

**Papers of
Sir Edward Elgar,
Lady Caroline Alice
Elgar and Carice
Elgar Blake**

Reference: EE

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

EE Papers of Sir Edward Elgar, Lady Caroline Alice Elgar and Carice Elgar Blake 1889-1940

The collection contains diaries of Sir Edward Elgar for the period 1892-1928, diaries of Edward Elgar's wife Caroline Alice Elgar for the period 1889-1920 and diaries of their daughter Carice Elgar, later Mrs Elgar Blake, for the period 1922-1939. These diaries provide a wealth of information concerning the daily life of the composer and his family and include insights into Edward Elgar's musical composition and inspiration, their family life and friendships, their social activities, holidays, health and hobbies. The diaries include travel diaries made by the composer on trips to Bavaria in 1893 and 1894 and on a Mediterranean cruise in 1905. Lady Caroline Alice Elgar's diaries include her thoughts on her husband's compositions and performances of his works. The collection includes four bound volumes containing photocopied transcripts of selected diary entries.

The collection also contains:
correspondence of Sir Edward Elgar with John West of Novello's music publishers, dated c 1900-1923, which gives an insight into the relationship between Elgar and his publishers; correspondence of Sir Edward Elgar with Frederick Gaisberg (Barbarossa) of The Gramophone Company, 1919-1933, including enclosures sent by Elgar to Gaisberg, of a postcard by George Bernard Shaw and a photograph of Edward Elgar;
correspondence of Sir Edward Elgar to Owen Mase of the BBC, 1933, concerning the announcement of his 3rd Symphony;
correspondence of Sir Edward Elgar with Herbert Lambert, photographer, 1931-1932. The collection also contains correspondence of Carice Elgar Blake to Frederick Gaisberg of The Gramophone Company, 1933-1940.

Finally, the collection contains books, scores and other printed material dated

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1900-1933. These include musical scores by Sir Edward Elgar, of 'The Dream of Gerontius' (a printed vocal score) and 'The Music Makers' (an autograph manuscript score). Books within the collection include Sir Edward Elgar's own copies of printed literary works by George Bernard Shaw and a copy of 'Chantecler' by Edmond Rostand given by Sir Edward Elgar to his wife, Lady Caroline Alice Elgar.

Edward William Elgar was born on 2 June 1857, son of William Henry Elgar and Ann (Greening) Elgar. His father, William Henry Elgar, served as organist at St. George's Church, Worcester and was a local piano tuner and teacher. As a child, Edward Elgar studied piano, organ and violin. His earliest surviving musical work titled 'Humoreske, a tune from Broadheath' was composed in 1867. Elgar continued to compose whilst working in a solicitor's office in 1872 and, from 1873, he studied scores to develop his musical knowledge whilst working in his father's piano shop. He was to remain largely unknown as a composer until the 1890s, composing locally in Worcester for the Choir of St. George's Church and the Crown Hotel Glee Club. He began to give violin lessons and, in January 1879, he was appointed as musical director for the 'County Lunatic Asylum' in Powick, a post he held for almost five years. Elgar's first published work came in 1878, a 'Romance in E Minor' for violin and piano, published by Schott. In 1885, Edward Elgar succeeded his father as organist for St. George's Church.

In 1882 he became engaged to Helen Weaver, but by the summer of 1884, Helen had broken off the engagement. Edward Elgar became engaged again in September 1888 to Caroline Alice Roberts, daughter of the late Major General Sir Henry Roberts. They were married on 8 May 1889 at The Oratory in Brompton, London. Alice was 9 years older than Edward and was a poet and

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novelist. Many of her poems were later used by Edward as words for songs. Just prior to their marriage, in August 1888, Elgar wrote 'Liebesgruss' [Love's Greeting] which he dedicated to his wife. This was to become one of his most famous compositions, later published by Schott as 'Salut d'Amour'.

After their marriage, Alice and Edward rented houses in London, where they were able to attend concerts and operas. In May 1890 he began composing his overture 'Froissart', with the first public performance held in Worcester on 10 September 1890. On 14 August 1890, their daughter, Carice Irene Elgar, was born and in June 1891, the family returned to Worcestershire, moving to 'Forli', Alexandra Road, Malvern. Edward Elgar returned to music teaching, as composition was not yet yielding a suitable income.

During the summer of 1892, Alice and Edward Elgar accompanied a friend, Minnie Baker, to the Bayreuth Festival in Germany. This was followed by trips to Bavaria in 1893, 1894, 1895 and 1897 and these visits had considerable influence of Edward Elgar's composition. In 1895, he produced songs 'From the Bavarian Highlands'. In 1897, orchestral versions of three of these songs were published as 'Three Bavarian Dances'. Major compositions between 1892 and 1897 included 'The Black Knight' (1892), an 'Organ Sonata in G' (1895), 'Scenes from the Sagas of King Olaf' (1896), 'The Light of Life' [Lux Christi] composed for the 1896 Worcester Three Choirs Festival and an 'Imperial March' dedicated to Queen Victoria (1897).

In 1898, Elgar began sketching 'Variations on an Original Theme (Enigma)' which he dedicated 'To my friends pictured within'. The 14 variations are intended to reflect aspects of the character of his friends, along with his wife and himself. For the

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Birmingham Festival in 1900, Elgar composed a choral work 'The Dream of Gerontius' based on a poem by Cardinal Newman. In 1901 he completed an overture 'Cockaigne' and the first two 'Pomp and Circumstance' marches, including March No.1 in D. Major ('Land of Hope and Glory').

Elgar's popularity continued to grow and 'The Dream of Gerontius' was performed in Dusseldorf in 1901 and 1902. It was performed again at the Worcester Festival in September 1902. It was during October 1902 in Sheffield, that Elgar's friend Frank Schuster introduced him to local MP Charles Stuart Wortley. His wife, Alice Stuart Wortley, who Elgar named 'windflower', was to become a source of inspiration for many of his subsequent works.

For the 1903 Birmingham Festival, Elgar composed a new choral work 'The Apostles'. The Elgars spent Christmas 1903 and January 1904 in Alassio, Italy, which inspired an overture titled 'In the South (Alassio)'. Edward Elgar was by now one of the most popular English composers and on 24 June 1904 he received a Knighthood. The Universities of Durham and Leeds also offered him honorary doctorates of music. On 26 November 1904, Elgar accepted an offer of the post of Peyton Professor of Music at the University of Birmingham. His inaugural lecture was given on 16 March 1905. His lectures created controversy in the winter of 1905-1906 and he resigned the post in August 1908.

During 1905-1906, key compositions included an 'Introduction and Allegro for Strings', a further part of the Apostles titled 'The Kingdom' and 'In Smyrna', for piano, inspired by a Mediterranean cruise taken with the British fleet at the invitation of Lord Charles Beresford.

Elgar received international fame and recognition. In June 1905, Elgar was

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awarded an honorary doctorate from Yale University. During 1907, he received an honorary degree at Pittsburgh and he travelled in America during 1906 and 1907 conducting concerts in Cincinnati, Chicago and New York.

Elgar's 1st Symphony in A flat premiered on 3 December 1908 in Manchester. His Violin Concerto premiered on 10 November 1910 with Fritz Kreisler as soloist. Elgar completed his 2nd Symphony in E Flat in February 1911. He orchestrated a Coronation March for King George V in 1911 and was appointed to the Order of Merit. In March 1911, Elgar was also appointed as conductor of the London Symphony Orchestra.

On New Year's Day of 1912, the family moved to Severn House in Hampstead, London. During 1912, Elgar composed an Imperial Masque 'The Crown of India', and also a choral work 'The Music Makers' for the Birmingham Festival in October 1912. In 1913, Elgar composed an orchestral work 'Falstaff' for the Leeds Festival and was also approached by The Gramophone Company (His Master's Voice) who asked Elgar to produce two short pieces for gramophone recordings.

During the First World War, Elgar produced three pieces for chorus and orchestra based on poems by Laurence Binyon, 'For the fallen', 'To Women' and 'The fourth of August', collectively known as 'The Spirit of England'. In 1915 he composed a symphonic prelude 'Polonia' in aid of the Polish Victims Relief Fund. He was also approached by the actress Lena Ashwell to produce a score for a play 'The Starlight Express' and he produced music for a ballet 'The Sanguine Fan' in 1917. Also during 1917, Elgar orchestrated 'The Fringes of the Fleet' based on four poems by Rudyard Kipling.

In May 1917, the family moved to a cottage 'Brinkwells' near Fittleworth, Sussex. Whilst at Brinkwells, Elgar began

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sketching his Cello Concerto and also a violin sonata and wind quintet. The Cello Concerto was premiered on 27 October 1919, although insufficient rehearsal time resulted in a poor performance.

Lady Caroline Alice Elgar died on 6 April 1920 from lung cancer. She was buried in Little Malvern. In March 1921, Carice Elgar became engaged to Samuel Blake, a Surrey farmer and they were married on 16 January 1922. Elgar composed much less after the death of his wife. During 1922, he composed a score for 'Arthur', a play by Laurence Binyon.

In April 1922, he moved to Napleton Grange near Kempsey. On 5 May 1923, Elgar was made Master of the King's Musik after the death of Sir Walter Parratt. Before Christmas 1927, Elgar moved to Battenhall Manor, outside Worcester, but from the spring of 1928 he rented Tiddington House near Stratford-upon-Avon. In 1929, Edward Elgar moved to Marl Bank, Rainbow Hill in Worcester, where he resided until his death. There, in 1930, he composed a brass band score 'The Severn Suite' and a 'Nursery Suite'. On 2 June 1931, Elgar received a baronetcy. He continued to produce recordings for The Gramophone Company (HMV) and, on 12 November 1931, opened the new HMV Studios in Abbey Road, St. John's Wood.

During November 1931, Elgar met Vera Hockman, who was a violinist for the Croydon Philharmonic Orchestra and his relationship with Vera was to continue until his death in 1934. In 1931 and 1932, Elgar's friends, including George Bernard Shaw, requested that he compose a third symphony. This was commissioned by the BBC. However Elgar was unable to complete the symphony before his death. In October 1933, an operation for sciatic pain revealed previously undiagnosed cancer and he died on 23 February 1934. In May 1935, the City of Worcester

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purchased the cottage in Lower Broadheath, Worcestershire, where Edward Elgar was born. This opened as a museum in 1938, with his daughter Carice Elgar Blake as its first curator.

[Sources: The Dictionary of National Biography: The Concise Dictionary Part II (Oxford University Press, Oxford, 1982); Diaries of Sir Edward Elgar, Lady Caroline Alice Elgar and Carice Elgar Blake; Michael Kennedy, 'The life of Elgar', Cambridge University Press, 2004]

The collection is arranged into four main series by record type: diaries; letters; books, scores and printed material; transcripts.

Diaries are then further arranged into three sub-series by author: diaries of Sir Edward Elgar; diaries of Lady Caroline Alice Elgar; diaries of Carice Elgar Blake.

Letters are arranged into five sub-series by correspondent: letters of Sir Edward Elgar to John West of Novello music publishers; letters of Sir Edward Elgar to Frederick Gaisberg (Barbarossa) of The Gramophone Company, 1919-1933; letters of Sir Edward Elgar to Owen Mase of the BBC, 1933; letters of Sir Edward Elgar to Herbert Lambert, photographer 1931-1932; letters of Carice Elgar Blake to Frederick Gaisberg of The Gramophone Company 1933-1940.

Books, scores and printed material are arranged into three sub-series: works by Edward Elgar; works by George Bernard Shaw; miscellaneous printed works.

112 items

Open

Access to all registered readers.

Microfilms of the diaries, letters and some other items in this collection have been produced and published by 'Primary

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Source Media' in their series 'Twentieth Century Composers'. Copies of these microfilms are available to view at Cadbury Research Library : Special Collections (University of Birmingham). These microfilms do not include the published works by George Bernard Shaw and Edmond Rostand.

Permission to make any published use of any material from the collection must be sought in advance in writing from the University Archivist, Cadbury Research Library : Special Collections (email: special-collections@bham.ac.uk). Identification of copyright holders of unpublished material is often difficult. Cadbury Research Library : Special Collections will assist where possible with identifying copyright owners, but responsibility for ensuring copyright clearance rests with the user of the material.

Languages: English, French, German

Elgar, Sir, Edward William, 1857-1934, 1st Baronet of Broadheath, composer
Elgar, Lady, Caroline Alice, 1848-1920, nee Roberts, 1st wife of 1st Baronet of Broadheath, author, wife of Sir Edward Elgar
ElgarBlake, Carice Irene, 1890-1970, nee Elgar, daughter of Sir Edward and Lady Caroline Alice Elgar

The autograph manuscript score of Elgar's cantata 'The Music Makers' (EE/3/6) was presented to the University of Birmingham as a gift by Sir Edward Elgar in 1920. The remainder of the collection was originally in the possession of Elgar's daughter, Carice Elgar Blake. After her death in 1970, the diaries, letters and other items passed to Carice's friend, Mrs Sybil Wohlfeld. In April 1975, Mrs Wohlfeld deposited the papers, with the exception of one small notebook dated 1912 (EE/1/1/4), on indefinite loan at Hereford and Worcester County Record Office. On the death of Mrs Wohlfeld in 1990, the papers were bequeathed to Mr Raymond

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Monk, an Elgar scholar. The collection was withdrawn from Worcester Record Office in 1993 and was subsequently purchased from Mr Raymond Monk in 1995 by the Trustees of the Barber Institute of Fine Arts and the University of Birmingham, with financial assistance from the Friends of the National Library and the Douglas Turner Charitable Trust.

The majority of the collection was purchased in 1995 from Mr Raymond Monk with financial assistance from the Barber Trust, the Friends of the National Library, the Douglas Turner Charitable Trust and the University of Birmingham Faculty of Arts. The autograph manuscript score of 'The Music Makers' (EE/3/6) was a gift to the University of Birmingham from Sir Edward Elgar in 1920.

Catalogued by Angela Skitt, December 2011. Prepared in compliance with General International Standard Archival Description, ISAD(G), second edition, 2000; National Council on Archives Rules for the Construction of Personal, Place and Corporate Names, 1997.

Cadbury Research Library : Special Collections holds further letters and papers of Edward Elgar in the following collections: Letters Additional Collection (GB 0150 LAdd); MS 810 Letters of Edward Elgar to William Broome, publisher, relating to 'May Song'; MS 809 Manuscript score of Elgar's 3rd Symphony, completed from Edward Elgar's sketches by composer, Anthony Payne; MS 182 correspondence of Ernest Newman (1868-1959), musical critic with Sir Edward Elgar (1857-1934). Cadbury Research Library : Special Collections also holds the papers of other Birmingham composers including Granville Bantock (GB0150 GB) and Christopher Edmunds (GB0150 CE).

British Library, Music Collections, Archon Code: 2027 (1930, music manuscript 'Severn Suite' full orchestral score, Ms

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Mus.1718)Leeds University Library,
Special Collections, Archon Code: 206
(1898-1913, 24 letters from Edward Elgar
to Herbert Thompson, NRA 19566)
London University Senate House Library,
Archon Code: 96 (1930-33, 12 letters from
Edward Elgar to Charles Long, MS
841)British Library Manuscript Collections,
Archon Code: 58 (1899-1932,
correspondence of Edward Elgar with
Percy Pitt, Eg MS 3303)Worcestershire
Record Office, County Hall Branch,
Archon Code: 44 (1901-04, Letters from
George Hope Johnstone, chairman of the
Birmingham Music Festival (transcripts),
BA 9515)West Sussex Record Office,
Archon Code: 182 (1927-33, 10 letters
from Edward Elgar to Walter Hussey,
Hussey MSS.315)Worcestershire Record
Office, County Hall Branch, Archon Code:
44 (Letters of Edward
Speyer)Herefordshire Record Office,
Archon Code: 44 (1897-1933, Letters from
Edward Elgar to Sir Percy Hull, BA
88)Worcestershire Record Office, County
Hall Branch, Archon Code: 45 (1904-1933,
Correspondence with the De Navarro
family, BA 8213; 1919-24, Letters (copies)
from Edward Elgar to Beatrice Harrison,
BA 8213)Royal Academy of Music Library,
Music Manuscripts, Archon Code:
1561British Library Manuscript Collections,
Archon Code: 58 (1886-1933 Letters from
Edward Elgar to Sir Hubert Leicester, Add
MS 60357)Elgar Birthplace Museum,
Archon Code: 2196 (correspondence and
papers, NRA 12104, NRA 12648)British
Library Manuscript Collections, Archon
Code: 58 (Music manuscripts Add MSS
47900-08, 49973-74, 52525-35, 57984-
58068, 64061-63, 69442-44, 69827-45)

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EE/1	Diaries	1889-1939
	Diaries arranged into three sub-series: diaries of Sir Edward Elgar 1892-1928; diaries of Lady Caroline Alice Elgar 1889-1920; diaries of Carice Elgar, daughter of Sir Edward and Lady Elgar, later Mrs Elgar Blake 1922-1939.	
	59 volumes	
	Open	
EE/1/1	Diaries of Sir Edward Elgar	1892-1928
	An incomplete sequence of diaries of Sir Edward Elgar. The first two diaries comprise travel diaries for trips to Bavaria in 1893 and 1894 and the third diary is a travel diary for a mediterranean cruise taken by Elgar in 1905 with the British Fleet of the Royal Navy at the invitation of Admiral Lord Charles Beresford. The fourth diary is a small pocket-sized notebook containing handwritten notes on events in Elgar's life for the period 1912-1914. The remainder of the sequence comprises diaries for 1918, 1920, 1921, 1925 and two diaries for 1928. Further details of the content can be found in item descriptions for each diary.	
	10 volumes	
	Open	
EE/1/1/1	Diary relating to travel in Bavaria	1893
	Small notebook containing handwritten pencil notes, diary entries and sketches by Edward Elgar. The majority of entries are dated from August 1893. Places visited include Oberstdorf, Konstanz, Bader See, Eibsee, Partnach Klamm, Hollenthal, Ettal, Untergrainau, Partenkirchen, Oberau and Farchant. The entries include notes on sights seen during the trip, including a 'clock with four hands telling two times' in Konstanz, a pencil sketch of a fountain in Loretto near Oberstdorf, traditional dress including head-wear, a man chopping fir-	

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tree trimmings and swallows feeding their young. The notebook also contains accounts of money spent during the trip, including the price of travel.

Notes have been written from both the front and back of the notebook and a large number of pages in the middle of the notebook are blank. One page towards the centre of the notebook has been torn out and is missing.

1 volume

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 1.

EE/1/1/2

Diary relating to travel in Bavaria and Austria

1894

Small notebook containing handwritten diary entries and notes, in pencil, coloured pencil and ink, written by Edward Elgar. The entries relate to travel in Bavaria and Austria. The diary entries date from Tuesday 14 August 1894 to Sunday 19 August 1894. The entry for 14 August records a tour from Garmisch to Mittenwald, via the Partnach to Elmau and passing the lakes of Ferchensee and Lautersee. The entry for 15 August records travel to Seefeld in Austria with views across the mountains and taking the train to Innsbruck and visiting churches. Entries for 16 August and 17 August record time spent exploring Innsbruck and wet weather preventing further travel. The entry for Saturday 18 August records time spent staying in Imst, with visits walking to Nassereith and Telfs. The entry for Sunday 19 August records a visit to Fernstein and then a return journey to Garmisch via Schamitz. Notes made from the back of the diary include rail departure times and some notes in German. A cutting from a periodical is included at the back of the diary, showing a photograph of

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Edward Elgar and brief biographical notes.

1 volume

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EE/1/1/3

Diary relating to a Mediterranean cruise 1905

Limp cover notebook labelled in pencil on the front cover 'Corfu. Edw[ar]d Elgar'. Inside the front cover is written 'Bought this book in Corfu. Sund[a]y Sep[tember] 17th 1905'. The notebook contains handwritten diary entries in pencil and ink covering the period 15 September 1905-14 October 1905, during which time Edward Elgar toured areas of the mediterranean as a guest of the British Royal Navy.

The diary starts 'Began this on the SS Scilla in Corfu Harbour'. The entry for Friday 15 September, written retrospectively, describes Elgar's journey, beginning in Worcester where he was seen off by family and friends, including Alice and Carice, by train to London, a channel crossing to Calais and continuing by train through France. The entry for Saturday 16 September begins 'rose at eight somewhere near Dijon' and comments on further travel through tunnels and the weather. The entry for Sunday 17 September records further travel by train via Bologna to Brindisi in Italy and then boarding an Italian steamer and travelling by sea to Corfu. The entry for Monday 18 September records time spent ashore in Corfu and then continued travel by sea. The entry for Tuesday 19 September records Edward Elgar's arrival in Patras, continuing his journey by train to Athens and joining the Mediterranean Fleet of the British Royal Navy, met on board by Admiral Lord Charles Beresford, Commander in Chief. Frank Schuster, Lord and Lady Charles Beresford, Sir

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George Warrender and Lady Maud Warrender were members of the party on board the H. M. Surprise. The entry for Wednesday 20 September records time spent ashore visiting the Acropolis and Athens. The entry for Thursday 21 September records time spent shopping, visiting a museum and the [British] embassy. Elgar's entry for Friday 22 September records the movement of the British Fleet to the Greek island of Lemnos. The entry for Saturday 23 September records Elgar's arrival off Lemnos and time spent ashore. The entries for Sunday 24 September and 25 September record Elgar and other members of the party travelling by steamer to Constantinople [Istanbul]. The entry for Tuesday 26 September records time spent in Constantinople, including a visit to the Mosque 'S.Sophia', visiting a bazaar and the Turkish quarter and then journeying by ship up the Bosphorus strait to Teraphia on 27 September. The diary entry for this day records a concert at Teraphia given by Lady Maud Warrender, singing, accompanied by Frank Schuster. The diary entry for Friday 29 September records time travelling in the Black Sea and rejoining the H. M. Surprise at Smyrna. The entries for Saturday 30 October - Monday 2 October record time spent exploring Smyrna, including descriptions of the bazaars, camels and dancing dervishes. Entries for Tuesday 3 October and Wednesday 4 October record the ships departure from Smyrna, passing through the Corinth canal to Patras. Here Elgar records that he remained in Patras with Frank Schuster until Saturday 7 October, due to rough seas preventing their departure. The entry for 7 October records their departure on the steamer 'Serbia' for Corfu and then Brindisi. On Monday 9 October, the diary records their arrival in Brindisi and then further travel by train to Bologna. On Tuesday 10 October, Elgar records that he parted from Frank and continued by train to Basle and then on to Calais on Wednesday 11 October,

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arriving in Dover on Thursday 12 October. The diary entry for Friday 13 October records time staying in Norwich with Mr Oddins Taylor and refers to a rehearsal of Elgar's work 'The Apostles' and a comparison of this with the dervishes seen in Smyrna. The final entry, for Saturday 14 October, records Elgar's return through London and on to Hereford.

1 volume

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EE/1/1/4

Diary

1912-1914

Small pocket size notebook with elastic closure, containing handwritten notes in pencil and ink on events in the life of Sir Edward Elgar for 1912, 1913 and 1914. The exact author of the notes in the notebook is unclear, but from comparisons with the handwriting in diaries in section EE/1/3, the notes may have been written by Carice Elgar Blake. The first 15 pages only have been used and the remainder of the notebook is blank. Inside the notebook is a small printed card bearing the name 'Raymond Monk' [a former owner of the notebook].

The first four pages of the notebook contain pencil notes under the heading '1912'. These include notes on Elgar's move to Severn House, including the reaction of friends, notes of compositions by Elgar during 1912, including 'The Crown of India', 'The Music Makers' 'The River', 'The Torch', 'Wind at Dawn' and 'the Ode' and notes of rehearsals and performances of Elgar's works.

Notes for 1913, in ink, begin half-way down the fourth page of the notebook and continue until page 15. These includes notes on Elgar's health, that he was suffering from depression, notes relating

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to work on 'Falstaff', travel in Italy and a trip to North Wales for health reasons, performances at the Gloucester Festival including 'Falstaff' and notes concerning the death of friends 'Pippa' [Julia Worthington] and Lord Northampton. A very brief note regarding 1914 can be found on page 15.

1 volume

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EE/1/1/5

Diary

1918

One-year diary for 1918 with pre-printed date headings, containing handwritten entries in ink by Edward Elgar and a few in the hand of his wife, Caroline Alice Elgar. An illustration bearing the title 'The Device of Guillaume Eustace' is pasted on the front cover of the diary, which is also marked by hand '1918 EE'. Entries appear sporadically throughout the diary, with the spaces for some days left entirely blank. The brief entries typically relate to Elgar's health; social engagements including lunches and visits with friends and acquaintances such as George Bernard Shaw, Lalla [Vandevelde], Adrian Boult and Frank Schuster; reports of the weather and notes on hobbies such as fishing and woodwork. Entries also contain notes of performances of Elgar's works including Falstaff (symphonic study in C Minor), rehearsals and some notes of time working on composition of music. Entries typically refer to Edward and Alice Elgar as 'E' and 'A', rather than stating full names.

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2', reel number 1.

EE/1/1/6

Diary

1919-1921

One-year diary for 1920 with pre-printed date headings. The diary contains handwritten entries in ink and pencil by Sir Edward Elgar for the year 1920 and also includes entries for 26-30 December 1919 and entries for 1-3 January 1921.

The entries for January-March are lengthier than those in the rest of the diary and typically comment on: Elgar's health and the health of his wife Alice; social engagements including lunches and visits with friends and acquaintances such as George Bernard Shaw and Lalla Vandevelde; meetings and work with Novello's publishers and the Gramophone Company; planning meetings for the Glastonbury Festival; the weather; Elgar's musical compositions, including Cenotaph music and his Cello Concerto.

Entries for the last few days of March and for 1-6 April are very brief, reporting on the failing health of his wife and visits by the doctor. The entry for Wednesday 7 April records the death of his wife, Alice [Caroline Alice], who, Elgar writes, 'died in my arms at 6.10pm (summertime)'. The entries for the remainder of April contain only a few words, typically recording Elgar and Carice's location as 'at home' or 'in Stoke' [Stoke Prior, Worcestershire] or 'in Kent' and the funeral of Alice on 10 April.

Entries for the remainder of the year continue to be fairly brief, often comprising only a few words relating to the weather, visits of friends, health or travel arrangements. The entry for 5 May records Bantock [Granville] visiting, on 6 May the Bohemian Quartet are recorded as visiting Elgar to rehearse and, on 8 May, a performance of 'The Apostles' at Newcastle Cathedral is recorded. Entries for early September record rehearsals of Elgar's works 'The Dream of Gerontius' and 'The Music Makers' for the Worcester

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Festival from 5-10 September, although no detail is given of these rehearsals or concerts. Entries for October record that 'E & C' [Elgar and his daughter Carice] were in Amsterdam and Brussels during this period, but no further details of this trip are given. Some pages have been left blank and in some cases, whole sections of the diary have not been completed, including the pages covering 21 - 24 May, 5-12 August, 14-29 August and 15-30 September.

1 volume

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EE/1/1/7

Diary

1921

One-year diary for 1921, with printed date headings, containing handwritten entries in ink and pencil by Sir Edward Elgar. A title page from a publication of 1614 has been pasted on to the front cover of the diary, being 'A briefe discourse Of the true (but neglected) use of Charact'ring the Degrees, by their Perfection, Imperfection, and Diminutiom in Measurable Musicke, against the Common Practise and Custome of these Times' by 'Thomas Ravenscroft, Bachelor of Musicke'.

The entries are written sporadically throughout the diary, with the majority of the diary left blank. Those entries that have been completed are very brief, typically a few words to record a rehearsal or social engagement, a note on his health or the weather. The majority of the entries in the diary are for January, October, November and December, with a few entries made during March and June.

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EE/1/1/8

Diary

1925

'Walker's Weekly Memorandum Diary Pad for 1925'. The diary contains handwritten entries in pencil and ink by Sir Edward Elgar. Entries are written sporadically throughout the diary, with some days and months of the diary left completely blank. The section of the diary for the second half of June, through all of July and until 27 August has not been completed. Sections for October, November (with the exception of one entry) and December have not been completed. Where entries have been made, these are very brief, typically a few words recording activities and weather during the day, including visits of friends and family and travel, often around the Midlands area. The reverse of some of the pages of the pad have been used for notes made for the solution of word puzzles.

1 volume

Open

The front cover of the diary was backed with archival materials and the original pulp board back cover replaced with museum conservation board in 2003. A note of this conservation treatment can be found handwritten in pencil on the back board of the diary.

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EE/1/1/9

Diary

1928

Section of a pocket sized diary for 1928 covering Thursday 15 March-Wednesday 12 September only. The front and back cover of the diary and the pages covering 1 January -14 March and 13 September-31 December are missing. The diary

**Papers of Sir Edward Elgar,
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contains a few brief entries in pencil and ink in Sir Edward Elgar's hand, but the majority of the diary is blank. Entries typically relate to appointments for rehearsals, meetings and social engagements. In April, Elgar records his move to Tiddington House, Stratford-upon-Avon and work arranging the house. On 7 June, he records the death of [his brother] Frank.

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EE/1/1/10

Diary

1928

One-year diary for 1928, with printed date headings, containing entries in ink by Sir Edward Elgar. The front inside cover of the diary is stamped 'Tiddington House, Stratford-upon-Avon'. The front and back sections of the diary have not been used, the first entry begins on 20 March and the last is dated 22 September. Entries are written fairly regularly throughout the March-September portion of the diary, although some days have been left blank. Entries vary considerably in length and include notes of: Elgar's location, for example 'in London', 'in Bromsgrove', 'at Tiddington'; comments on concerts; rehearsals; social engagements; visits of friends and family members; arrangements for his household, including cleaning, gardening and searching for hedgehogs at Tiddington; notes on the weather; health and hobbies such as boating.

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**Papers of Sir Edward Elgar,
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EE/1/2

Diaries of Lady Caroline Alice Elgar

1889-1920

33 diaries principally written by Lady Caroline Alice Elgar (Alice), wife of Sir Edward Elgar. Diaries vary in size, publisher and type, but are typically one-year diaries with printed date headings. The diaries include occasional handwritten entries and annotations by Sir Edward Elgar. Alice and Edward typically use abbreviations, 'E.' [Edward], 'A.' [Alice] and 'C' [Carice], rather than using full names in the diary entries.

The diary entries are brief, comprising a few sentences to describe the events of the day. Alice typically records notes on her own and Edward Elgar's location if not at home; notes on the weather; notes of appointments and social engagements, including visits to and from friends, theatre trips and musical evenings; notes on the health of the family; notes of time spent out walking and time spent by Edward Elgar on hobbies such as golf, chemistry, cycling and woodwork.

Alice includes descriptions of concerts where Edward Elgar's works were performed, often including her own thoughts on the performances. She also notes in her diary time that her husband spends working on musical compositions. The diary entries reflect Edward Elgar's growing popularity and success as a composer. Alice's diaries from the 1890s record time spent by Edward Elgar teaching music, whilst later diaries record increasing numbers of performances of Elgar's works and honours bestowed upon him. The diaries record frequent travel between Worcestershire and London for concerts, meetings and rehearsals.

The diaries record time spent with many different friends, locally in Worcestershire and Herefordshire, including members of the Worcester Philharmonic Society and, in later diaries, prominent figures in

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

national and international musical circles.

Friends and acquaintances mentioned in the diaries include: the Fitton family of Fairlea; the Webb family; the Baker family at Hasfield Court including William Meath Baker and 'Minnie' [Mary Frances Baker]; Mr Basil Nevinson [a cellist]; Mr [Hew David Steuart] Powell [a pianist]; Mr [Richard Baxter] Townshend, often referred to in the diaries as 'R. B. T.'; Mr Hugh Blair [organist of Worcester Cathedral]; the Raikes family, including Richard Raikes and Cyril Raikes; Mr H. Dyke Acland and Mrs Acland; Sir Capel Wolseley; Miss Rosa Burley; Clementina Maxwell; Mr [Revd Edward] Capel-Cure; Mr Whinfield; Mr and Mrs Arnold; Mrs and Miss Rathbone; Mr and Mrs Moilliet; Mr H. A. Acworth; Miss [Martina] Hyde; Miss Dora Penny 'Dorabella'; Mr A. Lyttleton; Mr [George Robertson] Sinclair [organist of Hereford Cathedral]; Winifred, Florence and Beatrice Norbury; Mr [H. C.] Embleton; Dr Jebb Scott; the 'nine-pin' [Arthur Troyte Griffiths]; Dr F. Ehrke; Miss Clara Butt [contralto singer]; Mr and Mrs [August] Jaegar; Lady Mary [Lygon]; Mr Black [Andrew]; Sir Walter Parratt; Mr Granville Bantock and Mrs Bantock; Hans Richter [conductor]; Percy Pitt; Mr and Mrs Henry Wood; Professor [Julius] Butts; Mr and Mrs [Alfred E.] Rodewald; Mr and Mrs Speyer [Edward and Antonia]; Mr E. Ettlign ['Uncle Klingsor']; Mr and Mrs [Ernest] Newman; Mr Frank Schuster; Charles and Alice Stuart Wortley; Dr [Charles] Grindrod; Lord and Lady Beauchamp [Madresfield]; Sir Charles Stanford; Canon [Charles] Gorton; Muriel Foster; Mr and Mrs Herbert Thompson; Professor and Mrs Fielder; Gervase Elwes; Frank Capper; Richard Peyton; Mrs Julia Worthington; Admiral and Lady Charles Beresford; Mr [Alfred] Kalisch; Max Mossel; Mr Hull; Mr and Mrs [Albert] Coates; Landon Ronald; Mrs Joshua; Gilbert Parker; Lady Northcliffe; Lena Ashwell; Sir G. Martin and Lady Martin; Professor Terry; Mr and Mrs [William

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Henry] Reed; Fritz Steinbach [conductor];
Norah Masefield; the Colvins (including
Sidney and Frances); Sir Philip Burne-
Jones; Lady Sandhurst; Mr Streatfield;
Henry James; Mary de Navarro; Madame
and Theo Ysaye; Mansfield Evans; Ina
Lowther and Gerald Du Maurier (in relation
to music for 'The Sanguine Fan'); Mr and
Mrs Ernest Thesiger; George Bernard
Shaw.

Notable diary entries and events of the
each year have been described in more
detail in item descriptions for each diary.

33 volumes

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EE/1/2/1

Diary

1889

Pocket-sized diary for 1889 containing
handwritten entries by Edward Elgar and
Caroline Alice Elgar.

The diary includes some notes relating to
Elgar's compositions, including an entry on
Sunday 8 September that records
'Liebesgruss (Salut d'amour a Carice) from
Schotts', referring to copies of his work
'Liebsgruss' [Love's Greeting, later
renamed simply as 'Salut d'amour']
received from the publishers. A diary entry
on 22 July refers to his piece for piano and
violin 'Bizarrerie'.

During April 1889, the diary entries record
preparations for Edward and Alice's
wedding, which took place at The Oratory
[Brompton] on 8 May 1889, including
notes of attendance at church rehearsals.
During May, entries relate to their
honeymoon on the Isle of Wight at
Ventnor and Shanklin. An entry for 14 May
records 'Shanklin Alice & I By Coach to
Freshwater & Back Cave & arched rocks'.
A later comment has been added in pencil
by Elgar 'Had to wade Kissed her wet foot.
She remembered this the week she died.'

The entries record time spent house-

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

hunting and time spent resident at 3 Marloes Road [West Kensington, London], 'Saetermo' 7 The Lees [Great Malvern, Worcestershire], brief lodging at 4 The Lees during late September and early October and at 'Oaklands', Upper Norwood [London] from 10 October onwards.

The final diary entry for 31 December 1889 reads 'A. & E. short walk. End of our first year together, happy and loving, trusting and hoping together, as one. Deo Gratias' [Thanks to God].

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EE/1/2/2

Diary

1890

Pocket-sized diary for 1890 containing handwritten entries by both Edward Elgar and his wife, Caroline Alice Elgar. Some pages in the diary have been left blank.

The diary includes some notes relating to Elgar's musical compositions, including time spent working on 'voluntaries' [Vesper Voluntaries for keyboard] in January 1890 and commencing work on his overture 'Froissart' on 25 May 1890. On 7 August, a note by Edward Elgar records that he had 'heard from Novello wishing to see me in reference to Froissart' and on 8 August that Novello's had agreed to publish 'Froissart'. The diary entry for 10 September records the first public performance of 'Froissart' at the Worcester Festival conducted by Edward Elgar. On 18 November, the diary records that Elgar was working on his 'concerto'. This is also mentioned on 28 October, with a later pencil addition stating 'Violin since destroyed'.

Entries for March 1890 record their

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

preparations for moving to 51 Avonmore Road [West Kensington, London] on 24 March. The diaries also record Edward and Alice's anticipation of the birth of their daughter. On Tuesday 5 August 1890 the diary entry reads 'Poult day - no poult' and the diary records the birth of Carice on Thursday 14 August. On 2 September, the diary entry records 'E. to Registrar's and registered Carice Irene. Shewn Baptised at Brook Green by F. White'.

The final entry in the diary for 31 December 1890 reads 'End of our second year together : as happy & thankful as this day last year: vide. Deo gratias' [Thanks to God].

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EE/1/2/3

Diary

1891

Pocket-sized diary for 1891 containing handwritten entries. The majority of entries are by Caroline Alice Elgar, with some entries by Edward Elgar. Some pages in the diary have been left blank.

Alice records health concerns in relation to Edward Elgar's throat during August-October. The diary includes some notes relating to Elgar's musical compositions, including an entry on 5 February recording a performance of 'Froissart' in Birmingham and notes of time spent writing a 'trio' on 12 September.

The diary records the family's move to 'Forli' [Alexandra Road, Malvern, Worcestershire] in June 1891. The diary also records Edward Elgar employed giving music lessons in Worcester and Malvern during this period. The diary includes some pencil note additions made at a later date, clarifying and adding to

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some of the entries.

The final entries of the year record Alice and Edward staying at Hasfield Court for the New Year period from 28 December onwards [Hasfield Court was the home of their friends, the Bakers].

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EE/1/2/4

Diary

1892

Pocket-sized diary for 1892 containing handwritten entries. The majority of entries are by Caroline Alice Elgar, with some entries by Edward Elgar. A few pages in the diary have been left blank.

The diary includes some notes relating to Edward Elgar's musical compositions, including 'writing string pieces' on 31 March and time spent writing his choral work 'The Black Knight'. On the 26 September, Alice records that her husband 'Finished Black Knight. May all good be with his booful music'. The diary also includes notes relating to Elgar's part-song 'Spanish Serenade'. On 12 June, the diary records that Elgar's 'Serenade Spanish [was] ret'd [returned] from Novello. accepted' [Novello publishers]. On 6 December, the entry records that 'A. wrote the Mill Wheel Songs. E. had a dear afternoon at home & wrote the 1st Mill Wheel Song' [to words written by Caroline Alice Elgar]. The diary also records visits to music publishers and time spent working on 'A spear, a sword' [a song for voice and piano, with words by Caroline Alice Elgar].

From 25 July-15 August, the diary records a holiday, crossing the channel from Dover to Ostende on 25 July and travelling through Cologne (25 July), Bonn (26 July)

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travelling down the River Rhone to Mainz (26 July), visiting Nuremberg and Bayreuth (27 July), Munich (1 August), Immenstadt (6 August), Oberstdorf (6-7 August) and travelling back through Lindau (10 August), Heidelberg (11-12 August), Cologne (14 August) to Bruxelles [Belgium] and then to London (15 August). During this trip there are brief notes of visits to churches, operas and concerts and walking across the border in Austria.

The diary records that the Elgars spent Christmas at Hasfield Court with the Baker family. The final entry in the diary for 31 December includes the note that Edward Elgar 'commenced orch[es]t[ratio]n of Black Knight'. Edward Elgar has then added the note 'End of our lovely year. Thank God for my sweet life with my sweet wife Braut. E.E.' Alice then adds 'Thank God for one beautiful year. May He grant us more happy ones. It has been more beautiful than ever with my beloved'.

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EE/1/2/5

Diary

1893

Pocket-sized diary for 1893 containing handwritten entries. The majority of entries are by Caroline Alice Elgar, with some entries by Edward Elgar. A few pages in the diary have been left blank.

The diary entries records time spent by Edward Elgar learning golf and learning German, by Alice learning Latin and rehearsals of the Music Union. The diary includes some notes relating to Elgar's musical compositions, including work orchestrating 'The Black Knight' [Elgar's choral work based on a poem by Longfellow] on 11, 23-24 January; on 28 February 'E. to Hereford to hear Rehearsal

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

of his 'Spanish Serenade'; on 18 April Alice records that 'The Black Knight[was] heard for the first time. Quite glorious & splendid reception' [at a concert in Worcester]. The diary entries also record Edward Elgar giving music lessons in Malvern and Worcester during this period.

From 2 August-5 September, the diary records a holiday taken by Alice and Edward Elgar to Bavaria, leaving Dover for Ostende [Belgium] on 3 August, travelling on to Cologne (4 August), taking a steamer down the River Rhone to Bingen and taking the train on to Mainz (4 August), arriving in Munich (5 August) and then travelling on to Garmisch in Bavaria. The diary entries then record time spent exploring Bavaria until 17 August, returning via Munich and Cologne. Edward Elgar's account of this holiday can be found in his travel diary catalogued as EE/1/1/1.

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EE/1/2/6

Diary

1894

Pocket-sized diary for 1894 containing handwritten entries in ink and pencil. The majority of entries are by Caroline Alice Elgar, with a few entries by Edward Elgar. The diary includes notes of a throat illness for Edward Elgar during January and February and time spent in Bournemouth during February on the advice of his doctor.

The diary includes mentions of Edward Elgar's musical compositions and performances of his works, including: on 4 January 'E wrote 3 Songs. The Wave. Muleteer's Song From Froissart'; on 23 March that 'E. heard from Novello that they w[oul]d. publish 'Happy Eyes' & pay

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Lady Caroline Alice Elgar and Carice Elgar Blake**

for it.' [a part-song 'O Happy Eyes' with words by Caroline Alice Elgar]; on 8 April 'E. to Worcester at 9.25 to Rehearsal at Cathedral at 1.30 of his Sursum Corda [an orchestral piece for strings, timpani, brass and organ]; on 15 July 'E. wrote Sagas all day - booful'; on 10 November 'E. & A. at Hereford...Rehearsal with Orchestra at 12. Black Knight quite blazingly splendid'; and on 17 and 18 November that 'E. [was] orchestrating Mr Blair's Advent Cantata'. The diary also contains references to Edward Elgar teaching music during this period, including lessons at the 'High School' [Worcester Girl's High School].

From 1st August, the diary includes Alice's account of a holiday taken by Alice and Edward Elgar in Bavaria and Austria, travelling through Cologne and Munich and arriving in Garmisch [Bavaria] on 3 August. During this holiday, they spent some time staying with the [Slingsly-]Bethell family and were also accompanied at times by Kelly Brown, Mr and Misses Walker, Mrs Fitton and Isabel and Hilda Fitton, Mr and Miss Prendergast, Mr and Miss Sharpe and Mr Barnes. From 14 August onwards, the diary records time spent at Mittenwald, Innsbruck, Nassereit, Badersee, Eibsee, Oberammergau and Partenkirchen. The Elgars left Garmisch on 13 September to return via Munich, Frankfurt, Cologne, Bruges and Ostende [Belgium] arriving in London on 20 September. Edward Elgar's account of part of this holiday can be found in his travel diary catalogued as EE/1/1/2.

The final entry in the diary, for 31 December, includes Alice's comment 'Thank God for not letting us be seprated [sic] & for all our beautiful days togesser [sic] in this year & for my dearest one's booful music'.

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The spine and back cover are loose.

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EE/1/2/7

Diary

1895

Pocket-sized diary for 1895 containing handwritten entries, in ink and pencil. The majority of entries are by Caroline Alice Elgar, with a few entries by Edward Elgar. Some pages in the diary have been left blank, including entries for 21-28 July, 21-31 August and 11-21 October.

The diary includes notes relating to Edward Elgar's musical compositions including a note by Alice on 6 February that she 'heard lovesly [sic] news of partsongs 'Snow' & 'Singing bird' [words for these songs were by Caroline Alice Elgar]. During February, Alice notes his work on 'Bairisch part songs'. The diary describes concerts on 25 and 26 February in Wolverhampton including a performance of 'The Black Knight'. During March and April, the diary records that Edward Elgar was working on Bavarian part songs. Between 23 June -3 July, Edward Elgar is recorded as working on 'his Sonata'. During November and December, the diary records time spent by Edward writing 'Sagas' ['Scenes from the Saga of King Olaf'] and revising his Organ Sonata. The diary entry for 12 December 1895 records that they heard that 'E was to write Lux Christi for Worcester Festival'.

The entry for 17 February records that proofs for a translation by Alice from German of 'Ritter Gluck', a poem by E. T. A. Hoffman, had arrived.

From 31 July - 11 September, the diary records a holiday taken by Alice and Edward to Bavaria, travelling from Dover to Ostende and then to Bruges [Belgium] on 31 July, time spent in Bruges, Cologne, Regensburg, Passau, Linz, Salsburg, Berchtesgade, Innsbruck and arriving in

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Garmisch [Bavaria] on 20 August. Their return journey, leaving Garmisch on 4 September, includes time spent in Munich, 'Strassburg' [sic] and Paris, returning to London on 11 September. During this trip they were accompanied at times by the [Slingsly-]Bethell family and 'the Archbishop'.

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EE/1/2/8

Diary

1896

Pocket-sized diary for 1896 containing handwritten entries, in ink and pencil. The majority of entries are by Lady Caroline Alice Elgar (Alice), with only a few notes added by Edward Elgar. Some pages of the diary have been left blank.

The diary includes some mentions of Elgar's musical compositions including correcting proofs of 'Bavarians' [part-songs] on 7 February and orchestrating them between 28 February-4 March; time spent writing 'Sagas' ['Scenes from the Saga of King Olaf'] during February and March and orchestrating them during June, July and August; time spent writing 'Lux' [the choral work 'Lux Christi', later 'The Light of Life'] during February and March and orchestrating the same work in May. The diary records the first concert performance of the 'Bavarians' [part-songs] on 21 April 1896 [in Worcester] and concerts and rehearsals of 'Lux Christi' in September.

Edward Elgar is frequently recorded as visiting 'the Mount' School in Malvern, where he gave music lessons.

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EE/1/2/9

Diary

1897

Pocket-sized diary for 1897 containing handwritten entries in ink. The majority of entries are by Caroline Alice Elgar, with occasional entries by Edward Elgar. Some pages in the diary have been left blank.

During January, the diary includes references to Edward Elgar finishing his 'Imperial March' (19-14 January), orchestrating the same work in February and sending it to Novello's [publishers] on 6 February. Also during February, Alice includes references to her husband working on 'S. George' [a choral work 'The Banner of St. George']. From 28 May-15 June, the diary records time spent by Edward Elgar writing 'Te Deum and Benedictus'.

The diary records a performance of 'King Olaf' [Scenes from the Saga of King Olaf] at the Crystal Palace on 3 April and a performance of Elgar's 'Imperial March' with 'massed bands' at the Crystal Palace on 19 April. Also a performance of 'Lux Christi' ['The Light of Life'] on 23 April, which Alice described as 'most beautiful to hear again' and a performance of 'King Olaf' at Hanley to 'terrific applause' on 29 April. The diary also records time spent at the Hereford Festival in September, including rehearsals of Edward Elgar's works and performances of Elgar's works at the Crystal Palace from 22-26 October. Edward Elgar frequently visits 'the Mount' [School in Malvern] and the diary mentions Edward giving music lessons.

From 10 August-6 September, the diary records a holiday taken by Alice and Edward to Garmisch [Bavaria], departing on 11 August from Flushing for Cologne and then travelling on to Munich and

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arriving in Garmisch on 13 August. During this holiday, they were accompanied in Bavaria by the Prendergasts, Captain Bethell [Slingsly-Bethell] and Miss Perrins. The diary records their return journey, leaving Garmisch on 1 September, and attending the theatre and concerts in Munich before returning to London on 6 September.

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EE/1/2/10

Diary

1898

Diary containing handwritten entries in ink by Caroline Alice Elgar. The pages of the diary up to 5 February have been left blank and the first handwritten entry is on 6 February. The diary pages from 13 December to the end of the year are blank.

Alice includes notes of Edward Elgar's compositions and performances of his works. She records her husband conducting his 'Bavarians' at a concert in Leeds Town Hall on 16 February; a performance of 'King Olaf' [Scenes from the Saga of King Olaf] in Birmingham on 21 February and time spent at Wolverhampton Rectory in late February; a concert performance of Elgar's 'Bavarians' in Hereford on 19 April and Elgar conducting his own 'trios' at the Madresfield Musical Competition Concert on 28 April. On 24 February, Edward is described as 'writing Caractacus with enthusiasm' and on 12 June, Alice records that 'E. finished Caractacus D.[eo] G.[ratis]'. The diary also records time spent by Edward Elgar orchestrating Caractacus in August and the first performance of the work on 5 October at Leeds Town Hall, described by Alice in the diary as a 'great success & immense

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Lady Caroline Alice Elgar and Carice Elgar Blake**

impression'.

During April and May, Alice describes the preparation of the family's house 'Birchwood' [Birchwood Lodge, Great Storrige, Worcestershire], including transfer of a piano there. Alice records on 16 May that 'E & A. to stay at Birchwood first time'.

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EE/1/2/11

Diary

1899

Pocket-sized diary for 1899 containing handwritten entries in ink by Caroline Alice Elgar, with a few annotations by Edward Elgar. Some pages in the diary have been left blank, including the pages from Friday 8 December until the end of the year.

During February and March, Alice records visits to Craeg Lea [Wells Road, Malvern] to oversee preparations for moving and the move to the house on 20-21 March.

Her diary entries for January and February include references to Edward being busy working on music, particularly references to the 'Variations'. The diary records a performance of 'Caractacus' on 20 April and the first performance at St. James' Hall, London on 19 June of the 'Variations' conducted by Hans Richter. On 11 July the diary records Edward Elgar writing 'Sea Pictures' [a song-cycle]. The diary records a Covent Garden Promenade Concert, including performances of the 'Bavarians & Sword Song' on 7 September.

Alice records time spent at the Worcester Festival from 13-15 September, including a performance of Edward Elgar's 'Variations'. She records time spent in

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Norwich in early October; a performance of 'Sea Pictures' at St. Andrew's Hall which she describes as 'most lovely & splendid' (5 October); a performance of 'King Olaf' [Scenes from the Saga of King Olaf] in Sheffield on 11 October and a concert in Windsor and Edward Elgar going to Windsor Castle on 18 October.

Alice also includes brief mentions of Worcester Philharmonic Society meetings within the diary.

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EE/1/2/12

Diary

1900

Pocket-sized diary for 1900, containing handwritten entries in ink and pencil principally by Caroline Alice Elgar, with some entries by Edward Elgar. The diary displays entries for a week across two pages. Some dates in the diary have been left blank. The first entry in the diary for 1 January reads that a visit of Mr and Mrs Johnstone to arrange Edward Elgar's work for the Birmingham Festival.

Alice records time spent by herself and her husband practising cycling and cycling together at Birchwood during July and August. Other pastimes mentioned include golf, fishing and billiards.

Alice notes time spent by her husband working on particular compositions and also records some meeting with publishers. On 2 and 20 March, Alice records parts of 'The Dream of Gerontius' being sent to Messrs. Novello, publishers. On 25 May, she records that 'E. [was] very engrossed last chorus Gerontius' and on 6 June that 'E. finished 'The Dream of Gerontius Deo Gratis'. On 3 August, she records that 'E. finished orchestrating

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Dream of Gerontius'. Alice records performances of her husband's works including a concert of 'Caractacus' at the Hereford Festival on 11 September and a performance of the 'Variations' in Liverpool on 24 November.

On 17 October, Alice records that Edward Elgar received a letter from Cambridge asking him to accept a Musical Doctorate Degree. Her diary also records that Edward Elgar attended the degree ceremony in Cambridge on 22 November.

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EE/1/2/13

Diary

1901

Pocket-sized diary for 1901, containing entries handwritten in ink by Caroline Alice Elgar. Some pages in the diary have been left blank, including the period from 1-8 January, 10-15 January, 29 August-2 September, 5-14 December.

Alice records meetings of the Worcester Philharmonic Society and also meetings of the Worcester Historical Society attended by her husband. Alice also records meetings with Booseys music publishers.

During this year, Edward Elgar is recorded in the diary as working on a number of compositions, including his overture 'Cockaigne' which Alice records he finished on 24 March and 'May Song' which Edward finished on 2 March. During the second part of the year, Alice records time spent by Edward on his 'marches' on 12-13 July [Pomp and Circumstance] and on 'Diarmid' [Grania and Diarmid, three pieces of incidental music for orchestra] during September and October. On 21 and 22 November, Alice records that her husband was busy working on his 'solo

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

piano piece' [played by Miss Fanny Davies at a concert at Queen's Hall, London on 26 November].

Alice also notes concerts and rehearsals of her husband's works. On 7 February, she records that the 'Variations' played in Dusseldorf were a 'great success' and records a further concert of the 'Variations' at Queen's Hall, London on 4 May. On 20 June, she records that 'E. & A. dined with the Booseys, Concert in Evening. Cockaigne - E conducted it - great glorious success D.[eo] G. [ratis]'.

During September, Alice records concerts for the Gloucester Festival, including [Dream of] 'Gerontius' (8 September), which, Alice writes, was 'spoilt much by noise and bells' and 'Cockaigne' (11 September). In October, Alice notes concerts and rehearsals of Elgar's Pomp and Circumstance marches and on 22 October writes of a 'wonderful scene after Marches at Queen's Hall' [London].

The diary records the death of the Queen on 22 January 1901 and the proclamation of King Edward VII, although very little detail about these events is given.

The diary records time spent by Edward and Alice Elgar at Minafon in North Wales during June 1901, staying with the Rodewald family. Also time spent by Edward and Alice at Birchwood Lodge during July and August and time staying at Hasfield Court [home of the Baker family] in September. During November, the diary records time spent by Edward and Alice Elgar at 'Ridgehurst' in Hertfordshire, home of Edward and Antonia Speyer.

Entries towards the end of December record Alice and Edward travelling to Dusseldorf. They remain in Germany for the rest of the year. Entries added later in Edward Elgar's hand indicate that they may have spent Christmas with Professor [Julius] Butts [composer and conductor] and travelled on to Mainz on 26 December

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or thereabouts.

A concert programme for Verdi's Opera 'Aida' from a concert attended on 18 June 1901 has been pasted into the diary between the pages of entries from 18-20 June.

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EE/1/2/14

Diary

1902

Pocket-sized diary for 1902, containing handwritten entries in ink by Caroline Alice Elgar.

Alice records local musical events, including Worcester Philharmonic Society meetings. During January-March, Alice records Edward Elgar's attendance at Worcester Festival Committee meetings, including a meeting on 12 April when the 'Bishop' objected to 'The Dream of Gerontius'. The diary also includes references to meetings with G. Boosey [music publishers].

Alice records time spent by Edward at 'Links' [playing golf], time he spent cycling on 'Mr Phoebus' [his bicycle] and time out walking around the Malvern area.

The diary records time spent by Edward Elgar composing, including work on 'Dream Children' [an orchestral piece] on 14 January; a Coronation Ode for the coronation of Edward VII during February-June; and 'Greek anthology p[ar]t songs' on 11 November.

Alice also records details of numerous concerts and rehearsals of Edward Elgar's works, including a concert on 21 January in Birmingham, where Elgar's overture 'Cockaigne' and his Pomp and

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Circumstance marches were performed. Alice writes that there were 'yells of delight after marches'. They are particularly busy with concerts in September - November. During September, Alice records her thoughts on performances and rehearsals at the Worcester Festival of Elgar's pieces 'Sursum Corda', [Dream of] 'Gerontius' and 'Sea Pictures'. On 11 September, she writes 'Gerontius - Most beautiful, most wonderful in Cathedral. Prelude never to be forgotten. Vast audience wonderful rapt attention. Soloists too wonderfully good & impressed.' In October, 'The Dream of Gerontius' and the 'Ode' [Coronation] are performed in Sheffield. On 9 and 10 October, Alice and Edward stay in Bristol for performances of Elgar's works 'Coronation Ode', 'Cockaigne' and 'Pipes of Pan'. On 26 October, Edward Elgar conducted his Coronation Ode in London at Queen's Hall and Alice writes of an 'unprecedented scene of enthusiasm. Last chorus had to be repeated.' During November, Alice mentions concerts in Leeds and London, including the 'Meiningen' concerts, which featured a performance of Elgar's Variations on 20 November.

The diary records the death of Clementina Maxwell on 3 May 1902 and the death of Edward Elgar's mother on 1 September.

On 18 May, Edward and Alice travel to Dusseldorf, returning to England on 4 June. The diary for this period records a concert and rehearsal for a performance of The Dream of Gerontius at a festival [the Lower Rhenish Music Festival] on 20 May. Alice records that her husband was 'very angry' [sic] about the hurried rehearsal, in which R. Strauss took up too much time rehearsing the 'Liszt Symphony' [sic] [Franz Liszt]. During time spent in Dusseldorf, the Elgar's dined with Professor and Frau Buths, Mr Rodewald, the Johnstones, Herr and Frau von Weisse. They then travel on visiting other places, accompanied by Mr Rodewald. On

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22 May, Edward and Alice travelled to Cassel, on 24 May to Eisenach, 25 May to Dresden via Leipzig, returning to Eisenach on 31 May and Dusseldorf on 3 June. They then spent time in London until 6 June, socialising with Mr Rodewald, Mr Jaegar, Richard Strauss, Mr Ettling 'Klingsor', the Speyers [Edward and Antonia] and Henry Wood.

Entries for December record presents to Edward Elgar, including the Encyclopaedia Britannica from Mr S. Jebb Scott, Wagner's prose works from Mr Edward Speyer and 'The Tailor' from Mr Rodewald.

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EE/1/2/15

Diary

1903

Diary for 1903 with hardback cover, containing handwritten entries in ink by Caroline Alice Elgar. Some pages in the diary have been left blank including 14-20 May and 22-29 May.

Alice records local musical events, including Worcester Philharmonic Society meetings and discussions concerning a Malvern Musical Club in March. Alice also notes time spent with her husband in Morecambe at start of May for a choirs competition; time in London in June for Strauss Festival Concerts; time spent in North Wales [at 'Minafon' near Betws-y-Coed] during July, accompanied at times by friends including Mr Jaegar, Mr Wilson ['Richter's Choir Master'], Mr Rodewald and Gordon Chapman. Alice records attending concerts and rehearsals in Hereford Cathedral during the first half of September.

Alice records time spent by her husband

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on musical compositions, principally work on 'The Apostles'. Alice also describes performances of Elgar's works, including performances of 'The Dream of Gerontius' in Chicago on 26 March, in Dantzig on 11 March and in Manchester on 13 March. Alice describes the reactions of the Manchester press and reactions of friends in her diary entries for 14 and 15 March.

Alice records the first performance of 'The Apostles' in Birmingham on 14 October. She describes it as a 'wonderful performance & wonderful impression on audience, the quiet & silence at end of 1st part, the highest tribute. Last chorus overwhelming'.

Alice also describes a concert of 25 June at the Albert Hall, London. She writes that 'in the interval E. was presented to the King who spoke to him quite a long time & very touchingly told him how he liked his music & in his illness used to have some of his favourite pieces played to him once & sometimes more than once a day & how it soothed him very much...'

At the end of October, the diary records the removal of their belongings and furniture from Birchwood cottage. The diary records Alice's thoughts on the death of their friend, Alfred Rodewald, on 9 November.

Alice records that she travelled to Italy with her husband, via Paris (25-27 November), Marseille (27 November) to Bordighiera. Her diary describes time spent choosing a villa at the beginning of December, finally settling on a villa at San Giovanni in Alassio, Italy. Alice and Edward spent the remainder of the year in Alassio and were joined by their daughter Carice and Miss [Rosa] Burley on 21 December. In her final diary entry, Alice includes a paragraph summarising the events of the year, including key concerts and festivals where Edward Elgar's works were performed.

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EE/1/2/16

Diary

1904

Diary for 1904, containing handwritten entries in ink by Caroline Alice Elgar.

The diary begins with entries written during time spent staying at a villa in San Giovanni, Alassio, Italy. The Elgar's remain in Alassio until 30 January and the diary records time exploring the area and visiting friends. They then spend time in London, before Alice returns home on 5 February followed by Edward on 6 February. On 3 February the diary records that Edward Elgar dined at Marlborough House with the King, Prince Christian of Denmark, Prince Louis of Battenberg, Lord Howe, Lord Shaftesbury and the Marquis of Soveral.

During February, the diary records Edward Elgar spending time composing 'In the South' and during March, correcting proofs. During September and October, Alice records that Edward Elgar spent time working on the libretto of 'The Apostles' [The Kingdom].

During the first few months of the year, Alice is househunting and she records on 20 February 'A. liked 'Plas Gwyn'. They moved to 'Plas Gwyn', Hereford, at the end of June 1904.

Alice records in her diary key performances of her husband's works throughout the year, including: a performance of 'The Apostles' in Manchester on 25 February; a performance of the 'Variations' on 20 April conducted by Weingartner of which she remarks 'Some of the Var[iatio]n[s] fine, especially the last, but some too fast & not

**Papers of Sir Edward Elgar,
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sufficient dignity'; performances in September at Gloucester Cathedral of 'In the South' and 'The Apostles'. In March, Alice and Edward attend the Elgar Festival in London. Alice records a dinner party held by Frank Schuster with decorations in Edward Elgar's honour on 13 March and comments on the performances of each evening and gives details of dinners attended and guests.

On 13 April, Alice records Edward Elgar's election to the Athenaeum Club. She also records time spent in Morecambe from 28 April-2 May, where Edward Elgar judged a choirs competition. On 19 May, Alice records travelling to Cologne to attend a performance of 'The Apostles' [conducted by Fritz Steinbach] on 22 May. She describes the events of each day during their stay, including rehearsals, speeches and suppers attended.

On 22 June, Alice records Edward receiving a letter from A. J. Balfour conveying the news that 'H. M. [His Majesty] was going to make him a Knight'. She records the reaction of some friends and comments on the number of telegrams they received. She records Elgar receiving his Knighthood at Buckingham Palace on 5 July and dining at Marlborough House with the Prince [of Wales] on 14 July. On 6 October, Alice also describes a 'nice picturesque ceremony' at which Edward Elgar received an honorary degree from Leeds University.

During October, Alice records in her diary Edward Elgar's anxiety over whether to accept the post of Chair of Music at the University of Birmingham. She records a visit by Granville Bantock to discuss the post on 22 October. On 12 November, she notes a visit by Professor Fielder to discuss the post and on 17 November, a further visit by Granville Bantock and Mr Hayes to discuss it. On 20 November, Alice records that her husband was 'very anxious' about whether to accept the post.

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On 25 November, she records that Edward Elgar met the donor of the Chair of Music, Mr Peyton. On the 26 November, Elgar accepted the offer of the Chair of Music.

Alice records Edward Elgar leaving for Germany with Frank [Schuster?] on 28 November to go to Mainz for a concert of 'The Apostles' on 30 November. On 1 December, he travelled with Frank to Rotterdam for a concert of 'The Apostles' on 2 December. On 5-6 December, Alice records that Edward was in Cologne and on 7 December in Dusseldorf. She records Edward returning to England on 9 December.

Alice records that on 27 December 1904 'E. had an odious letter from Stanford' [Charles Villiers Stanford, composer] and 'Sent [a] most gentle & courteous reply'.

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EE/1/2/17

Diary

1905

Diary for 1905, containing handwritten entries in ink and pencil by Caroline Alice Elgar.

During January, Alice records Mr Talbot Hughes painting a portrait of her husband. Alice frequently refers in the diary to 'May' [May Grafton, their niece, who was living with the Elgars at this time]. A few pages in the diary have been left blank.

Alice records time spent by her husband on musical composition. During January and February, she refers to his 'Introduction and Allegro for Strings'. On 22 February, she records that he 'compiled the beautiful Libretto for Ivor

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Atkins the 'Hymn of Faith'.

On 7 February, Alice records Edward receiving his honorary degree at Oxford University. She also records a performance of Elgar's Variations at Oxford on 8 February conducted by Elgar himself.

Alice records time spent in London from 3 March-20 March staying at 22 Old Queen Street [the home of Leo Frank Schuster]. During this stay, she records a concert on 8 March at Queen's Hall where Edward Elgar conducted [the first performances of 'Pomp & Circumstance March No. 3' and 'Introduction and Allegro for Strings']. Edward Elgar was suffering from ill health at this time and this is recorded in Alice's diary. On 16 March, Alice records that they travelled to Birmingham for Edward Elgar's inaugural lecture as Peyton Professor of Music at the University of Birmingham. She writes 'E. looked most beautiful in gown & hood. then to lecture - Organ played his tunes crowded hall. E. lectured most splendidly, held his audience breathless...' Alice also records Edward Elgar dining at Buckingham Palace on 18 March.

During May, Alice records time spent in Morecambe where Edward Elgar judged a choirs competition. From 8 June - 17 July, Alice records a visit by herself and her husband to America at the invitation of Dr Sanford. They arrive in New York on 15 June. On 28 June, Alice records her thoughts on the 'very interesting dignified ceremony' at which Edward Elgar was awarded a doctorate by Yale University. Alice records social engagements during the visit and describes the voyages by sea.

On 12 September, Alice describes the procession at the start of the Worcester Festival, where Edward Elgar's father was able to observe from his window. Her diary includes descriptions of concerts at the Festival over the next few days. On 15

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September, Alice records preparations for Edward Elgar's cruise [with the Mediterranean fleet at the invitation of Admiral Charles Beresford]. Edward Elgar's description of this cruise can be found in his travel diary catalogued as: EE/1/1/3.

From 23-27 October, Alice records time spent in Norwich for the Norwich Festival including performances of Edward Elgar's works. Alice also records discussions and a deputation from the town body offering Elgar the position of Mayor [of Hereford], which Elgar declined on 2 November. During November, Alice records a tour made by Edward Elgar [conducting concerts with the London Symphony Orchestra] through Birmingham, Liverpool, Manchester, Sheffield, Glasgow, Newcastle and Bradford.

Alice's diary also mentions the reaction to Edward Elgar's lectures for the University of Birmingham during November and December 1905 which she writes were 'wrongly or misleadingly reported' (9 December).

During this year, Alice's diary includes notes of her husband being busy experimenting with chemistry.

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EE/1/2/18

Diary

1906

Diary with hardback cover for 1906, containing handwritten entries in ink and pencil by Caroline Alice Elgar. Some pages in the diary have been left blank, including 3-5 January, 13-16 March, 30 August - 5 September and 17-31 December. The length of entries in the diary vary, with some only a few words

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and others extending onto more than one page. Alice frequently refers in the diary to 'May' [May Grafton, their niece, who was living with the Elgar's at the time].

Alice records time spent by her husband on musical composition. During January and February, Edward Elgar is working on 'The Kingdom', although Alice refers to this as 'The Apostles' throughout this period. On 15 July, she records her husband playing 'The Kingdom' to friends who were 'immensely impressed'.

Alice records the death of Mary Baker [Mrs William Meath Baker] on 3 March (noted on 4 March).

On 6 April, Alice records that she and Edward departed from Liverpool for America and her diary entries describe time spent at sea between 6-15 April. Alice describes waiting reporters and photographers on their arrival in New York. During their visit, Alice records rehearsals and concerts for a festival in Cincinnati with performances of 'The Apostles' (2 May) and 'In the South' (3 May). Alice also records social engagements including time spent with Mrs Worthington, the Maxwells, Judge and Mrs Townsend, W. & F. Damrosch, Mr Schmidlap and the Koehlers. The Elgars visit Niagara Falls on 8 May and Alice records her impressions of them. They depart New York for a return journey on 18 May, arriving in Liverpool on 27 May. During this trip, Alice records the death of Edward Elgar's father. Alice also writes that Edward was busy orchestrating music during the trip.

Alice records a period of ill-health for Edward Elgar in June. During September, Alice records rehearsals of 'The Apostles' and 'The Kingdom' in Birmingham and Manchester. On 26 September, her diary records Edward Elgar receiving an honorary degree at the University of Aberdeen. On 3 October, Alice describes the first performance of 'The Kingdom' at

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the Birmingham Festival.

During November, Alice records Edward's ill health relating to his eyelids, preventing him from given lectures at the University of Birmingham. On 22 November, Alice writes that 'E. wrote to Sir Oliver [Lodge] saying he c[oul]d. not give the Lectures & w[oul]d. pay back stipend & resign.' On 5 December, Alice and Edward travel to Llanrindrod Wells. Alice returned home on 10 December, but she records that Edward remained at Llanrindrod. The diary is blank from 17 December onwards.

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A few pages at the beginning of the diary, before the title page, have been cut out.

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EE/1/2/19

Diary

1907

Diary for 1907 with hardback cover, containing handwritten entries in ink and pencil by Caroline Alice Elgar. Some pages in the diary are blank.

Alice's diary entries for January - February record a holiday taken by Edward and Alice in Italy. Entries from 1-6 January describe time travelling at sea past Gibraltar and Marseilles and their arrival in Naples on 6 January. On 8 January, Alice records a trip to Pompei, accompanied by Canon Gorton. On 9 January, they return for a further trip to Pompei, accompanied by 'Frank' [Schuster?]. Alice records trips to museums and the Aquarium during time in Naples. On 13 January, Alice describes their journey by steamer to Capri and her entries from this date record their time spent exploring Capri, accompanied by Canon Gorton and visiting friends. During this holiday, Edward Elgar is recorded as suffering from a bad throat and Alice

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records the treatment provided by the doctor. Alice records their departure from Capri on 12 February, travelling on to Rome and remaining in Rome until 23 February. During time in Rome, Alice describes their visits to St. Peter's Basilica and the Vatican, the Capitoline Museum, the Museo Nazionale and 'Cappuccini Church' [Our Lady of the Conception of the Capuchins]. Alice describes their travel home by train on 23-25 February and their arrival home to Plas Gwyn in Hereford on 26 February.

During March, Alice records her husband's travel to New York, arriving on 11 March for concerts in New York on 18 March ('The Apostles') and 27 March ('The Kingdom'). She notes concerts in Chicago and in Pittsburgh on 13 April, where Elgar conducted his 'Variations' and received an honorary degree. Alice also records her own activities during March, including discussions with Dr Fielder concerning her husband's lectures at the University of Birmingham and a plan 'that A. had thought of' (20 March). Alice writes of her 'inexpressible joy & thankfulness' on her husband's return home on 27 April.

Between 1-6 May Alice records time spent in Morecambe, where Edward Elgar was judging a choirs competition.

Alice records time spent by her husband composing, including a part-song 'Love' on 2 June, 'Pomp & Circumstance March No. 4' on 7 June and 'E. writing out his Children's Music' on 23 June [probably 'Wand of Youth'].

During August, Alice records a family holiday spent in Wales, including time spent by Edward Elgar fishing and time spent out walking. Alice records concerts and rehearsals of her husband's music, including 'The Apostles' and 'The Kingdom' in Gloucester during September (9-11) and social engagements with friends.

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During October, Alice records her preparations for letting their house whilst in Italy during November and December and rehearsals and performances of Elgar's works at the Birmingham Festival. Alice, Edward, Carice and May [Grafton] leave England on 5 November, travelling first to Paris. They travel by train to Rome, arriving on 7 November. During November, Alice records that her husband was frequently busy writing his 'IVt' [quartet]. Alice records time the family spent visiting sights in Rome, including churches and museums, and her husband taking French lessons and her daughter, Carice, taking Italian lessons. On 25 and 26 December, Alice records that Edward Elgar was working on his 'Reveille part song'. Alice records time spent with friends and social engagements during their stay in Rome.

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EE/1/2/20

Diary

1908

Diary for 1908 with hardback cover, containing handwritten entries in ink and pencil by Caroline Alice Elgar, with a few pencil annotations by Edward Elgar.

The majority of entries for January have been left blank. Across the diary pages for 19-25 January, Alice has written 'Most of this month was trying. The great sadness of May's [Grafton] father illness & her sad long journey home. The sad news of his passing away. Very pathetic & sad. E. laid up for a fortnight with severe cold & influenza -'. Regular entries in the diary begin on 30 February, although some dates are blank.

During January-May, the family are staying in Rome, Italy and the diary

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records the events of each day, including visits to churches, museums, art galleries and other sights; dining with friends, including Pippa Worthington, Max Fielder, Sir A. and Lady Reed and the Sgambatis. The diary records that they returned to England on 16 May.

Alice notes her husband working on musical composition during the year, including work on a song 'In Memory of a Seer' on 3 June and his First Symphony during June and July. Between 10-15 August, Alice records travel to Ostende where Edward Elgar conducted a concert on 14 October, including performances of 'In the South' and the 'Variations'. Alice complains in her diary that 'Koenen did not know her Songs' [Tilly Koenen, Dutch singer]. On returning to England, Alice records that her husband was busy working on his Symphony. On 23 August, 'E. finished orchestrating the slow movement of Symphony. Most beautiful' and on 27 August, he is recorded as 'deep in Finale of Symphony'. On 25 September, Alice records that 'E. finished his Symphony. noble & beautiful'.

Alice's diary records that Edward Elgar wrote a letter resigning his post at the University of Birmingham [Chair of Music] on 29 August.

Alice records her thoughts on performances of her husband's works at the Worcester Festival between 8-10 September. At the end of October she also records time spent at Carrow Abbey, where concerts of Elgar's works were heard, including the 'Dream of Gerontius' and 'King Olaf' [Scenes from the Saga of King Olaf]. Alice records the first performance of her husband's First Symphony at Manchester on 3 December and during December further performances in London and her views on the public's reaction to the piece. On the occasion of the 1st performance of the Symphony in London on 7 December,

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Alice wrote that there was 'Wonderful playing & intense enthusiasm. Orch[estra] & large part of audience simply rose, people wept.'

Alice notes time spent by her husband on chemistry and woodwork in 'his Ark'.
Alice's final entry of the year records 'Deo Gratis for much - Symphony - Part Songs - Dear friends still spared - & our own love - & some great moments. Much worry & depression occasionally'.

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EE/1/2/21

Diary

1909

Pocket-sized diary for 1909, containing handwritten entries in ink by Lady Caroline Alice Elgar. Very few pages in the diary have been left blank.

The diary records time spent by Edward Elgar in Llandrindod Wells [Mid-Wales] in February 1909 and his low spirits and lack of enthusiasm for his music at that time. Alice also records time spent by Edward Elgar in Paris in April, where he was joined by Alice and Carice later in the month and then journeying to Florence, Italy for a holiday in late April and May accompanied by 'Pippa' [Worthington] and 'Frank' [Schuster]. In late May and June, Alice records in the diary further travel through Pisa, Bologna, Venice and Verona, through Austria to Lermoos and then to Garmisch in Bavaria. Alice's entry for 11 June 1909 records a visit by 'E, A & C' [Edward, Alice and Carice] to see [Richard] Strauss whilst near Garmisch-Partenkirchen in Bavaria. The subsequent days record time spent at Mittenwald and Innsbruck, before the family travel to Paris

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[France] arriving on 15 June and return to England on 16 June.

Alice notes in her diary the time her husband spent composing and records her opinions on performances of his works. The first entry in the diary, for 1 January 1909, records Alice's reflections on attending a rehearsal for her husband's Symphony in A flat [Elgar's First Symphony completed in 1908]. She writes 'Very, very good rehearsal. Symphony in A ft. Overwhelming, Tremendous demonstration of Enthusiasm. E [Edward] conducted splendidly & looked nobilmente as if he were his music...'. The entry for 7 January 1909 records the performance of Elgar's First Symphony [1908], his song cycle 'Sea Pictures'[1899] and his orchestral work 'Three Bavarian Dances' [1897] at Queen's Hall.

During August, Alice records her husband attending rehearsals for the 'Festival' [Worcester] and performances at the festival of his First Symphony, 'The Apostles' and 'Go Song of Mine' on the 7 and 9 September. During this period, their daughter, Carice, is in ill health suffering from suspected Scarlet Fever and Alice's diary records a period of quarantine during September with no visitors to the house. On 2-3 October, Alice records that Edward is working on his symphony and writes that 'E. [is] quite inspired by Symphony No. 2'. During October, Alice records her attendance at performances of her husband's works at the Birmingham Festival including a 'wonderful almost perfect performance of [Dream of] 'Gerontius'' on 6 October. Her diary entries for the remainder of the year record concerts in Southport on 13 October including 'a beautiful performance of 'The Kingdom'; in Newcastle on 21 October, with performances of 'The Kingdom', 'Sea Pictures' and Elgar's First Symphony; in Hull on 26 October; in Doncaster on 27 October; in Nottingham on 29 October; at Leeds on 3 November, with performance

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of 'Bavarians', 'Symphony' and 'Go song of mine' and on 4 November, with a performance of 'The Apostles'; in Queen's Hall, London, on 11 November, with performances of Sea Pictures and 'The Concerto' attended by a party of their friends.

On 30 November, Alice records that 'E. very keen to write Cycle of Songs, Gilbert Parker's words...'. On 23 December, she records that Edward Elgar was busy with new tunes and sent a song 'The Torch' to Novello's publishers; on 25 November, she notes that Edward was working on a song 'The King's Way'.

Alice records in her final entry of the year 'A strange year - Glorious Symphony phenomenal Success - Lovely time at Careggi. but Influenza in Spring & C. [Carice] with S[carlet]. fever though mercifully slight in Autumn at Fest[ival]. time - & loss of many friends. [August] Jaeger in Spring - Basil Nevinson in Dec - Olga Wood in Dec - Uncle Robert & Aunt Harriet in March -'.

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EE/1/2/22

Diary

1910

Pocket-sized diary for 1910 containing handwritten entries in ink by Lady Caroline Alice Elgar, with a few annotations by Edward Elgar. A decorated quotation from Shakespeare headed 'Christmastide' has been pasted into the front of the diary. Very few pages in the diary have been left blank. The first entry in the diary, for 1 January 1910, begins 'Pray this may be a Happy Year in Every Sense for E & C' [Edward and Carice]. Alice reports the death of their friend, Professor Sanford on

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6 January.

During February, Alice writes that she has spent time looking at flats in London and on 1 March, agrees to take a flat at New Cavendish Street. From 7 March until 2 June, Edward and Alice are principally in London staying in the New Cavendish flat and Alice records many social occasions, including concerts, dinners and visits of friends and relatives throughout this period. Alice records the death of King Edward VII on 6 May 1910 and on 7 May writes of an 'intense feeling of sadness'. The family return home to Plas Gwyn in Hereford on 2 June. During July (2-7), Alice records a trip to Porthgwidden, Cornwall, to visit Colonel Trefusis and Lady Mary Trefusis [Lady Mary Lygon].

Alice reports on the music her husband is working on in her diary entries, including his Violin Concerto in B Minor and orchestrations of songs. During January, Alice reports that 'E. had settled to have 3 Songs ready for Jaeger Memorial Concert. Songs from new cycle. G[ilbert]. Parker's words'. She records her thoughts on the concert on 24 January, at which the Variations and Elgar's songs were performed.

During January, Alice also writes of how pleased she is that her husband's song for voice and piano 'The King's way', for which she had written the words, would be performed for the first time by Clara Butt and that verses of the piece had appeared in the newspaper. During January, Edward Elgar is recorded as working on a 'Concerto & Bassoon piece' [Opus 62, 'Romance'], a proof of 'Twilight' [a song with words by Gilbert Parker] and 'his Concerto' [Opus 61, Violin Concerto in B Minor]. On 19 February, Alice reports that 'E. wrote song 'Rustula' and on 20 February that 'E. made Piano arrangement of the Hadyn Minuet from Sonata'. On 24 August, Alice records that her husband was working on 'his Anthem' and that he

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was 'pleased with his flying Kings - 48th Psalm' [his church anthem of Psalm 48 'Great is the Lord']. On 28 October, Alice records that 'E. [was] working on his Symphony' [Symphony No. 2 in E Flat].

Alice also reports on concerts where her husband's works were performed. On 3 June, she records a 'splendid concert' at Birmingham where 'L. Ronald conducted the Symphony' and 'E. conducted the Variations'. On 8 June, Edward Elgar conducted 'Wand of Youth' at an evening concert in Lincoln and a performance of the Dream of Gerontius was also held in Lincoln on 9 June. During September, Alice records time spent in Gloucester, with performances of her husband's works at festival concerts. Alice also records a concert on 10 November including her descriptions of the audience reaction and a supper held by Frank [Schuster] afterwards [this was the first performance of Elgar's Violin Concerto]. During December, Alice describes a concert in Crefeld, Germany on 17 December, where Edward Elgar conducted his symphony.

Her final entry, for 31 December 1910, reflects on the year, stating 'End of year of stirring event of Concerto & greater recognition for E. [Edward] in every way - D. G. [Deo Gratis] for all Many blessings. & love - Decided to leave Plas Gwyn during its course'.

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EE/1/2/23

Diary

1911

Diary for 1911 with hardback cover, containing handwritten entries in ink by Lady Caroline Alice Elgar. Inside the front of the diary is a handwritten inscription indicating that the diary was a Christmas

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gift. It reads 'C. Alice Elgar Christmas 1910. from her namesake Alice Stuart-Wortley'. The diary pages from Thursday 30 November onwards have not been used and some other pages in the diary have been left blank.

During January, Alice records time spent at both Plas Gwyn in Hereford and their flat at Queen Anne's Mansions, London. During this period Alice records visits to view houses in London and briefly notes her opinions of them. She records her worries over her husband's health and also, during February, her daughter Carice's health.

Alice notes time spent by Edward Elgar composing. During January and February, she records his work on his 2nd Symphony. On 28 January, she writes that 'E. very ardently at work & finished his 1st movement. Very wonderful & gorgeous - He was hardly over a fortnight scoring & writing this from his sketches...'. On 30 January, 'E.[was] beginning to think of 2nd movement of Symphony, having finished 1st movement in fortnight...'. On 6 February, she records that 'E. very possessed with his work - Finished his 2nd (Slow) Movement.' On 13-15 February, she records Edward is working on his 3rd movement and by 20 February 'E. hard at work at splendid 4th movement.' On 11-12 May, Alice records that Edward Elgar was working on 'his March' [for the Coronation of King George V].

On 15 March, Alice notes that her husband received a letter from the London Symphony Orchestra 'offering him terms for the concerts same as [Hans] Richter' which 'E. wrote & accepted'. Towards the end of March, Edward Elgar is ill and is unable to depart for America as planned for a series of concerts. He eventually leaves on 25 March, arriving in New York by 31 March and returning to England on 8 May. During this period, Alice continues to record her time spent house-hunting

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Lady Caroline Alice Elgar and Carice Elgar Blake**

and on 25 April notes their decision to take a house at 75 Gloucester Place, London. From mid-May, the family are residing in London.

During June, Alice records that her husband is worried over finances and had given up fees for LSO [London Symphony Orchestra] concerts at which he had conducted. On 17 June, she records his delight at receiving a letter conveying the news that he was to receive the Order of Merit. On 22 June, Alice writes that she was 'dreadfully disappointed', possibly in relation to not attending the King's Coronation. On 27 June, Alice writes that they attended a garden party at Buckingham Palace. Alice also mentions Elgar writing to break his agreement with Novello's publishers. Alice does not describe the ceremony of her husband receiving his Order of Merit - her diary entry for 6 July merely reads 'Investiture'.

On 20 and 21 July, Alice writes that she is busy preparing to leave Gloucester Place and returns to Plas Gwyn on 22 July. Alice records time spent [by Edward and herself] in the Lake District in August and records her impressions of Keswick, Lake Ullswater and Lake Grasmere.

Alice also records rehearsals and concerts where her husband's works were performed, including a performance of the Violin Concerto in London by Kreisler on 16 January; a performance of the Violin Concerto on 23 May; the '1st performance of wonderful Symphony' [Symphony No.2 in E Flat] on 24 May. During September (8-15), they attend concerts at the Worcester Festival and Alice records rehearsals and her impressions of the concerts. On 14 October, Alice writes of their departure to Turin [for concerts of Elgar's works there], but diary pages from 16-22 of October are blank and she does not describe this trip.

During September, Alice mentions legal preparations for taking over a house at

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Hampstead [Severn House, 42 Netherhall Gardens], but these are not described in great detail. During November, Alice notes continuing difficulties in negotiations with trustees over the purchase of the house.

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EE/1/2/24

Diary

1912

Diary for 1912 with a hardback cover, containing handwritten entries in ink by Lady Caroline Alice Elgar. On 1 January, Alice records their move to Severn House [Hampstead]. The remaining diary pages of January are blank and the entries begin again on Thursday 1 February. Alice records social engagements in London, including concerts, ballet and theatre trips and mentions a large number of visitors to the house and visits to others.

Alice records Edward Elgar's work conducting [for the London Symphony Orchestra]. During February, Alice notes her time spent preparing the house, purchasing furniture and attending sales and trying to find a suitable cook. During this month, she writes that her husband attended interviews concerning the Leeds Festival and was busy writing his 'Masque' [Opus 66, 'The Crown of India']. She records her impressions of the 1st performance of the work on 11 March and other performances during the month.

During April, Alice's diary records ill health for Edward Elgar in relation to his ears and Carice recovering from removal of her tonsils. During May, Alice writes concerning preparations for Carice's presentation at court, including time spent selecting dresses and practising curtsies.

Alice also records time spent by her

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

husband composing, including time in June and July spent working on his 'Ode' ['The Music Makers' Opus 69] and on 18 July she records that he 'Finished the Ode'. On 26 July, Alice records that her husband was working on songs 'The River & The Torch' and 'Wind at Dawn'. On this day, she also records that [she or he] 'went to hear Muriel [Foster] go through the Ode' [Muriel Foster was soloist for 'The Music Makers']. On 27 July, 'E. orchestrating Wind at Dawn'.

During September, Alice records time spent in Hereford for the Three Choirs Festival and performances of her husband's works on 11 September ('E.'s songs...& Crown of India') and 12 September ('Dream of Gerontius'). She also records the first performance of the 'Ode' [The Music Makers] at the Town Hall in Birmingham on 1 October and describes rehearsals for the concert in the preceding days. On 13 November, she describes a concert including 'The River', 'The Torch' and 'The Music Makers' in Brighton, with Muriel Foster as soloist and Elgar conducting. On 28 November, Alice describes a concert of 'The Music Makers' at the Albert Hall, London, where the 'last chorus [was] exquisite & ethereal'.

From 5-14 October, Alice records a stay for the family in the Lake District visiting Grasmere and Windermere. Towards the end of October and during November, she records that Edward Elgar was sitting for a portrait with Philip Burne-Jones.

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EE/1/2/25

Diary

1913

Pocket-sized diary for 1913 with hardback cover, containing handwritten entries in ink

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

by Lady Caroline Alice Elgar.

The pages of the diary until 14 January have been left blank, with the first handwritten entry on Wednesday 15 January 1913. Pages from 1 February-15 February are largely blank. Diary entries for the period 1 February-9 February, recording time travelling at sea and time in Naples, can be found in a separate diary catalogued at EE/1/2/25. Alice's diary entries begin again on 16 February, by which time she and her husband, Edward Elgar, are in Rome, Italy. They remain in Rome until 22 February and Alice records time spent socialising with friends, including the Duke and Duchess of Sermoneta, Don Livio and 'the Sisters Giglucci'. On 22 February, Alice notes their train journey back through Italy and also that they received news of ill health of 'Pippa' [Julia Worthington], which affected them both greatly. They arrive home on 23 February.

During February and March, Alice writes of her concerns for the health of her husband and the opinions of a new doctor, Dr Morely Fletcher, on 27 March. During April, her diary records that Edward Elgar was in Stoke [Stoke Prior] on account of his health.

Alice records concerts at which her husband's works were performed, including an 'enormous audience' at the Albert Hall [London] for 'The Dream of Gerontius' on 6 March. Also a concert in Cardiff on 23 April and a concert by the Leeds Choir and Orchestra at Queen's Hall on 9 June where 'The Music Makers' was performed. During September, Alice describes performances in Gloucester.

Alice also records time spent by her husband composing 'Falstaff' [Opus 68, Symphonic study in C Minor].

On 9 June, Alice records that they 'Had a cable saying our beloved Pippa had passed away' [Julia Worthington]. On 23

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

June, she records that 'E. had letter from London S[ymphony]. Orchestra. It all hurt very much.' [this relates to the termination of Edward Elgar's conductorship of the Orchestra]

From 5 August - 1 September, Alice's diary records time spent as a family in Wales at Tan-yr-Alt, during which Edward Elgar is still working on 'Falstaff'. Alice records her thoughts on the premiere of 'Falstaff' on 2 October 1913 in Leeds. On 3 October, she records 'Falstaff seemed to have made a profound & 'wake-up' impression'.

Alice's final entry of the year ends 'A year of loss of beloved friends & many trying things. Less financial good - so much worried. But the great blessing is E. being so much better & great artistic success.'

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EE/1/2/26

Notebook

1913

A notebook containing diary entries made by Lady Caroline Alice Elgar [Alice] between 1 February-9 February. The entries record the voyage of Alice and Edward Elgar to Naples by sea, arriving on Saturday 8 February. Entries are handwritten in pencil and in ink. Alice notes the weather each day, sights from the ship including passing Gibraltar, Toulon, Corsica and Sardinia, notes of people they met onboard and socialised with during the journey. The entries include a description of a sailor falling overboard on Friday 7 February and his rescue. Alice records their arrival in Naples and her impressions of the streets and the hotel.

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**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

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EE/1/2/27

Diary

1914

Diary for 1914, with hardback cover, containing handwritten entries in ink by Lady Caroline Alice Elgar [Alice]. An illuminated quotation by Emerson has been pasted into the front inside cover 'The years teach much that the days never knew'. Some pages in the diary have been left blank and entries vary in length.

During January, Alice records Edward Elgar working on 'his weird & wonderful part song' ['Death on the Hills'] and also mentions that on 20 January, he went to hear his piece 'Carissima' played for gramophone. On 27 January, 'E. much absorbed in his part songs, finishing the Tempest at Sea'. On 4 February, 'E. busy writing Song 'Chariots of the Lord'...'. On 9 November, she records that 'E. thinking of his wonderful Carillion Music'

Alice often notes her impressions on performances of her husband's works, including Kreisler's performance of the Violin Concerto at Queen's Hall on 14 May and a concert at Canterbury on 19 June. On 28 June, she records a performance at the Albert Hall by Clara Butt of 'The Chariots of the Lord'. On the 30 June, Alice records Mr Embleton visiting to set out proposals for the 3rd part of 'The Apostles'. On 15 August, Alice and Carice attended a concert at Queen's Hall of 'Sospiri', which Alice felt was 'lovely like a breath of peace on a perturbed world.'

From 29 March - 4 April, Alice records her and her husband's visit to the Isle of Man to judge a competition and their stay with Lord and Lady Raglan and family.

On 19 July, the family depart by train for Scotland and Alice records the journey

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

each day in her diary, arriving in Glasgow on 20 July and travelling by steamer to Oban, taking the steamer via Mull to Iona and Staffa on 21 July, and travelling by train and steamer on to Inverness on 22 July. From Inverness, they travelled on via Dingwall on 25 July to Achnasheen and Alice writes of her impressions of the journey and the Lochs. During this holiday, Alice records on 5 August the news that Germany had declared war on Britain. On 10 August, they leave to return to Inverness on 11 August, Edinburgh on 12 August and continuing back to London on 13 August.

On 17 August, Alice records that 'E. went up to Hampstead P[olice]. Court & was sworn in as a Special Constable'. For the remainder of the year, Alice writes of her concerns for the war effort and news of the fighting. On 6 September, she records that 'E. suddenly wrote the Song for Soldiers' with a later pencil annotation 'Withdrew it'. During October, Alice volunteers to teach French to soldiers and records that she began giving lessons at Chelsea Barracks on 6 October.

Entries from 16 November - 5 December are blank. On 6 and 7 December, Alice records rehearsals and the first performance of 'Carillion'. On 10 December, Alice writes of a 'Concert for Belgians' held at their home.

Alice's final entry for the year ends 'Year ends in great anxieties but with invaluable consciousness that England has a great, holy cause - May God keep her - '

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**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

EE/1/2/28

Diary

1915

Diary for 1915, with hardback cover. A colour illustration 'S. George, After Mantegna' has been pasted onto the front of the diary. An image of a marble relief plaque by the sculptor Mino da Fiesole depicting the Virgin and Child is pasted into the inside front cover of the diary. The diary contains handwritten entries in ink by Lady Caroline Alice Elgar [Alice]. Some pages in the diary have been left blank.

Alice notes when she hears news of events in the war, for example, the sinking of HMS Formidable noted on 2 January, air raids, the sinking of RMS Lusitania on 7 May and Italy declaring war on 23 May, although she rarely gives much detail of these events. Alice records her husband's resignation from the Constabulary on 22 February, although she does not give further explanation of this. On 5 April, she records him joining the Hampstead Volunteer Reserve and after this, mentions Edward Elgar attending 'drill'.

Alice also notes her husband attending rehearsals and performances for his works. On 31 January, Alice records that she attended a concert of the Variations with Carice at the Albert Hall. She records attending a concert of 'Carillon' on 1 March in Birmingham where 'all went beautifully' and then her husband travelling on to concerts on the subsequent days in Liverpool (2 March), Manchester (3 March), Sheffield (4 March), Glasgow (5 March), Edinburgh (6 March), Newcastle (8 March) and Leeds (9 March). She also gives her impressions of 'Carillon' heard at a concert on 18 March; a concert of 'Carillon' and 'Land of Hope & Glory' on 24 April at the Albert Hall; a concert on 17 June at the Albert Hall where 'Carillon' and Elgar's 2nd Symphony were performed, which she described as 'the greatest music ever written'; during August, a two week run of concerts conducted by Edward Elgar at the Coliseum.

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

From 26 April - 1 May, Alice records spending time staying in Stratford [upon-Avon] and trips to the theatre to see Shakespeare plays. She includes notes on time spent purchasing art and engravings. In August, Alice's own sonnet is published in 'Bookman'. From 16 - 30 August, Alice records time spent at 'Hookland' and in September, time spent in the Lake District, including time staying with the Stuart Wortleys.

Alice also mentions Edward Elgar time spent writing music. This includes work on Laurence Binyon's poems ['The Spirit of England']. On June 2, she also mentions his work on 'Polonia' [Opus 76], which she describes as 'Very fine'. Alice records her thoughts on the first performance of 'Polonia' on 6 July and describes the rehearsals on 5 & 6 July. In July and October, Alice mentions his work on 'Une Voix dans le Desert' [Opus 77, soprano solo with orchestra]. During November, Alice describes Lena Ashwell visiting to ask Edward Elgar to produce music for 'her play' [The Starlight Express, Opus 78]. On 7 December 'E. [was]...absorbed in his 'Starlight'. On 29 December, Alice records the first performance of the 'Starlight Express' at which her husband refused to conduct 'as the mise en scene was so repulsive'.

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EE/1/2/29

Diary

1916

Diary for 1916, with hardback cover, containing handwritten entries in ink by Lady Caroline Alice Elgar [Alice]. Alice has completed the first entry for the year, but the following days until 29 January have been left blank.

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

The diary entries resume on 29 January and Alice notes on this date that Lena Ashwell's play 'The Starlight Express', which had been running for a month at Kingsway Theatre, London, 'ceased with a beautiful Ending.' [Edward Elgar had written the music for the play]. Alice also notes on this date that she went with her husband and daughter, Carice, to Shaftesbury Theatre for the first performance of her husband's piece 'Une Voix dans le Desert'. The pages of the diary are blank from 31 January - 4 February and also from 13 February-24 February. This may be due to ill health, as Alice suffered an accident at the end of 1915. Some diary pages have been left blank during the rest of the year.

Throughout the year, Alice records news and her thoughts on the war. On 25-25 February, she records her anxiety about fighting at Verdun.

Alice records time her husband, Edward Elgar, spent composing and rehearsals and concerts of his works. During February, her husband is working on his music for Binyon's poems ['To the Women' and 'For the Fallen']. On 28 February, she records that her husband left for a concert in Birmingham and he continues touring cities conducting concerts [with the London Symphony Orchestra] until 4 March. During April, Alice records concerns over her husband's health. Entries from 4-7 April and 17-29 April have been left blank. Her anxieties concerning his ill health continue through the year. During May, Alice records concerts in Leeds, Bradford and from 8 May-13 May at Queen's Hall, London. On 10 May, Alice records the King and Queen attending the performance and writes that 'The King was said to be much affected by 'For the fallen' but Gerontius was evidently too long for him.'

From 18-22 May. Alice records time spent at Eastbourne and the surrounding area.

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

During June, Alice spends time at Curt Farm, Broadway, Worcestershire, staying with Madame De Navarro. Her husband during this period is staying elsewhere [at 'The Hut', home of Frank Schuster, and at Stoke Prior, with his sister Pollie] During July, Alice and Edward spend a few days at 'The Hut' and later in the month, Edward Elgar is 'at Stoke' [Stoke Prior]. On 1 August, they meet together on the train and travel to Bridgnorth and on 3 August, travel on to Ullswater. Entries from 5-10 August have been left blank, but Alice and Edward are evidently (from when entries resume) staying in the Lake District. Alice notes places they visit. They return home to London on 21 August due to Edward Elgar's sore throat. From 8-14 September, Alice records time spent by herself and her husband at Spetchley Park.

During November, Alice records her impressions of a number of concerts of her husband's works in London.

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EE/1/2/30

Diary

1917

Diary for 1917 with hardback cover, containing handwritten entries in ink by Lady Caroline Alice Elgar. On the inside flyleaf, a pencil note in Edward Elgar's handwriting reads 'CAE b. Oct 9 1848' [the date of birth of his wife]. Some pages in the diary have been left blank.

Alice records time spent by her husband, Edward Elgar, on musical composition. On 23 January, Alice records a visit of Mr Embleton to discuss a proposed week of performances in May with Edward Elgar. She notes that Mr Embleton requested a '3rd part of Apostles' be ready by March 1918 and the '4th part of Spirit of England'

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

to be ready for March 1917.

On 3 February, Alice notes her husband was working on 'arrangements for Gramophone'. During February, she records time spent by her husband working on music for 'The Sanguine Fan' [Opus 81, a single act ballet]. During March, Edward is busy working on songs based on Rudyard Kipling's poems ['The Fringes of the Fleet']. On 30 March, Alice records that Elgar was working on 'The Spirit of England'.

Alice reports her shock over the death of Dr George Sinclair on 9 February and regularly notes concern over her husband's health throughout most of the year.

Alice notes in her diary rehearsals and concerts of her husband's works. She records rehearsals and a concert in Leeds on 7 March, including a performance by A. Nicholls of 'To the Women'; also a concert in Worcester on 15 March, where Ivor Atkins played 'Prelude' and 'For the Fallen' was performed; on 20 March, Alice records the first performance of the ballet 'The Sanguine Fan' with Elgar's music, including her impressions of Ina Lowther's performance; a concert on 14 April at Queen's Hall with performances of 'the Voix' and 'Drapeau Belge' ['Une voix dans le desert' Opus 77 and 'Le drapeau belge' The Belgian Flag, Opus 79, orchestral work]; her impressions of a performance of 'Conder Ballet' ['The Sanguine Fan'] at the Palace Theatre on 22 May, including comments on the music, costumes and criticism of the audience and lighting; during June and July, Alice records Edward attending concerts and rehearsals of ['The Fringes of the Fleet'] at the Coliseum with Mott [Charles] as one of the singers; in September, planned performances in Chatham and in Canterbury on 26-28 September where 'The Fringes' [of the Fleet] was performed; concerts at the Coliseum 8-13 October;

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

concerts in Leeds and in Huddersfield in November and Alice gives her impressions of both ['The Spirit of England']; a concert on 24 November at the Albert Hall - 'The Spirit of England'; further concerts conducted by Elgar at The Coliseum at the end of November.

Alice records her trip to view a cottage at Fittleworth, Sussex on 2 May and that she agreed to take it for June. This was 'Brinkwells' and Alice records their move and Edward Elgar's first impressions of the cottage on 24 May as 'too lovely for words'. She records their first few days at the cottage, spending time gardening and walking in the area. During August, Edward Elgar is in Manchester and Leicester [for performances of 'The Fringes of the Fleet'] and Alice spends time staying in Hereford and at Hasfield Court. On 29 August, they return to Brinkwells and stay until 8 September, before returning to London. During early September, Alice records their anxiety waiting for an answer from Rudyard Kipling regarding performances of 'The Fringes of the Fleet'.

Edward Elgar is records as 'at Stoke' [Stoke Prior] during mid-November, with Alice remaining in London.

In her final entry on 31 December, Alice writes 'Deep thankfulness for much this year. Still spared to one another. Success of Fringes - Can only pray E. be better soon - & that a Victorious Peace may come.'

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EE/1/2/31

Diary

1918

Diary with hardback cover, containing

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

handwritten entries in ink by Lady Caroline Alice Elgar. Some pages in the diary have been left blank.

At the beginning of the year, Alice writes of her concerns over her husband's health and visits to the doctor, Sir Maurice, for x-rays, and 'electrical treatment'. She records his operation for removal of his tonsils on 15 March and damage to his eye caused by a wood chip during September. During the year, Alice records events of the First World War, including air raids. Alice also records social activities, including lunches and dinners with friends, theatre trips, concerts and a party on 10 March at Severn House with a list of guests attending.

Alice records a performance of Elgar's 1st Symphony on 6 January at the Albert Hall which she attended with Carice, sitting in 'Mrs Lan's' [Landon Ronald] box with Maud Warrender and Alice Stuart Wortley.

Alice records time spent by her husband, Edward Elgar, composing during the year. On 25 March, she records that he 'began a delightful Quartett'. On 14 June, she mentions proofs of 'Big Steamers' [a school song written by Elgar for the Ministry of Food based on a Rudyard Kipling poem]. During August and September, Alice records time spent by Elgar working on a Violin Sonata in E Minor. On 15 September, Alice records that Elgar was writing part of a Quintet with a 'wonderful weird beginning [Piano Quintet in A Minor]. Entries relating to this composition continue throughout September, October and November. From October-December, Alice records that her husband is also working on his Quartet [String Quartet in E Minor].

On 12 April, Edward and Alice leave for 'The Hut' [Frank Schuster's home] on the recommendation of his doctor to assist with his recovery [from a tonsils operation]. Alice stays until 15 April, with Edward staying on until 25 April. Alice records that

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

they go to Brinkwells on 2 May and during May, June, July and August, Alice records the weather, time spent out walking, her husband working on carpentry, arrangements in the house and garden and visitors to the house including 'Lalla', Sidney Colvin, Alice Stuart Wortley, Muriel Foster, 'Starlight' [A. Blackwood] and 'Lan' [Landon Ronald].

The diary pages for 10 October - 2 November have been left blank, but three loose sheets of paper inserted into the diary contain handwritten pencil entries by Alice for 11 October - 2 November. These describe time spent at Severn House, attending a concert of 'The Fringes' [of the Fleet] on 22 October, and time spent at 'The Hut'. Alice records on 11 November that they heard news that the armistice had been signed and records that they returned to Brinkwells on the same day. On 4 December, Alice records that they left Brinkwells to return to London until 6 December. She records attending a concert at Queen's Hall on 5 December of 'Pomp and Circumstance No. 2' and 'Falstaff'.

On a 'memoranda' page after the page for 31 December, Alice has recorded in pencil the names and authors of books she read whilst at Brinkwells.

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EE/1/2/32

Diary

1919

Diary for 1919 with a hardback cover, containing handwritten entries in ink and pencil by Lady Caroline Alice Elgar. Some pages in the diary have been left blank.

The first entries for January describe Alice arranging things at Severn House,

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

London, and discovering missing items stolen during a burglary in December. She describes a music party for friends given on 7 January, where they heard her husband's new works [String Quartet in E Minor, Violin Sonata in A Minor, 'the Piacevole' and Piano Quintet in A Minor]. Alice also describes a party at 'Frank's' [Schuster] where Elgar's String Quartet, the 2nd movement of his Violin Sonata and his Piano Quintet were performed. Whilst in London, Alice records other social engagements.

On 8 February, Alice records her shock at the news that Mr Streatfield [writer and music critic] had died. A news cutting is pasted under the entry for 9 February 1919 showing a picture of Mr Streatfield and announcing his death.

From 10-14 April, Edward Elgar is in Brighton. On 16 May, Alice records that they travelled to Brinkwells and stayed until 20 May. On 13 June they return to Brinkwells. Alice describes time spent walking, fishing and records observations on nature and wildlife. They return to London on 2 July. On 5 July, Alice records an afternoon party at which 'Felix Salmond came to play Concerto'. From 8-11 July, Edward And Alice visit the Speyers [Edward and Antonia] at Ridgehurst. On 16 July they depart London back to Brinkwells, but return briefly to London on 27 July till 30 July to identify stolen property and for a concert conducted by Elgar at the Coliseum on 28 July. Felix Salmond visits Brinkwells to play the Cello Concerto on 31 July and Alice writes that 'It sounded perfectly beautiful - It is a flawless work'. They return to London from Brinkwells on 29 August and Alice records her shock at finding that trees had been cut down near Severn House to make way for a garage.

From 30 August, Alice records that Edward was at 'The Hut' [Frank Schuster's home] and mentions friends there,

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

including George Bernard Shaw. Alice remains in London for a few days and on 2 September, she records that she 'walked to Hamptons & said we might sell the beloved house' [Severn House]. Alice joins her husband at 'The Hut' on 6 September. Alice returns to London on 10 September, and Edward on 11 September. On 13 September, she records that they went to St Paul's for a memorial service for Lord C. Beresford. On 16 September, they return to Brinkwells until 13 October.

Alice writes her opinions on the railway strikes on 25-28 September, as 'wicked & traitorous & inexcusable'. Alice records her opinions on the rehearsals and first performance of the Cello Concerto at Mortimer Hall on 26 and 27 October, where A. Coates took up too much rehearsal time resulting in an 'indifferent performance of course in consequence'. In early November, Alice spends time in Lichfield and Edward at Stoke [Stoke Prior] and Worcester, Alice returns to Severn House, London on 4 November and Edward on 7 November.

Between 15-27 November, Edward Elgar travelled abroad in Brussels and Amsterdam for a concert on 20 November (Amsterdam). During this period, Alice records that she was 'in bed' on most days. During December, she records that on some days she was 'in the drawing room' and mentions visits from the doctor, Sir Maurice, but does not appear to have gone out.

Inserted into the diary between the pages for 4 and 5 of September are four loose sheets containing handwritten entries for Friday 29 August - Thursday 11 September (excluding 1 September). These appear to be draft entries used to compile the main diary entries later.

Alice records time spent by Edward Elgar on musical compositions throughout the year. During January and February, she notes time spent working on his 'Quintet'

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

[Piano Quintet in A Minor]. During June, she records his time working on his Cello Concerto. On 22 December, she records that her husband conducted the Cello Concerto for a gramophone recording with Beatrice Harrison as the cellist.

Alice also records performances of her husband's works throughout the year, including the first performance of the Violin Sonata on 21 March and a concert of the Violin Sonata, String Quartet and Piano Quintet on 21 May, which was received with 'shouts & roars'.

Alice's final entry on 31 December reads 'Quiet day - Great thankfulness in having E. well - & Carice well. The year in many ways as regards disturbances, strikes, trials, finance, a serious one - Fear not much joy in it for E. except in writing his wonderful music - '

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EE/1/2/33

Diary

1920

Diary with hardback cover. This diary contains handwritten entries for the period from 1 January-10 April 1920.

Entries from 1 January - 18 March 1920 are handwritten in ink by Lady Caroline Alice Elgar (Alice). Alice typically writes concerning the events of the day, including notes on the weather, any visitors to the house, social occasions and her husband's travel and work. On 3 February 1920 she writes that 'E. received his Diploma from the Accademia Florence & in evening the news of his Election to the Literary Socs [Society]- Very pleasing'. On 16 March 1920, Alice writes an account of a concert at Queen's Hall, including Elgar's symphony conducted by

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Adrian [Boult]. Alice's last entry in her diary, on 18 March 1920, reads 'E. rang up sounding very happy D.[eo] G.[ratis]- He has been made a member of the Academie des Beaux Arts. A great honour. He succeeds Sgambati. How beautiful to have this & the Symphony Success. so thankful-'. Edward Elgar has annotated this entry in pencil with '(l'Institut de France)' and 'Her last words (written)'.

The entry of 19 March 1920 is written in pencil in the hand of Edward Elgar and reads 'My darling kept this book by her bedside until she died, but wrote no more EE'. Entries after this date are handwritten in pencil by Edward Elgar and are very brief, typically a few words describing the failing health of his wife, who died on 7 April 1920. On Wednesday 7 April, Elgar writes 'My darling sinking all day. Father Valentine She died in my arms at 6.10pm (Summer time)'. The final entry in this diary, by Edward Elgar on Saturday 10 April 1920, records his wife's funeral at St Wulstan's Church, Little Malvern. The remaining pages in the diary from 11 April onwards are blank.

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EE/1/3

Diaries of Carice Elgar, daughter of Sir Edward and Lady Elgar, later Mrs Elgar Blake

1922-1939

16 one-year diaries with hardback covers produced by 'Boots' chemists. The diaries contain handwritten entries by Carice Elgar Blake.

Carice Irene Elgar, daughter of Edward Elgar and Caroline Alice (Roberts) Elgar, was born on 14 August 1890. She married Samuel Henry Blake, a farmer from

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Lochner, near Chilworth in Surrey, on 16 January 1922 and lived with him in Surrey and Sussex until 1936. During this time, Samuel farmed near Chilworth in Surrey and Petworth in Sussex. By February 1937, Carice and Samuel had moved to 'Woodend' in Broadheath, Worcestershire, where Carice worked to establish the Elgar Birthplace Museum in memory of her father. The Museum opened in 1938 with Carice as its first curator. Carice's husband Samuel Blake died on 29 August 1939. Carice Elgar Blake died in Bristol on 16 July 1970.

Diary entries are brief, typically containing a few lines about the events of each day. Carice notes details such as the weather; notes on trips into local towns; attendance at church; arrangements in her house and garden; time spent out walking with her dogs; occasional mentions of farm management including hay-making, sheep shearing, carting and the arrival of livestock; visits to and from friends; notes on her own and her husband's health; trips out shopping, to the theatre and to concerts; and involvement in local activities such as the Women's Institute. Carice also describes time spent visiting her father, Sir Edward Elgar, and attending performances of his musical works. Notable diary entries and events for each year have been described in more detail in item descriptions for each diary.

There are no diaries in this sequence for 1934 or 1935.

16 volumes

Open

EE/1/3/1

Diary

1922

Containing handwritten entries in ink made by Carice Elgar Blake, with additional comments on some entries by her husband, Samuel Blake. Entries for 1 January until 12 January are blank and the first handwritten entry appears on 13

**Papers of Sir Edward Elgar,
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January. On the page for Monday 16 January, a news cutting has been pasted into the diary reporting the wedding of Carice to Mr Samuel Henry Blake of Lochner, Chilworth. The news cutting gives the place of their wedding, St James's Church, Spanish Place, London, details of Carice's outfit and the wedding guests. During the remaining entries for January, Carice notes the events of their honeymoon in Cornwall, including time out walking. On 6 February, she records returning to London and having tea with her father, before travelling with her husband to Chilworth in Surrey.

Carice refers to her husband as 'S.' within the entries. Samuel Blake has added occasional comments throughout the diary, often relating to farm management. Samuel Blake appears to have been involved in the local parish council and poor law administration.

Carice notes trips to London to visit her father, Edward Elgar and visits by her father to the farm. On 5-6 September, Carice visits Gloucester for performances of her father's works, 'The Apostles' on 5 September and 'The Kingdom' on 6 September. On 1 November, Carice travels to London to meet her father and notes that her 'Father played some of [his] new music - 3rd p[ar]t of Kingdom [and] Piano Concerto'.

During July-August, Carice often records being busy with designs for a house and on 25 September, Samuel Blake records that they 'received notice to leave the farm 1923 at Michaelmas'. On the first 'Memoranda' page at the back of the diary, Carice has listed books she read from June 1922 onwards.

1 volume

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**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

2', reel number 12

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EE/1/3/2

Diary

1923

Containing handwritten entries in ink made by Carice Elgar Blake, with additional comments on many entries by her husband, Samuel Blake. Carice mentions viewing farms in the first half of year and viewing houses in September. On 1 October, they leave their farm [having received notice to leave during the previous year] and they appear to stay temporarily in a hotel during October and November and spend time in London and near Alton [Hampshire] in December.

Carice records visits to see her father, Sir Edward Elgar, in London, his visits to stay with her on the farm, notes on some of his compositions and notes relating to his move to Napleton Grange, Kempsey. On 1 February, Carice records that she heard news that her father was to write music for a play by Laurence Binyon 'King Arthur'. On 6 March she notes that she 'went to London to hear father's music of Arthur rehearsed at Old Vic - Lovely...' and on 31 March, she visits London to hear 'Arthur' which she describes as 'beautiful'. On the page for 7 April, Carice has written a note 'Father moving to Kempsey'. On 1 May, Carice records visiting her father at Kempsey and seeing the 'sweet house & garden' and staying with him until 9 May. On 12 June, Carice departs to stay with her father in Kempsey until 17 June and records visiting 'Uncle Frank', trips to Broadheath and Forli [a former home of the Elgar family] and also visiting 'the grave' at Little Malvern [her mother's grave].

On 4 September, Carice travels to Worcester for the Three Choirs Festival to hear her father's works. 'For the Fallen' was performed on 4 September and 'The Kingdom' and the Cello Concerto on 5 September. On 13 November, Carice

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

records that she travelled to London to help her father pack and records his departure from Liverpool on 15 November for his voyage up the River Amazon.

On the first 'Memoranda' page at the back of the diary, Carice has listed books she read in 1923.

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EE/1/3/3

Diary

1924

Containing handwritten entries in ink made by Carice Elgar Blake, with occasional additions to entries by her husband, Samuel Blake.

During January, Carice records her husband spending time at 'the farm' [Hoe's Farm, Petworth] and during this month, it appears from diary entries that they are staying at a hotel and viewing houses. Above the diary entry for 24 January, Carice has recorded that she 'decided against English's house - no garage or room for dog or bath'. During February, March and April, Carice reports further visits to view houses and they finally agree to take 'Sandhurst Cottage, Fittleworth' from 6 May. They move in to the cottage on 5 May for six months. During August, September and October, she records time spent decorating a new house and they sleep there for the first time on 17 October.

Carice mentions a visit by her father, Sir Edward Elgar, to her new cottage in Fittleworth during May. Carice also mentions her father's music in her diary entries. On 8 February, Carice records that she heard that her father had written an outline for a march for the opening of the 'Wembley Exhibition' [the British

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Empire Exhibition]. She records visiting her father in London on 20 February and records that she 'heard all about Amazon - [he] seem[e]d to have loved it & looked well.' On 23 April, Carice mentions that it was the 'Wembley opening' and that her 'Father [was] conducting'. On 5 May she records that 'Father's appointment as Master of the King's Musick announced.' Carice visits London on 3 September to attend a rehearsal of the Cello Concerto and meets her father and friends such as Sir Ivor Atkins, the Hulls, the 'Brewers', the 'Fosters' and Jessie Snow.

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EE/1/3/4

Diary

1925

Containing handwritten entries in ink made by Carice Elgar Blake.

Carice records visiting her father, Sir Edward Elgar, at Kempsey [Napleton Grange] on a number of occasions throughout the year and notes meeting his two dogs 'Marco spaniel & Mina, a tiny Cairn' and spending time with family members Frank Elgar, Pollie, Gerald, Madge and May [Grafton]. During October, Carice records her concern at the health of 'Aunt Lucy' and records on 23 October that she received a telegram reporting that Aunt Lucy had died.

On 11 November, Carice records attempting to listen to her father broadcasting on the wireless radio. On November 13, she notes that her father was conducting at Eastbourne. On 19-20 November, Carice travels to London for a concert of 19 November and she lists friends who attended and notes that the Royal Philharmonic Society presented her father with a gold medal during the

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

concert. From 22 December to the end of the year, Carice records time spent at Kempsey as her father had had an operation.

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EE/1/3/5

Diary

1926

Containing handwritten entries in ink made by Carice Elgar Blake. The diary also includes diary entries for 1-2 January 1927. Entries from 1-16 January 1926 record time spent at Napleton Grange, Kempsey, visiting and caring for her father, Sir Edward Elgar, who had had an operation during December 1925. Carice visits him at Kempsey on a number of occasions throughout the year and also meets him in London to attend concerts and rehearsals. During a trip to stay with her father from 1 November-24 November, Carice records learning to drive his car.

Carice notes in her diary news of family and friends. On 26 February, Carice notes that she had heard from her father that 'Uncle Frank was very ill & not likely to live long - '. On 18 March, she notes 'Got anemones near Broadheath to send to Lady S. of W' [Alice Stuart Wortley]. On 24 April, Carice records that she 'Heard Lord Stuart died suddenly' [Charles Stuart Wortley].

Carice also includes some notes relating to her father's work and compositions. On 20 March, she attends a concert of the 'Variations', which her father conducted and on 23 March she notes that her 'Father [was] full of writing Apostles III'. From 26-28 April, Carice travels to London to stay with her father at his flat and records attending a concert [London Symphony Orchestra] on 26 April. On 22

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

May, Carice notes that she heard news from her father that 'Kreisler [was] coming in June to make new records of Violin Concerto' [Fritz Kreisler, soloist, recording Edward Elgar's Violin Concerto for gramophone].

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EE/1/3/6

Diary

1927

Containing handwritten entries in ink made by Carice Elgar Blake. Some diary entries have been left blank.

Carice records time spent at her home in Sussex and also time visiting her father, Sir Edward Elgar, at Napleton Grange in Kempsey and, later in the year, at Battenhall Manor. She also records visits by her father to stay with her in Sussex. She notes her father buying her a puppy on 23 May [who she names Bridget on 31 May] and time spent with friends and family, including Uncle Frank, Gerald, Madge, May, Percy Hull and Sir Ivor Atkins during her visits to Kempsey.

Carice records her attendance at some concerts of her father's works and also notes hearing some of his pieces over the wireless radio. On 14-15 February, Carice visits London and attends a concert at Queen's Hall, including her father's Cello Concerto. Between 26-27 February, Carice is again in London for a performance at the Albert Hall and she lists names of friends attending including Mr Gaisberg [Frederick Gaisberg], Lady Stuart [Alice Stuart Wortley] and Mr Schuster [Frank Schuster]. On 2 June, Carice mentions a concert for her father's birthday. She writes 'Father's 70th birthday - Wonderful concert in evening on wireless - Best ever heard...Father said Goodnight

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

everybody, Goodnight Marco' [Marco was Edward Elgar's dog]. From 7-9 September, Carice records attending concerts for the Three Choirs Festival, including performances of her father's 2nd Symphony, Violin Concerto and 'The Music Makers'.

Carice also notes some details of her father's compositions. From 27 February - 7 March, Carice visits her father and on 6 March, she records that 'Father doing part song (arranging as Torrents in Summer)...'.

Carice and Samuel travel to Battenhall Manor [Edward Elgar's new residence] for Christmas 1927. On 27 December, Carice records that her father had heard of the death of his friend Frank Schuster. Carice remains at Battenhall Manor staying with her father until the New Year.

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EE/1/3/7

Diary

1928

Containing handwritten entries in ink made by Carice Elgar Blake. Carice records time spent at home in Sussex and also visits to stay with her father, Sir Edward Elgar.

From 1-12 January, Carice is away from home staying with her father [at Battenhall Manor]. On 2 January she notes the announcement that her father had received the K. C. V. O. [Knight Commander of the Royal Victorian Order] in the New Years Honours. She records time spent with family and friends including Aunt Pollie, Gerald, Mary, Clare, May and the Leicester family. From 6-21 March, Carice records staying with her father and records viewing houses, including Tiddington House, Stratford-

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

upon-Avon on 8 March. She records that her father decided to take Tiddington House on 9 March. On 8 June, Carice records that she heard that her Uncle Frank, her father's brother, had died.

Carice notes attending concerts of some of her father's works, including a performance of 'The Dream of Gerontius' on 13 March and an Orchestral and Choral Society performance of her father's works 'Wand of Youth' and 'The Snow' on 17 March. From 24 August -11 September, Carice visits her father at Tiddington House and she records concerts and rehearsals of the Gloucester [Three Choirs] Festival during September. From 29 October-16 November, Carice stays with her father at Tiddington House and on 1-2 November they travel to London and attend a concert of 'Falstaff'. On 5 November, she records attending a play ['Beau Brummel' at Theatre Royal, Birmingham] for which 'father conducted the lovely music'.

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EE/1/3/8

Diary

1929

Containing handwritten entries in ink made by Carice Elgar Blake. Carice records time spent at home in Sussex and time spent visiting her father Sir Edward Elgar in Worcestershire. During this year, she notes time spent viewing houses for her father and arranging his move from Tiddington House, Stratford-upon-Avon to 'Marl Bank' in Worcester.

On 28 February, Carice travels to London for a performance of her father's piece 'The Kingdom' on 2 March. She then returns with her father to his home at Tiddington House and stays until 6 March.

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

On 16 April, Carice travels up to visit her father, who she records 'had bronchitis' when she arrived and stays with him until 26 April. Carice visits her father on numerous occasions throughout the year. From 6-16 September, Carice records time spent at the house in Worcester 'Marl Bank' including the note that 'father decided he would buy Marl Bank' on 13 September. During this period she attends rehearsals and concerts of her father's music at the Worcester Festival. From 1 December-16 December, she records arranging the house 'Marl Bank' in Worcester ready for her father's arrival on 5 December.

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EE/1/3/9

Diary

1930

Containing handwritten entries in ink made by Carice Elgar Blake. Some pages have been left blank.

Carice records time spent at home in Sussex, including notes of her involvement in local activities including mention of Nursing Association meetings and acting as secretary for the League of Nations meetings in Petworth. Carice also records time spent visiting her father, Sir Edward Elgar [at Marl Bank, Worcester], on numerous occasions throughout the year. From 12-24 February she notes visitors to his house during a visit, including friends such as Sir Granville Bantock and Sir Ivor Atkins and relatives including May, Madge and Gerald [Grafton]. From 2 September-20 September, she visits her father and notes time spent at the Hereford Festival where her father conducted 'The Apostles' (9 September) and his 'Symphony' (10

**Papers of Sir Edward Elgar,
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September).

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EE/1/3/10

Diary

1931

Containing handwritten entries in ink made by Carice Elgar Blake. Carice records time spent at home in Sussex and also time visiting her father, Sir Edward Elgar, on numerous occasions throughout the year and attending concerts of his works. On 6 November, Carice records her father being made a 'Honorary Freeman' and on 12 November that 'Father [was] opening new gramophone recording place in St John's Wood' [the HMV Studios in Abbey Road].

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EE/1/3/11

Diary

1932

Containing handwritten entries in ink made by Carice Elgar Blake. Carice records time spent at home in Sussex and also time visiting her father, Sir Edward Elgar, and attending concerts of his works.

On 18 February, Carice records meeting her father in Brighton for lunch and seeing 'Mrs Hockman' [Vera]. Carice visits her father in Worcester from 27 May-4 June, a visit which included her father's 75th birthday on 2 June and on 30 May, a trip to the HMV Studios in Abbey Road to hear her father's orchestration of 'Chopin's Funeral March.'

Carice records spending time with Vera Hockman in Croydon between 30 August-

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

1 September. On 2 September she visits her father in Worcester, where a large party were present including Mr and Mrs G. B. S (George Bernard Shaw). She remains there until 14 September, spending time with friends including Vera [Hockman], Sir Ivor [Atkins], Billy [Reed], Dr Palmer, the Hulls and the Leicesters. During this trip, she records attending rehearsals and concerts for the Worcester Festival, including her father's works 'The Severn Suite', [Dream of] 'Gerontius', 'The Music Makers' and 'For the Fallen'.

Carice visits her father at Vera Hockman's home on 9 October and visits Worcester to stay with her father from 14 October-18 October and 1-4 November. From 19-21 November, Carice records visiting Vera and attending a concert at the Albert Hall in London on 20 November [Yehudi Menuhin playing Elgar's Violin Concerto]. From 6 December, she records going to London and spends time at Vera Hockman's home 'Robin Hill' until 8 December. She visits 'Robin Hill' again from 13-15 December and refers to the 'BBC announcement of producing III Symphony' [the announcement of the BBC's commission of Edward Elgar's 3rd Symphony] on 14 December. She spends Christmas in Worcester from 23-27 December.

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EE/1/3/12

Diary

1933

Containing handwritten entries in ink made by Carice Elgar Blake. During the year, Carice records time spent visiting her father, Sir Edward Elgar, in Worcestershire and also visiting Vera Hockman at her home near Croydon. She notes attending concerts of her father's works and also

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

mentions her father's failing health.

On 23-24 February, Carice records a visit to London to meet her father and goes to a play 'Once in a Lifetime', also attended by Sir Granville Bantock and Sir Barry Jackson. From 30 March-1 April, Carice stays with her father at Vera Hockman's home 'Robin Hill'. From 21-28 April, Carice stays with her father in Worcester and records that he was unwell on 25 and 26 April.

From 5-8 May, Carice spends time with Vera and her father at 'Robin Hill'. She records a concert on 6 May and on 7 May mentions her father's 3rd Symphony. On 19 May, Carice travels to Worcester and stays with her father until 23 May. On 27 May, she records that her 'father had had another bad turn but seemed quite all right again.'

On 28 May, Carice records her father's first air flight [from Croydon to Paris]. She writes 'I drove Father & Vera's car came too for luggage & saw him from aerodrome - wonderful to see it - photographers etc - & great excitement.'

During September, Carice attends the Hereford Festival with her father and records concerts and dinners with friends, returning home to Sussex on 15 September. On 20 September Carice writes that she 'heard Father had bad turn but all right again'. On 29 September, she records that 'Father [was] bad with sciatica'. There are no further entries and the diary is blank from 5 October onwards.

1 volume

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EE/1/3/13

Diary

1935-1936

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Containing handwritten entries in pencil and ink made by Carice Elgar Blake. The diary principally covers 1936, although it also contains handwritten entries in ink for 27-31 December 1935.

On 27 December 1935, Carice records journeying to Southampton to join a ship and the diary entries for 6 February 1936 record a cruise holiday in the Caribbean taken by Carice and her husband Samuel Blake. During the cruise, they visit Pointe a Pitre [Gadeloupe], Fort de France [Martinique], Barbados, Trinidad, La Guaira [Venezuela], Puerto Columbia and Cristobal [Panama].

During the remainder of the year, Carice principally spends time at home in Sussex and from May onwards in Worcestershire making preparations to move to a new home, 'Woodend', in Broadheath.

Carice records attending concerts of her father's music. On 29 February she records having lunch with Clare Stuart Wortley and attending a concert at Southwark Cathedral and visiting Vera and Dulcie [Hockman]. On 24 March, Carice records that she travelled to London and 'Saw Mr Procter about dramatised version of the Kingdom'. Carice records time spent in Hereford to attend the Hereford Festival in September including a 'beautiful performance of Apostles' on 8 September, performances of her father's violin concerto and [Dream of] 'Gerontius' on 10 September.

On 13 July, Carice records travelling up to Worcester and spending time sorting boxes and furniture at 'Woodend' and visiting her parents' grave at Little Malvern before returning home to Sussex on 16 July. At the end of October and during November, Carice records further time spent in Worcestershire at 'Woodend' making preparations, including engaging a maid. On 18 November, she notes the death of 'Aunt Pollie', her father's sister. She remains at 'Woodend' until 28

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

November. Carice returns to Worcester on 10 December and then to 'Woodend' on 12 December. On 10 December, Carice notes in her diary the abdication of the King. Carice's husband Samuel joins her for Christmas at 'Woodend' on 24 December.

1 volume

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EE/1/3/14

Diary

1937

Containing handwritten entries in ink made by Carice Elgar Blake.

At the beginning of the year, Carice and her husband Samuel appear to be staying at Woodend, Broadheath. On 4 February, Carice records shutting up the house and Samuel returning to Sussex and Surrey [to settle business there in relation to their farm and house], whilst she travelled to Croydon. She records attending a London Symphony Orchestra concert with Vera and Dulcie [Hockman] on 4 February and joins Samuel in Bramley [Surrey] on 9 February. Carice returns to 'Woodend' in Broadheath on 15 February and 'S.' [Samuel] joins her there on 26 February.

Carice notes some performances of her father's music. On 10 March, Carice records going to London for a 'wonderful performance of the Apostles'. On 6 and 7 September, she notes attending concerts at the Gloucester Festival, including [Dream of] 'Gerontius'. On 9 November, Carice records time spent in London, including visiting Novello's (music publishers). On 10 November, she notes attending a 'Falstaff' concert.

Carice also notes attempts to establish the Elgar Birthplace Museum. On 28 September, Carice records a visit to see

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

the Town Clerk, who she writes was 'doing his best about Birthplace.' Carice records time spent with friends and family around the Worcester area including 'Trotye' [Arthur Troyte Griffiths], the Leicester family and the Grafton family.

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EE/1/3/15

Diary

1938

Containing handwritten entries in ink made by Carice Elgar Blake. Carice records time spent at home at 'Woodend' in Broadheath, including time spent visiting friends and family in the local area and trips into nearby towns, including Malvern and Worcester.

The diary entries record time spent by Carice making arrangements for the Elgar Birthplace Museum at the cottage where Edward Elgar was born in Broadheath, including choosing and collecting furnishings, plants and collecting manuscripts. Carice records time spent at the 'Guildhall' where she had a room. On 27 June, Carice records a party visiting to make arrangements at the 'Birthplace' including the Mayor and Town Clerk and on 11 July, meeting a possible caretaker for the cottage. On 23 October she records that the 'Birthplace [was] open...but no visitors'. However on 24 October, she notes that 'people came to see Birthplace'.

She also records attending concerts of her father's works at the [Worcester] Festival in September including 'The Music Makers' on 6 September and [Dream of] 'Gerontius' on 8 September. During September, Carice records time spent visiting towns in the North and East of England, including Scarborough, Filey,

**Papers of Sir Edward Elgar,
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Ripon, Harrogate, Peterborough, Norwich, Ely and Aylesham. Carice also records attending 'Henry Wood's Jubilee Concert' which was an 'all Elgar programme' on 7 December.

1 volume

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EE/1/3/16

Diary

1939

Containing handwritten entries in pencil and ink made by Carice Elgar Blake. Carice records time spent at home at 'Woodend' in Broadheath, including time spent visiting friends and family.

Carice's diary entries for 1939 note the failing health of her husband Samuel and, during May, they visit London for him to receive a course of medical treatment. On 21 June, she records that he entered a nursing home [South Bank] in Malvern. He later returns home, but returns to the nursing home on 26 August. She records her husband's death on 29 August and writes that she 'heard the end had come at 2.45am.' A press cutting announcement of his death has been pasted into this page of the diary.

Carice also notes the outbreak of the Second World War. On 31 August, Carice records that 'everybody worried over prospects of war'. On 1 September, she records her husband's cremation service and that she was 'told about Germany making war on Poland exactly as the coffin was brought in'. On 3 September, she records that 'outbreak of war [was] announced at 11'.

1 volume

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**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

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EE/2 Letters [c 1900]-1940

This series contains handwritten letters by Edward Elgar and by his daughter, Carice Elgar Blake. Letters have been arranged and further described in five sub-series: letters of Sir Edward Elgar to John West of Novello music publishers; letters of Sir Edward Elgar to Frederick Gaisberg (Barbarossa) of The Gramophone Company, 1919-1933; letters of Sir Edward Elgar to Owen Mase of the BBC, 1933; letters of Sir Edward Elgar to Herbert Lambert, photographer 1931-1932; letters of Carice Elgar Blake to Frederick Gaisberg of The Gramophone Company 1933-1940.

29 items

Open

EE/2/1 Letters of Sir Edward Elgar to John West of Novello music publishers [c 1900]-1923

This sub-series contains eight letters. In the majority of these letters, Elgar is commenting on proof copies of his works sent to him by Mr West, suggesting alterations and querying sections of the proofs.

8 items

Open

EE/2/1/1 Letter [c 1900]

Dated Thu[rsday] 31, on headed notepaper and addressed from Craeg Lea, Wells Road, Malvern. Handwritten in ink and signed by Edward Elgar. The letter begins 'My dear West' and Elgar writes concerning the printing of the end bar in a 'hymn tune'. On the back of the notepaper are some brief pencil notes concerning music lessons. No year is given on this

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

letter, but from the address it is likely to date from between 1899 and 1903.

1 item

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EE/2/1/2

Letter

1898

Dated Oct[ober] 25 [18]98, on headed notepaper addressed from 'Forli, Malvern'. Handwritten in ink and signed by Edward Elgar. Elgar thanks Mr West for letting him see the 'arrangement' and suggests an alteration to a bar that seems 'thin'. He writes that the suggestion 'sounds better thus on the pianoforte, but it might be heavy with the sub. oc.[tave] coupler' [on the organ]. Elgar also suggests an alteration to the '8th bar of the final section' as 'the passage will stand out more on the organ'.

This letter may refer to an arrangement of Elgar's Organ Sonata in G Major, Opus 28.

1 item

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EE/2/1/3

Letter

1904

Dated Oct[ober] 23 1904. On headed notepaper addressed 'Plas Gwyn, Hereford'. Handwritten in ink and signed by Edward Elgar. Elgar writes concerning a possible error in a bar of the Variations ['Variations on an Original Theme for orchestra (Enigma)', Opus 36] brought to his attention by Mr West and comments that he listened to the bar when conducting a rehearsal of the piece in

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Liverpool [on 22 October 1904] and that he does not wish to alter it.

1 item

Open

Slightly fragile.

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EE/2/1/4

Letter

1905

Dated Feb[ruary] 16 1905. On headed notepaper addressed from Plas Gwyn, Hereford. Handwritten in ink and signed by Edward Elgar. Elgar writes in reply to a comment made by Mr West regarding one of his compositions. He writes that he agrees with West as to avoiding 'squeakiness', but argues that 'occasionally [sic] one has t[o] throw a passage up an octave'. He also suggests an alteration for bars described in the letter as 'thick'. The alteration is not described in the letter, but was originally enclosed. The enclosure is not present with the letter.

This letter may refer to Elgar's Opus 47 'Introduction and Allegro for Strings' [1905], parts of which Elgar had sent to Novello a few days before the date of this letter.

1 item

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EE/2/1/5

Letter

1911

Dated Dec[ember] 7 1911. On headed notepaper of The Athenaeum. Handwritten in ink and signed by Edward Elgar. Elgar writes to Mr West that he has left Hereford and that he does not think he will be on

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

the Festival Committee.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/1/6

Letter

1914

Dated June 11 1914. On headed notepaper from 'Severn House, 42, Netherall Gardens, Hampstead'. Handwritten in ink and signed by Edward Elgar. Elgar writes to Mr West concerning proofs of a 'little anthem' and suggesting alterations to some of the performance directions on the proofs.

This letter may refer to Elgar's choral setting with organ and orchestral accompaniment for Psalm 29 'Give unto the Lord', Opus 74.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/1/7

Letter

1921

Dated Aug[us]t 9 1921. Written from 'Brinkwells, Fittleworth, Sussex'. Handwritten in ink and signed by Edward Elgar. Elgar writes to Mr West thanking him for a note and proof of a work. He suggests some alterations, including the removal of bow direction marks and changes to directions for 'Trombe', questions whether some brackets should be marked 'divisi' and suggests that one section of work work could be made clearer.

This letter may relate to Edward Elgar's Cello Concerto in E Minor, Opus 85.

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/1/8

Letter

1923

Dated July 10 1923. Addressed from 'Kempsey, Worcester'. Handwritten and signed by Edward Elgar. Elgar writes to Mr West concerning his arrangement of a Handel Overture, stating how he would like to be acknowledged on the published version of the arrangement and referring to different versions of Handel's fugue.

The letter had been annotated in red ink by an unknown hand.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2

Letters of Sir Edward Elgar to Frederick Gaisberg (Barbarossa) of The Gramophone Company

[c 1910]-1933

This sub-series includes one letter from 1919 and letters and postcards from 1932-1933. The sub-series includes some enclosures and other items which relate to the letters, including one photograph of Edward Elgar taken c 1913; a postcard from George Bernard Shaw to Edward Elgar dated 1932 and sent by Elgar to Frederick Gaisberg; a certificate guaranteeing ownership of the same postcard to Frederick Gaisberg.

12 items

Open

EE/2/2/1

Letter

1919

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Dated Feb[ruary] 26 1919. On headed paper addressed from 'Severn House, 42, Netherhall Gardens, Hampstead'. Handwritten in ink and signed by Edward Elgar. Elgar offers condolences on the death of Frederick Gaisberg's brother and asks Gaisberg to forgive the delay in sending a photograph.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/2

Letter

1932

Dated 1 July 1932. On headed paper 'From Sir Edward Elgar, Bar., O. M., K. C. V. O., Master of the King's Musick; Lord Chamberlain's Office, St. James's Palace, London, S.W. 1.' Also stamped with Elgar's address at 'Marl Bank, Rainbow Hill, Worcester'. Handwritten in ink and signed by Edward Elgar. Elgar writes to return copies of 'The Voice' that he has autographed. He also asks for proofs of 'The Severn Suite' [recordings] to be sent to George Bernard Shaw and encloses a postcard from Shaw. The postcard can be found catalogued as EE/2/2/3.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/3

Postcard from George Bernard Shaw to Edward Elgar

1932

Dated 29 June 1932 and addressed to Sir Edward Elgar Bar[one]t at Marl Bank, Rainbow Hall, Worcester. Handwritten by George Bernard Shaw in ink and signed 'G. B. S.', Bernard Shaw gives an address

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

for the 'Suite' to be sent to [proof recordings of Elgar's 'The Severn Suite'] and suggests the outlines of a 'Financial Symphony' with amusing sub-titles for the four movements.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16. An enlarged photographic copy of this postcard is included with the collection.

EE/2/2/3a

Certificate guaranteeing ownership of a postcard to Frederick Barbarossa 1932

Dated 5 July 1932 and stamped as received on 7 July 1932. A typed letter on headed paper addressed from 'Marl Bank, Rainbow Hill, Worcester', certifying ownership of a postcard in the writing of 'G. B. S.' [George Bernard Shaw] to Frederick Barbarossa. Signed in ink by Edward Elgar. This item relates to the postcard catalogued as EE/2/2/3.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/4

Letter 1932

Dated 22 November 1932. On headed paper from 'Marl Bank, Worcester'. Handwritten in ink and signed by Edward Elgar. Marked 'Private'. Elgar writes to thank 'Fred' [Frederick Gaisberg] for bringing about a performance of his Violin Concerto by Yehudi Menuhin.

1 item

Open

Published on microfilm by Primary Source

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/5

Letter

1933

Dated 21 April 1933. On headed paper addressed from 'Marl Bank, Rainbow Hill, Worcester.' Handwritten in ink and signed by Edward Elgar. The letter is addressed to 'Frederick the Great' [Frederick Gaisberg] and Elgar writes that he is sorry to hear that Gaisberg is suffering from lumbago [back pain].

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/6

Letter

1933

Stamped in red with the date 24 Ap[ril] 1933. On headed paper from 'Marl Bank, Worcester'. Handwritten in ink and signed by Edward Elgar. The letter begins 'My dear Barbarossa' and Elgar asks to travel to Paris with Frederick Gaisberg. He comments that he has not been to France for many years and that his first visit to Paris was in 1880.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/7

Letter

1933

Stamped in red ink with the date 3 June 1933. On headed paper 'From Sir Edward Elgar, Bar., O. M., K. C. V. O., Master of the King's Musick; Lord Chamberlain's Office, St. James's Palace, London, S.W. 1.' Handwritten in ink and signed by Edward Elgar. Elgar thanks Frederick Gaisberg for all he did [during a trip to

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Paris] and comments on a visit paid to
[Frederick] Delius during the trip.

1 item

Open

Published on microfilm by Primary Source
Media 'Twentieth Century Composers Unit
2', reel number 16.

EE/2/2/8

Letter

1933

Dated 7 Dec[ember] 1933. Marked as
'Private & Confidential' and 'Dictated'.
Signed by Edward Elgar, with the
remainder of the letter in the hand of
Carice Elgar Blake. The letter was dictated
to Carice whilst Edward Elgar was residing
in a nursing home. Elgar thanks 'Fred'
[Frederick Gaisberg] for visiting and for
some records. He asks Gaisberg to
arrange for a photographer to visit the
nursing home to take photographs of him
in his room there.

1 item

Open

Published on microfilm by Primary Source
Media 'Twentieth Century Composers Unit
2', reel number 16.

EE/2/2/9

Letter

1933

Dated 14 Dec[ember] 1933 and dictated
[to Carice Elgar Blake] whilst Edward
Elgar was residing in a nursing home. The
letter is signed by Edward Elgar. Elgar
thanks Frederick Gaisberg for his visit with
his friend, Mr Hempstead. Elgar encloses
a photograph of himself taken by Dr
Grindrod around 30 years ago, which he
sends to Gaisberg as 'a token of great
friendship.' The photograph can be found
catalogued as EE/2/2/9a.

1 item

Open

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/9a Photograph of Edward Elgar [c 1910]

Black and white. This photograph is referred to in a letter from Edward Elgar to Frederick Gaisberg dated 14 December 1933. Elgar states that the photograph was 'taken by a great amateur photographer, Dr Grindrod...about 30 years ago. This...represents the very serious dreamer & thinker (Gerontius days) & not the gay, irrepressible spirit...'. Dr Charles F. Grindrod of Malvern, the photographer, died in 1910, aged 65.

1 photograph

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/2/9b Postcard 1933

Dated 15 Dec[ember] 1933 and marked 'Dictated'. The postcard is addressed to F. W. Gaisberg at 'H. M. V. Hayes Middlesex' and is signed by E. Mary Clifford, Edward Elgar's secretary. The postcard thanks Mr Gaisberg and acknowledges receipt of photographs [of Edward Elgar] taken at the nursing home during a visit arranged by Frederick Gaisberg in December 1933. Other letters relating to this visit can be found catalogued as EE/2/2/8 and 9.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/3 Letters of Sir Edward Elgar to Owen Mase of the BBC 1933

This sub-series contains two letters from

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Sir Edward Elgar to Owen Mase
concerning preparations for
announcement of the first performance of
Elgar's 3rd Symphony.

2 items

Open

EE/2/3/1

Letter

1933

Stamped with the date in red 24 Apr[il]
1933. On headed paper 'From Sir Edward
Elgar, B[arone]t., O. M., K. C. V. O.,
Master of the King's Musick; Lord
Chamberlain's Office, St. James's Palace,
London, S.W. 1.' and also bearing the
address 'Marl Bank, Worcester'.
Handwritten in ink and signed by Edward
Elgar. Elgar asks Owen Mase not to
announce the first performance of his [3rd]
Symphony, as much depends of proofs
and printing of the work.

1 item

Open

Published on microfilm by Primary Source
Media 'Twentieth Century Composers Unit
2', reel number 16.

EE/2/3/2

Letter

1933

Stamped with the date in red 27 Apr[il]
1933. On headed paper 'From Sir Edward
Elgar, B[arone]t., O. M., K. C. V. O.,
Master of the King's Musick; Lord
Chamberlain's Office, St. James's Palace,
London, S.W. 1.' and also bearing the
address 'Marl Bank, Worcester'.
Handwritten in ink and signed by Edward
Elgar. Elgar writes to give permission for
Owen Mase to announce the performance
of his [3rd] Symphony for the May Festival
in 1934. The reverse of the letter contains
the headings of the four proposed
movements of the symphony and includes
a note that Elgar is uncertain of the order
of the middle two movements.

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16. A photographic copy of the reverse of the letter is included with the collection.

EE/2/4 Letters of Sir Edward Elgar to Herbert Lambert, photographer 1931-1932

This sub-series contains one letter and one postcard.

2 items

Open

EE/2/4/1 Letter 1931

Dated 12 Feb[ruar]y 1931. On headed paper 'From Sir Edward Elgar, O. M ., K. C. V. O., Master of the King's Musick; Lord Chamberlain's Office, St. James's Palace, S .W. 1.' and also stamped with the address 'Marl Bank, Rainbow Hill, Worcester'. Handwritten in ink and signed by Edward Elgar. Elgar writes thanking Mr Lambert for the present of a photograph and stating he would be glad to sit for Lambert when he is next in London.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/4/2 Postcard 1932

Stamped with the date in red 18 Oct[ober] 1932. Addressed to 'Herbert Lambert, esq; c/o Elliott & Fry. 63 Baker Street, London, W. 1.'. The postcard is pre-printed with Elgar's address of 'Marl Bank, Rainbow Hill, Worcester'. Handwritten in ink and signed by Edward Elgar. Elgar writes offering to arrange a meeting with Herbert

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Lambert at Marl Bank on his return from Ireland.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/5 Letters of Carice Elgar Blake to Frederick Gaisberg of The Gramophone Company 1933-1940

This sub-series contains three letters and one undated note from the period 1933-1934 and one letter dated 1940.

5 items

Open

EE/2/5/1 Letter 1933

Dated Dec[ember] 17 1933. On headed paper from 'Marl Bank, Worcester'. Handwritten in ink. Carice Elgar Blake writes to thank Frederick Gaisberg for a wireless set and records. Carice comments favourably on Edward Elgar's health. Carice also comments on photographs of herself and her father. Correspondence relating to arrangements for these photographs to be taken can be found catalogued at EE/2/2/8-9, 9ab.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/5/2 Letter 1934

Dated Jan[uary] 9 1934 and addressed from 'Marl Bank, Worcester'. Handwritten in ink. Carice Elgar Blake writes to Mr Gaisberg to confirm the doctor's agreement to Frederick Gaisberg's proposal. The exact nature of the proposal

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

is unclear from the letter, but it is likely that the suggestion was for Edward Elgar to supervise a recording session of 'Caractacus' held in London through a microphone connection to Elgar's bedroom later that month.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/5/3

Letter

1934

Dated 15-2-[19]34 and addressed from 'Marl Bank, Worcester'. Handwritten in ink. Carice Elgar Blake writes to Frederick Gaisberg concerning a recording of 'Mina' which she has played to her father. She sends Edward Elgar's criticisms concerning parts of the performance that are too fast and his wish that the record should not be released.

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/5/3a

Undated note

[1934]

This note appears supplementary to the letter catalogued as EE/2/5/3. The note is handwritten in ink, initialed 'CJB' and marked 'Private'. Carice explains [to Mr Gaisberg] that she has done her best to convey her father's comments, although she is 'no musician' and that she hopes that Frederick Gaisberg understands.

1 item

Open

Published on microfilm by Primary Source

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/2/5/4

Letter

1940

Dated Nov[ember] 27 1940. On headed paper from 'Woodend, Broadheath, Worcester' and handwritten in ink. Carice Elgar Blake writes giving permission for Frederick Gaisberg to quote from Edward Elgar's letters to him in a forthcoming memoir, but asking him to also consult her Trustees. Carice also refers to the 'photographs in the nursing home' and expresses pleasure that they will eventually come to 'the Birthplace' [Elgar Birthplace Museum].

1 item

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/3

Books, scores and printed material

1900-1933

This series includes scores by Edward Elgar, printed works by George Bernard Shaw and one published play by Edmond Rostand. Items have been arranged and further described in three sub-series: 'Works by Edward Elgar', 'Works by George Bernard Shaw' and 'Miscellaneous printed works'.

5 volumes, 15 items

Open

EE/3/1

'The Dream of Gerontius'

1900

Printed vocal score of Edward Elgar's work for voices and orchestra 'The Dream of Gerontius', Opus 38, published by Novello and Company, Limited. Bound in red. Pages iii-viii contain the words of the work from Cardinal John Henry Newman's poem. Page ix contains the contents page for the vocal score. Page x includes

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

Elgar's dedication 'A. M. D. G.', [Ad Maiorem Dei Gloriam, or 'To the greater glory of God'] and 'Birchwood. In Summer, 1900' [indicating that he wrote the work at Birchwood Lodge, Great Storrige, Worcestershire]. The vocal score then follows on pages labelled 1-177.

Edward Elgar has handwritten a dedication to his wife in ink on the inside cover of the volume, 'C. Alice Elgar:/ Sep[tember] 27: 1900/Edward Elgar:' The vocal score contains numerous pencilled annotations made during a rehearsal or performance of the work, commenting on aspects of the performance. On page 55, an additional section of score in pencil, perhaps an alteration or correction by Elgar, has been pasted over the last printed bass clef stave.

1 volume

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/3/2

'The Apple Cart'

1929

Unpublished rough proof copy of George Bernard Shaw's play titled 'The Apple Cart: a Political Extravaganza by a Fellow of the Royal Society of Literature'. 'Rehearsed for Malvern Festival: 1929' is printed on the front cover.

The front cover is stamped in red ink with Sir Edward Elgar's name and address, as 'Sir E. W. Elgar, Marl Bank, Rainbow Hill, Worcester'. George Bernard Shaw has written a handwritten letter to Edward Elgar on the first page of the volume, before the main title page. The letter is dated 21 December 1929 and addressed from 4 Whitehall Court, London. It begins 'My dear Elgar' and refers to Shaw's belief that Elgar already had a copy of the proof, expresses pleasure that Elgar has returned to Worcester and comments on

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

'that abominable Copyright Violation Bill'.
The letter is signed 'G. B. S.'

1 volume

Open

EE/3/3

'Man and Superman'

1903

Hardback, cloth bound copy of 'Man and Superman. A Comedy and a Philosophy', a four-act drama by George Bernard Shaw. Published by Archibald Constable & Company Limited, Westminster, 1903. The text of the play is followed by 'The Revolutionist's Handbook and Pocket Companion' by John Tanner, on which the play was based.

A printed address label for 'Sir Edward Elgar, O. M., Severn House, Hampsstead, N.W.' is pasted onto the inside front cover of the book, with 'Elgar' handwritten in pencil on the opposite page in Edward Elgar's hand. A printed label for 'W. H. Smith & Son's Subscription Library' stamped 'Sold' is also pasted onto the inside front cover.

1 volume

Open

EE/3/4

'On the rocks'

[1933]

Printed galley proofs of the preface to George Bernard Shaw's play 'On the rocks'. Copiously annotated by Shaw, including some annotations in shorthand. With the original envelope addressed to Sir Edward Elgar in Shaw's hand.

15 items

Open

Proofs are numbered 5, 6, 7, 8, 9, 10, 11, 12a and b, 13a and b, 14a and b, 15a and b, 16a and b, 17a and b, 18a and b and 19a and b (15 items, 23 sheets). These numbers appear to have been added to the proofs during an inventory created

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

whilst the collection was housed at Hereford and Worcester Record Office. There are no proofs numbered 1-4. These numbers were given to other items relating to Edward Elgar, which were not purchased in 1995 and are not part of the collection at the University of Birmingham.

EE/3/5 'Chantecler' by Edmond Rostand 1910

Hardback French language copy of 'Chantecler', a play in four acts. Published by Librairie Charpentier et Fasquelle, Paris. A dedication to his wife has been inscribed in ink on the title page by Edward Elgar: 'C. Alice Elgar/ with love from /Edward S[e]p[tember] 12: 1910'. With three engraved illustrations depicting Chantecler [the rooster] pasted on the inside front endpaper.

1 volume

Open

EE/3/6 'The Music Makers' 1912

Autograph manuscript score of 'The Music Makers' Opus 69 by Edward Elgar [a work for contralto or mezzo-soprano with chorus and orchestra]. Bound volume. Outsize. ['The Music Makers' was first performed at the Birmingham Triennial Music Festival on 1 October 1912, with Muriel Foster as soloist. The text of work was a poem 'Ode' by Arthur O'Shaughnessy 1874.]

The score contains ink and pencil notation in Edward Elgar's hand and some numbered markings in red and purple. Pages are numbered from 1-155 in ink in the top right hand corner. The score includes parts for wind (piccolo, flute, oboe, clarinet, bass clarinet, english horn, bassoon and contra bassoon), brass (tuba, trumpet, trombone, french horn), strings (violin, viola, cello, double bass), organ, harp and percussion (timpani, tamburo piccolo [snare drum], gran cassa e piatti [bass drum and cymbals]. The

**Papers of Sir Edward Elgar,
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vocal parts and words begin from page 18.

On page 155, Elgar has signed the work in ink: 'Edward Elgar:/at Little Langleys/Steep/Hants/Aug[us]t 20 1912'. Alice and Edward Elgar were staying at Little Langleys, in Steep, Hampshire when Elgar completed orchestration of the work [information taken from Caroline Alice Elgar's diary for 1912].

1 volume

Open

There is slight damage to page 45, with a small portion in the bottom right hand corner of the page missing.

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 16.

EE/4

Transcripts

[Mid-late 20th cent]

This series contains four bound volumes comprising a photocopy of a typescript chronology of Sir Edward Elgar's life. The chronology has been produced from manuscript notes and diaries of Edward Elgar and his wife Lady Caroline Alice Elgar and, for 1921-1933, from the diaries of their daughter Carice Elgar [Mrs Elgar Blake]. The volumes contain typescript transcriptions of diary entries and manuscript documents and cover the period from 1872-1933. There are occasional brief handwritten notes next to entries in the typescript, often suggesting the meaning of particular entries, for example, those relating to a particular piece of music.

These transcripts were compiled prior to the transfer of this collection to the University of Birmingham and not all the manuscripts and diaries used in this chronology can be found deposited at the University. In particular, the period 1872-1888 and the period for 1921 has been compiled using manuscripts that are not

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

held by the University of Birmingham. One source used during this early period appears to be a diary or diaries from the Webb family [Frank Webb was a Worcester musician and member of the Worcester Amateur Musical Society]. The handwritten margin notes made on the transcript also refer to letters and diaries of friends and acquaintances of the Elgar family. The majority of these sources are not held by the University of Birmingham and may be deposited in other archive institutions or be held by private individuals. Diary entries by Carice Elgar Blake for 1921 have been included in the transcript, although the whereabouts of this diary is unknown. The transcript also refers to a letter inserted into a diary for 1920, addressed to 'Lady Elgar' and dated in pencil March 27, 1920. This letter was not found in any of the diaries at the time of cataloguing.

4 volumes

Open

EE/4/1

'Edward Elgar Diary Transcript Vol. I'

[Mid-late 20th
cent]

Bound photocopy of a typescript headed 'Elgar chronology - from notes in his own MS, CAE's &c' containing pages 1-184. The volume contains transcriptions of diary entries and manuscript notes written by Edward Elgar and his wife Lady Caroline Alice Elgar. The entries transcribed in this volume cover the period from 26 June 1872 - 31 December 1900. Between 1872 - 1888 there is only one entry per year, and no entries for 1873-1876. There are occasional handwritten notes, making additions, corrections and adding clarification, on the typescript.

1 volume

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit

**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

2', reel number 17.

EE/4/2

'Edward Elgar Diary Transcript Vol. II'

[Mid-late 20th
cent]

Bound photocopy of a typescript continuing a chronological account of Edward Elgar's life made up of transcriptions from diary entries by Edward Elgar and by his wife Lady Caroline Alice Elgar. The first part of this typescript can be found catalogued as EE/4/1. The first page of this volume is headed 'Elgar diaries 1901'. The diary entries transcribed in this volume cover the period from 1901-1912. There are occasional handwritten notes, making additions or corrections, on the typescript.

1 volume

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 17.

EE/4/3

'Edward Elgar Diary Transcript Vol. III'

[Mid-late 20th
cent]

Bound photocopy of the third part of a typescript continuing a chronological account of Edward Elgar's life. The first part of this typescript can be found catalogued as EE/4/1 and the second part as EE/4/2. The first page of this volume is headed 'Diary 1913' and the volume contains transcriptions of diary entries written by Edward Elgar and by his wife Lady Caroline Alice Elgar. The diary entries transcribed in this volume cover the period from 1913-1919. There are occasional handwritten notes, making additions or corrections, on the typescript.

1 volume

Open

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**Papers of Sir Edward Elgar,
Lady Caroline Alice Elgar and Carice Elgar Blake**

EE/4/4

'Edward Elgar Diary Transcript Vol. IV'

[Mid-late 20th
cent]

Bound photocopy of the fourth part of a typescript continuing a chronological account of Edward Elgar's life. The first, second and third parts of this typescript can be found catalogued as EE/4/1-3. The first page of this volume is headed 'Diary 1920' and the volume contains transcriptions of diary entries written by Edward Elgar in 1920-1921, by his wife Lady Caroline Alice Elgar up until her death on 7 April 1920, and by their daughter Carice in her own diaries from 1921-1933. The diary entries transcribed in this volume cover the period from 1920-1933. There are occasional handwritten notes, making additions and corrections, on the typescript. The transcriptions from 1922 onwards, from Carice's diaries, contain only those entries that deal with Edward Elgar.

1 volume

Open

Published on microfilm by Primary Source Media 'Twentieth Century Composers Unit 2', reel number 17.