

The Elgar Society JOURNAL



JANUARY

1979

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The editor does not necessarily agree with the views expressed by contributors, nor does the Elgar Society accept responsibility for such views.

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[Formerly the ELGAR SOCIETY NEWSLETTER]

The Elgar Society Journal

104 CRESCENT ROAD,
NEW BARNET,
HERTS.

01-440 2651

EDITORIAL

Vol.1, no. 1

And so the JOURNAL arises, not from the ashes of the Newsletter, but from its success. We are now an accepted music periodical, and we shall continue to try to improve our standard. As the Society grows - and it is growing fast - we hope that our influence will grow also.

In issue no.6 of the Newsletter, I questioned whether Ysaye ever played the Violin Concerto. A number of members, including Michael Kennedy, were kind enough to point out that he did indeed play it on more than one occasion, though never in Britain. As if to emphasise that I need to catch up on my reading, my request for information on the U.B.Q. Club brought a host of replies. All pointed out that Percy Young devoted a page to the subject in his biography of Elgar. I am grateful for the reminder, and should have recalled the reference. However, Dr. Young's reference is to the early years of the Club, and I am still curious as to the ultimate fate of the Club and its members.

A correspondent, in the last issue, made the suggestion of reprinting articles from the earlier numbers of the Newsletter, and pointed out that these would interest members who have joined in the last year or two. Several suggestions have been received - either a separate book, or selected articles reprinted in future issues of the JOURNAL. However, the response was too small for any decision to be made, and if there really is a demand then we need an equally big response from readers.

Our thanks to those members who responded to our plea for entries for the Diary pages. Do continue to write, with your news and views. We depend on readers to keep us up-to-date with happenings not only in the British Isles, but also in countries overseas.

RONALD TAYLOR
Editor

News Items

CHRISTOPHER REDWOOD, who produced a Delius Companion in 1976, is now working on an Elgar Companion. This will, like the earlier volume, consist of articles on various aspects of the composer's life and work.

THE RECORDING, produced in Uppingham, of a number of rare or unusual Elgar items, which Barry Collett made in 1977 has now been re-pressed. Details of the record were given fully in back issues of the Newsletter. The record can be obtained from the Director of Music, Uppingham Community College, Uppingham, Rutland. Price £2.75, plus 25p post and packing.

MALVERN CONCERT CLUB is now into its 75th season. The Club was founded by a number of well-known Malvern residents, including Elgar and Troyte Griffith, in 1893.

GEOFFREY HODGKINS has been working for some time on an Elgar Bibliography, and has details of a large number of books and magazine articles. However, he is still anxious to hear of magazine mentions of Elgar, especially from obscure and foreign journals. Details to Mr. Hodgkins, c/o the Journal.

ELGAR'S CORRESPONDENCE WITH THE LEICESTER FAMILY of Worcester, was auctioned at Sotheby's in November. Over 100 letters to Hubert Leicester appeared in one lot, and were sold for £4,200 to Quaritch's, acting for an unnamed buyer.

BELATED CONGRATULATIONS, but sincerely meant, to Douglas Carrington and Linda Thompson of the North West Branch, on their marriage. Congratulations also to the West Midlands Vice-Chairman Michael Trott and his wife Anne, on the birth of a son.

THE NEW EDITION OF GROVE'S DICTIONARY OF MUSIC looms ever nearer. Now to be a massive work of twenty volumes, greatly extended from Eric Blom's last edition, the price will be equally impressive - some £650.

WEST MIDLANDS ANNOUNCE a recital meeting on May 5, 1979, at 7.30 p.m. The programme will include the Violin Sonata, and Sea Pictures. With Carol Holt (piano), Jane Page (violin), and Barbara Yates (contralto). At the Abbey Girl's School, Malvern Wells. Tickets £1.50 (children 50p.) (including wine and cheese) from Alan Boon, West Midlands Branch secretary, from April 1. All members and friends welcome.

PROFESSOR IAN PARROTT recently toured Canada, and delivered a talk on the Enigma Variations for Canadian Broadcasting Corporation.

ARTHUR BAILEY, associate of Elgar and Granville Bantock. More information required please.

SPECIAL . . . ANNOUNCEMENTS

SOUTH - WEST BRANCH : INAUGURAL MEETING

A warm invitation is extended to all members of the Society to attend this important meeting. Especially welcome will be those who live within convenient reach of Bristol, and who may wish to join this new branch.

Date: Saturday, 17th February, 1979

Time: 3.00 p.m.

Place: Bristol Music Club, 76 St. Paul's Road, Clifton, Bristol

Tea will be provided, and there is ample parking space close by

Essential matters affecting the future of the branch will be discussed, and the views of as many people as possible will be welcome before important decisions are made at this meeting. It is hoped there will be time to listen to some music.

All enquiries concerning the new branch, and the inaugural meeting should be addressed to the Hon. Secretary/Treasurer designate, Mr. I. R. Cartwright, Herschel House, 61 North Street, Nailsea, Bristol, BS 19 2BS (Tel: Nailsea (STD 02755) 2621).

We look forward to a large attendance. Members who may be interested in the new branch, but are unable to attend the meeting, are asked to inform Mr. Cartwright as soon as possible.

PROPOSED NEW BRANCH IN YORKSHIRE

An increasing demand for a branch to be established in Yorkshire has persuaded the committee to arrange an exploratory meeting, to which all members of the Society are warmly invited. It is particularly hoped that they will bring their friends and others who may wish to join the Society, and the new branch when it is formed.

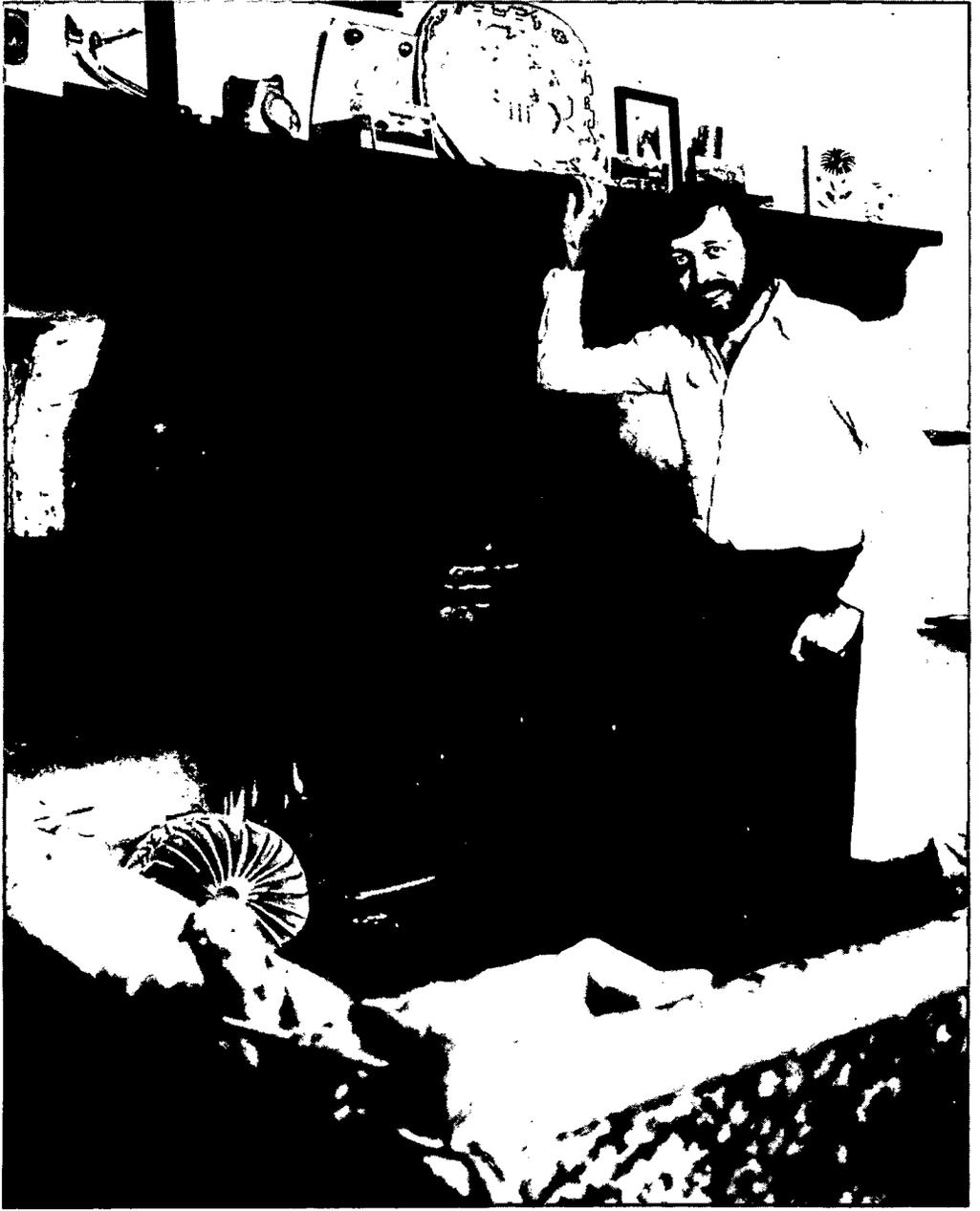
Date: Saturday, 24th February, 1979

Time: 2.30 p.m.

Place: The Griffin Hotel, Boar Lane, Leeds (close to the Queens Hotel and City Station.)

Tea will be available.

The Committee is anxious to hear the views of as many people as possible during the meeting. Members unable to attend, but who wish to give their support to the proposed new branch, are invited to write to the Secretary of the Society beforehand. Their opinions will be conveyed to the meeting, and will be considered before final decisions are made. Experience shows that a minimum of 25/30 members is necessary to start a new branch.



A COMPOSER AT "BRINKWELLS" by Ian Lace

London members will, perhaps, recall the splendid lecture entitled, 'Elgar's Association with Novello's', given by Robert Walker in December 1976. (Robert worked at Novello's as assistant to the head of publishing.) Now working full-time at composition, he is living at 'Brinkwells', the remote woodland cottage that was Elgar's Sussex home from 1917-1921. Only a few years ago, 'Brinkwells' was in a very sad condition, but through Robert's dedication and hard work, it has now been transformed into a very attractive and comfortable home.

Late last year, my firm, ITT Business Systems, accepted the invitation to sponsor two concerts given on March 23rd this year by the Brighton Youth Orchestra - one in the afternoon for school-children, the other in the evening for their parents and the general public. When David Gray, the conductor, and I sat down to discuss the programme, we felt that something by Elgar would be very suitable. We chose the Introduction and Allegro for Strings. As part of the publicity programme for these concerts, we both went along to 'Brinkwells' with BBC Radio Brighton Arts correspondent, Jim Parr, to record an interview with Robert Walker.

During the interview, Robert described how badly the cottage had deteriorated - '...you could see through the ceiling, through the thatch to the sky above. Repair work had its hazards too - like the time the thatch caught fire and almost destroyed the top floor. Luckily, an appeal on BBC Radio Brighton quickly brought replacement timbers... I came here for the same reasons as Elgar really. It's absolutely quiet and I can concentrate on my music...'

And this is precisely what Robert Walker is doing now, for we have commissioned him to compose a short orchestral work for premiere at another Brighton Youth Orchestra concert, again sponsored by my company, scheduled for July 1979. Entitled At Bignor Hill, it is scored for a large orchestra including piano, electric guitar, drum kit and a referee's whistle!

.....
Ian Lace is Press and Publicity Services Manager of ITT Business Systems, and a member of the London Branch of the Elgar Society.

.....
The photograph opposite shows Robert Walker standing by the finely-restored fireplace at "Brinkwells".

THE THREE CHOIRS FESTIVAL Worcester 1978

One could be excused for referring to Worcester 1978 as "La Fete des Trois Choeurs", such was the preponderance of French music at the Festival: generous helpings of Messiaen, and works by Saint-Saens, Martinon, Debussy and Berlioz. However, Elgar was as usual well represented, for, apart from the three main concerts in the cathedral, there was a recital of songs at Hartlebury Castle and a performance of the String Quartet at Pershore.

The address at the opening service was given by Sir Charles Groves, who referred to Elgar and the very special atmosphere created whenever his music is performed in Worcester Cathedral. He also spoke of the need for performers to sacrifice their own enjoyment of the work, and to observe a certain detachment, that the listeners may benefit. It seemed that Sir Charles practised what he preached, for the performance of The Dream of Gerontius at the opening concert was an uplifting and rewarding experience. It would be churlish to mention the few blemishes, as the overall impression was completely satisfying. Splendid as the choir and orchestra were, it is the three soloists who remain in the memory. Anthony Rolfe Johnson sang Gerontius with a sensitivity which suggests that he will become one of the great interpreters of the role. Michael Rippon used his deep rich voice to maximum effect as the Priest and the Angel of the Agony. Sandra Browne as the Angel made a stunning impact; in a plain white dress and singing from memory, she involved the listener utterly in the progress of the Soul to its eternal rest. Sir Charles kept the pace moving, especially in those passages where it can flag, at the beginning of Part II, and before the Angel of the Agony. It was a magnificent start to the Festival.

The following afternoon during an enjoyable brass-band concert by the Black Dyke Mills Band, we heard the Severn Suite, and Pomp & Circumstance no. 1. On Wednesday there was a real feast of British music. In the afternoon works by Rubbra, Finzi, Vaughan Williams, and Britten, but somehow the concert failed to impress. Only Neil Jenkins' singing of the solo part in Finzi's Dies Natalis is worthy of comment.

The evening concert given by the BBC Northern Orchestra, under Bryden Thomson, included a glorious performance of the E flat Symphony. Listening to it was such a complete experience that detailed analysis seems invidious, but mention must be made of the fearsome 'malign influence' in the Scherzo, and the peaceful radiance of the final coda. The orchestra were in superb form, the brass being particularly outstanding. It was difficult, after such a performance, to adjust to the emotionally less demanding music which followed the interval. This was a late night concert entitled "Elgar Serenade", given by the City of Birmingham Symphony Orchestra, conducted by Donald Hunt, and consisting of some of Elgar's most delightful shorter works, which all came up sounding new and fresh. The Three Characteristic Pieces opened the concert, and was followed by Dream Children, the ever-beautiful

Serenade for Strings, and the two Chansons. The longest work was that which ended the concert, the suite from The Starlight Express. Unfortunately this was not a great success, possibly due to the fragmentary nature of much of the piece, but at the same time it was indifferently conducted, rather carelessly played, and insensitively sung. As on the Polydor record, Cynthia Glover still sings 'unwumble' as 'yoonwumble' (has she never discovered what the play is about?), and John Lawrenson would surely frighten away all but the bravest children. A disappointing end to an otherwise successful evening.

One final word of praise for the programme-book, an ambitious project of some 270 pages, beautifully presented in paper-back or hard-cover, and containing some fascinating articles by A. T. Shaw, Jerrold Moore, and others.

.....G.H.
.....

THE STARLIGHT EXPRESS. A Play by Therese Kitchin, based on Algernon Blackwood's "A Prisoner in Fairyland."

The Starlight Express was first produced as a children's Christmas play at the small Kingsway Theatre, London, in December 1915. Written by Violet Pearn and Algernon Blackwood, (based on a successful book by the latter), incidental music and songs were provided by Sir Edward Elgar. Unfortunately the play was dull, clumsy, and ill-designed. After an uncertain run of some four weeks, it was withdrawn, and never again performed on the stage. Yet, despite the adverse criticisms of the text, the music was always singled out for praise, and some of the songs survived in the form of a suite.

About two years ago Therese Kitchin (who is connected with the Acorn Children's Theatre Trust) conceived the idea of writing a new version of the play by going back to the original book. She decided, too, that Elgar's music could be used in much the same way as before, even though the details of the play would differ from the 1915 version. This new one, with the original music, was premiered at the Rhoda McGaw Theatre in Woking, Surrey, in October 1978.

Blackwood's book A Prisoner in Fairyland is a curious work, in which reality, fantasy and legend are interwoven in a confusing, but impressive, tapestry. To turn this into a play, which would be performed partly by inexperienced children, was no easy task, but to a very large extent Mrs. Kitchin has succeeded. That she has not done so entirely is not surprising, for much of the book is composed of flights of imagination, and has a story-line which changes with bewildering rapidity. She has wisely concentrated on the rich Mr. Henry Rogers; his search for the ideals of his childhood, and for his ideal female companion (also a fantasy), and on his great work which is to spread the all-powerful 'Stardust' (found in 'Star-Caves' on earth) as a balm for unhappy mankind. Children are, naturally, more responsive than adults to his efforts, and at times, take over from him, so that he follows their

SIR EDWARD ELGAR

by

Basil Maine

[The following article appeared in the form of an obituary of Elgar, in the BBC Journal "WORLD-RADIO", for March 2, 1934. It is reprinted here, without alteration, by kind permission of "RADIO TIMES."]

At this moment it is not possible to write adequately of Edward Elgar. Many formal tributes have been paid, and they do give some idea of the reverence and affection which his art and life inspired. But there is so much more to be said which cannot now be said. Greatly as he has been honoured during the later years of his life, we have not yet taken full measure of his stature. Although he was by far the greatest creative spirit produced by any of the arts in the Edwardian age, he did not belong only to that era. In his music he belongs to all ages; and with one reservation, I believe that he, like Bach, Beethoven, Wagner and Brahms, will ultimately have a universal appeal. That reservation, unfortunately, is necessary. We must say that this will happen unless the nations are overtaken by the insanity which now threatens them all. Elgar's music is not for a mad world. If ever order and harmony are restored to life, then assuredly he will rank among the greatest, for order and harmony are of the essence of his eloquence.

We were to have heard that eloquent voice again in the symphony which was generously commissioned by the BBC. But before the thoughts were fully assembled, the voice was silenced. The outside world can speak with satisfaction of Elgar's full and complete life, but, with that broken work in mind, musicians will always secretly think of his death as a tragedy. Many rumours have been heard about the symphony. Naturally, for no work since pre-war days had been so eagerly expected in this country. Some writers appear to have doubted whether Elgar, at an advanced age, and in a world out of joint, had the power to put it together. The doubts are misleading. At one period I had reason to believe that the work was growing fast. Then came a series of interruptions, first several heat-waves, then the meeting of the Three Choirs, to which he always willingly devoted his time, and then the fatal stroke.

Last July I was privileged to hear parts of the new composition. I was at the Malvern Drama Festival when my friend sent a telephone message inviting me to stay the week-end with him at Worcester. At his home on Rainbow Hill, where I stayed on other delightful occasions, Elgar outlined the work and, on the pianoforte, played over to me those episodes which were already composed and, in his head at least, already orchestrated. He warned me that I should get no proper idea of the sound from the pianoforte version and I recalled with what scorn he used to refer to the mere "keyboard composer." He played an extended melody, built on sequences, and sang it as violins would sing and phrase it. "These chords, of course,

are for brass", he shouted above the music. "And here the theme passes to the violas". It seemed to me that, in spite of the warning, I was beginning to arrive somewhere near to the actual sound of the work. While he played, he appeared to be regarding the music as something he had discovered by chance and had taken lovingly to himself. It has always been so with him. "It is my idea", he once said, "that music is in the air all around us and that, at any given time, you just take as much as you want".

A corollary of this was the contempt he felt for the kind of composer who could not create except when surrounded by stained-glass windows. The keyboard mind and the stained-glass window mind; in music he had no stronger aversions. There was another nearly as strong: the mind that seeks after frightfulness. He was alive and alert whenever he encountered music of the younger school, but I once heard from him some splendid invective after a performance of a certain young man's concerto. I will disclose no more than that the solo part was for a stringed instrument. Cruelty to an animal could hardly have angered him more.

The week-end to which I have referred was full of the Third Symphony, and I for long after I could think of little else. Among readers of WORLD-RADIO are many who were impatiently awaiting the birth of that symphony. To them perhaps a recollection of the fragmentary score will be of some interest. As in the first two symphonies and the Violoncello Concerto, Elgar was building on a four-movement plan. Each movement had splendid thematic material for basis - themes which, without being reminiscent of earlier compositions, carried the unmistakable imprint of the composer's mind. I cannot speak of the development sections, but in the motives themselves there was abundant and appropriate material for that subtle mind to work upon.

The symphony had an impressive beginning - strong and direct. Each movement appeared to be tempered with an austerity which is not found in the other symphonies, and, although something of that quality is felt in the Violoncello Concerto, here it was moving with a greater force, not beneath the burden of a sorrow. In the harmony there were new sounds. Needless to say, they were born neither of theory nor of the environment of present-day experiment, but of necessity. We always knew Elgar to be a pioneer in harmonic adventures ever since we first heard those awe-inspiring chords which bring in the Angel of the Agony. I believe that the creative force in him had never ceased to develop, although there had been no startling manifestation since his wife's death. Soon after I had heard the material of the great new adventure, I set down this impression in a diary: "Out of his own independent imagination comes this renewal of harmonic thought. There is in it nothing outrageous or far-fetched, but somehow one thinks it has never been said before quite like this".

Before I left him on that occasion, the heat-wave had broken and his strength

and enthusiasm had returned. Cross-word puzzles were among his innumerable interests, and on Sunday morning he was delighted to find that he had successfully cracked one of Torquemada's hardest nuts. In his pleasure he immediately started upon another. I remember thinking that as long as the remote ingenuity of those puzzles could be maintained, the symphony would not fail to make good progress.

Alas! Not many months after, I saw him in the nursing-home, and the high hopes were destroyed. Yet I was not altogether unhappy at that meeting for, although in pain, his spirit was almost cheerful. With warm affection he described an English scene, one that he himself had discovered and had shown to a few friends. "I'll take you there", he said, "when I am well again". For about twenty minutes he gave me a lucid, beautiful account of this secret place. Part of the Teme Valley it was. But you need not travel there to know what it meant to Elgar. You will find its gentle flowing in one of the episodes of the Second Symphony.

The English scene is to be discerned in much of Elgar's music. In the Violin Concerto it is most transcendent. But English life and character were the unflinching source of his inspiration. I am not thinking so much of Froissart (there was the unmistakable voice, almost for the first time, in the clarinet's little song), of King Olaf (there it was again, ringing clearly, in the bold phrase with which Olaf addresses himself to Sigrid), of Caractacus, of the Variations, of Cockaigne, not so much of these as of the symphonic works. The Second Symphony, with its episodes of splendour, ecstasy, foreboding, sorrow, spiritual struggle, and resignation, is a farewell to the greatness of an era. The First Symphony, on the other hand, is a proclaiming of that greatness; while the Violoncello Concerto can be said to be a mourning for departed greatness. More than most music, Elgar's symphonic creations must be set against a background of life for their full comprehension, just as understanding of his oratorios calls for close understanding of his spiritual mind. The Englishry of Elgar's music is an inescapable quality; but it is a natural, not a cultivated, quality. That it is easily recognized as English is a tribute to the clarity and eloquence of Elgar's expression. Of few other composers in English history can this be said. Of Purcell certainly; and of Byrd. Each of these was the greater for being a product of his age. The achievements of Byrd, of Purcell, and of Elgar are deeply rooted in an English soil, but by virtue of exceptional spiritual strength each has grown beyond provincial confines. Each in turn has enriched music's resources without forfeiting any essential of his nationality.

An organised revival was necessary to make the English of today aware of William Byrd's and Henry Purcell's greatness. I look to the formation during the coming months of an Elgar Society to keep fresh the interpretation of the music and to keep ever before us the true greatness of Edward Elgar.

ELGAR'S MUSIC IN PRINT. Part Two.

A List Compiled by Geoffrey Hodgkins

[The first part of this list, comprising titles published by Novello's, appeared in issue no.6 of the NEWSLETTER.]

I suppose that most Elgarians think of Novello's in connection with Elgar's published music, but a surprisingly large amount of music belongs to other publishers including Elgar's two biggest 'sellers', Salut d'Amour, and Land of Hope and Glory. No doubt to Novello's eternal chagrin.

The following list includes all music currently available, but members may like to know that many publishers have facilities for hiring and/or photocopying out of print material, and those interested should enquire direct to the publisher.

Edwin Ashdown Ltd
275-281 Cricklewood Broadway
London, NW2 6QR Tel: 01-450-5237/8

The Fringes of the Fleet (low voice)	£ 1
Une Idylle (Op.4, no.1) for vln & pf. is available in an album called 'Six Easy Solos', arr.H.Geehl)	.50p
also arr. for piano	.30p
also arr. for school orchestra	<u>score 25p. set of parts .90p</u>

Belwin Mills Music Ltd
250 Purley Way
Croydon, CR9 4QD Tel: 01-681-0855

Music for Wind Quintet (performing edition by Richard McNicol)	
Vol.1 Six Promenades	£ 2.50
Vol.2 Harmony Music 1 & 2	£ 2.50
Vol.3 Harmony Music 3 & 4	£ 2.50
Vol.4 Harmony Music 5	£ 3.50
Vol.5 Five Intermezzos	£ 2.50
Vol.6 Four Dances	£ 2.50
Vol.7 Adagio cantabile Andante can variazione	£ 2.50

Boosey and Hawkes Ltd
The Hyde
Edgware Road
London, NW9 6JN Tel: 01-205-3861

Pomp & Circumstance Marches complete pocket score £ 5

Pomp & Circumstance Marches		
No.1	Full orchestra set	£ 8.15
"	Brass band set	£ 5.50
"	Military band set	£12.65
"	arr. for piano (Schmid)	.70p
"	arr. for organ (Lemare)	£ 1.20
"	arr. for piano (simplified)	£ 1.30
"	Trio only (arr. for military band)	£ 9.00
"	Trio only (arr. for school orch.)	£ 3.00
No.4	Full orchestra set	£ 8.15
"	Brass band set	£ 5.50
"	Military band set	£12.65
"	arr. for piano (Schmid)	.70p
"	arr. for organ (Sinclair)	.80p
No.5	Military band set (with 'Roses from the South'-Strauss)	£12.65
	Land of Hope and Glory, for voice & pf. Bflat, C or D.	.60p
	arr. for S. A. T. B.	.44p
	arr. for S. A.	.33p
	arr. for piano (Watters)	.50p
	Also arr. as a March for Brass Band (£1.60), Military Band (£2.20), continental brass band (£2.20), and continental military band (£2.80)	

Cockaigne	full score	£ 2.75
	pocket score	£ 1.80
Three Bavarian Dances	full orchestra set	£ 9.35
	military band set	£12.65
Salut d'Amour	brass band set	£ 5.50
Sea Pictures	for low voice and piano	£ 3.00
(from above)	Sea Slumber Song in E minor	.60p
	Where Corals Lie in D minor or F minor	.60p

Also in 'A Heritage of 20th century British Songs' vol.1 (£8) can be found 'Is she not passing fair?', and 'Speak Music'; with nearly fifty other songs by Delius, Gurney, Parry, Somervell, Stanford, Vaughan Williams, and others.

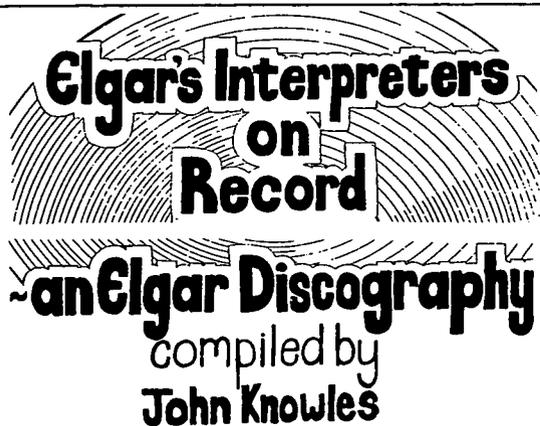
Bosworth & Co. Ltd
 14-18 Heddon Street
 Regent Street
 London, W1 Tel: 01-734-4961/2

Six Very Easy Pieces (Op. 22) for vln & pf.	.50p
" " " " arr. for viola & pf.	.55p
" " " " arr. for piano & strings (75p) piano pt. 30p. parts. 20p.	
Etudes Caracteristiques (Op. 24) for solo violin	.50p

EMI Music Publishing Ltd
(Distribution centre)
2 Valmar Trading Estate
Valmar Road
London, SE5 9NP Tel: 01-733-3481

Nursery Suite	miniature score	£ 2.50
	arr. for pf.	£ 1
Adieu	arr. for organ	.40p
Serenade	for pf.	.40p
Sonatina	for pf.	.40p
The Rapid Stream	(unison and two-part)	.25p
The Woodland Stream	(unison and two-part)	.25p
When Swallows Fly	(unison song)	.25p

*EMI also publish the Serenade for Strings, and the two Organ Sonatas at the same price as Breitkopf and Härtel.



Elgar's Interpreters
on
Record
an Elgar Discography
compiled by
John Knowles

SHOULD BE IN EVERY
MEMBER'S LIBRARY...

Is it in yours?

Available at £1.20 inclusive of post,
from:

The Treasurer, The Elgar Society
11 The Chase
Watford, Herts, WD1 7JQ

EAST MIDLANDS BRANCH REPORT (continued):

Oct. 14th. At this meeting Veronica Brown gave a talk entitled 'Lords and Ladies', with taped illustrations of music by Purcell, Byrd, Dowland and Elgar. Once again, warmest thanks are due to Veronica for her loyal support, enterprise, and practical help in Branch affairs, as well as for providing a programme.

Sadly, the lowest support to date for a Branch programme - only 5 people present, including the speaker, Branch Chairman and Mrs. Richmond, and one loyal member who had journeyed 20 miles to Leicester!

Our Annual Meeting is to be held on the 20th January, and on 10th February Martin Passande will present a record recital.

DATES FOR YOUR DIARY

1979

- | | | |
|--|---|---------------------------------------|
| Jan. 25 | <u>Violin Concerto</u>
Kyung-Wha Chung, CBSO, Handley. | Birmingham Town Hall |
| Jan. 30 | <u>Intro. & Allegro; Falstaff; Violin Concerto</u>
Kyung Wha-Chung, Philharmonia, Davis. | Royal Festival Hall |
| Feb. 1 | <u>Froissart; Cello Concerto; Symphony no. 1</u>
Tortelier, Philharmonia, Davis. | " " " |
| Feb. 4 | <u>Enigma Variations; Cello Concerto; Music Makers</u>
Tortelier, Hodgson, Philharmonia & chorus, Davis. | " " " |
| Feb. 6 | <u>Serenade for Strings; Sea Pictures; Symphony no. 2</u>
Hodgson, Philharmonia, Davis. | " " " |
| Feb. 11 | <u>Violin Sonata; String Quartet; Piano Quintet</u>
Philharmonia Ensemble, Davis(piano). | Queen Elizabeth Hall
South Bank |
| N. B. The Philharmonia Orchestra announce that a series of pre-concert talks on Elgar's life, and the music to be performed in the above Elgar Cycle, will be given by Dr. Jerrold Northrop Moore. | | |
| Feb. 27 | <u>Movement from Piano Concerto</u> (ed. Dr. P. M. Young)
Kensington SO, Leslie Head. | St. John's, Smith Sq.
London, SW 1 |
| Mar. 3 | <u>The Music Makers</u>
Anne Collins, Bristol Choral Soc, Harker. | Colston Hall, Bristol |
| Mar. 6 | <u>Symphony no. 1</u>
CBSO, Seaman. | Cheltenham Town Hall |
| Mar. 8 | Repeat of above concert | Birmingham Town
Hall |
| Mar. 8
& 11 | <u>Cello Concerto</u>
Tortelier, RPO, Hans Vonk. | Royal Festival Hall |
| Mar. 17 | <u>Froissart; Cello Concerto</u>
Evans, Rutland Sinfonia, Collett . | Uppingham, Rutland |
| Mar. 19 | <u>The Dream of Gerontius</u>
Walker, Bowen, Rippon, Combined Schools
Choirs, Pettit. | Colston Hall, Bristol |
| Apr. 4 | <u>Enigma Variations</u>
RPO, Davison. | Fairfield Hall, Croydon |

Continued on page 24.....

BIRTHPLACE NEWS.....

The Curator, Jack McKenzie, writes:

This year we have established a record. The number of visitors to the Birthplace during August was 1,856, the highest figure ever for one month. Although nearly run off our feet, we could only be delighted at this tremendous interest in Elgar and his music. But the overall total of visitors for 1978 does not look like beating that for 1977; so far this year (mid-November), we have had 6,985 visitors, against 7,564 for last year. So, unless we have another 600 before the end of 1978, our total figure will be slightly down.

We were pleased recently to welcome Sir Charles and Lady Groves, who dropped in unexpectedly. Hardly had they arrived, however, when we were surprised by a visit from 30 Brownies, who proceeded to infiltrate the whole Museum. At our suggestion, Sir Charles and Lady Groves retreated to the kitchen for tea and fruit-cake, until the Birthplace became less hectic! Not at all disturbed by this, our distinguished guests said they enjoyed their visit enormously.

A new rose-arch, made of metal, has been installed in the garden. The appearance of this new one, unlike its predecessor, is much closer to that shown in the nineteenth-century drawing of the Birthplace with which we are all familiar. Another reminder of last century has also come our way, in a gift by Mrs. Megan Lewis of music bought in the Elgar warehouse and shop between 1874 and 1877. Although none of it is by well-known composers, it illustrates the musical atmosphere in which Elgar grew up.

And while on the subject of music, may I remind readers that all the Elgar publications from Novello's, listed by Geoffrey Hodgkins in the September Newsletter, are available from me at the Birthplace. I also have all the current recordings of Elgar's music (including the recent Barbirolli re-issues), Jerrold Moore's Elgar: a Life in Photographs, and Percy Young's new biography of Lady Elgar. The programmes of the Tewkesbury Festival and the Albert Hall concert last May can also be obtained for 20p. each, as well as copies of the Grindrod photograph of Elgar, mounted, and measuring 12 x 15 inches, which cost £2.50 each, plus postage. Remember - sales of all these help towards raising funds for the Birthplace.

EDITOR'S NOTE: Despite a number of appeals in the Newsletter, some visitors, often claiming to be members of the Elgar Society, are trying to look round the Birthplace when it is closed. Recently two people turned up on a Sunday morning, proclaimed their membership of the Elgar Society, and demanded to be allowed to look round. The Birthplace has definite times of opening, has no connection with the Elgar Society, and it is thoughtless to disturb the Curator during his little free time. Please note!

Book Reviews

ALICE ELGAR — ENIGMA OF A VICTORIAN LADY, by Percy Young.
Dennis Dobson Ltd. £7.50

In 1889, Alice Roberts, daughter of Major-General Henry Gee Roberts, married Edward Elgar, son of a lower-middle-class music tradesman. In the following years, until Lady Elgar's death in 1920, her belief in her husband's genius, and her refusal to admit of anything but success for his efforts, helped to turn the young provincial musician into a world-renowned composer. Just how much Lady Elgar 'drove' her husband, and how much he needed to be 'driven', we still do not know, but certainly their marriage was a remarkable one. In marrying out of her social class Alice Roberts caused shock and pain to her family, but, by finding an outlet for her creative energies, she undoubtedly made her own life a more satisfying one. After her death, Elgar's creative impulse almost died too, though advancing years must also have had their effect. This much has always been known, so when it was announced that Percy Young, a respected Elgar scholar, was to write Lady Elgar's biography, we looked forward to a completely new light on the relationship between Edward and Alice Elgar. For too long she had existed as a shadowy figure beside her husband, and little was known of their day to day life.

The book begins with an account of the Roberts and Raikes families, the Major-General's career in India, and the settling of the family in Worcestershire. Alice had literary aspirations, and these are well covered. She wrote numerous poems and songs, and one novel "Marchcroft Manor." During her engagement, and in the early years of the marriage, she collaborated in the writing of several songs with her husband, and the failure to continue that collaboration seems to have disappointed her. Their most ambitious joint work was the Songs from the Bavarian Highlands, and Dr. Young devotes considerable space to this work. Apart from this the story is rather thin in the later years. We are not much wiser about her life as Lady Elgar. Her daughter Carice was anxious that her mother's side of the story should be told, and Dr. Young has undoubtedly done his best with the material at his disposal. It may be that there is little more known, but surely there was more to this woman, in the years of success, than we have been told. As to the theory that she sacrificed her own literary career for her husband's music, we can judge this partly from the writings quoted by the author. Frankly, they are not very impressive, and had Alice not married her young musician it is unlikely that she would be remembered outside her own circle. There were many women writing, and being published, in the nineteenth century-- frequently they wrote quite well - but their work did not survive them, and in most cases rightly so.

The book is illustrated with family photographs and drawings, but these are not particularly well-reproduced by the block-makers. Dr. Young deserved better from his publisher than this. Also, for such a short work the price

seems high, but to the Elgar scholar it will, of course, be necessary reading. As Dr. Young indicates in his title, this is the enigma of a Victorian lady, and the enigma remains largely unsolved.

R. P. T.

ELGAR COUNTRY, by Barry and Pauline Collett. Sevenside Pubns. £1.50

Each year several thousand people find their way to the Elgar Birthplace, some from a sense of pilgrimage, others from mere curiosity. In addition, the "Three Choirs" triangle is in one of the most delightful parts of England, and without Elgar's 'presence' would still attract visitors. However, it is visitors to the Elgar country with whom we are concerned, and it is remarkable that until now there has not been a book which caters for them. Elgar Country seeks to fill this gap. It is an attractive little book (exactly pocket-size), which concentrates on Elgar's homes, and a few places associated with the man and his music. The text is informative, and is arranged chronologically so that we see the rise and development of Elgar from boyhood to old age. Brief addresses are given for the houses still surviving, and each house or landmark is pleasantly sketched by Pauline Collett. One small criticism I have is that it is a pity that the portrait of Elgar is not a photograph. The sketch is from a photograph, and is the less-satisfactory because of that. The point seems emphasised by the very good photograph of Mr. and Mrs. Collett on the title-page. The book should sell well to visitors, and should be in every Elgarian's pocket when travelling about the Malvern Hills. Copies will be available from the Birthplace, at Broadheath; from Barry Collett, c/o Uppingham Community College, London Road, Uppingham, Rutland; from the publishers at Stourbridge Road, Kidderminster, Worcs; or it can be ordered from any bookseller. When ordering by post remember to include enough to cover postage.

R. P. T.

ELGAR IN CORNWALL. After a lapse of 17 years The Dream of Gerontius was given an outstanding performance in Truro Cathedral on 7th October. The soloists were Ann Murray, Phillip Langridge and Richard Jackson, with the London Symphony Chorus and the London Festival Orchestra, conducted by Richard Hickox. For this information we are indebted to our good friend and member, Mr. Bruce Burley, who owns the Quay Bookshop in Truro. Mr. Burley very kindly sent a copy of the handsome programme, in which he had placed a whole-page advertisement. Of special interest was that more than half the page was devoted to advertising the Elgar Society at Mr. Burley's expense. We are most grateful to him for his generosity and public support, which had been given entirely without our knowledge. His kindly forethought has already brought new members to the Society, and others have written for details.

E. W. A. J.

Record Reviews

GIVE UNTO THE LORD (Psalm 29) op. 74.

Choirs, Royal College of Music SO, cond. Lionel Dakers.

Abbey LFS 781

Recognising how much more effective the choral Songs from the Bavarian Highlands sound with their orchestral, rather than their piano, accompaniment, I have long looked forward to hearing a performance, with orchestra, of the church works which Elgar wrote with optional orchestral part, namely: Te Deum and Benedictus, op. 34 (1897), Psalm 48 (Great is the Lord) op. 67 (1912), and Psalm 29 (Give unto the Lord) op. 74 (1914). This last, written for the Sons of the Clergy Festival in St. Paul's Cathedral in 1914, appears now for the first time on record with orchestra, the two previous accounts (Worcester Cathedral Choir, HMV CSD 3660 (1969): Christchurch Cathedral Choir, Argo ZRG 871 (1977)) having an organ accompaniment. The new recording is of a live performance, part of the RSCM Jubilee Service held in the Royal Albert Hall in June 1977, and is sung by a choir of 750 singers drawn from cathedral, parish and school choirs affiliated to the RSCM, accompanied by the Royal College of Music Symphony Orchestra conducted by the Director of the RSCM, Lionel Dakers.

Of the two psalm settings, Percy Young writes 'they read like episodes from an incomplete oratorio', and in the case of the one recorded here, that description seems much more apposite than it did in either of the two previous recordings. There is a richness of tone, both in the choral and orchestral parts, that is certainly close in spirit to pages from The Apostles and The Kingdom. The swirling figures for the strings sound uncomfortable when heard again in the organ version, and the rhythmic incisiveness and bite provided by the brass and percussion is another real gain. All in all, the setting appears as a much greater work, firmly belonging to the Elgar of 1914, closer to The Music Makers of 1912, than to the anthems of his youth.

Recordings of live performances are a mixed blessing. On the one hand, the spirit of the occasion is overwhelming, most noticeably in the five hymns on the record sung by both choirs and congregation (nearly 6000), with orchestral accompaniments conducted by Sir David Willcocks. But on the other, the orchestral playing has some untidy moments that would not have been passed in the recording studio. The sleeve note warns us that the microphones were 'placed so as to take full advantage of the natural acoustic of this majestic building' and indeed the overall sound picture is very warm and rich. The only snag here is that the orchestra is rather overshadowed at times, and does not appear with the clarity one associates, say, with a BBC relay from the Royal Albert Hall.

Nonetheless, we must be very grateful to Abbey Records for allowing us to hear Give unto the Lord in its full-dress version for the first time on record. The remainder of the record has, in addition to the hymns already mentioned, anthems by Sydney Nicholson, Peter Aston, Walford Davies, Henry Ley, and Arthur Wills. How marvellous it would be if, say, the Three Choirs Festival were to give us a performance of The Light of Life, preceded by the four orchestral church works, in place of yet another performance of Gerontius.

J. G. K.

SYMPHONY No. 2 in E flat, op.63.

The Hallé Orchestra, cond. Sir John Barbirolli. (Recorded June 1954)

Barbirolli Society, SJB 101 (Mono)

[Available from dealers, price £3.25. Distribution by EMI International Imports.]

Barbirolli recorded the E flat Symphony twice for HMV; in 1954 and again ten years later. It is the earlier performance that the Barbirolli Society has been able to re-issue by special agreement with EMI. Although recorded in 1954, and released soon after that in the U. S. A., it was not available in this country until June 1957 (ALP 1242), appearing in the same month as Sir Adrian Boult's Nixa recording (NCL 16018, now re-issued as Pye GSGC 15008). Thus, Barbirolli's was the first LP version, and indeed in May 1957 there were no recordings of the symphony in the catalogues, both Elgar's and Boult's BBC SO performances having been deleted some years before.

To my mind, performances of this symphony stand or fall by the interpretation of the first movement. I find the most satisfying readings are those which combine a fairly fast basic pulse with a degree of flexibility at the more tender moments, but dictated by the structure of the movement as a whole. Michael Kennedy, in his fascinating sleeve-note for this record, lists timings for various versions of the first movement. In 1954 Barbirolli took 16m. 40s., whereas in 1964 he took no less than 19m. 10s. Fine as the sound quality is on the later version, I have never been able to take the sluggishness and over-indulgence of that performance. The 1954 record strikes a well-nigh perfect balance, and reflects much better Barbirolli's concept of the symphony as a whole. Undoubtedly the two symphonies of Elgar were special favourites of his. Charles Reid, in his biography of Barbirolli, writes: "Before both, his mind and heart genuflect..." By 1964, he lingered too long and lovingly over individual details, at the expense of the overall architecture.

The opening is fast - as fast as Elgar - but then predictably the tempo is pulled back somewhat at fig. 8. Throughout, there are some really electric pianissimo playing, and indeed all the dynamic contrasts are skilfully drawn. Although the tempo is allowed to relax a little in places (eg., fig. 30-31), there is still a firm pulse, and Barbirolli soon picks up his basic tempo again (fig. 35), so that the

overall forward momentum is never lost as it is in his later recording. The performance shows clearly what a fine orchestra the Hallé was in the fifties. They play much better than the LPO did for Boult in 1957, and yet even they have difficulties in the third movement, which does not sound as confident as the playing of the LPO for Solti or Barenboim, for example. The last movement sounds very noble and strong, slightly slower than Elgar's own performances, and yet again with a firm pulse. The fugal development at fig. 145 is especially striking, finely articulated and full of vigour.

Roger Fiske, reviewing both this recording and Boult's Nixa version in the July 1957, issue of The Gramophone, sums up by saying: "It is the recording quality that makes me unhesitatingly recommend the Barbirolli version. HMV have really excelled themselves here." Comparison with the sound quality of Boult's latest recording shows just how much progress has been made in the last twenty-five years. The Barbirolli Society have had the record re-cut from the original master tape. At first the brass and percussion sound rather boxy, but the ear soon adjusts and the quality in no way interferes with the enjoyment of the performance.

I must confess that it is some years since I had heard this performance, and had quite forgotten how very good it is. It is a much finer memento of Sir John's performances in the concert hall than his later record, and the Barbirolli Society are to be congratulated on making it available again. Members will be interested to know that it is hoped to re-issue Sir John's 1927 pioneer performance on record of the Introduction and Allegro in the near future.

J.G. K.

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diary dates continued...

Apr. 7	<u>The Banner of St. George.</u> Music in Morden Chorus & Orch., Peter Smith.	Raynes Park Methodist Ch. Worplesdon Road, London, SW20
Apr. 13	<u>Dream of Gerontius</u> CBSO	Birmingham Town Hall
Apr. 21	<u>Enigma Variations</u> CBSO, Handley.	" " "
Apr. 24	Repeat of above concert	Cheltenham Town Hall
Apr. 29	<u>Dream of Gerontius</u> Hodgson, Tear, Luxon, RPO, Brighton Festival Chorus, Groves.	Royal Festival Hall

BOOKS FOR SALE. Michael Trott has three copies of W. H. Reed's "Elgar" (Master Musicians series) for sale at £1.20 each, inclusive of postage. 1 Shuthonger Manor, Tewkesbury, Glos.

BRANCH REPORTS

EAST ANGLIA

Secretary: Barry Marsh, 'Homelea"
Whitwell Road, Reepham,
Norfolk. Reepham 613.

It has been a busy Autumn for us, and we continue to flourish; our full membership totals 34, with some ten others 'hovering on the brink'. Attendances at meetings are averaging from 20 to 25, which is excellent bearing in mind that East Anglia covers an extremely wide area.

The highlight of our Autumn series has been a talk by Dr. Jerrold Northrop Moore on The Starlight Express. This took place on September 22, when many branch members and guests from the Norwich Gramophone Society heard not merely a repetition of the sleeve notes from the records, but much original material relating to Elgar's childhood. It was a stimulating and thought-provoking hour and a half. On October 20, the organist of Norwich Cathedral, Michael Nicholas, took us through a detailed look at Elgar's choral writing in Gerontius, and the other oratorios. What emerged was a revealing insight into the composer's techniques, and afterwards none of us felt that we should ever take such works for granted.

Our publicity officer, David Bunkell, has been busy too - a recent visit to Norwich by the London Festival Ballet, who included The Sanguine Fan in their programme, not only gave members the opportunity of seeing this rarity, but also saw us mounting an exhibition on behalf of the Society in the foyer of the Theatre Royal. There were several enquiries, and it was felt to have been worth-while. At the end of October, our chairman and a friend attended a performance of The Starlight Express revival in Woking.

We end our Autumn programme in festive mood, with a members' dinner on December 1, but on December 5 there is another function which deserves mention. We are fortunate to have secured the services of the young violinist, Isabelle Flory, who will play the Violin Sonata and other Elgar 'miniatures' at a concert organised by the branch. Miss Flory recently made her debut at the Purcell Room in London, when she played the same Sonata. Her accompanist is equally talented - Alan Grävile, who will play some Brahms, and also Adieu.

Our 1979 programme is now available - on January 19, we welcome Barry Collett for 'The Lesser-known Elgar'. Christopher Kent will talk on 'The Third Symphony' on March 16, Geoffrey Hodgkins will greatly alleviate the proceedings of an AGM, on April 20, by ending with a talk on the Introduction and Allegro. In June our programme contains two events - on the 15th Elaine Padmore, Head of BBC Opera, will present her tape of 'The English Renaissance', and the 30th sees a concert of English Music, played by the Academy of St. Thomas. Elgar works will be the Oboe Soliloquy, and the five dances from The Spanish Lady.

NORTH WEST

Secretary: Douglas Carrington,
84 Park View Road,
Lytham, Lytham St.
Annes. Lancs
0253-737859

The September meeting of the Branch was held by invitation of the Organist and Master of the Christers of Chester Cathedral, Roger Fisher, a member of the Branch, who gave a recital of English organ music:

Sonata no. 2 in B flat	Elgar
Prelude and Reverie	William Harris
Sonata in C sharp minor	Basil Harwood
Sonata no. 1 in G	Elgar

It is seldom that both the Elgar sonatas are heard in the same programme, and Roger Fisher's interpretation of the No. 2 demonstrated to me for the first time that this is not the unequal fragmentary work so often described by the critics. The combination of a superb cathedral organ, in a building of admirable acoustic qualities, enabled the recitalist to give a performance of Elgar's first sonata such as listeners can rarely, if ever before, have heard, and we are fortunate indeed that so talented and sensitive a player has absorbed so much of Elgar. Perhaps from his association with the Three Choirs Festivals, whilst assistant organist of Hereford Cathedral, from 1962-1967.

Christopher Kent, musician and musicologist, presented the October lecture-recital, giving a penetrating study of his recent researches into the music of Elgar. He described how, from the three or four music textbooks in Elgar's possession as a young man, he developed gradually through the use of the ground bass, influenced by Gregorian Chant, Wagnerian operas, and the Verdi Requiem (Elgar played in the first English performance), to the romantic orchestrator of the Symphonies, and to the profound thinker of the major choral works.

Illustrations on the piano and on tape clearly showed that Mr. Kent is a master of his subject. It is good to know that another young man is here taking a deep interest in the mass of manuscript music by Elgar, available for study at the Birthplace, the British Library, or in private collections.

LONDON

Secretary: E. W. A. Jackson, 'Killiegray',
7 Batchworth Lane, Northwood,
Middx. HA6 3AU.
Northwood 22010.

Oct. 6th JOHN PIKE - Film "Hope and Glory". A capacity attendance of about 120 members were present for this first meeting of the season. We

WEST MIDLANDS

Secretary: Alan Boon, Old School House
Martley, Worcester.
Wichenford 419.

Sept. 16th. About 70 members and guests assembled at Bishop Perowne School, Worcester, to see and hear Derek Forss of EMI present his audio-visual show. His ingenuous, engaging manner contrasted with his elaborate, sophisticated equipment. The amusing opening item 'Out of the Blue' demonstrated the equipment, then followed 'Good Morning - Elgar's Birthplace' in which Vivienne and Jack (and Penny) conducted a visitor on a typical tour of the Birthplace. The impromptu dialogue and natural style created a realistic effect, the only departure from which was the fact that the Birthplace contained only one visitor! The third item was 'A Vision of Dorking', views of the town and surroundings in all seasons, accompanied by Vaughan Williams' Fantasia on a Theme of Thomas Tallis. After refreshments, Mr. Forss showed the item that had taken many months to produce - 'The Trees are Singing my Music.' This was a digest of Elgar's life and music, with commentary by Michael Kennedy in his unmistakable style, coupled with most beautiful photographs taken in the mentioned locations. Excerpts from fifteen of Elgar's compositions (recorded by EMI) were included. The audience was surprised and delighted to receive a presentation L. P. of the sound track used, at the end of the evening. I am sure other branches would welcome Mr. Forss!

Oct. 28th. Members met at St. George's R. C. Church, where the young Elgar followed his father as organist. Several took the chance to see the organ on which Elgar first played on July 14th, 1872, aged 15. A member, Gilbert Jones, F. R. C. O., (who is blind) gave a recital on the new Nicholson organ. Due to recent illness Mr. Jones was unable to give a talk, but instead played music by Bach, Bridge, Parry, etc. and the Elgar Sonata, op. 28. We are all extremely grateful to Mr. Jones for this recital, and for the Church's hospitality. 1979 is the 150th Anniversary Year of St. George's R. C. Church.

EAST MIDLANDS

Secretary: Gordon Richmond,
1 Blankley Drive, Stoughton
Road, Leicester. 0533-704930

Sept. 9th. A talk by John Knowles, Society Treasurer, on the 'Pre-Gerontius Choral Works.' Mr. Knowles gave us a really excellent exposition of The Black Knight, King Olaf, The Banner of St. George, Lux Christi, and Caractacus, with musical illustrations. A wonderful evening, given by a speaker who showed a great love and understanding of his subject. We wish to offer John Knowles our warmest thanks for coming to speak to us, and we hope to welcome him again on a future occasion. A very good Branch turn-out, including several new members.

[continued on p.17]

had all looked forward to seeing this colour sound film, recalling places and scenes closely associated with Elgar, which had taken a year or more to produce, apart from considerable preparatory work before-hand. Most of the houses still in existence, in which Elgar lived were included - his Birthplace, Forli, Craeg Lea, Birchwood, Plas Gwyn, Brinkwells, etc., with music appropriate to each place. Scenes in Salzburg, Bavaria, and elsewhere in Germany were exceptionally good.

The film runs for one and three quarter hours, and is no doubt too long for the material used. Insufficient lighting made some sequences rather indistinct, and one felt that discreet editing would enable momentum to be gained more quickly. Nevertheless, the idea of making such a film about Elgar's life and music was excellent, and Mr. Pike is to be congratulated on the result, which was achieved without the aids and expertise available to a professional cameraman. In these days of television and the cinema it is all too easy to criticise the work of an amateur. The great majority of his audience, however, thoroughly enjoyed John Pike's film which, after all, was a labour of love, and his tribute to the memory of Elgar. Incidentally, it may not be generally known that the entire proceeds from shewing the film are donated by Mr. Pike to Elgar's Birthplace Appeal.

Nov. 6th. HARRY DANKS - "Playing in the Middle". Himself a Worcestershire man, born in Elgar country a mile or two from the Birthplace, Harry Danks is obviously devoted to Elgar's music. His career as a professional musician started in the viola section of the City of Birmingham Orchestra, until, in 1937, he joined the BBC Symphony Orchestra in London. After war service in the RAF, he rejoined the orchestra as Principal Viola in 1946, a position he has continued to occupy with distinction until retiring after the Last Night of the Proms this year. Thus he has had many opportunities of playing Elgar's music with conductors and soloists of international renown, in particular, of course, with our President, Sir Adrian Boult. Inevitably he has a host of memories and personal thoughts about the music itself.

We heard a fascinating talk, interspersed with amusing anecdotes and recollections of rehearsals with famous conductors. We were reminded that Elgar, entirely self-taught, and without any professional training, had complete knowledge of every instrument in the orchestra, and fully understood their capabilities. He knew exactly what was possible when writing his music, and took account of the steadily improving quality of orchestral players. Thus he acquired his complete mastery of the orchestra which enabled him to introduce his brilliant ideas in orchestration. To illustrate his talk Harry Danks chose three works - In the South, Introduction & Allegro, and the 2nd Symphony. Elgar's use of the viola did not escape us. The end of the finale to the symphony was a fitting close to an absorbing evening. Thanking Mr. Danks the Chairman stressed how fortunate we had been to learn something of what Elgar's music means to such a wide and experienced musician.

ELGAR'S INTERPRETERS ON RECORD. Published by the Elgar Society.

First List of Amendments and Additions.

	nsr ... number should read	dsr ... date should read
p.10	Chanson de Matin	RPO, Weldon : add (11/78) SXLP 30243
p.11	Chanson de Nuit	SO, Elgar : nsr GEM 113
p.12	Cockaigne	LSO, Heath : dsr (12/77)
		SNO, Gibson : number is (8/78) RL 25158
p.14	Dream Children	LSO, Collingwood : delete RLS 713
		Boyd Neel Orch : nsr AK 1295
p.17	Introduction & Allegro	Hallé, Barbirolli (1956) : add GH 652
p.19	P & C	SNO, Gibson : number is (8/78) RL 25158
p.20	P & C 1	from 2879 440, 2535 250 : dsr (2/78)
		Prince's Grand Concert Band : dsr (1911)
		HM Grenadier Guards Band, DB'21 72 : add
		Harris as conductor; dsr (6/45)
p.22	P & C 4	Rawicz & Landauer : dsr (2/42)
p.24	Salut d'Amour	Victor Concert Orch : conductor is Shilkret
		Capitol SO, Dragon : add T 580 ST 580
p.25	Serenade	RPO, Beecham : delete ABE 10041
		Hart House Orch 2535 250 : dsr (2/78)
		O of St. John's, Lubbock : add GH 652
p.27	Symphony 1	Philh, Barbirolli : add (11/78) SXLP 30268
p.28	Symphony 2	DB 8967/72 : orchestra is BBC SO
		Hallé, Barbirolli(1954) : add (11/78) SJB 101
		Barbirolli Soc. 12 33)
p.29	Variations	Hallé, Harty : add PM 2 (Past Masters 12 33)
		RLPO, Groves : dsr (2/78)
p.30		9. 2535 250 : dsr (2/78)
pp.32, 34-6	Wind Music	Athena Ensemble : number is (5/78) RL 24144
p.33	La Capricieuse	Blinder : add date (1929) and 50118D
p.34	Chanson de Matin	Mosley : add ALR 1202 (Ryemuse 12 33 s)
p.36	Piano Quintet	Hobday et al. : add NGS 37/41
p.38	Violin Sonata	Sammons : add LX 8163/5
p.43	Caractacus	3. Dawson : add (1978) SM 413
	Coronation Ode	1. The Imperial Bandsmen : HMV (not London)
p.44	Gerontius	Boult : Robert (not Richard) Lloyd
		6. from SLS 770 : add (12/77) SLS 5101
p.46	Bavarian Highlands	1. Glasgow Phoenix : add TP 621 (WRC 12 33)
p.49	Give unto the Lord	Christchurch Cathedral : dsr (12/77)
p.50	They are at Rest	Westminster Abbey : number is (6/78) LPB 791
p.51	L of H & G	Clara Butt Col 7156 : dsr (c1916)
		Miss Jessie Broughton=Violet Elliott : dsr(c1911)
		Raymon Newell(not Newell) ... see also p.68
		Debroy Somers (not Sommers)

- p.54 Damask Rose Rawicz & Landauer : dsr (2/42)
Kirkby Lunn : add (1960) BC 237 (Belcanto-disc 12 33)
- p.55 Pipes of Pan Dawson : first issued on Nicole 5660 (10")
- p.57 Shepherd's Song Harvey : add (7/78) ESD 7054
- p.60 Greek Anthology Baccolian Singers : number is (2/78) CSD 3783
- p.63 Crown of India SNO, Gibson : number is (8/78) RL 25158

New Listings

- p.10 Chanson de Matin ECO, Garcia (9/78) CBS 76719
- p.11 Chanson de Nuit ECO, Garcia (9/78) CBS 76719
- p.14 Violin Concerto Ida Haendel, LPO, Boult (11/78) ASD 3598
- p.16 Imperial March Stephen Cleobury (organ) (3/78) CLP"251
(CJMO 12 33 s)
- p.20 P & C 1 HM Irish Guards Band, Hassell (1905) Nicole
5278 (10")
British Imperial Guards Band (1911) Gram-
mavox A 7 (10 $\frac{1}{4}$ "")
Pryor's Band (pre-1913) Victor 35247
Orch. Marinuzzi (1925) Am Col 5000M
Soloist, Chorus, HM Grenadier Guards Band,
Miller (1926) (Col) 9080
Irish Guards Band, Hassell (1927) IMP 1595(10")
Walter B. Rogers Band(pre-1928) Brunswick
20014
Black Dyke Mills Band, Heath (2/78) PL 25117
Royal Engineers Band, Ridings(1978) Gold Star
GSD 501
Fleet Band of Royal Marines, Taylor (5/78)Gold
Star 15-80
- p.24 Salut d'Amour Hotel Cecil Orch, Megone (pre-1904) Zonophone
X 42008
JH Squire Celeste Oct. (c1928) Col 4294 (10")
LSQ, Tausky (1978) PDA 036 (Pickwick 12 33 s)
- p.29 Variations Concertgebouw, Marriner (1979) 9500 424
(Philips 12 33 s)
- p.30 9. Orch, Rabinowitz (1977) SSR 77 (Spire 12 33 s)
9. from CBS 72982 (8/78) CBS 61836
- p.33 La Capricieuse Huberman, Paul Frenkel (c1921) Bruns. 30024
- p.34 Chanson de Nuit Anthony Pini(cello), piano(c1926) G' 15484
- p.37 Salut d'Amour Maud Powell(violin), piano(c1913) DA 346
Julius Berger(cello), piano(c1920)Scala 538 (10")
Anthony Pini(cello), piano(c1926) G' 15433
Max Rosen(violin), piano (1928) Bruns. 15212(10")
El Shuco Trio Brunswick 13080

- p. 38 Violin Sonata
 Peter Katin(piano) (1978) 50 DA 322 (Pickwick 12 33 s)
 Julian Lloyd-Webber (cello), Yitkin Seow(10/78) K" 23524 (Enigma 12 33 s)
- p. 40 Organ Sonata no. 1
 Oliver Colbentson, Erich Appel (1976) PLD.AC 60034 (PDU 12 33 s)
- p. 47 King Olaf
 Jennifer Bate (11/78) K" 53566
 4. Mousehole Male Voice Choir, Dale (1971) SENS 1007. (Sentinel 12 33 s)
- p. 49 Give unto the Lord
 Choirs, RCM SO, Dakers (1977) LPB 781
- p. 51 After
 David Bratzell (pre-1904) Zonophone X 250 (10")
- p. 53 L of H & G
 Frank Arthur (1905) Nicole 692 (7")
 Tom Kinniburgh (1911) Grammavox D 13 (10 $\frac{1}{4}$ ")
 Harold Williams, Grenadier Guards Band, Chorus, Miller (1926) (Col) 9080. (Delete Williams record listed)
 Tom Kinniburgh (1927) IMP 1676 (10")
 Richard Crooks (1940) EJS 452 (EJ Smith 12 33)
 James Leslie(organ) Octocross 1152
 Prof. Fredk. Retter(organ) (c1924) D" 970
 "Terre d'espoir et de gloire":avec choeurs, The Men in Brass, VSO, Remoortel. Pickwick(ex Vox?) MPD 007 (12 33 s) (Described as 'en Anglais 'Pump & Circumstance'!')
- p. 57 Speak Music
 Kirsten Flagstad, Waldemar Almo(1955) EJS 338
- p. 61 add The Reveille op. 54(1908)
 Baccolian Singers (2/78) CSD 3783
 The Snow
 Si. Katherine Coll. Choir, piano(1954) Forsyth Bros. Private Recording
- p. 62 add The Wanderer(1923)
 Baccolian Singers (2/78) CSD 3783

John Knowles.
November 1978

RECORD DELETIONS

Pearl SHE 526 Elgar Song recital (Brian Rayner Cook)
 (Includes : Pleading; The language of Flowers; Through the long days; Is she not passing fair?; As I laye a-thynkynge; The wind at dawn; The shepherd's song; Rondel; A song of Autumn; The pipes of Pan; After; A song of flight; Come, gentle night; In the dawn; Speak, music.)

AND RECORDS RE-ISSUED... Symphony no. 1. Philharmonia/Barbirolli
 EMI SXLP 30268 (See Gramophone 11. 78)::: Violin Sonata. The Weiss Duo
 (Sidney & Jeanne Weiss) Unicorn RHS 341.

THE ELGAR SOCIETY
[President: Sir Adrian Boult, C.H.]

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