

# Sir Edward Elgar (1857-1934)

by Rodolfo Betancourt

When Sir John Barbirolli conducted the performance of Elgar's *Dream of Gerontius*, based on the poem by Cardinal Newman, he was blessed by Pope Pio XII. In this work faith and talent of author and composer get together to build one of the artistic pillars of Catholicism. Not all the British composers have been believers, very few were Catholic -Elgar's mother, Ann, converted to Catholicism some years before Edward was born-.

Elgar's father, William Henry Elgar, was an amateur musician. During weekdays he run his music shop in Worcester and on Sundays he played the organ at St. George, a catholic church, even though he was Protestant -he converted to Catholicism on his deathbed in 1906-. Later on, in 1863 the family moved to two floors above Elgar Bros. showroom.

William Elgar, although he was not ambitious for his children (in fact he at first tried to discourage Edward from becoming a professional musician) was determined that they should all have at least a rudimentary knowledge of music. Edward took up the piano, violin and organ. The violin became his favorite instrument and influenced later on Edward's decisions on what direction he had to take as a composer. Young Edward helped in the store, tried the instruments, talked with musicians (who, by force, should be all the musicians of Worcester) and on Sundays assisted his father in St. George. Edward would inherit this job at 27.

His early life was centered in Worcester, England. During this time this city was a booming one, with a special public attention to music. Its cathedral offered, together with those of Gloucester and Hereford, the annual *Three Choirs Festival*. Founded in 1724 and still going on, this festival is held in a different city every year. City choirs participate with local singers and soloists and guest orchestras with programs mostly of big vocal music.

During Edward's time not all of this music were master pieces. In the Victorian England, the big amateur choir was very popular en all the provincial cities. Because of this all the important festival committees fought against each other in order to get works

from consecrated composers. This was a field in which all the British composers that wanted to get a living from music have to make a contribution. Also, works from foreign composers like Mendelssohn, Dvorák and Gounod were commissioned.

With time, the contribution of Elgar was going to be the most important of all. During his teenager years he limited himself to listen while in his mind started to get form the ideas about his professional future. Elgar used to say that his teachers were the scores he read and the music he listened. On one occasion he set himself the task of writing a symphony, taking Mozart's G minor symphony as a model, ruling the same number of bars and using the same instrumentation. His education was, for the most part (he had a piano and violin teachers), under his own supervision. He was a strict taskmaster. It was part of Elgar's early concern that he should move with ease among people of knowledge. On the other hand, the tradition of a cathedral city was towards book learning: the man of culture was remarked by his acquaintance with the classics, his knowledge of history. In his education Elgar left no page unturned in his effort to become a "scholar."

His favorite instrument was the violin. The knowledge of this instrument helped him to become an excellent orchestrator. He gained a lot of practical experience playing in orchestras as second violin from festival to festival. Soon he found himself very solicited, as good violinist, secure conductor and efficient orchestrator, to solve emergency problems. Local societies called him and offered jobs, a very necessary job because being at 16 years of age, and after being worked without success for a year in a lawyer office, Elgar knew without a trace of doubt that if Nature gave him some talent, that talent was music.

Modest commissions started to come. Among them, the direction of the County Lunatic Asylum band, in which once a week employees played for the interns. However, Elgar progressed in a way that Worcester, which at the beginning was the goal, became a starting point to the world. In fact, for some time Leipzig seemed to be the goal to achieve, but the cost of studying in the conservatory was impossible for the modest financial situation of his family. London was also attractive - at least it was closer -, only few hours by train. In one of this trips Elgar managed to get into orchestra rehearsals and found time to take violin lessons with Adolphe Pollitzer. One day Pollitzer took young

Edward to listen to August Wilhelmj playing Beethoven violin concerto. This experience forced Elgar to come to a decision: in case that it was possible for him to play like Wilhelmj, it only could be achieved with continuous practice, which implied to abandon everything else, including his first attempts in composition. Then he decided to become a composer. From then on, he would continue to play the violin in order to get orchestral experience and an income. If the future was going to be big in something, that something would be composition.

During this time, two of his minor pieces were premiered. An orchestra in Birmingham -Elgar played the violin- performed his *Intermezzo Mauresque* and another in Worcester his *Sevillana* . About the Intermezzo, W.C. Stockley, the director of the orchestra wrote:

*“Mr. Elgar’s modesty...was of the kind that so often accompanies great talent, for I could not persuade him to conduct his ‘Intermezzo’, or even listen to its performance from the auditorium but he insisted on playing in his place in the orchestra, from whence he came to the front in response to a most cordial demand from the audience.”*<sup>1</sup>

However, what would have the most importance for his career was his marriage.

On May 8, 1889 Elgar married Caroline Alice Roberts -almost 10 years older. Despite the fact the Alice’s father, general sir Henry Gee Roberts, died years before, she, who was born in India when his father was on service, continued to belong to a military circle. According to Victorian values, her marriage with Elgar was a total nonsense: The daughter of a general, married to a musician without future who, besides, was the son of a vendor! Fifteen years later the position was reversed, but to the Roberts family at the time Elgar was no more than a local jobbing musician and a penniless one. There was also the problem of religion. Alice Elgar’s maternal grandfather, Robert Raikes, had been in the forefront of the movement to create Anglican Sunday Schools and by the time of the marriage Catholicism was tolerated but not condoned; for, to the Church of England and therefor the establishment mind, ‘damned Popery’ was objectionable not only on grounds of dogma but, far more important to the Victorians, it implied allegiance on earth to an authority higher than the British Sovereign as Defender of the Faith. The combined

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<sup>1</sup> Young, Percy. *Elgar, O.M.: A Study of a Musician*. (Westport, Conn: Greenwood Press, 1980), 51.

pressures of English snobbery and religious bigotry left an indelible impression on Elgar's character. One part of him attempted to become all the things he was not. He adopted clothes and stance of the country gentleman, giving himself a military air, perhaps in deference to his wife's background. His speech, when not excited, was measured and deliberate. Safe behind his defenses he contained his feelings though, when the storms broke, as they did, and the intensity of composition was not an adequate release, his temper and depression could be fierce.

Despite all these problems, the Elgar couple was a very successful one. Alice turned completely to Edward's career and was a constant inspiration and help without reserve. Elgar used to say that Alice was the decisive factor of his success. But this success did not have an easy start. At the beginning the couple settled in London, but soon they went back to Worcestershire in a little town called Malvern, a few miles from Worcester, where Elgar continued giving lessons and playing the violin. In 1890 the Three Choirs Festival premiered the overture *Froissart*, the best piece Elgar had composed to the moment. Another decision accompanied this premiere: like it or not, he had to adapt to his time and compose choral pieces for those humungous festivals. He had success: In the following years Elgar and his reputation as a composer spread from Worcester to all England.

The *Black Knight*, a cantata, was the beginning. As was usual, it was premiered first in Worcester, at the Three Choirs Festival in 1893, and then it was performed in other places. Novello published it, like they did with *Froissart*. Since then, this company published almost everything that Elgar wrote, always under the counseling of August Jaeger. Jaeger, who would be immortalized in *Nimrod*, one of the *Enigma Variations*, had absolute confidence in the value of Elgar's work and saw in *The Black Knight* the future composer of master works. He wrote Elgar very frequently, counseling Elgar with accuracy and good sense, showing an endless ability to conciliate the differences between editor and composer.

With Jaeger's encouragement, Elgar continued in the same line of *The Black Knight*, composing *King Olaf*, *Scenes from the Bavarian Highlands* - the result of a trip to Germany -, the oratorio *Lux Christi*, and *Sea Pictures*. Of higher importance, facing the future, Elgar composed *Imperial March* and *The Banner of St. George*, written to

commemorate the 70th anniversary of Queen Victoria. These pieces were the forerunners of Elgar's later patriotic period. The cantata *Caractacus*, a dramatic composition about the defeat of the British general against the Roman army in 51AC, was very admired by the Queen because its finale dedicated to the future of the British Empire.

During this time another important figure appeared in Elgar's life. Hans Richter, the Austro-Hungarian conductor realized what British musicians could not or did not want to see: Against all odds, a great English composer was born. The critic Constant Lambert said that "he was the first English composer since the 18th century who was the technical equal of his foreign contemporaries. He put England on the map again, musically."<sup>2</sup>

Richter, who was by then the director of Manchester Halle Orchestra, used to conduct often in London. While he was in Vienna he saw the score of the *Enigma Variations* and decided, without having heard anything about Elgar, to perform the set in London. The audience approved Richter's decision and felt puzzled by the title of the work, one of the best chosen one in music history.

The program notes for Richter concert in June 19, 1899, when the Variations were produced, contained the following:

*"On being asked for some elucidation of the composer's intention, Mr. Elgar replied: 'It is true that I have sketched for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly.'"*<sup>3</sup>

In another occasion, Elgar explained:

*"One evening, after a long and tiresome day's teaching, aided by a cigar, I musingly played on the piano the theme as it now stands. The voice of C.A.E. (Alice Elgar) asked with a sound of approval, 'What was that?' I answered, 'Nothing -but something might be made of it.'"*

Elgar mysteriously marked each variation with initials, a nickname, or asterisks<sup>4</sup>:

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<sup>2</sup> *ibid.*, 245

<sup>3</sup> Powell, Mrs. Richard. *Edward Elgar: Memories of a Variation*. (Aldershot, England: Scholar Press; Brookfield: Ashgate Pub. Co., 1994), 121.

<sup>4</sup> Berger, Melvin. *The Anchor Guide to Orchestral Masterpieces*. (New York: Anchor Books, 1995), 108,109.

**C.A.E.:** Caroline Alice Elgar: “a prolongation of the theme with what I wished to be romantic and delicate additions.”

**H.D.S.-P.:** H. Davies Stuart-Powell, a pianist with whom Elgar played chamber music: “His characteristic diatonic run over the keys before beginning to play is here travestied in the semiquaver (16th note) passages.”

**R.B.T.:** Richard Baxter Townshend, an actor, famous for playing the roles of old men, with their “low voices flying off occasionally into ‘soprano’ timbre,” as heard in the dialogue between the bassoon and the higher woodwinds.

**W.M.B.:** William M. Baker, a fiery and vigorous country squire who one time “forcibly read out the arrangements for the day and hurriedly left the music room with an inadvertent bang of the door.”

**R.P.A.:** Richard P. Arnold, a self-taught amateur pianist about whom Elgar noted: “His serious conversation was continually broken up by whimsical and witty remarks.”

**Ysobel:** Isabel Fitton was an amateur violist, which explains the prominent viola part, and she was very tall, which may explain the huge upward leaps in the melody. Elgar described her music as “pensive and, for a moment, romantic.”

**Troyte:** Arthur Troyte Griffith, a truculent and argumentative architect and amateur pianist. According to the composer, “the strong rhythm suggests the attempts of the instructor (Elgar) to make something like order out of chaos.”

**W.N.:** Winifred Norbury and her sister Florence were elegant and patrician friends. About this section Elgar commented: “The gracious personalities of the ladies are shown... a little suggestion of a characteristic laugh is given.”

**Nimrod:** August Jaeger. Nimrod is the hunter from the Book of Genesis and *Jaeger* is German for “hunter.” The music, Elgar said: “is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven.” The opening actually brings to mind the slow movement of Beethoven’s “Pathétique” (Piano Sonata No.8).

**Dorabella:** Dora Penny, a close friend who spoke hesitatingly, is characterized by separations between the phrases of the music. “The movement suggests a dance-like lightness,” explained Elgar.

**G.R.S.:** Dr. George Robinson Sinclair was organist at Hereford Cathedral. The music, however, has “nothing to do with organs or cathedrals. ...The first few bars were suggested by his great bulldog Dan... falling down the steep bank into the River Wye... and his rejoicing bark on landing. G.R.S. said, ‘Set that to music.’ I ; here it is.”

**B.G.N.:** Basil G. Nevinson, amateur cellist, which explains the leading role given to the cellos. “A tribute to a very dear friend.”

**\*\*\*:** Lady Mary Lygon. “The asterisks take the place of the name of a lady who was, at the time of composition, on a sea voyage (and hence could not be asked for permission to use her initials). The drums suggest the distant throb of the engine over which the clarinet quotes a phrase from Mendelssohn’s *Calm Sea and Prosperous Voyage.*” She was the organizer of music festivals.

**E.D.U.:** “Edoo”, Alice Elgar’s nickname for Edward; the music is “bold and vigorous in general style.”

The true enigma of this work, though, lies not in discovering the identities of the people portrayed. The real puzzle is the original theme. “The enigma I not explain,” wrote Elgar, “its ‘dark waying’ must be left unguessed. ... Further, through and over the whole set another and larger theme ‘goes’ but is not played.”

As might be expected, musicians have sought for nearly 100 years this “larger theme” that “goes” with the theme and variations. While proposed solutions have ranged from “Auld Land Syne” to a theme from Wagner’s *Parsifal*, British pianist Joseph Cooper might have come closest with his discovery in 1991 that the first 10 notes of Elgar’s theme are identical with or very close to 10 notes in Mozart’s Symphony No.38, “Prague” (measure 122 and on of the Andante). Elgar subsequently revised the work and conducted the first performance of the final version in Worcester on September 1899.

By this time Elgar completed the *Dream of Gerontius*, commissioned by the Birmingham Festival of 1900. It presents Gerontius in his dead bed surrounded by priests and assistants. While they pray Gerontius dreams that his soul, guided by an angel, is taken to judgment before God. Even though this oratorio was conceived as a conventional choral piece, its final outcome was very different. With a text of cardinal John Henry Newman, the music flew naturally and with reverence, guided by the story told by the words and not by choral requirements. In fact, three weeks before the

performance in Birmingham, the chorus still had to rehearse parts which, even now, “with their fierce moments of attack and the often meandering harmonies, take some time to master.”<sup>5</sup> In addition, it is difficult for an amateur choir to stay in tune. Even more, the chorus master died. The final rehearsal seems to have been chaotic, despite the efforts of Richter and of Elgar himself to force it into some sort of cohesive shape. The performance was less than good.

*“Elgar, not surprisingly, was miserable. He had counted on Gerontius to prove to the public that he was a serious composer and he felt a great sense of failure.”*<sup>6</sup>

He wrote to Jaeger:

*“As far as I am concerned music in England is dead... I have worked for forty years and at the last, Providence denies me a decent hearing of my work: ... anything obscene or trivial is blessed in this world and has a reward -I ask for no reward- only to live and hear my work ... Still it is curious to be treated by the old fashioned people as a criminal because my thoughts and ways are beyond them.”*<sup>7</sup>

However, the new century was promissory and honors waited for Elgar. The Elgars believed so and moved to a bigger house in the same town (Malvern). The first of the great moments for Elgar was the premiere of *Cockaigne*, the popular overture that depicts the city of London. Later, a piece was commissioned to honor the coronation of Edward VII (Victorian age was over...). More formal honors started with his doctorate *honoris causa* in music from Cambridge University, and, after its failed premiere, *Gerontius* gained the public acclaim it deserved in two splendid performances in Düsseldorf, conducted by Julius Butts, who also conducted the *Enigma Variations* with great success. Richard Strauss praised the “first progressist English musician”. Elgar wrote his family confirming the great superiority of German singers compared to English ones. However, Elgar had very good relationships with British amateur singers, and above all, with professional musicians, which he understood well since the times when he used to play in an orchestra. Exceptionally good was his relationship with the London Symphony Orchestra. He conducted this orchestra very often not only when his music

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<sup>5</sup>Mundy, Simon. *Elgar, His Life and Times*. (Speldhurst, England: Midas Books, 1980), 48.

<sup>6</sup> *ibid.*

<sup>7</sup> *ibid.*

was performed. In fact, touring were an economic need, the same way is post as violinist was years before. Composition produced little money and academic and national honors gave none.

In 1904, the year in which he was pronounced Sir, Elgar moved to a new house: Plas Gwyn, in Hereford. During the same time, Elgar continued composing master pieces. For long time he had the idea of a choral work about the foundation of the Church. He decided to use the Bible itself for the text. Because one oratorio could not the whole story Elgar wanted, he decided to make a trilogy. The first part was going to deal about the Apostles during Christ life until the Ascension. *The Apostles* was premiered in the Birmingham Festival in 1903 with great success because all the responsible parties took care that the story of *Gerontius* would not repeat again. The following oratorio, *The Kingdom*, tells about the foundation of the Church and the coming of the Holy Ghost, was also a success in 1906. The same success was repeated in America.

The third part of the trilogy, that probably would have been titled *The Last Judgment*, was never composed. Elgar was now emotionally far from the choral tradition of his youth, although later he would return to it. His mind felt more and more identified with the orchestra.

Patriotism was in fashion. Following what was demanded of a popular composer, Elgar wrote *Pomp and Circumstance*, a series of concert pieces with a cantabile melody in the middle section. The first of the series, *Land of Hope and Glory*, became famous. Elgar best orchestral piece is perhaps *Introduction and Allegro*, written for soloist string quartet and string orchestra. It was the crystallization of everything Elgar knew about composition on these instruments.

In 1904, a wealthy business man, Richard Peyton, donated 10,000 Lb. to Birmingham University to endow a Chair of Music, with the condition that Elgar had to be the director. The university accepted but said that Elgar did not have any lective obligation, except for a series of lectures. They were held between 1905 and 1906. Whatever the subject of the lecture, they always ended in intellectual fights against the established British hierarchy :

*“Curious things occur in our art in England.” He proceeded to enumerate some of them. Song-writers or pianist were commissioned to compose cantatas or symphonies for Musical Festivals. Some of the works*

of the “New English School” since 1880, described by a friendly Press as “glorious” were dry. A few worthily held their places but mostly they had no hold on the affections of the people, nor were they respected abroad. “Our English composers too frequently write their works as if for and audience of musicians only,” whereas Bach, Beethoven and Brahms “addressed a larger party, a responsive, human & artistic mass. . . .” If the old men were dry, their juniors too often adopted a pose. Some people deplore vulgarity. Elgar much more deplored the commonplace. “Vulgarity in the course of time may be refined. Vulgarity often goes with inventiveness, & it can take the place of initiative -in a rude & misguided way no doubt- but after all it does something, and can be and has been refined. But the commonplace mind can never be anything but commonplace, & no amount of education, no polish of a University, can eradicate the stain from the low type of mind which is the English commonplace. . . . English music is white & evades everything.”<sup>8</sup>

Despite his impression that after all these critics might cause his professional end, honors continued to appear. Months later he was honored by Oxford and Yale and was pronounced Associate by the Royal Academy of Music.

In that time, any composer of high level had to write at least one symphony. Elgar composed two: the first in *Ab mayor* (1907-08) and the second in *Eb mayor* (1909-11). The *First Symphony*, considered by Richter as “the greatest symphony of modern times,” was performed 100 times the first year. However, people preferred the *Second Symphony*.

Elgar composed the *Concerto for Violin* after the death of Jaeger. The Concerto resulted in a large and demanding piece, for discouragement of many soloist, but not for Kreisler (and later, not for young Menuhin). After the dedication it is written on the score in Spanish: “Aquí está encerrada el alma de...” (herein is enshrined the soul of). He referred to the soul of Julia Worthington, an American friend.

In 1910 King Edward VII died and was succeeded by George V. Elgar, of course, composed a piece for the coronation. Short time later he was conferred the Order of Merit. In 1912 Elgar completed the suite *The Crown of India*. He compared the generous income that this piece produced with that of *Gerontius* (“we had to spend 12 months without fire at home as a reward”). This income was necessary because the Elgars moved to London. After the *Crown of India* Elgar composed his most important music: *Falstaff*, a symphonic poem based on the Shakespearean character. Some critics consider this

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<sup>8</sup> Young, Percy. Op. cited. 127.

music as the best composed by Elgar. With this piece the best years were over, as it was for millions of people: in August 4, 1914 the World War I started.

At 57 Elgar registered in the Special Police and the Volunteer Reserve in his London neighborhood of Hamstead. When he had time he composed music suited for the time: *Carillon*, *Le Drapeau Belge (The Belgian Flag)*, *Une voix dans le désert (A voice in the Desert)*, dedicated to the suffering of Belgium, and *Polonia*, a symphonic prelude. A long musical life had *The Spirit of England*, on poems by Lawrence Binyon.

During the war Elgar had some health problems and had to be sent to the hospital. There he considered to pursue another path as composer. By the first time in his life he considered leaving the orchestral composition and study the problem of chamber music. With the collaboration of Willie Reed (London Symphony Orchestra first violin and the writer of Elgar's first biography), Elgar composed the *Sonata for violin and piano*, a *String Quartet* and a *Quintet with piano*. These piece are the landmark of Elgar full maturity. The peak of this maturity is the *Cello Concerto*. It was also the last great master piece: in 1920 Lady Elgar died. Elgar drowned immediately and thanks to the caring of his daughter Carice and the friendship of George Bernard Shaw he was salvaged from definitive loss. At the funeral Elgar put in the coffin all his decorations.

In the following 14 years Elgar composed very little: some for theater, orchestrations of Bach, Haendel and Chopin, the *Severn Suite* for brass and the *Nursery Suite* for King George V sons. In his last years, it seemed that a new hope for his spirit was in the horizon: an opera based Ben Jonson's *The Devil is an Ass*, titled *The Spanish Lady*. It was never completed. The BBC commissioned a third symphony but Elgar only made some sketches.

Elgar was one of the first composers in conducting the recording of his works. The first one was at the old City Road Studios (EMI) in 1914. In November of 1931 Elgar conducted the first recording session at Abbey Road. By 1933 all his most important music was recorded.

In the Fall of 1933 cancer was diagnosed and operated. In his hospital bed he found solace asking for his recordings of chamber music to be played in the gramophone. Sir Edward Elgar died in February 1934. He was buried together with his wife in

Malvern. A week later a Requiem Mass was held in Worcester Cathedral (Anglican) by the London Symphony Orchestra.

## **Elgar's Religiosity**

About Elgar's position about religion and its relationship with his personality, Percy Young writes:

*“Brought up as a Catholic in a devout household, and in a community where ancient traditions were strong, Elgar developed an attitude that may be defined as medieval. From this came a fervid mysticism. On the other hand he was ardent in enthusiasm for the scientific developments that revolutionized the period in which he came to maturity. Most of us possess a medieval-renaissance, romantic-classic duality, but of the two warring elements one generally prevails: the other remains, but in submission. The source of much of Elgar's unhappiness as a man, as also of his genius, was this perpetual conflict, which was never resolved. In religion he moved away from “orthodoxy” not, I think, because he had too little faith but because he had too much. The pointlessness of sterile controversy, the officiousness and slick competence of so many of the professionally religious in all denominations, the supine acceptance of huge suffering as compatible with the ideals of Christianity, distressed him into anger or silence. It has been stated that Elgar ‘lost his faith’. This is not so. ‘When in your last hour (think of this) all faculty in the broken spirit shall fade away and die into inanity -imagination, thought, effort, enjoyment- then at last will the night flower of Belief alone continue blooming, and refresh with its perfumes in the last darkness. . . . He believed in God -but finally not in any theologian's concept- and he believed in the essential goodness of human nature in its many forms.”<sup>9</sup>*

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<sup>9</sup> Young, Percy. Op. cited. 255

## Elgar's Sense of Humor

✦ Being a lover of chemistry -he had a primitive lab at home-, Elgar came up with this private Concert Program:

**Grand Culminating Cataclysmic  
CONCERT & FIREWORK JERKATION  
PROGRAMME (W.P.)**

8.0 Tympanocrastic Detonation of a Brass Bombardon 'an Delian Heckelphone

*Beware of Pick-pockets!*

8.5 Overture 'I Diavoli delirosoi' Sans-Sens (Op. 2 <sup>5</sup>/<sub>8</sub> A)

**ORCHESTRA**

Strings	None
Wood Wind (the blooming lot)	Mr. L.f. Schuster
Trumpet	Sir E.J. Solomon Elgar
Precarius Horn	Mr. C.S. Terry
Percussion	Mrs. Worthington & Mr. N. Kilburn
Principal Solo Bagpipe	Mrs. N. Kilburn
At the Piano	A Chair

✦ In 1911, as the culmination of his official honors, Elgar was granted the Merit Order.

He wrote humoristic notes on the diploma. (?)

✦ In later years of his job at the Lunatic Asylum, Elgar "enjoyed deflating sycophantic admirers" by beginning a conversation, "When I was at the Lunatic Asylum..."

✦ One of the most characteristic features of Elgar's personality was his liking of wordplays. He named his daughter Carice, a contraction of his wife's forenames Car(oline Al)ice, while the house in Malvern he named Craeg Lea, an anagram of C(arice), A(lice) and E(dward) Elgar. At the top of one page of the manuscript of *Gerontius* Elgar wrote the word DAN. The initials of this work spell DoG, while DAN is the name of the Hereford Cathedral organist George Sinclair's bulldog, featured swimming in the River Wye in the eleventh *Enigma* variation.

**Denver, May 1998**