

# CONTENTS

INTRODUCTION . . . . .	vii
ACKNOWLEDGEMENTS . . . . .	ix

## PART I: THE MUSIC OF GUSTAV HOLST

I. BACKGROUND TO THE 'EARLY HORRORS' (1893-1900) . . . . .	I
II. CHROMATICISM AND THE MYSTIC TRUMPETER (1900-5). . . . .	7
III. THE FOLK-SONG REVIVAL (1905-7) . . . . .	12
IV. THE SANSKRIT WORKS (1906-12) . . . . .	16
V. SCHOOL MUSIC AND EXPERIMENTS IN ORCHESTRATION (1908-14) . . . . .	26
VI. THE PLANETS (1914-17) . . . . .	32
VII. MUSIC FOR THAXTED (1916-17) . . . . .	42
VIII. THE HYMN OF JESUS AND THE ODE TO DEATH (1917-19). . . . .	47
IX. THE PERFECT FOOL (1918-22) . . . . .	53
X. FUGUES AND THE CHORAL SYMPHONY (1922-4) . . . . .	58
XI. AT THE BOAR'S HEAD (1924) . . . . .	67
XII. THE TERZETTO AND THE BRIDGES PART-SONGS (1925-6). . . . .	72
XIII. FESTIVAL MUSIC FOR AMATEURS (1925-8) . . . . .	77
XIV. EGDON HEATH (1927) . . . . .	80
XV. THE TWELVE SONGS AND THE DOUBLE CONCERTO (1929). . . . .	85
XVI. THE WANDERING SCHOLAR (1929-30) . . . . .	94
XVII. THE CHORAL FANTASIA AND HAMMERSMITH (1930) . . . . .	100
XVIII. WELSH FOLK-SONGS AND THE MALE-VOICE CHORUSES (1930-2) . . . . .	107
XIX. THE LYRIC MOVEMENT AND THE UNFINISHED SYMPHONY (1932-4) . . . . .	112
XX. THE END OF THE STRUGGLE . . . . .	120

## PART II: HOLST'S MUSIC RECONSIDERED

XXI. THE NEED FOR THINKING AGAIN . . . . .	127
XXII. THE INFLUENCE OF CHELTENHAM . . . . .	130
XXIII. FOLLOWING WHERE WAGNER LED . . . . .	134
XXIV. 'THE MUSICAL IDIOM OF THE ENGLISH LANGUAGE' . . . . .	136
XXV. RESULTS OF A HOLIDAY IN ALGERIA . . . . .	139
XXVI. SOME PROBLEMS OF PERFORMANCE IN 'THE PLANETS' . . . . .	141
XXVII. SEARCHING FOR THE NOTATION FOR RHYTHM . . . . .	146
XXVIII. ADVANTAGES AND DISADVANTAGES OF HAVING TO WRITE WHAT WAS WANTED . . . . .	149
XXIX. EDITING HOLST'S MUSIC . . . . .	155
NOTES . . . . .	159
DATES OF EVENTS IN HOLST'S LIFE . . . . .	162
CLASSIFIED LIST OF HOLST'S PUBLISHED WORKS . . . . .	165
BIBLIOGRAPHY . . . . .	169
INDEX OF WORKS . . . . .	173
INDEX . . . . .	177