

Gustav Holst

A Research and Information Guide



Mary Christison Huisman



GUSTAV HOLST

ROUTLEDGE MUSIC BIBLIOGRAPHIES

RECENT TITLES

COMPOSERS

Isaac Albéniz (1998)

Walter A. Clark

C. P. E. Bach (2002)

Doris Bosworth Powers

Samuel Barber, Second edition (2010)

Wayne C. Wentzel

Béla Bartók, Second edition (1997)

Elliott Antokoletz and

Paolo Susanni

Vincenzo Bellini, Second edition (2009)

Stephen A. Willier

Alban Berg, Second edition (2009)

Bryan R. Simms

Leonard Bernstein (2001)

Paul F. Laird

Johannes Brahms, Second edition (2011)

Heather Platt

Benjamin Britten (1996)

Peter J Hodgson

William Byrd, Second edition (2005)

Richard Turbet

Elliott Carter (2000)

John L. Link

Carlos Chávez (1998)

Robert Parker

Frédéric Chopin (1999)

William Smialek

Aaron Copland (2001)

Marta Robertson and

Robin Armstrong

Frederick Delius, Second edition (2009)

Mary Christison Huisman

Gaetano Donizetti, Second edition (2009)

James P. Cassaro

Edward Elgar (1993)

Christopher Kent

Gabriel Fauré (1999)

Edward R. Phillips

Alberto Ginastera (2010)

Deborah Schwartz-Kates

Christoph Willibald Gluck, Second edition (2003)

Patricia Howard

Charles François Gounod (2009)

Timothy S. Flynn

G.F. Handel, Second edition (2004)

Mary Ann Parker

Paul Hindemith, Second edition (2009)

Stephen Luttmann

Gustav Holst (2011)

Mary Christison Huisman

Charles Ives, Second edition (2010)

Gayle Sherwood Magee

Scott Joplin (1998)

Nancy R. Ping-Robbins

Zoltán Kodály (1998)

Micheál Houlahan and

Philip Tacka

Franz Liszt, Third edition (2009)

Michael Saffle

Guillaume de Machaut (1995)

Lawrence Earp

Gustav and Alma Mahler (2008)

Susan M. Filler

Felix Mendelssohn Bartholdy, Second edition (2011)

John Michael Cooper with
Angela R. Mace

Olivier Messiaen (2008)

Vincent P. Benitez

Giovanni Pierluigi da Palestrina (2001)

Clara Marvin

Giacomo Puccini (1999)

Linda B. Fairtile

Maurice Ravel (2004)

Stephen Zank

Gioachino Rossini, Second edition (2010)

Denise P. Gallo

Camille Saint-Saëns (2003)

Timothy S. Flynn

Alessandro and Domenico Scarlatti (1993)

Carole F. Vidali

Heinrich Schenker (2003)

Benjamin Ayotte

Alexander Scriabin (2004)

Ellon D. Carpenter

Jean Sibelius (1998)

Glenda D. Goss

Giuseppe Verdi (1998)

Gregory Harwood

Tomás Luis de Victoria (1998)

Eugene Casjen Cramer

Richard Wagner, Second edition (2010)

Michael Saffle

Adrian Willaert (2004)

David Michael Kidger

GENRES

American Music Librarianship (2005)

Carol June Bradley

Blues, Funk, R&B, Soul, Hip

Hop, and Rap (2010)

Eddie S. Meadows

Chamber Music, Third edition (2010)

John H. Baron

Choral Music, Second edition (2011)

Avery T. Sharp and

James Michael Floyd

Church and Worship Music (2005)

Avery T. Sharp and

James Michael Floyd

The Concerto (2006)

Stephen D. Lindeman

Ethnomusicology (2003)

Jennifer C. Post

Jazz Scholarship and

Pedagogy, Third edition (2005)

Eddie S. Meadows

The Madrigal (2011)

Susan Lewis Hammond

The Musical (2011)

William A. Everett

Piano Pedagogy (2009)

Gilles Comeau

The Recorder, Second edition (2003)

Richard Griscom and David

Lasocki

Serial Music and Serialism (2001)

John D. Vander Weg

String Quartets, Second edition (2010)

Mara E. Parker

The Violin (2006)

Mark Katz

Women in Music, Second edition (2010)

Karin Pendle and

Melinda Boyd

GUSTAV HOLST

A RESEARCH AND INFORMATION GUIDE

MARY CHRISTISON HUISMANN

ROUTLEDGE MUSIC BIBLIOGRAPHIES



Routledge
Taylor & Francis Group

NEW YORK AND LONDON

First published 2011
by Routledge
270 Madison Ave, New York, NY 10016

Simultaneously published in the UK
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2011 Taylor & Francis

The right of Mary Christison Huismann to be identified as author of this work has been asserted by her in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark Notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging in Publication Data

Huismann, Mary Christison.

Gustav Holst : a research and information guide / Mary Christison Huismann.

p. cm. – (Routledge music bibliographies)

Includes bibliographical references and index.

1. Holst, Gustav, 1874–1934—Bibliography. 2. Holst, Gustav, 1874–1934—Discography. I. Title.

ML134.H75H85 2011

016.78092—dc22

2010033736

ISBN: 978-0-415-99525-2 (hbk)

ISBN: 978-0-203-88886-5 (ebk)

Typeset in Times New Roman by
Exeter Premedia Services Private Ltd, Chennai, India

Printed and bound in the United States of America on acid-free paper.

*To Rick and Andrew, with much love
Soli Deo Gloria!*

Contents

Preface	xi
Acknowledgments	xv
I. Biography	1
Biographical sketch	1
Chronology	4
List of works	7
II. Bibliography	35
Source materials	35
<i>Holst's writings</i>	35
<i>Correspondence</i>	38
<i>Diaries</i>	41
<i>Collected edition</i>	41
Catalogs	42
Collections	43
<i>Archives and special collections</i>	43
<i>Images</i>	47
<i>Media</i>	50
<i>Scores</i>	50
<i>Quotations</i>	51
Holst's life and works	51
<i>Biographical dictionaries and encyclopedias</i>	51
<i>Collective biographical sources</i>	55
<i>Life and works</i>	56
<i>Holst's family</i>	67
<i>Places associated with Holst</i>	72
<i>People associated with Holst</i>	76
<i>Memorials and anniversaries</i>	84
<i>Career</i>	89
<i>Holst in context</i>	98
<i>Compositional process and style</i>	105
<i>Assessments of Holst's music and reputation</i>	119
Genre studies and studies of multiple works	124
Studies of individual works	149

Related works	195
Book reviews	199
III. Discography	203
Index of works	243
Name index	248
Keyword index	257

Preface

“He has something to tell us that only he can say and he has found the only way of saying it”¹

Composer Ralph Vaughan Williams’s quote about his dear friend illustrates the paradox that is Gustav Holst. Holst is everywhere, yet nowhere. Holst’s works are a staple of the community band repertoire; likewise, his carol settings are frequently heard in the holiday season. Most people have heard at least a snippet of *The Planets*, either in music appreciation class or as background music. So why, when compared to his peers, is Holst not better represented in the scholarly literature?

The quote by Vaughan Williams gets at the heart of the matter. Holst had a highly individualistic manner of writing—he frequently composed to solve a theoretical problem then moved on. He did not found a notable compositional school or style, so there was no one to carry his flame afterward. Holst hated publicity and regularly turned down recognition and awards for his accomplishments. If not for the tireless work of his daughter Imogen and others, Holst’s work might have been quite forgotten.

A survey of the Holst literature shows that interest in Holst’s life and works increased near the time of his centenary. Both Imogen Holst and Michael Short published significant tomes for the Holst centenary in 1974.² The present work builds on these excellent foundations, providing citations to print and electronic resources.

PURPOSE AND SCOPE

As with other volumes of the series, this text provides citations to the core Holst literature. The volume is intended for students and researchers, as well as those seeking an introduction to Holst. The inclusion of materials for the non-specialist seems entirely appropriate as Holst devoted much of his career to teaching amateur musicians. The contents of this book presents a selective, annotated list of essential materials published through the end of 2009, although a very few exceptions were made for a limited number of post-2009 print and web resources.

Citations have been gathered through a search of appropriate print and electronic indexes accessed primarily through the University of Minnesota MNCAT library gateway, including the *Music Index*, *International Index to Music Periodicals*, *RILM Abstracts of Music Literature*, *WorldCat*, and other standard databases, library catalogs, and musical reference works.

An entirely subjective selection of reviews has been included, primarily focused on feature reviews, comparative reviews of scores or recordings, and performance reviews. Preference was given to those reviews of significant performances or by significant authors, the presence of extra features such as illustrations or summaries of critical reaction, and to those easily accessible to the average researcher.

CRITERIA FOR SELECTION

All substantial, relevant writings in English and the major European languages in all formats published through the end of 2009 have been considered for inclusion. Preference in the final selection was given to those materials easily accessible through normal library and research methods.

The following types of materials are included:

- Full-length monographs solely devoted to the life and works of Holst
- Chapters and monographs with significant discussion about Holst
- Articles in scholarly journals
- Newspaper articles available in electronic format, or reprinted in books
- Doctoral dissertations primarily from North American universities
- Selected master's level theses chosen for unique content
- Selected reviews of performances, recordings, and scores
- Curriculum materials teaching lessons on Holst or his music
- Web sites and Internet resources related to Holst

The following types of materials were generally excluded:

- Textbooks and general histories of music
- Newspaper articles and reviews not available in reprint or electronic format
- Reviews of single recordings or scores
- Brief news notes or announcements
- Uncompleted doctoral dissertations or master's theses
- Undergraduate theses or seminar papers
- Prefaces to musical scores
- Liner notes
- Curriculum materials in which Holst's music appears, but is not discussed
- Non-western European foreign language materials

CONTENTS OF THE BOOK

The information in each chapter is organized as follows:

Chapter 1. Biography. This section contains a biographical sketch, chronology of Holst's life and compositions, and a list of Holst's works. The works are

arranged in a classified list based on the thematic catalogue compiled by Imogen Holst.³ An alphabetical list of works has also been included.

Chapter II. Bibliography. This lengthy chapter has been divided into several subsections. The first section deals with source materials: writings by Holst (including articles, published lectures, and miscellaneous writings), published correspondence, diaries, and the contents of the *Collected Facsimile Edition* of Holst's works.

The next section contains citations for various catalogs, including the thematic catalog. Following this section are various collections of materials: archives and special collections, images, media, scores, and quotations. The list of images is not comprehensive, but represents images that are documented or presented in electronic format. Likewise, the lists of media and scores represent those available in electronic format. As web-based resources frequently appear and disappear, the selection of resources here can best be described as a "snapshot in time."

Holst's life and works are covered in the next section; there are subsections devoted to Holst's family, places and people associated with Holst, memorials, and anniversaries. With regard to Imogen Holst (a notable musician in her own right), materials cited in her part of the family section were chiefly limited to those providing an overview of her life and works, and those directly relating to her work on her father's behalf.

The multifaceted career of Holst is treated next, divided by facet (e.g., organist, trombonist, teacher, composer, conductor). A look at "Holst in context" provides citations to works that discuss Holst in the context of his colleagues and history.

The next section contains citations to materials about Holst's compositional process and style. Several facets, such as influences, have been broken out. Assessments of Holst's music and reputation round out this section of the book.

The final section of the book contains studies of genres, multiple works, and individual works. Related works, such as dance set to music of Holst follow the individual works. Reviews of the "core" Holst monograph literature wrap up the chapter.

Chapter III. Discography. The discography has been designed to pick up where the comprehensive discography compiled by Eric Hughes (see no. 674) leaves off. The Hughes discography covered materials through 1974; the current selective list is limited to commercially available discs issued between 1975 and 2009. The list excludes performances by youth or school groups, music clinics, self-issued recordings, digital (streamed) audio, excerpts of works on "themed" albums or multi-disc sets (e.g., "Heavy Classix" or "Reader's Digest"-type compilations).

Indexes. There are indexes for titles of Holst's compositions, names, and keywords.

ARRANGEMENT OF ENTRIES

In general, citations follow the format of *The Chicago Manual of Style*, 15th edition.

Entries are arranged alphabetically by author, unless noted otherwise. Unattributed articles appear first, followed by those with author attribution. Monographs generally precede portions of books or articles; in most cases there are subheadings directing the reader. Reprint and other publication information are generally combined with the citation for the original publication, unless the entry would prove to be too complicated with such an arrangement.

Each citation is accompanied by an annotation that gives a brief, objective description of the contents of the item. In a few cases it was not possible to personally examine the actual material. Annotations for those items are marked "Not available for examination." Library of Congress classification numbers and International Standard Book Numbers (ISBN) have been provided when available for monographs.

NOTES

- 1 Ralph Vaughan Williams, *Vaughan Williams On Music*, p. 300 (see no. 175). The remarks were originally made at the Holst Memorial Concert, BBC radio, June 22, 1934.
- 2 Imogen Holst, *A Thematic Catalogue of Gustav Holst's Music* (see no. 41) and Michael Short, *Gustav Holst, 1874-1934: A Centenary Documentation* (see no. 43).
- 3 Imogen Holst, *op cit.*

Acknowledgments

Once again, I am indebted to the many individuals and institutions who have contributed in various ways to my latest project.

I would like to thank Laura Kinnear, Curator of the Holst Birthplace Museum for her patience in answering my questions.

I owe a multitude of thanks to my colleagues at the University of Minnesota Libraries, particularly Linda Haack Lomker and Kristen Bergland, for their support of my endeavors. Many thanks are also due to the staff in Interlibrary Loans, Stacks Services, and the Music Library for tracking down my numerous requests for the impossible. I'm simply amazed at the variety of material they were able to obtain on my behalf, and I am truly grateful to all the libraries worldwide who generously lent materials.

I would also like to thank the staff at Routledge for their guidance in the preparation of this manuscript.

And last, but certainly not least, I thank my family and friends for their patience, encouragement, and support during this project.

I

Biography

BIOGRAPHICAL SKETCH

Gustav Holst was born into a musical family that arrived in England when his great-grandfather Matthias von Holst (1769–1854) fled his native Riga. Matthias, of German extraction, served the Imperial Court in St. Petersburg as composer, pianist, and harp teacher. Matthias's son, Gustavus Valentine, settled in Cheltenham in the 1830s, where he composed and taught piano and harp. Adolph, the fourth child of Gustavus Valentine, was born in 1846. Like others in his family, he pursued a musical career as pianist and organist. In 1871, he married one of his students, singer and pianist Clara Lediard, much to the dismay of her wealthy family.

Gustavus Theodore von Holst was born on September 21, 1874, at 4 Pittville Terrace, Cheltenham. The family increased in size with the arrival of another son, Emil Gottfried (1876–1951). Emil became a minor Hollywood actor under the name "Ernest Cossart." Holst's early education was at the Cheltenham Grammar School. The family became unraveled in 1882, when Clara died after the stillbirth of her third child. Adolph's sister Nina, a pianist, came to help with the household. Adolph married another of his students, Mary Thorley Stone. Unfortunately for Gustav and Emil (and Mathias and Thorley, the two sons born of the marriage), she proved to be more interested in theosophy than her family.

Although Gustav began piano lessons as a young child, he was sickly and suffered from neuritis in his right arm. He also studied violin and was given trombone lessons as a cure for his asthma. Gustav began composing as a teenager and had scored several local performances of his works. Wanting to study music further, he applied for a scholarship but was unsuccessful. His father was able to send Gustav for a few months' study of counterpoint with George Frederick Sims at Merton College, Oxford. When Holst returned to Cheltenham, he was appointed

organist and choirmaster at the church at Wyck Rissington, a small village in the Cotswolds. He was also appointed conductor of the choral society at Bourton-on-the-Water, giving him a glimpse of dealing with amateur singers and orchestras. Holst developed a great admiration for the Cotswolds on his walking journeys between the two villages.

Holst was accepted for study at the Royal College of Music in 1893, where his teachers included Charles Villiers Stanford and Hubert Parry. He was awarded a scholarship for composition in 1895. Holst began to keep a notebook “List of Compositions” in 1895; he continued this practice until 1933. Holst termed many of his early works “Early Horrors.”¹

Holst’s early influences included his composition teachers, Stanford, Purcell, and Wagner, whose music Holst had heard at Covent Garden. But perhaps the most significant influence was yet to come, in the form of fellow student Ralph Vaughan Williams, whom Holst met in 1895. Vaughan Williams was to become Holst’s lifelong friend and colleague. Other influences came from Walt Whitman and William Morris. Holst became conductor of the Hammersmith Socialist Choir in 1896; one of the choir members included Isobel Harrison, whom Holst married in 1901. Holst became interested in Hindu philosophy and in 1899 studied Sanskrit at the University College, London.

Holst also studied trombone at college and worked as a freelance trombonist. Although Holst was offered an extension of his scholarship in 1898, he chose instead to join the Carl Rosa Opera Group as trombonist and répétiteur. Later, Holst joined the Scottish Orchestra in Glasgow. This experience as an orchestral player was invaluable for compositional purposes. During these years, he had continued to compose, but had only published a few songs.

In 1903, Holst decided to give up his orchestral career and settled into his teaching career. He took up a teaching post at James Allen Girls’ School in Dulwich, following his friend Ralph Vaughan Williams in the post. Holst was appointed head of music at St. Paul’s Girls’ School, Hammersmith, in 1905 and was to remain in that position until his death. Holst also served as director of music at Morley College from 1907 to 1924. In the 1920s, Holst held various teaching posts at the Royal College of Music and at University College, Reading.

Holst’s life experienced another change in 1907 when his only child, daughter Imogen Clare, was born. Holst’s music room at St. Paul’s Girls’ School proved to be his refuge. The room was soundproofed and provided an escape from the hustle and bustle of home—allowing Holst uninterrupted composition time. As finances were a perennial problem, the Holsts did not travel much, although Gustav had a few breaks from the normal routine. He was able to visit Algeria in 1908, which inspired the music of the suite *Beni Mora*. Holst enjoyed a holiday in Spain with friends Clifford and Arnold Bax and Henry Balfour Gardiner in 1913. An extended stay at a cottage near Thaxted provided another period of rest in 1914.

Holst was declared “unfit” for active war duty because of his poor eyesight and chronic neuritis. As a civilian, Holst became Music Organizer for the YMCA, serving demobilized World War I troops in Salonica and Constantinople from October 1918 to June 1919. Holst officially dropped the “von” from his surname at this time.

Through his teaching posts, Holst acquired great experience with and love for amateur music-making. He set high standards for his students and was rarely disappointed. For example, his students at Morley College gave the first modern performance of Henry Purcell’s *The Fairy Queen*. While in Thaxted, Holst founded the Whitsun festival at the local church. These festivals, with their mix of amateur and professional talent, lasted there until Holst’s death.

Holst enjoyed an increasing reputation for composition in the prewar years. *The Hymn of Jesus*, a choral work written in 1917, was quite popular. But it was his orchestral suite *The Planets* that really boosted Holst’s reputation. The suite had its start in 1914 and was completed in 1916. Holst’s friend Henry Balfour Gardiner gave Holst the gift of a private performance of the work (by the New Queen’s Hall Orchestra, conducted by Adrian Boult) before Holst departed for Salonica. The extreme popularity of *The Planets* prompted an interest in Holst’s earlier works, including some of his Sanskrit-influenced works.

Holst suffered a bad fall while conducting at Reading in 1923. Undeterred, he continued on with a trip to the United States to conduct at a festival at the University of Michigan. Upon his return to England, Holst suffered a nervous breakdown and was advised to reduce his activities. He spent the bulk of 1924 in seclusion in Thaxted. The following year, he resigned his teaching posts (with the exception of the St. Paul’s Girls’ School).

In 1926, Holst recorded *The Planets* with the London Symphony Orchestra. He was honored with a festival devoted to his works in Cheltenham, in March 1927. Although Holst enjoyed great acclaim from *The Planets*, he disappointed those who were expecting more compositions from the same mold. He steadfastly remained the individualist, the introvert who retreated from publicity. Holst regularly eschewed awards for his work, but accepted the gold medal of the Royal Philharmonic Society in 1930.

Holst travelled again to the United States in 1932, where he served as visiting lecturer in composition at Harvard University. He fell ill in March and returned to England in June. During the last year and a half of his life Holst was a virtual invalid, although he continued to compose. Some of his last works include the *Brook Green Suite* (a parting gift to the St. Paul’s Girls’ School), the *Lyric Movement* for viola and orchestra, and the *Six Choruses* for male voices and strings.

In 1934, Holst underwent an operation to remove a duodenal ulcer. He died of heart failure in a nursing home at Beaufort House, Ealing, on May 25, 1934. His ashes were buried in the north transept of Chichester Cathedral on June 24, 1934.

CHRONOLOGY

<i>Year</i>	<i>Event</i>	<i>Works</i>
1874	Gustavus Theodore von Holst born on September 21, 4 Pittville Terrace, Cheltenham; first child of Adolph and Clara (Lediard) von Holst	
1876	Brother Emil born	
1882	Mother Clara dies	
1885	Father Adolph remarries	
1887–1891	Educated at Cheltenham Grammar School	
1892	Becomes organist at Wyck Rissington Church	
1893	Begins study at the Royal College of Music (RCM), London Conducted the Choral Society at Bourton-on-the-Water	
1894	Gives up piano study due to neuritis	
1895	Awarded open scholarship for composition at RCM Meets fellow student Ralph Vaughan Williams	<i>The Revoke</i>
1896	Appointed conductor of Hammersmith Socialist Choir Engaged to Isobel Harrison	<i>Light Leaves Whisper</i> <i>Fantasiestücke</i> Quintet
1897		<i>Clear and Cool</i> <i>A Winter Idyll</i>
1898	Leaves RCM, plays trombone in Scottish Orchestra and Carl Rosa Opera Co.	<i>The Youth's Choice</i> <i>Clouds O'er the Summer Sky</i> <i>Örnulf's Drapa</i> <i>Four Songs</i> (H14)
1899	Studied Sanskrit at University College, London	<i>Walt Whitman Overture</i> <i>Suite de Ballet</i>
1900		<i>Five Partsongs</i> (H48) <i>Ave Maria</i> <i>Cotswolds Symphony</i>
1901	Married Isobel Harrison	
1902		
1903	Gives up trombone career Begins teaching at James Allen's Girls' School, Dulwich	<i>King Estmere</i> <i>Five Partsongs</i> (H61) <i>Indra</i> Wind Quintet <i>Six Songs</i> (H15)

(continued)

<i>Year</i>	<i>Event</i>	<i>Works</i>
1904		<i>Thou Didst Delight My Eyes</i> <i>The Mystic Trumpeter</i> <i>Six Songs (H16)</i>
1905	Appointed Head of Music, St. Paul's Girls' School, Hammersmith Conducts first performance of <i>Mystic Trumpeter</i>	<i>In the Bleak Midwinter</i> <i>Songs from The Princess</i> <i>A Song of the Night</i>
1906		<i>Sita</i> <i>Two Songs without Words</i>
1907	Birth of only child, Imogen Clare Appointed Director of Music, Morley College for Working Men and Women	<i>Four Old English Carols</i> <i>Songs of the West</i> <i>A Somerset Rhapsody</i> <i>Seven Scottish Airs</i> <i>The Heart Worships</i>
1908	Takes holiday in Algeria	<i>Savitri</i> <i>Two Carols</i> <i>Pastoral</i> <i>Hymns from the Rig Veda</i>
1909		<i>The Vision of Dame Christian</i> <i>Choral Hymns from the Rig</i> <i>Veda (group 2)</i> <i>O England, My Country</i> <i>Suite No. 1 for Military Band</i>
1910		<i>Choral Hymns from the Rig</i> <i>Veda (group 1, 3)</i> <i>Christmas Day</i> <i>The Cloud Messenger</i> <i>Four Partsongs (H110)</i> <i>Beni Mora</i> <i>Three Pieces</i>
1911	GH's Morley College students give first performance (since 1697) of Purcell's <i>The Fairy Queen</i>	<i>Hecuba's Lament</i> <i>Two Eastern Pictures</i> <i>Invocation</i> <i>Suite No. 2 for Military Band</i> <i>Phantastes</i> <i>Incidental Music to a London</i> <i>Pageant</i>
1912	Conducts first performance of <i>Beni Mora</i>	<i>Choral Hymns from the Rig</i> <i>Veda (group 4)</i> <i>Psalms 86, 148</i>
1913	Takes holiday in Spain Opens new music wing, St. Paul's Girls' School	<i>Hymn to Dionysus</i> <i>A Dirge for Two Veterans</i> <i>The Swallow Leaves Her Nest</i> <i>The Homecoming</i> <i>St. Paul's Suite</i>

(continued)

<i>Year</i>	<i>Event</i>	<i>Works</i>
1914	Works at a cottage near Thaxted Rejected as unfit for active war service because of neuritis, bad eyesight	
1915		<i>Nunc dimittis</i>
1916	Founds the Whitsun Festival, Thaxted	<i>Three Festival Choruses</i> <i>This Have I Done for My True Love</i> <i>Lullay, My Liking</i> <i>Of One that is so Fair</i> <i>Bring Us in Good Ale</i> <i>Six Choral Folk Songs</i> <i>The Planets</i> <i>Japanese Suite</i> <i>Phantasy</i>
1917	Completes orchestration of <i>The Planets</i>	<i>Three Carols</i> <i>The Hymn of Jesus</i> <i>Diverus and Lazarus</i> <i>Two Partsongs</i> (H138) <i>A Dream of Christmas</i> <i>Four Songs</i> (H35)
1918	Drops the “von” from his surname Sails for Salonica as Musical Organizer for the YMCA for demobilized troops in the Near East B. Gardiner’s gift of private performance of <i>The Planets</i>	<i>The Sneezing Charm</i> <i>The Perfect Fool</i>
1919	Appointed to staffs of RCM and University College, Reading (part-time) First incomplete public performance of <i>The Planets</i>	<i>Ode to Death</i> <i>Short Festival Te Deum</i>
1920	Conducts first performance of <i>The Hymn of Jesus</i> First complete public performance of <i>The Planets</i>	<i>Seven Choruses from Alcestis</i>
1921		<i>The Lure</i> <i>I Vow to Thee, My Country</i>
1922		<i>The Perfect Fool</i> <i>A Fugal Overture</i>
1923	Suffers fall while conducting at Reading First visit to the United States	<i>A Fugal Concerto</i>
1924	Nervous breakdown caused by overwork results in a year’s rest at Thaxted	<i>At the Boar’s Head</i> <i>First Choral Symphony</i> <i>The Evening Watch</i> <i>Toccata</i>

(continued)

<i>Year</i>	<i>Event</i>	<i>Works</i>
1925	Gives up all teaching posts except St. Paul's School	<i>Sing Me the Men</i> <i>Terzetto</i>
1926	Conducts London Symphony Orchestra in recording of <i>The Planets</i>	<i>The Golden Goose</i> <i>Seven Partsongs</i> <i>Chrissemas Day in the Morning</i>
1927	Holst Festival, Cheltenham	<i>The Morning of the Year</i> <i>The Coming of Christ</i> <i>Two Anthems</i> <i>Egdon Heath</i> <i>Folk Song Fragments</i> <i>A Moorside Suite</i>
1928	Conducts first European performance of <i>Egdon Heath</i> , Cheltenham	
1929		<i>The Dream-City</i> Double Concerto <i>Twelve Songs</i> (H48)
1930	Awarded gold medal of the Royal Philharmonic Society after first performance of <i>Double Concerto</i>	<i>The Wandering Scholar</i> <i>A Choral Fantasia</i> <i>Wassail Song</i> <i>Hammersmith: Prelude, Scherzo</i> <i>Nocturne</i> <i>Twelve Welsh Folk Songs</i>
1931	Conducts first performance of <i>A Choral Fantasia</i>	
1932	Visiting Lecturer in Composition, Harvard University; takes ill and returns to England	<i>Six Choruses</i> <i>Eight Canons</i> <i>Jazz-Band Piece</i> <i>Jig</i>
1933	Becomes invalid, but continues to compose	<i>Brook Green Suite</i> <i>Lyric Movement</i>
1934	Dies of heart failure in London on May 25 Ashes interred in Chichester Cathedral	<i>Scherzo</i>

LIST OF WORKS

Classified list of works

This summary list of works is based on the thematic catalog compiled by Imogen Holst (see no. 41). The first column contains the "H" number from the thematic catalog, followed by the opus number, title, and date of composition. The final column contains the volume location for works included in the *Collected Facsimile Edition* (see no. 39).

Dramatic works

<i>H. no.</i>	<i>Op. no.</i>	<i>Title</i>	<i>Date of composition</i>	<i>Collected Facsimile Edition</i>
H7	1	<i>The Revoke</i> (opera in one act; libretto, Fritz Hart)	1895	
H21	—	<i>The Idea</i> (children's operetta in two acts; libretto, Fritz Hart)	ca. 1896	
H60	11	<i>The Youth's Choice</i> (opera in one act; libretto, GH)	1902	
H89	23	<i>Sita</i> (opera in three acts; libretto, GH from the Ramayana)	1900–06	
H94	—	<i>Nabou, or Kings in Babylon</i> (incidental music to a play by Alice Buckton)	ca. 1908	
H96	25	<i>Sāvitrī</i> (chamber opera in one act; libretto, GH from the Mahābhārata)	1908	CFE i
H101	27a	<i>The Vision of Dame Christian</i> (masque)	1909	
H102	27b	<i>Incidental Music to the Stepney Children's Pageant</i>	1909	
H114	—	<i>Incidental Music for a London Pageant</i>	1910–11	
H122	—	<i>Philip the King</i> (incidental music to a play by John Masefield)	ca. 1914	
H143	—	<i>The Sneezing Charm</i> (incidental music to a play by Clifford Bax)	1918	
H146	—	Seven Choruses from <i>Alcestis</i> (Euripides, translated by Gilbert Murray)	1920	
H149	—	<i>The Lure</i> (ballet)	1921	
H150	39	<i>The Perfect Fool</i> (opera in one act; libretto, GH)	1918–22	
H156	42	<i>At the Boar's Head</i> (opera in one act; after W. Shakespeare <i>Henry IV</i>)	1924	
H163	45/1	<i>The Golden Goose</i> (choral ballet; libretto, Jane Joseph)	1926	
H164	45/2	<i>The Morning of the Year</i> (choral ballet; text, Steuart Wilson)	1926–27	
H170	—	<i>The Coming of Christ</i> (incidental music; text, John Masefield)	1927	
H176	50	<i>The Wandering Scholar</i> (chamber opera in one act; libretto, Clifford Bax)	1929–30	CFE i
H180	—	<i>Two Chants</i> (incidental music the play <i>The Passing of the Essenes</i> by George Moore)	1930	
H184	—	<i>The Bells</i> (incidental music for a film)	1931	

Orchestral and band works

<i>H. no.</i>	<i>Op. no.</i>	<i>Title</i>	<i>Date of composition</i>	<i>Collected Facsimile Edition</i>
H31	—	<i>A Winter Idyll</i>	1897	
H34	6	<i>Örnulf's Drapa</i> (text, Henrik Ibsen, translated by William Archer) baritone voice, orchestra	1898	
H41	—	Suite in G minor, string orchestra	1898	
H42	7	<i>Walt Whitman</i> , overture	1899	
H43	10	<i>Suite de ballet</i>	1899 (rev 1912)	
H47	8	<i>The Cotswolds</i> , symphony in F	1899–1900	
H66	13	<i>Indra</i> , symphonic poem	1903	
H71	18	<i>The Mystic Trumpeter</i> (text, Walt Whitman) soprano, orchestra	1904	
H74	19/1	<i>A Song of the Night</i> , violin, orchestra	1905	
H75	19/2	<i>Invocation</i> , violoncello, orchestra	1911	
H86	21/1	<i>Songs of the West</i>	1906–07	
H87	21/2	<i>A Somerset Rhapsody</i>	1906–07	
H88	22	<i>Two Songs without Words</i> , chamber orchestra “Country Song” “Marching Song”	1906	
H105	28/1	First Suite in E \flat , military band	1909	
H106	28/2	Second Suite in F, military band	1911	
H106A	—	Three Folk Tunes, military band	ca. 1911	
H107	29/1	<i>Beni Mora</i> , suite	1909–10	
H108	—	<i>Phantastes</i> , suite	1911	
H114	—	Incidental Music to a London Pageant, military band, unison chorus	1911	
H118	29/2	<i>St Paul's Suite</i> , strings	1912–13	CFE ii
H125	32	<i>The Planets</i> , orchestra (with female chorus, eight voices on “Neptune”) “Mars” “Venus” “Mercury” “Jupiter” “Saturn” “Uranus” “Neptune”	1914–16	CFE iii
H126	33	<i>Japanese Suite</i>	1915	
H150	—	<i>The Perfect Fool</i> [ballet music from op.39]	1918	
H151	40/1	<i>A Fugal Overture</i>	1922	

(continued)

<i>H. no.</i>	<i>Op. no.</i>	<i>Title</i>	<i>Date of composition</i>	<i>Collected Facsimile Edition</i>
H152	40/2	<i>A Fugal Concerto</i> , flute, oboe, strings	1923	CFE ii
H163	—	<i>The Golden Goose</i> , suite [from op.45/1]	1926	
H164	—	Dances from <i>The Morning of the Year</i> [from op.45/2]	1926–27	
H172	47	<i>Egdon Heath (Homage to Hardy)</i>	1927	
H173	—	<i>A Moorside Suite</i> , brass band	1928	
H174	—	<i>The Dream-City</i> , soprano, orchestra, arr. by Colin Matthews from <i>Twelve Songs</i> , 1984	1929	
H175	49	Double Concerto, two violins, orchestra	1929	CFE ii
H178	52	<i>Hammersmith</i> , military band (later version for orchestra) “Prelude” “Scherzo”	1930	
H185	—	<i>Jazz Band Piece</i> , ed. by Imogen Holst as <i>Capriccio</i> , 1967	1932	
H190	—	<i>Brook Green Suite</i> , strings	1933	CFE ii
H190A	—	<i>Gavotte</i> , string orchestra	1933	
H191	—	<i>Lyric Movement</i> , viola, chamber orchestra	1933	CFE ii
H192	—	<i>Scherzo</i>	1933–34	

Chamber and solo instrumental works

<i>H. no.</i>	<i>Op. no.</i>	<i>Title</i>	<i>Date of composition</i>
H5	—	<i>Dances</i> , piano duet	1895
H6	—	Duet in D major, two pianos	ca. 1899
H8	2	<i>Fantasiestücke</i> , oboe, string quartet	1896, rev 1910
H8A	2	Three Pieces, oboe, string quartet [rev. of op. 2]	1910
H9	—	Variations, oboe, clarinet, bassoon, violin, viola, cello	1896
H10	—	Sextet in e minor, oboe, clarinet, bassoon, violin, viola, cello	ca. 1900
H11	3	Quintet in a minor, piano, oboe, clarinet, horn, bassoon	1896
H23	—	<i>Scherzo</i> , string sextet	1897

(continued)

<i>H. no.</i>	<i>Op. no.</i>	<i>Title</i>	<i>Date of composition</i>
H50	—	<i>Deux Pièces</i> , piano “Fancine” “Lucille”	ca. 1901
H51	—	<i>Lied ohne Worte</i> , violin, piano	ca. 1902
H52	—	<i>A Spring Song</i> , violin or cello, piano	ca. 1903
H53	—	<i>Ländler</i> , two violins, piano	ca. 1903
H54	—	<i>Greeting</i> , violin, piano	ca. 1903
H55	—	<i>Maya</i> , violin, piano	ca. 1903
H56	—	<i>Valse-Etude</i> , violin, piano	ca. 1903
H67	14	Wind Quintet, A-flat major	1903
H93	—	<i>Seven Scottish Airs</i> , arr. strings, piano	1907
H135	36	<i>Phantasy Quartet on British Folk Songs</i> , string quartet, withdrawn; arr. by Imogen Holst as <i>Fantasia on Hampshire Folksongs</i> , string orchestra, 1970	1916
H153	—	<i>Toccata</i> , piano	1924
H154	—	<i>A Piece for Yvonne</i> , piano	1924
H158	—	<i>Terzetto</i> in f minor, oboe, viola	1925
H165	46/1	<i>Chrissemas Day in the Morning</i> , piano	1926
H166	46/2	<i>Folk Song Fragments</i> , piano “O! I Hae Seen the Roses Blaw” “The Shoemaker”	1927
H179	—	<i>Two Pieces for Piano</i> “Nocturne” “Jig”	1930

Choral works with orchestra or ensemble

<i>H. no.</i>	<i>Op. no.</i>	<i>Title</i>	<i>Date of composition</i>	<i>Collected Facsimile Edition</i>
H30	5	<i>Clear and Cool</i> (text, Charles Kingsley) chorus, orchestra	1897	
H70	17	<i>King Estmere</i> (text, anon.) chorus, orchestra	1903	
H85	—	<i>Seven Folk Songs</i> unison chorus, orchestra “On the Banks of the Nile” “The Willow Tree” “Our Ship She Lies in Harbour” “I’ll Love My Love” “Claudy Banks” “John Barleycorn” “Spanish Ladies”	1906–19	

(continued)