the mosaic-like juxtaposition of thematic bits jars and bewilders’ (Jeremy Dibble, ‘Parry and Elgar: A New Perspective’, *MT* 125 (1984), 641). In describing his construction of the development section of the first movement of the third symphony, Anthony Payne refers to fitting together various scraps of sketches ‘as if they were jigsaw pieces, a method I am sure Elgar himself used in constructing his broad paragraphs’ (Payne, *Elgar’s Third Symphony*, 50).
11. ‘The master who is to hold this large orchestra spell-bound, and set all these themes out on their various different planes, has not yet spoken. We have now reached the moment when the orchestra is eagerly awaiting him. The strings speak of him wistfully, as in the two bars represented by [the first two bars of the work – though now re-harmonised to be clearly in B minor]. Their sentence is finished for them by the master himself.’ Tovey, *Concertos*, 154.
12. Kennedy, *Portrait*, 70 (1968 edition only. In 1987 Kennedy rewrites the passage without withdrawing the implied criticism of the end of the Variations).
13. B minor and B \flat major share a common mediant, D, but this is not a relationship that Elgar ‘draws out’. The key relationship parallels that in Saint-Saëns’s Violin Concerto No. 3, as Tovey points out (*Concertos*, 156).
14. Newman, ‘Elgar’s Violin Concerto’, 633; Kennedy, *Portrait of Elgar*, 210/251.
15. Michael Kennedy, notes for EMI Great Recordings of the Century re-issue of Elgar/Menuhin, EMI 7243 5 66979 2 8, 1999, p. 4.
16. As in the *Gerontius* context, there is a fixed modal field but a variable final (in the Concerto, B \flat , D, or F).
17. Hepokoski, ‘Elgar’, 336.
18. *Publishers*, 741–2.
19. See Christopher Kent, ‘A View of Elgar’s Methods of Composition through the Sketches of the Symphony No. 2 in E \flat (Op. 63)’, *Proceedings of the Royal Musical Association* 103 (1976), 50.
20. Hepokoski might be indulging the fanciful when he says that ‘the Second Symphony drives toward and finally achieves the “resolving”, arm-swinging image of itself being conducted on the podium in the institutional ceremony of the public concert’ (Hepokoski, ‘Elgar’, 340), but his identification of the type of utterance seems true enough.
21. See Monk, *Literature*, 55.
22. See Moore, *Elgar*, 609–10 and Kent, ‘A View of Elgar’s Methods of Composition’, 57. It is this labelling that prompted Hepokoski’s statement in note 20.
23. See Monk, *Literature*, 56.
24. Kennedy, *Portrait*, 203/243.
25. Tovey, *Essays in Musical Analysis: Symphonies and Other Orchestral Works*, second edition (London: Oxford University Press, 1981), 299.
26. Monk, *Literature*, 52–3.
27. *Ibid.*, 52.
28. Terry’s MS notes, quoted in Moore, *Elgar*, 601.
29. Kent, ‘A view of Elgar’s methods of composition’, 53.
30. See *Future*, 232–59.
31. Dibble, ‘Parry and Elgar’, 642.
32. Moore, *Elgar*, 652.
33. Elgar asked Eric Fenby to tell Delius that he was growing ‘more like Falstaff every day’. Fenby, *Delius as I Knew Him* (London: G. Bell, 1936), 113.
34. See Moore, *Elgar*, 615.
35. *Ibid.*, 654–7.
36. *Birmingham Daily Post*, 3 October 1913, cited in *ibid.*, 654.
37. As Kennedy points out (Kennedy, *Portrait of Elgar*, 216.), the theme is not actually marked *nobilmente*, though the apotheosis is marked *Grandioso*.
38. Daniel Grimley, ‘“Falstaff (Tragedy)”: Narrative and Retrospection in Elgar’s Symphonic Study’, unpublished paper delivered at the Elgar Conference, University of Surrey, 13–14 April 2002.
39. See Moore, *Elgar*, 643. In the letter Elgar quotes the cello line between the sixth and ninth bars of fig. 64.
40. Grimley, ‘“Falstaff (Tragedy)”’.
41. Quoted in Moore, *Elgar*, 649.
42. *Falstaff: An Analytical Note* (London: Novello, 1913).
43. See Kennedy, *Portrait*, 216/257

44. “‘Falstaff (Tragedy)’”.
45. Kennedy, *Portrait*, 215 (1968 edition only: the specific critique of thematic invention was removed in 1987).
46. *Windflower*, 190.
47. Kennedy, *Portrait*, 236–7/282–3.
48. This is not to say that the F♯ versions are transposed in the normal sense: they still employ the E minor/Aeolian scale, but with the tune shifted a step up.
49. Hepokoski, ‘Elgar’, 329.
50. See note 4.
51. For the story of Payne’s completion, including some of the most penetrating insights into Elgar’s style and emotional world in print, see Payne, *Elgar’s Third Symphony*, and his documentary on NMCD052.
52. Payne, *Elgar’s Third Symphony*, 108–9.
53. *Ibid.*, 108.
54. NMCD052.
55. Payne, introduction to the score (London: Boosey and Hawkes, 1998).
- Chapter 12**
1. Letter to the *Daily Telegraph*, 30 December 1915.
2. *Lifetime*, 102. Percy M. Young documents in detail the operatic negotiations between Moore and Elgar in ‘Elgar and the Irish Dramatists’, in Monk, *Literature*, 121–39.
3. *Publishers*, 329.
4. Argyll, who succeeded to the dukedom in April 1900, later had some dealings with Elgar. See Robert Anderson, *Elgar*, 106, and Moore, *Elgar*, 442. According to one legend, the hero Diarmuid O’Duibhne was the progenitor of the duke’s clan (Campbell), although the Deeny family of Ireland also claims him.
5. Peter Dennison’s list of the works Elgar heard or performed in ‘up to about 1902’ – the year after *Grania and Diarmid* – includes four early works by MacCunn, his Opp. 2–5, but *Diarmid* (Op. 34) is not among them. See Dennison, ‘Elgar’s Musical Apprenticeship’, in Monk, *Studies*, 1–34 (at p. 17).
6. ‘MacCunn, Hamish’, in J. A. Fuller-Maitland (ed.), *Grove’s Dictionary of Music and Musicians* (London: Macmillan & Co., 1907).
7. McVeagh, *Elgar*, 186–7.
8. The specific cause was the King-Emperor’s visit to India for the reunification of Bengal and the shift of the capital from Calcutta to New Delhi.
9. Britten was commissioned to write the piece as a tribute to the ancient Japanese dynasty and its modern Emperor. In the event he decided that a tribute to the memory of his parents would be more appropriate, hence the work’s dark tone.
10. Niall Ferguson, *Empire: How Britain Made the Modern World* (London: Penguin, 2003), 213.
11. ‘Roberts, Sir Henry Gee’, in Sidney Lee (ed.), *Dictionary of National Biography* (London: Smith, Elder & Co., 1896).
12. *Lifetime*, 244.
13. On the ‘topic’ as a semiotic musical construct, see V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991), especially chapter 2.
14. The stereotypical nature may be gauged by the fact that Elgar used his ‘Turkish’ piano piece, *In Smyrna*, as the basis for sections of *The Crown of India*.
15. Edward W. Said, *Orientalism* (London: Routledge and Kegan Paul, 1978), 123.
16. It may be added that the orientalisms of early twenty-first-century pop music are little more culturally sensitive than Elgar’s. See Corissa Gould, ‘Edward Elgar, *The Crown of India*, and the image of Empire’, *Elgar Society Journal* 13 (2003), 25–35, for ‘a reading of [the work] as a social text of the early twentieth century’ (33), which draws on and goes beyond some of Said’s ideas.
17. The tune was originally ‘the sinful youth of Dan’; see Anderson, *Elgar*, 264. (Dan was the bulldog of George Robertson Sinclair, the ‘G.R.S.’ of the Variations, Op. 36.)
18. Anderson, *Manuscript*, 127.
19. Anderson, *Elgar*, 264.
20. *Lifetime*, 244.
21. See Moore, *Elgar*, 664, for another political misjudgement.
22. *Lifetime*, 370.
23. Anderson gives a comprehensive account of the *Arthur* music in ‘fyrst the noble Arthur’, in Monk, *Literature*, 164–81. See also Anderson, *Elgar and Chivalry* for an extensive treatment of Elgar’s chivalric interests and influences.
24. For their interesting correspondence see *Lifetime*, 277–83.
25. Burley and Carruthers, *Edward Elgar: The Record of a Friendship*, 198.
26. The first two poems had been translated by the poet’s wife, Tita Brands Cammaerts – daughter of the first Angel in *Gerontius* – but the third was translated by Lord Curzon of Kedleston, a former Viceroy of India, the undoing of whose partition of Bengal led to the commission for *The Crown of India*. (Moreover, Hardinge’s 1911 durbar was modelled on Curzon’s spectacular one in 1903.)
27. A fortnight into the run, Elgar added a fifth song, set to words by Gilbert Parker.
28. *The Court Journal* of 8 October 1898, quoted in Moore, *Elgar*, 244.

29. W. H. Reed, *Elgar*, 121. See Chapter 16 for a more extended discussion of *The Friuges of the Fleet*.
30. Anderson, *Elgar*, 102.
31. James Hepokoski, *Sibelius: Symphony No. 5*, 15.
32. The arrival of mature musical modernism in England was delayed, ironically enough, by Edward VII's death, which led to the cancellation of London performances of Stravinsky's *Firebird* (see Richard Buckle, *Diaghilev* (London: Weidenfeld and Nicolson, 1979), 167).
33. 'Antiquated' is Elgar's own word, used in connection with *Falstaff*'s first interlude (Elgar, 'Falstaff', *MT* 54 (1913), 575–9; 578).
34. Compare *Falstaff*, fig. 76, and *The Sanguine Fan*, BL Add. MS 52533 f.6.
35. Matthew Riley has fascinating things to say on Elgar's nature imagery – in which Pan plays an important part – in this work and others, in 'Rustling Reeds and Lofty Pines: Elgar and the Music of Nature', *19th-Century Music* 16 (2002), 155–77.
36. Michael Allis undertakes a valuable exploration of Elgar's nostalgic child-centred works in 'Elgar and the Art of Retrospective Narrative', *Journal of Musicological Research* 19 (2000), 289–328.
37. Pearn and Blackwood collaborated also on *Karma: A Reincarnation Play in Prologue* (London: Macmillan, 1918) and *Through the Crack: a Play in Five Scenes* (London: S. French, 1925). The gestation of the play and Elgar's incidental music is given in detail by K. E. L. Simmons in 'Elgar and the Wonderful Stranger: music for *The Starlight Express*', in Monk, *Studies*, 142–213. Basil Dean was behind the production, which ran for only a few weeks; twenty years later he persuaded Benjamin Britten to produce a substantial score for J. B. Priestley's *Johnson Over Jordan* (1939), which also ended its run after only a few weeks.
38. The most important borrowing was from 'The Little Bells' from the second suite, whose second strain became the ubiquitous 'star music', used prominently in the songs 'To the Children', 'Curfew Song', and the finale, as well as in the short instrumental pieces in the score. He also borrowed 'Sun Dance' and 'Fairy Pipers' from the first suite (the former played complete as an interlude before Act 2 scene 2) and 'Moths and Butterflies' and 'Fountains Dance' from the second.
39. In George Hurst's fine Chandos recording of songs from *The Starlight Express* (CHAN 6582), a simple misreading of Elgar's handwriting has been elevated to the level of composer's intention in the lines before Ex. 12.1 begins. The

- intended 'O sprites come swiftly/Unwumble deftly' becomes, through a confusion of Elgar's 'u's and 'n's, the bizarre 'O sprites come swiftly/Nu wumble deftly'.
40. The solo instrument's reinforcement of the vocal line is also distantly redolent of the rising violin figuration after figure 10 in *The Dream of Gerontius*, Part II, a dream of a different kind.
41. William Golding, 'Fable', in *The Hot Gates, and other Occasional Pieces* (London: Faber, 1965), 86–7.
42. From a letter about his First Symphony to Walford Davies (13 November 1908): *Lifetime*, 205.

Chapter 13

1. A full and detailed account of Elgar's career in the studio and of his relationship with the Gramophone Company is given in Jerrold Northrop Moore, *Elgar on Record* (London: EMI Records in association with Oxford University Press, 1974), from which all unsourced information in this account is taken. See also John Knowles, *Elgar's Interpreters on Record: An Elgar Discography* (Watford: The Elgar Society, 1977). Pavilion Records issued on five CDs *The Elgar Edition – Acoustic Recordings 1914–25* (Pearl, CD GEMM CDS 9951/5, 1992). EMI issued volumes 1 and 2 and, in 1993, volume 3, as box-sets of CDs, *The Elgar Edition: The Complete Electrical Recordings of Sir Edward Elgar* (EMI Classics CDS 7 54560 2; CDS 7 54564 2; CDS 7 54568 2, 1992). Volume 3 includes Elgar's 'Five Piano Improvisations'.
2. Stanley Chapple, 'In the Recording Studio', *Gramophone* 6/67 (1928), 289–91; for a fuller outline of early recording conditions see Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000), 6–12 and 16–18.
3. Richard Terry, *Daily Telegraph*, 10 July 1925.
4. Moore, *Elgar*, 544.
5. Compton Mackenzie, 'Editorial', *Gramophone* 35/409 (1957), 1.
6. Jerrold Northrop Moore, 'An Elgar Discography', *Recorded Sound* 2/9 (1963), 7.
7. Elgar contemplated using four saxophones, but he was advised against this because of the extra difficulty there would be in finding players. So he wrote extra trumpet parts instead. Moore, *Publishers*, 80.
8. Lionel Salter, *Gramophone* 47/563 (1970), 1656.
9. Ferruccio Busoni, *Letters to his Wife*, trans. by Rosamond Ley (London: E. Arnold & Co., 1938), 305.
10. Moore, 'An Elgar Discography', 25.
11. *Ibid.*, 1.

12. *Ibid.*, 6.
13. Moore, *Elgar*, 243.
14. Kennedy, *Portrait*, 304.
15. Sir Dan Godfrey, *Memories and Music: Thirty-five Years of Conducting* (London: Hutchinson, 1924), 124–5.
16. Reed, *Elgar* (London, 1939), 97.
17. Moore, *Elgar*, 793.
18. From contemporary reviews quoted in Robert Philip, 'The Recordings of Edward Elgar (1857–1934): Authenticity and Performance Practice', *Early Music* 12/4 (1984), 487.
19. Kennedy, *Portrait*, 178–9.
20. Reed, *Elgar*, 50–51.
21. Quoted in Moore, *Elgar*, 511.
22. Sir Adrian Boult, 'Composer as Conductor', in H. A. Chambers, *Edward Elgar Centenary Sketches* (London: Novello, 1957), 9.
23. Dyneley Hussey, *MT* 98/1374 (1957), 429.
24. Philip, 'The Recordings of Edward Elgar', 484.
25. 'K. K.' *The Gramophone* 4/4 (1927), 416.
26. Moore, *Gramophone* 50/591 (1972), 334.
27. Alan Blyth, 'Sir Georg Solti', *Gramophone* 50/593 (1972), 659.
28. Moore, *Gramophone* 50/591 (1972), 334.
29. H. C. Colles, *The Times*, 4 March 1929; reproduced in Moore, *Elgar*, 779.
30. *Ibid.*
31. *Ibid.*
32. Kennedy, *Portrait*, 321.
33. *Ibid.*, 322–3.
34. Moore, 'An Elgar Discography', 6.
35. Ivan March (ed.), *The Penguin Guide to Compact Discs and Cassettes*, new edition (London, 1996), 424.
36. Edward Greenfield, Robert Layton, and Ivan March, *The Penguin Guide to Compact Discs and Cassettes* (London, 1992), 359.
37. *The Monthly Letter* (July 1957), 7.
38. Trevor Harvey, *Gramophone* 49/580 (1971), 520.
39. Philip, 'The Recordings of Edward Elgar', 489.
40. Edward Sackville-West and Desmond Shawe-Taylor, *The Record Guide* (London: Collins, 1951), 220.
41. Ernest Newman, *The Nation*, 16 November 1910, quoted in Diana McVeagh, Preface to the Eulenburg miniature score of the Violin Concerto (London, 1989), vi.

Chapter 14

1. 'Broadcasting and the Composer', *BBC Handbook 1928* (London: BBC, 1928), 83.
2. The Company's Board represented the six most important British manufacturers of radio

equipment, and significantly, it was granted sole right to broadcast in the UK. On 1 January 1927, the Company became a new independent, public body, the British Broadcasting Corporation, set up by a royal charter valid for ten years.

3. For detail about early BBC music policies and programmes, see Jennifer Doctor, *The BBC and Ultra-Modern Music, 1922–1936: Shaping a Nation's Tastes* (Cambridge: Cambridge University Press, 1999).

4. J. C. W. Reith, 'What is Our Policy?', *Radio Times* (14 March 1924), 442.

5. Pitt was artistic director of the BNOC from its founding in 1920 to 1924. The first BBC outside broadcast, from Covent Garden on 8 January 1923, relayed an act of Mozart's *Die Zauberflöte*, performed by the BNOC with Pitt conducting.

6. See Nicholas Kenyon, *The BBC Symphony Orchestra: The First Fifty Years 1930–1980* (London: British Broadcasting Corporation, 1981).

7. Diana McVeagh, 'Elgar, Edward', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, second edition (London: Macmillan, 2001), vol. VIII, 121.

8. Michael Kennedy, 'Elgar the Edwardian', in Monk, *Studies*, 107.

9. This description is fortified by photographs of Elgar issued in BBC publications in his lifetime, depicting a serious elderly, soldier-like gentleman with thick moustache, usually in profile facing to the left; in images of the composer as conductor, he is awkwardly posed, holding an extremely long, commanding baton (see, for example, the programme for the Elgar Celebration Concert, BBC Symphony Concerts, Queen's Hall, London, 30 November 1932, cover and 22).

10. For a brilliant discussion of Elgar and nationalism, see Jeremy Crump, 'The Identity of English Music'.

11. The previous articles are: 'Elgar and the BBC', in Elgar Celebration Concert (concert programme), 23–4; Humphrey Burton, 'Elgar and the BBC: with particular reference to the unfinished Third Symphony', *Journal of The Royal Society of Arts* 127 (March 1979), 224–36; Ronald Taylor, 'Music in the Air: Elgar and the BBC', in Monk, *Literature*, 327–55.

12. Robert Lorenz, 'Elgar, Composer of English Music', in Elgar Celebration Concert (concert programme), 21.

13. The first BBC broadcast of Elgar took place within its first week of operation: at 8 p.m. on 17 November 1922, a Duo Art Pianola performance of *Pomp and Circumstance* March No. 1 was aired. For chronologies of BBC broadcasts that Elgar conducted and BBC relays of public

- concerts given in his lifetime that included his works, see Taylor, 'Music in the Air', 327–55.
14. Programmes as Broadcast record (PasB), London, 2LO, 23 June 1923 (BBC Written Archives Centre (BBC WAC)). Pitt conducted a programme of Mozart, Wagner, Saint-Saëns and Schubert.
 15. PasB, London, 2LO, 8 July 1923 (BBC WAC).
 16. Asa Briggs, *The History of Broadcasting in the United Kingdom*, vol. I: *The Birth of Broadcasting* (London: Oxford University Press, 1961), 290.
 17. Letter to Alice Stuart-Wortley, 16 April 1924. *Windflower*, 290.
 18. Jerrold Northrop Moore, *Elgar on Record: The Composer and the Gramophone*; see also chapter 14.
 19. Taylor, 'Music in the Air', 336–7, 351–5.
 20. For more information about programmes Elgar conducted for the BBC, see Taylor, 330–35.
 21. Much space was given to these Elgar appearances in BBC publicity, as well as in the concert programmes: photographs, articles and extensive programme notes were printed in *Radio Times* – and articles in *The Listener* too, once it was issued – tangibly substantiating the importance of the occasions, as well as promoting and encouraging listeners' interest.
 22. 'The Central Hall Concert', Friday 7 March, *Radio Times* (29 February 1924), 377.
 23. '6th Symphony Concert', Friday 2 May, *Radio Times* (25 April 1924), 189. Elgar conducted *Cockaigne*, the Cello Concerto (Beatrice Harrison, cello), the 'Enigma' Variations, *Wand of Youth* Suite No. 1, and *Pomp and Circumstance* Marches Nos. 2 and 3.
 24. 'Elgar and the BBC', in *Elgar Celebration Concert*, 23.
 25. For details of the early BBC's commissioning activities, see Doctor, *The BBC and Ultra-Modern Music*.
- Chapter 15**
1. Max Hehemann, 'Edward Elgar', *Die Musik* 2/7 (1903), 15.
 2. Kennedy, *Portrait*, 131.
 3. On this 'renaissance', see Robert Stradling and Meirion Hughes, *The English Musical Renaissance 1860–1940: Construction and Deconstruction* (London: Routledge, 1993).
 4. This article appears in translation in 'Occasional Notes', *MT* 42 (1901), 20.
 5. 'Occasional Notes', *MT* 42 (1901), 20; Otto Lessmann, 'Das dritte Musikfest in Sheffield am 1.–3. Oktober', *Zeitschrift der internationalen Musikgesellschaft (ZIMG)* 4 (1902–3), 50.
 6. 'Occasional Notes', *MT* 42 (1901), 805.
 7. 'Edward Elgar', *Die Musik* 2/7 (1903), 15–25.
 8. Edward Elgar, *Die Apostel*, erläutert von Max Hehemann (London: Novello, 1904); Max Hehemann, 'Edward Elgar', *Neue Zeitschrift für Musik* 72 (1905), 760–2, 761.
 9. *Publishers*, 554.
 10. Hugo Conrat, 'Edward Elgar', *Neue Musik-Zeitung* 24 (1903–4), 33–4, 51–2.
 11. Alma Mahler-Werfel, *Diaries 1898–1902*, selected and translated by Anthony Beaumont (London: Faber, 1998), 256, n.25; Henry-Louis De La Grange, *Gustav Mahler*, vol. II: *Vienna: The Years of Challenge (1897–1904)* (Oxford University Press, 1995), 715–16.
 12. On Viennese critical reaction to *Gerontius*, see Sandra McColl, 'Gerontius in the City of Dreams: Newman, Elgar, and the Viennese Critics', *International Review of the Aesthetics and Sociology of Music* 32 (2001), 47–64.
 13. Ronald Taylor, 'Essay on Edward Elgar by H. Conrat', *Elgar Society Newsletter*, 9 (1976), 26.
 14. 'Die "Apostel" von Edward Elgar', *Allgemeine Musik-Zeitung* 31 (1904), 849–50, 869–70; 'Edward Elgar', *Hochland* 5 (1907), 316–21.
 15. Volbach also conducted both *Gerontius* and *The Apostles* in Mainz in 1903 and 1904 (Kennedy, *Portrait*, 130).
 16. Elgar thanked Volbach for the 'beautiful article on "The Apostles"' (letter, 26 July 1904), presumably a copy of the article that would appear later that year in the *Allgemeine Musik-Zeitung*; in another letter, dated 16 January 1908, Elgar refers again to the 'beautiful articles you have written', presumably alluding to the piece Volbach had recently written for *Hochland*. See Walther Volbach, 'Edward Elgar and Fritz Volbach', *Musical Opinion* 60 (1937), 871.
 17. 'Zwei "Urneuheiten": Elgar's "Traum des Gerontius" und Reznicek's "Till Eulenspiegel"', *Signale für die musikalische Welt* 60 (1902), 145–8; 'Die Apostel. Oratorium von Edward Elgar, op. 49. Erstaufführung in Deutschland beim Niederrheinischen Musikfest in Köln im Mai 1904', *Signale für die musikalische Welt* 62 (1904), 676–8.
 18. Otto Neitzel, 'Köln', *Musikberichte*, *ZIMG* 5 (1903–4), 456–7.
 19. Hehemann, 'Edward Elgar' (1903), 16: 'recently [. . .] a national school has been flowering forth [*blüht empor*]'.
20. Hehemann, 'Edward Elgar' (1905), 761.
21. Hehemann, 'Edward Elgar' (1903), 16.
22. *Ibid.*
23. *Ibid.*
24. Moore, *Elgar*, 459; *Future*, 57.
25. Henry Coward and Frederic Cowen were cited as particular examples of such composers. Lessmann, 'Das dritte Musikfest'; this and following quotations are from 50–1.

26. 'Occasional Notes', *MT* 42 (1901), 20.
27. Vollbach, 'Edward Elgar', 317, 319.
28. Conrat, 'Edward Elgar', 51.
29. Hehemann, 'Edward Elgar' (1905), 761.
30. Vollbach, 'Die "Apostel"', 870.
31. Conrat, 'Edward Elgar', 34.
32. Vollbach, 'Die "Apostel"', 849; Hehemann 'Edward Elgar' (1903), 17.
33. See, for example, Charles Maclean, 'Worcester', 'Notizien', *ZIMG* 4 (1902–3), 31–2. On Catholicism, see also Chapters 8 and 9.
34. Hehemann, 'Edward Elgar' (1905), 761.
35. Hehemann 'Edward Elgar' (1903), 17.
36. Neitzel, "'Die Apostel'", 677.
37. Peter Dennison, 'Elgar's Musical Apprenticeship', in Monk, *Studies*, 13.
38. Neitzel, 'Zwei "Urneuheiten"', 145.
39. Neitzel explicitly described Part II of *Gerontius*, after the Demons' chorus, as being 'in the manner of the third act of *Parsifal*, only that Gerontius is spared the snake-bite of remorse and the neglected good deeds' (*ibid.*, 146).
40. *Ibid.*, 145.
41. Ernest Newman, *Elgar* (London: John Lane, 1906), 56.
42. Walther Vollbach, 'Edward Elgar and Fritz Vollbach', 870.
43. Fritz Vollbach, 'Edward Elgar', 317.
44. James M. Clark, *The Great German Mystics* (Oxford: Blackwell, 1949), 26–35.
45. Ernest Gellner, *Nationalism* (London: Weidenfeld and Nicolson, 1997), 28.
46. Roy Pascal, *From Naturalism to Expressionism: German Literature and Society 1880–1918* (London: Weidenfeld and Nicolson, 1973), 171.
47. Fritz Vollbach, 'Edward Elgar', 317, 316.
48. Vollbach, 'Die "Apostel"', 849. Elgar's English biographer, R. J. Buckley, uses similar imagery – and, in the process, misquotes Longfellow's poem *The Singers* – when claiming that, at the chord succession at the words 'Rescue him' in *Gerontius*, 'imagination is carried back to the middle ages, to "cathedrals dim and vast, where [*sic*] the majestic organ rolled Contrition from its mouths of gold"'. *Sir Edward Elgar* (London: John Lane, 1905), 69.
49. Vollbach, 'Edward Elgar', 318, 316.
50. See, for instance, B. Prilipp, 'Heimatkunst im modernen englischen Roman', in *Die Grenzboten* 63/3 (1904), 89–98.
51. Vollbach, 'Edward Elgar', 318.
52. On the association of urban capitalism and Jewishness, see, for instance, Eric Hobsbawm, *The Age of Empire* (London: Weidenfeld and Nicolson, 1987), 89, 158.

Chapter 16

1. Many recent publications follow a similar strategy. See, for instance, Lewis Foreman (ed.), '*Oh My Horses!*', which includes discussions of Elgar's music and empire, and chapter 3 of Jeffrey Richards' *Imperialism and Music: Britain 1876–1953* (Manchester: Manchester University Press, 2001), which concentrates on imputing an imperial strain throughout Elgar's entire career.
2. Gerald Cumberland described Elgar's music in precisely this way in 'The Present in the Eyes of the Future: A Chapter in Musical History', *Musical Opinion and Music Trade Review* (hereafter *MOMTR*), March 1914, 451: 'it is not altogether difficult to account for [Elgar's] popularity. He could write recognisable melodies, and it must be remembered that he wrote them at a time when the art of inventing melodies was fast dying out . . .'
3. For a somewhat different view of *The Starlight Express*, see chapter 13.
4. Such difficulties notwithstanding, many biographies and imperial studies use the late chamber works and the Cello Concerto as a partial endpoint for their discussions of the period; see, for instance, Brian Trowell, 'The Road to Brinkwells' – the capstone article in Foreman, '*Oh My Horses!*'; 347–85.
5. *Publishers*, 76–9.
6. Examples include Frank Howes' 1935 essay from *Music and Letters*, 'The Two Elgars', reprinted in Redwood, *Companion*, 238–62; Jeremy Crump's 'The Identity of English Music' and Meirion Hughes's 'The Duc d'Elgar: Making a Composer Gentleman', in Christopher Norris (ed.), *Music and the Politics of Culture* (London: Lawrence and Wishart, 1989), 41–68.
7. See the comments regarding the final scene of *Caractacus* in Kennedy, *Portrait*, 74; Richards (op. cit., 44–50) discusses this passage in detail.
8. James Day, *Englishness in Music from Elizabethan Times to Elgar, Tippett and Britten* (London: Thames Publishing, 1999), 152. The words come from A. C. Benson's lyrics to 'Land of Hope and Glory'.
9. Generally positive approaches to 'Elgar and Empire' include Richards, *Imperialism and Music*, chapter 3, and Bernard Potter's 'Elgar and Empire: Music, Nationalism and the War' in Foreman, '*Oh My Horses!*', 133–173, as well as Robert Anderson's *Elgar and Chivalry*.
10. Osbert Sitwell, *Laughter in the Next Room* (Boston: Little, Brown, 1948, 22; London: Macmillan, 1949, 195–7).
11. Anderson, *Elgar*, 56.
12. The first strain, as recorded by Clara Butt in 1912 and Edward Hamilton in 1914, later

became a popular stand-alone item for proms, and similar concerts. This better-known version is even more explicit in its celebration of Empire, as the last lines were altered to: 'Wider still and wider, shall thy bounds be set; / God, who made thee mighty, make thee mightier yet!'

13. Elgar used this power frequently, by appending his name to public letters and petitions that supported his own political views, such as signing a letter against Irish Home Rule on 2 March 1914, thus directly supporting a facet of Empire.

14. For further details regarding the context of the production, see Corissa Gould, 'Edward Elgar, *The Crown of India*, and the Image of Empire', *Elgar Society Journal* 13/1 (2003), 25–35, and the discussion of the masque in Deborah Heckert's 'Contemplating History: National Identity and Uses of the Past in the English Masque, 1860–1940' (Ph.D. dissertation, SUNY Stony Brook, 2003); see also chapter 13 above.

15. Gould, 'Edward Elgar, *The Crown of India*', 29.

16. *Ibid.*, 30–1. On this kind of musical exoticism, see Edward Said, *Orientalism* (Harmondsworth: Penguin, 1985; New York, Vintage Books, 1978).

17. Accusations of Elgar's 'vulgarity' are legion. See for instance the unsigned review of Elgar's Symphony No. 1 in *Ab*, *MOMTR*, January 1915, 244.

18. Michael Kennedy places the war years in his influential *Portrait of Elgar* as the first unit in a third section entitled 'Decline 1914–1934' (Kennedy, *Portrait*, 265–87).

19. See Anderson's *Elgar and Chivalry*, 339.

20. Numerous explorations of British culture and music during the First World War have been published in recent years. Besides the ones specifically devoted to Elgar mentioned above, some of the material for this section is drawn from James DeGroot, *Blighty! British Society in the Era of the Great War* (London and New York: Longman, 1996); George Robb, *British Culture and the First World War* (Basingstoke: Palgrave, 2002); Stuart Sillar, *Art and Survival in the First World War* (New York, Basingstoke: Macmillan, 1987); Richard Cork, *The Bitter Truth: the Avant-Garde and the First World War* (New Haven: Yale University Press, 1994); and Glenn Watkins' *Proof Through the Night: Music and the Great War* (Berkeley: University of California Press, 2003). Of course, there was a great musical flowering of British response to the war after the fact, through compositions such as Ralph Vaughan Williams' 'Pastoral' Symphony and *Shepherds of the Delectable Mountains*; Gustav Holst's *Ode to Death*; Herbert Howells' *Elegy for*

viola and strings; Arthur Bliss's *Morning Heroes*; John Foulds' *Requiem*; and Frederick Delius's *Requiem*.

21. For instance, a long description in *The Musical Times* of 1 December 1917, 549, regarding the power of music to heal shattered nerves on the front includes a description of an amateur concert given to the soldiers in the trenches. Most of the compositions performed were by Germans or Austrians, with no British composers represented at all. Amateur choral societies formed on the front lines were more likely to sing Handel's *Messiah* than the work of contemporary British composers (see for instance *MT*, 1 June 1918, 260).

22. In the early days of the war, Elgar wrote to Alice Stuart-Wortley 'I wish I could go to the front but they may find some menial occupation for a worthless person' (*Windflower*, 136). In a sort of chivalric bravado he wrote to Lady Colvin on 25 August 1914 that 'I am going to die a Man if not a musician' (Moore, *Elgar*, 668).

23. Andrew Neill, 'Elgar's War: From the Diaries of Lady Elgar, 1914–1918', in Foreman, 'Oh My Horses!', 24–25.

24. See *MOMTR*, March 1915, 377 and *The Times*, 11 April 1919, 9.

25. See Lewis Foreman's 'A Voice in the Desert' in Foreman, 'Oh My Horses!', esp. 267–73.

26. Ernest Newman, 'The Artist and the People', *MT*, 1 October 1914, 605.

27. Robb, *British Culture*, 130–52.

28. See the letter from J. Lawrence Fry to Elgar, 5 October 1917, quoted in Moore, *Elgar*, 695.

29. Newman noted that 'To Women' and 'For the Fallen' 'provided a beauty that is by turns touching, thrilling, and consoling . . . it takes a lifetime of incessant practice to attain a touch at once so light and sure as this.' Newman, review of *The Spirit of England*, published in *Birmingham Post*, 9 May 1916. Excerpted in *Windflower*, 298.

30. Elgar's obligation extends to Jaeger, whose constructive criticism aided Elgar's early compositions; the conductor Hans Richter, whose patronage advanced Elgar to national fame; and the composer Richard Strauss, whose public comments garnered Elgar an international reputation.

31. *Lifetime*, 307.

32. Newman, "'The Spirit of England': Edward Elgar's New Choral Work', *MT*, 1 May 1916, 235–9, and 'Elgar's "'Fourth of August"', *MT*, 1 July 1917, 295–7. Both articles are generously littered with musical examples. Recent detailed analyses of the music include those by John Norris ('The Spirit of Elgar: Crucible of Remembrance', in Foreman, 'Oh My Horses!',

- 237–61) and Watkins, *Proof Through the Night*, 52–6.
33. *MT*, 1 April 1916, 201.
34. *MT*, 1 June 1916, 296.
35. *MT*, 1 November 1917, 506.
36. Ronald Taylor, 'Music in the Air: Elgar and the BBC', in Monk, *Literature*, 336 and 352.
37. The characterisation is Elgar's own, see Moore, *Elgar*, 706. At the time of *Fringes*' publication, Kipling had lost his only son to the war, and he subsequently protested at Elgar's treatment of his texts. Consequently, the works were performed, published, and well liked, but Elgar did not assign them an opus number.
38. Charles A. Hooley, 'An Elgarian Tragedy: Remembering Charles Mott' in Foreman, *Oh My Horses!*, 319.
39. W. Wright Roberts, 'Elgar's "Fringes of the Fleet"' in *MOMTR*, February 1918, 278.
40. Anderson, *Elgar*, 151.
41. Taylor, 'Music in the Air', 351–5.
42. Anthony Boden, *Three Choirs: A History of the Festival* (Phoenix Mill: Alan Sutton, 1992), 268.
43. Maurice Devereux solicited Elgar's endorsement for Du Maurier Cigarettes in October 1931; Elgar put an emphatic 'Yes' and 'Up jumps two legs!' on the bottom of one letter. For his endorsement, Elgar received 200 cigarettes each month. HWCRO 970.5:445, parcel 5/xvi.
44. See for instance, Elgar's remarks reported at the opening of the Dudley Opera House in the *MT*, 1 December 1919, 674, as well as his speech given at the opening of the His Master's Voice's Oxford Road building on 20 July 1921 (Moore, *Elgar on Record*, 37–41).
45. Moore, *Elgar on Record*, 44.