

# Contents

<i>List of Illustrations</i>	vii
<i>List of Figures and Tables</i>	ix
<i>List of Music Examples</i>	xi
<i>Notes on Contributors</i>	xv
Introduction	1
<i>Matthew Riley</i>	
1 Liberal Critics and Modern Music in the Post-Victorian Age	13
<i>Matthew Riley</i>	
2 ‘A thoroughgoing modern’: Elgar Reception in the <i>Manchester Guardian</i> , 1896–1908	31
<i>Meirion Hughes</i>	
3 Schoenberg, Roger Fry and the Emergence of a Critical Language for the Reception of Musical Modernism in Britain, 1912–1914	49
<i>Deborah Heckert</i>	
4 Modernism, Diaghilev and the Ballets Russes in London, 1911–1929	67
<i>Gareth Thomas</i>	
5 Modern Maritime Pastoral: Wave Deformations in the Music of Frank Bridge	93
<i>Stephen Downes</i>	
6 ‘A direct and intimate realization’: Holst and Formalism in the 1920s	109
<i>Christopher M. Scheer</i>	
7 Façades for <i>Façade</i> : William Walton, Visual Culture and English Modernism in the Sitwell Circle	125
<i>Tim Barringer</i>	
8 Landscape and Distance: Vaughan Williams, Modernism and the Symphonic Pastoral	147
<i>Daniel M. Grimley</i>	

9	Vaughan Williams's <i>Antic Symphony</i> <i>J.P.E. Harper-Scott</i>	175
10	Hindemith's Disciple in London: Walter Leigh on Modern Music, 1932–40 <i>Thomas Irvine</i>	197
11	Benjamin Britten's 'Pierrot' Ensembles <i>Christopher Dromey</i>	221
12	Music for the Machines of the Future: H.G. Wells, Arthur Bliss and <i>Things to Come</i> (1936) <i>Matthew Riley</i>	249
13	Early Music and the Ambivalent Origins of Elisabeth Lutyens's Modernism <i>Laurel Parsons</i>	269
14	'The real thing – at last'? Historicizing Humphrey Searle <i>Ben Earle</i>	293
	<i>Index</i>	327