

The Elgar Society JOURNAL



M A Y

1980

Elgar Society issues its first record

ELG 001 Elgar's Interpreters on Record - an anthology of historical recordings 1904-1937

- Side 1 Crown of India March (Black Diamonds Band) : Caractacus - Sword Song(Andrew Black) : Land of Hope and Glory(Edna Thornton) : The Dance(Sheffield Choir) : In the Dawn(John Coates) : Pleading (Rosina Buckman) : And King Olaf Heard the Cry(Tudor Davies) : In the South(excerpt)(La Scala Orch.Sabajno)
- Side 2 Empire March(Pitt) : Like to the Damask Rose(Louise Kirkby Lunn) The Pipes of Pan(George Baker) : The Snow, Fly Singing Bird (Baraldi Trio) : The River(Tudor Davies) : I Sing the Birth(Sargent) : Sospiri(Boult)

Following the success of the Elgar discography, it was felt that an LP containing some of the early and rare material by Elgar's interpreters would have considerable interest and appeal. Largely owing to the enthusiasm of John Knowles, the compiler of the discography, a list of possible recordings was assembled and approved. EMI kindly made the records available to us and a master tape was made at their Abbey Road studios earlier this year. Pressing of the records is now under way at Nimbus Records. The sleeve will include full details of each record used(including date and venue of recording) together with historical notes. On the front of the sleeve will be a full colour reproduction of the painting of Plas Gwyn by Elizabeth Parrott, which the Society presented to Sir Adrian Boult to mark his 90th Birthday in 1979.

The record should be released in September and will cost £4. We are very grateful to a leading London record dealer, Direction Dean Street, (97-99 Dean Street, London W1) who have kindly offered to organise a public launch for the record at their shop early in September. Precise details and time will be announced later. Meanwhile, members have the chance to order pre-publication copies at a special price of £3.50 including postage inland (U.S. \$14.00; Canada \$16.00). It is anticipated that these records will be despatched by the end of May. In order that the Society can finance this important venture, it is vital that a substantial number of the records are sold quickly, and we hope that members will support the Society by placing their orders as soon as possible. An order form is enclosed with this JOURNAL.

All orders, with remittance, should be sent to the Hon. Treasurer, 11 The Chase, Watford, Herts. WD1 7JQ.

COPIES OF THE ELGAR DISCOGRAPHY are still available from the above address price £1.25 including postage.

The Elgar Society Journal

104 CRESCENT ROAD,
NEW BARNET,
HERTS.

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EDITORIAL

Vol.1, no. 5

The editorial is almost squeezed out of this issue, despite our having (temporarily) increased the number of pages to 36 from the usual 32. Not for the first time several items have had to be held over.

Two matters must be mentioned. First, the Annual Meeting of the Society in Hereford. A large attendance is especially needed as a revised constitution for the Society - urgently needed - is to be presented for members' approval. (The added attraction of the performance of *Gerontius* in the evening should persuade many to attend). Second, a leaflet enclosed with this issue gives full details of the great festival of Elgar's Choral Works in London, in June and July. Your active support is needed. Go, and take a friend with you! All the concerts deserve maximum support.

RONALD TAYLOR
Editor

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News Items

READERS OF THE OBSERVER MAGAZINE in February had the opportunity of seeing Kenneth Potts at work on the Elgar statue. A photograph and column of text was on the first page of the magazine. It is hoped that the statue will be placed on its site in 1981. Funds are still needed and contributions should be sent to the Elgar Statue Appeal, c/o Barclay's Bank, 54 High Street, Worcester.

A LEAFLET HAS BEEN PUBLISHED giving details of member Societies of the Association of British Composer Societies and Trusts. The Elgar Society is, of course, included. Copies of the leaflet are available from the Hon. Secretary of the Elgar Society, 11 Limburg Road, London, S.W.11, but please enclose a stamped addressed envelope (foolscap size).

THE FESTIVAL OF ELGAR's music which Mr. J. P. Loorij had hoped to put on in the Netherlands later this year has had to be put back to 1981, but Mr. Loorij will be putting on at least one concert in the Autumn. We wish our Dutch colleagues every success in their efforts to make the music of Elgar more widely known on the continent.

WE ARE ADVISED THAT A FEW COPIES have come to light of the printed address made by Julius Harrison to members in February, 1957. The subject of the lecture was Elgar - Master of the Orchestra. Copies, as long as they remain, may be obtained from the Hon. Secretary, price £1 post free.

TRURO CATHEDRAL CELEBRATES ITS CENTENARY this year. On 20th May, 1880 the foundation-stone was laid by the Prince of Wales, later Edward VII. To mark this anniversary on May 31st 1980 there is to be a concert by Cornish artists in the Cathedral. The link with Edward VII will be maintained with a performance of the 1902 *Coronation Ode*, composed by Elgar for that occasion. Further details are to be found on the Diary pages, but it is a pity that the rarely performed *Ode* clashes on this occasion with the Annual Meeting of the Society in Hereford. However, members in the West who cannot get to Hereford are urged to attend the performance in Truro.

THE OBOE SOLILOQUY written by Elgar for Leon Goossens remains in ms. form only, and it is unlikely to be published. Fortunately we have the very good recording on RCA. (LRL 15133)

THE AMERICAN PREMIERE of Elgar's Second Symphony was given by the Cincinnati Symphony Orchestra under Leopold Stokowski in his concerts of 24/25 November 1911. This information was discovered by a member of the Stokowski Society, and appeared in their Bulletin for January 1980. The first London performance was in May 1911. The Cincinnati critic of the day found the "composition is pleasant, and it is interesting; it is not great nor in any sense convincing."

Dr. Caleb E. Jarvis

Nella Leicester

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Mrs. Leicester was born in Naples in 1891, but spent her childhood in Malta. Her heart was always divided between Malta and Worcester, where she lived through more than sixty years. She had come to England during the 1914 war. Her brother was posted to Worcester, where he made an Army friendship with Philip Leicester. Philip was the eldest son of Hubert Leicester (1855-1939), the oldest and perhaps the closest of all Edward Elgar's Worcester friends. She was taken into the Leicester household almost as a daughter, and it was there that she first met Sir Edward Elgar. During the war she served as a nurse at Chatham, while Philip was with the Army in Salonica. They married in 1919, when she was taken by her husband to visit the Elgars at Severn House, Hampstead.

The Philip Leicesters set up their own home first in Britannia Square (where Sir Edward visited them), and from 1926 at the Homestead, Lansdowne Crescent. This remarkable house, conservatory, and garden had been designed by Sir Joseph Paxton (builder of the Crystal Palace). It was here that Mrs. Leicester carried on her energetic work through many years for the Three Choirs Festival, the RSPCA, SSAFA, and the Catholic Women's League.

In 1929 Sir Edward returned to Worcester and purchased Marl Bank, within a stone's throw of The Homestead. Through the last four years of his life a close friendship developed with Mrs. Leicester. She was not intensely musical, as she was the first to admit: the friendship was based on a shared interest in dogs, gardening, and the antiquities of Worcester. Frequently the Leicesters were at Marl Bank of a Sunday evening. Sir Edward returned the visits, claiming that the 'nooky' garden at The Homestead was more to his taste than his own: 'I shall come and smoke you out.' They shared drives to take their dogs for a run on Kempsey or Broadheath Common. Once, passing through the lines of elms along the road to Wyre Piddle, Sir Edward said to her, 'I shall come back to haunt this place.' Another time, at a large Christmas dinner at The Homestead in 1932, he said to the assembled company as he was preparing to return to Marl Bank, 'Now, you all open your Christmas crackers, and I'll put the sound into my new Symphony.'

Mrs. Leicester observed the great man with keen intelligence and sympathy. Her memories were lively and accurate to the end, and three years ago her Elgar recollections were broadcast by the BBC. For those who came later she was the most generous and kindly of hostesses. It was typical of her that she and her late husband organised in 1960 a small Three Choirs Festival house party including the Elgar neices May and Madeline Grafton and me - partly to show me how that most agreeable and very extinct institution used to function. It was one of the experiences of my young life. In her last years she joined the Elgar Society, as she told me with a chuckle, 'so that I can keep my eye on them.'

JERROLD NORTHROP MOORE

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ELGAR 'SCHOOL' AT BRISTOL
February 1980

Michael Kennedy's book *PORTRAIT OF ELGAR* (1968) has become indispensable reading for all Elgarians. Not only does the book contain a mass of information on Elgar's life and work, but it is also immensely readable. Elgar had a 'way' with music, and Mr. Kennedy, as befits a distinguished journalist, has a 'way' with words. The February one-day School, organised jointly by the University of Bristol and the South-West Branch of the Elgar Society, and addressed by Michael Kennedy, was eagerly awaited and we were not disappointed. From beginning to end it was a remarkable success. The University had originally anticipated between 30 and 40 applicants, but over 170 persons - only some of them members of the Society - attended. If we ran over time and a few long-distance students had to slip away to catch trains, it did not matter. At the end the applause was enthusiastic and prolonged.

The speaker took us through Elgar's instrumental and orchestral music, then through the vocal and choral works, ending the day with a provocative assessment of Elgar the Man. Throughout, the talks were enlivened with humour and occasional anecdotes from Mr. Kennedy's own experiences. This was a marvellous day for Elgar lovers, and the University and the officers of the South-West Branch are to be congratulated on their enterprise. Our thanks too to Michael Kennedy for giving up a Saturday to speak to us, and for all the considerable preparation which obviously went in to the lectures. Could this be the first of similar ventures jointly arranged with educational authorities?

R.P.T.

THE STARLIGHT EXPRESS at Uppingham

Sprite-calls and the sound of the hurdy-gurdy were heard in Rutland on the evening of 30th September 1979 as a piece of musical history was made: the first concert performance of (almost) the complete score of Elgar's incidental music (Op.78) for the play *The Starlight Express* of 1915, given by the Rutland Sinfonia and its conductor Barry Collett, with soloists Rita Jones and Peter Weight, in the big hall of Uppingham School. The dream of performing the full *Starlight Express* music had been with Barry Collett from the start when he founded the orchestra late in 1976, and the work was scheduled for the third concert in May 1977. Unfortunately, the cost of hiring the parts of an 83-minute score still not in the public domain proved prohibitive for a, then, largely-unsubsidised orchestra in its very first season. So plans were shelved until better days. Meanwhile, the opportunity was taken to

perform a number of shorter Elgar pieces, both well-known and less familiar: *Sea Pictures* (with Jane McDouall), the *Imperial March*, *Sevillana*, the *Funeral March from Grania and Diarmid*, and the fifth *Pomp and Circumstance March* in the first season; *Sursum Corda* and the *Nursery Suite* in the second; and the two Op.15 *Chansons*, the overture *Froissart*, the *Cello Concerto* (with Michael Evans), and the second *Wand of Youth suite* in the third.

At last, after three successful seasons, Barry Collett felt able to undertake *The Starlight Express* music in a concert sponsored by G.Ruddle & Co.(Brewers). But how to present the long score for an audience, largely of ordinary music-lovers, who would be - like the orchestra - mostly unfamiliar with it? Various ideas were discussed but, in the end, it was decided to perform the music *en suite* as the second part of a concert comprising also a Beethoven overture (*Namensfeier*) and a Saint-Saens piano concerto (No.2). A more ambitious presentation taking up the whole concert - say with narrator - was neither possible nor practical in the time available; keen Elgarians may have wished otherwise but they were only a tiny minority of the audience on the night. And so as to the performance itself. Though outside the sky was cloudy, we were all caught up in the Net of Stars within the concert-room as the music cast its spell over listeners and players alike. The score - sympathetically and idiomatically conducted - was given its full instrumentation (including organ, glockenspiel, and wind-machine). As well as a few repeats, and the entire *Sun Dance* from the first *Wand of Youth suite* (the parts of which were not supplied by Novello) ten short orchestral numbers totalling 120 bars in all were omitted: some fragments of music for the Sprites(nos.2,3,21,22, 24 and 25) and some of the star music (nos.4,6,38, and 42); these cuts reduced the playing time to 73 minutes. As on the EMI records (SLS 5036), the score stood up remarkably well on its own, the audience at Uppingham being guided number by number through the music by helpful programme notes.

The Starlight Express is certainly viable in this form and many listeners will continue to be satisfied with it performed thus. For others, however, not really knowing much at all about the action of the play itself, and how Elgar's music fits "exacurately" (in Monkey's word), is a decided drawback - so other ways of presenting the score may well need to be found if it is to be performed at all regularly in our concert halls. Such alternatives will require a much fuller knowledge of the Blackwood/Pearn play itself than is at present generally available. I hope to return to this theme later when current investigations into play and music are completed.

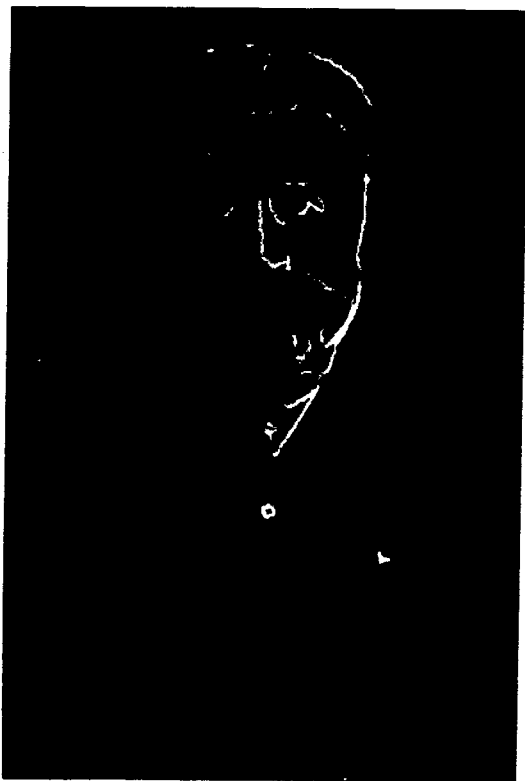
K.E.L.SIMMONS

a Portrait of an Unusual Friendship

by Gareth H. Lewis

PART ONE

Elgar's long friendship with Granville Bantock at first sight seems surprising. One might think that Bantock represented many of the qualities which Elgar deeply resented in fellow musicians; he was a musical academic who eventually became an influential professor. Further, he came from a rather privileged background. Bantock, however, was a long way from being an 'establishment' figure. He allowed his career to take some unexpected turnings, was never a man to allow practical considerations to restrict his vision, and throughout his life showed a streak of eccentricity which would have appealed to Elgar.



Bantock was born in London on 7th August, 1868. His mother was a member of the Ipswich engineering family of Ransome's. His father, Dr. George Bantock, was one of the leading gynaecologists of his day, but was himself an outspoken individualist - he rejected Lister's principle of antiseptic surgery on the grounds, subsequently proven, that they did not go far enough. Granville Bantock failed to distinguish himself at school and was destined for the Indian Civil Service. A bout of ill-health, however, prevented his sitting the entrance examinations. He was persuaded to commence a degree course in chemical engineering at the City and Guilds College but his lack of aptitude soon became obvious. Further, an overwhelming interest in music was becoming evident - despite the fact that as a child he had shown no practical skills (a hand-injury had prevented progress at his piano lessons). Finally, following the intervention of the Principal of the City and Guilds College, Dr. Bantock reluctantly allowed his son to enroll at the Royal Academy of Music.

He commenced his studies there in September 1888. In January 1889, although still largely self-taught, he won the Macfarren Scholarship for composition.

Granville Bantock remained at the RAM until 1893, composing a large number of substantial works including two operas - one of which was given a professional staging in London. He was allowed to conduct this himself, and, feeling that he had some aptitude for conducting, decided to try to earn a living as a conductor until such time as his work as a composer became self-supporting. He became an assistant-conductor for George Edwardes' company at the Gaiety Theatre, and shortly afterwards was put in charge of a touring production. So successful was he in this role that the following year, 1894, he was asked to conduct for a world tour by the Edwardes company. The performances were mainly in America and Australia, but the company called at several African and Eastern countries, which no doubt enhanced Bantock's obsession with the Orient, already evident in some of his compositions.

Following his return to Britain, Bantock undertook a variety of conducting engagements, including a touring-production of Stanford's *Shamus O'Brien*. Although extremely hard up for much of this period, Bantock's streak of impractical idealism led him into taking the Queen's Hall to produce a concert of orchestral music by young contemporary composers. Inevitably the hall was almost empty, and Bantock was left with a large debt. Eventually, in 1897 he was offered a post as musical-director of the Tower, New Brighton. At the time, this small sea-side town at the tip of the Wirral peninsula was being developed as a popular resort for Liverpudlians. Part of the attraction was to be a tower (similar to that at Blackpool) with a large ballroom. It is difficult to imagine many ambitious young musicians being attracted to this job; the work involved conducting a military band (outdoor), and the ballroom orchestra for six hours a day, seven days a week. Bantock, however, saw the possibilities beyond this routine. Within a few months, he had expanded the orchestra to give regular Sunday-afternoon concerts of serious music. He obtained financial backing from several Liverpool businessmen, one of whom, Alfred Rodewald, was to play an important part in Elgar's life. Soon Bantock was giving evening concerts, each devoted to the music of one composer. Wagner, Dvorak and Berlioz were amongst the first to be so honoured, but soon British composers began to find a place in these programmes. Cowen was the first to be given an evening and next came Stanford and Parry. Eventually, on 18th July 1899 the people of Liverpool's playground were asked to support an Elgar night. Elgar attended himself, and conducted one item - the first performance of his *Minuet* of 1897, written for piano, but orchestrated .. specially for New Brighton. The other works played were the *Three Pieces* for string orchestra, of 1888 (the first British performance of the revised version in which they are familiar to us today - as the *Serenade for Strings*) and the *Enigma Variations* played exactly a month after their first performance by Richter at the St. James's Hall.

It was probably at New Brighton that Elgar first met Alfred Rodewald - and

it was also the occasion when another deep friendship was established, as it was probably here that Elgar first met the young man who wrote Bantock's programme-notes, a bank-clerk named William Roberts, who was already making a name for himself as a critic under the pseudonym of Ernest Newman. In March 1898 Granville Bantock had married Helena Schweitzer, and the Elgars stayed with the Bantocks at their new home, Holly Mount, Liscard. In 1971, the Bantock's daughter, Myrrha, recalled the impression left by the Elgars on that occasion:

'Elgar was somewhat delicate and many arrangements were necessary for his comfort, including an apparatus for his nightly tea-making. Elgar's wife was absolutely devoted to him and surrounded her husband with a ring-fence of attention and care which was almost pathetic. The composer himself depended upon his wife to a surprising extent... my newly-wed mother was, I am sure, awed by Mrs. Elgar, with her array of rugs, shawls and cushions, extra body-belts and knitted bedsocks for Edward's comfort. One evening Helena noted with astonishment no less than seven hot water bottles being filled for his bed, on the occasion of Elgar complaining of a slight chill!'

The good turn Bantock had done for Elgar was returned in May 1900 when Elgar conducted the Worcester Philharmonic Society in a performance of Bantock's *The Funeral* from *Kehama*. This work had been written when Bantock was still a student, and was an early example of his life-long obsession with oriental themes - and of his disregard for practical performing-problems. The work was part of a scheme for twenty-four tone-poems to illustrate the various sections of Southey's epic Indian poem *The Curse of Kehama*. In the event, only fourteen were ever written, and two published.

Bantock's reputation as a conductor continued to increase. He took over the direction of several amateur Societies in the Liverpool area, and even conducted a Liverpool Philharmonic performance of *Heldenleben* at short notice. As a result of his influence, Sibelius was invited to Liverpool to conduct his First Symphony - which led to another life-long friendship, and to Bantock becoming the dedicatee of Sibelius's Third Symphony. The New Brighton situation, however, was doomed from the start. The non-musical businessmen who ran the pleasure facilities resented being dictated to by the wealthy Liverpool men of culture, and by their over-ambitious young musical director. They made it quite clear that Bantock could not go on using their facilities for his own artistic ends. Bantock let it be known that he was available to consider other offers. Two came simultaneously. One offered security and status - the award of Fellowship of the Royal Academy of Music accompanied by an invitation to join their teaching staff. Bantock characteristically turned it down in favour of a less secure but more challenging position. The Birmingham and Midland Institute was establishing a music-school and they were seeking a director.

The Institute was typical of the kind of further-education establishments

which appeared in industrial areas in Victorian times. It was founded in 1854, and was a mixture of a college and a club, mainly for working men. It provided evening-classes in a variety of subjects, but also included societies providing for leisure interests, libraries, etc. A music department had been tentatively set up a few years before Bantock's appointment, but there had never been a properly drawn-up syllabus. Lectures were given by enthusiastic supporters of the Institute with a special, but often narrow, interest. There were, however, choirs which had evolved as an off-shoot. Bantock always believed that Elgar had a hand in his being offered the appointment. It is possible that this might well have been the case; Elgar had many friends in Birmingham music-circles, in particular a man called George Halford, who organised enterprising concerts and conducted several choirs, including the Midland Institute Madrigal Choir. Whether Elgar was an influence in his appointment or not, Bantock, on taking up his appointment in September 1900, immediately invited Elgar to become a visiting lecturer at the Institute. How active Elgar was in this capacity is not clear, although his name continued to appear there for a further twenty years or so.

*****TO BE CONTINUED



Malvern Festival 1980

Monday 19 May – Sunday 1 June 1980

This year's Malvern Festival contains an even wider choice of plays, readings, recitals, concerts and exhibitions. The famous pianist Claudio Arrau will give a recital of works by Chopin and Beethoven. And among other artists engaged are Benjamin Luxon, Robert Tear, the Philip Jones Brass Ensemble, and the Philharmonia,

City of Birmingham Symphony Orchestra, and the London Oboe Quartet.

As always there are a number of attractive Elgar items: May 24th Simon Rattle conducts the Philharmonia in a concert including the *Introduction & Allegro*, and the suite from *The Starlight Express*. May 25th Items by Elgar will be included in a concert by the Aldwyn Consort of Voices. 31st May an organ recital by Thomas Trotter including the *Organ Sonata no. 1*. The Festival ends on June 1st with a performance of the oratorio *The Kingdom*. *The Kingdom* will mark the debut of the recently-formed Malvern Festival Chorus, and the orchestra will be the City of Birmingham, conducted by Neil Page. Soloists include Wendy Eathorne, Alfreda Hodgson, David Johnston, and Stephen Roberts.

Full details and programme from the MALVERN FESTIVAL BOX OFFICE, Grange Road, Malvern, Worcs. (Telephone: 06845 3377)

The Elgars at Hampstead

by Dr. Louise Eickhoff

It is probably of little consequence that future generations of Elgar worshippers will bow reverently before a house to the right of the composer's home, and stand on ground where he never trod, drawn by a blue plaque wrongly dated and wrongly mounted. The Elgar's never impressed themselves on their domiciliary environments: the earth was not warmed by the passage of party-happy feet; music did not flood into the outer air regularly, so that passers-by nodded and said: "That's the Elgar's"; there was no butler, coachman, cook or tweeny to gossip in pub or at back door, and circulate Elgar news among the locals; and seemingly no delivery boys ever scribbled their "Brothers, do not weep" messages at the gate, for 42 Netherhall Gardens was on no tradesmen's books. And we children, toiling up the hill, thought no-one lived there.

True, it was the only house the Elgars could call their own, bought on mortgage, which, in spite of Alice's finding the deposit, must have cost Edward dear, for he was of the class that considered mortgaging shameful. It meant that you could not pay your way, you were in debt, disgraced and vulnerable. Something of this comes through in his writing to Carice from Naples (9 Feb.1913) inquiring if she had asked "Cousin Willie (Raikes) about my Mortgage Due. I do hope it is sent by now to Glyns." He had made 42 his own, as had the former owner and others of that era, by giving it a name linked with childhood, the time of real HOME. He transposed to 'Severn' what had been 'Kelston', the name of the place to which the parents of Edwin Long, R.A. belonged; (Fitzjohns, that Avenue made in the 1870's out of the path leading up to the Conduit Springs just across the way from Netherhall, was the name of the landowner's country-seat). And undoubtedly. until the burglary in December 1918, Elgar enjoyed this house more than any other. Here he could spread his wings to the full, or hide away; here he was happy sprucing the stairs with paint, or playing billiards with his friend Dr.Blair, and, with it as home-base, he produced much of his finest work. The country was almost at his door-step - frogs still hopped in Finchley Road; cattle still went to market down the High Street; sheep grazed the Heath; hens and ducks ranged free in a Silver Street yard almost opposite New-End's junction with Heath Street. Yet, by tube and bus, he could get so easily into the Royal College; or central London with its auction rooms where he picked up bits and pictures; and his club, wherein he wrote nonsense-notes to amuse his wife when they reached her by the tea-time post on the same day. Hampstead had drawn him from the first days of their marriage. He went walking there from Avonmore Road while she visited; and they went together to worship at St.

Dominic's in Haverstock Hill. When his "darling" died, Carice and he would flee almost daily from the emptiness of the house, that Alice had filled with homeliness, to find escape easily in the local cinemas dotted from Pond Street to Kilburn. Only the burglary, (and the identification of his burglar-worn clothes) seems to have soured him. "It is no home for me", he said, and Hampstead became "Houses, houses,".

Severn House lends itself to myth, for not only is it no more, but developers have done their best to scrub out all traces, even renumbering that section of the road so that Elgar's 42 is now 44, and where had been a house in Maresfield Gardens is now 42 Netherhall Gardens. The present owner of 61 Fitzjohn's Avenue (Edwin Long's first Norman Shaw house) is certain that he acquired, as additional property, the site of that building (the former stables?) which Elgar called "The Den", wherein he played his organ situated over the ingle nook. The mythological points are underlined! In other false legends, the house is said to have had a large garden; to have been so expensive to run that Edwin Long could not afford the upkeep, while his wife (who survived him by 15 years) had been forced to live in one room. The latter was true, caused not by financial stringency, but by the poor lady's distressing heart-condition, which, in those days, would have confined her to bed for at least two years before her death in 1906, while her son, left an affluent gentleman of leisure by his artist-father (worth £200,000 on his deathbed, well into today's millionaire class), employed the necessary day and night-staff to care for her. He could well afford to maintain the warmth required, not, as Elgar supposed, for Long's models, but for a chronic invalid, heart-stricken by the sudden demise of a beloved husband, whose art she had assisted in little ways (even as Alice had with Edward's).

How different from Alice, whose failing passed almost unheeded by those who held her dear; whose grave condition called out no extra attention until the final 24 hours, during which the physicians made extra visits, a nurse came, and "extreme unction was administered" by kind Father Valentine, the priest of St. Mary's. But how was Edward to know that this great heart would then let him down? Had she not always rallied before? Even less than 18 months previously, though not fully recovered from her operation in November, had not *she* (and not Elgar, as Reed has it) driven the dogcart through the crisp moonlit evening to catch the night-train up from Brinkwells to see the extent of the "ravage of Severn House" (E. to A.S.W. 17 Dec. 1918), because Edward was not able to go out? Had not she relinquished her own self-fulfilment, the social-standing with residential staff for house and garden, and even lessened her financial security, that her "eagle" might spread his wings and flourish? Surely she would never leave him comfortless (in the 1662 meaning of the word). She had seemed a permanency.

Severn House was perhaps her supreme sacrifice. Lady Roberts had left her spinster-daughter well and carefully provided for; all the household contents, horses and carriages, and £200 (enough in 1887 to buy a small house), money in trust to be invested to provide an income throughout

spinsterhood, and the great house Hazeldine (rental £80 p.a.) in trust under Alice's direction, either for her use or benefit. In January 1892, Alice sold all the effects from Hazeldine, and the house itself the following March, the proceeds going into a trust (so obviating the Married Women's Property Act) to be reinvested to provide an income for the married couple and their child. To find the deposit for the mortgage on Severn House (possibly around £2,280.3.8d, the value of her share of the house assessed for probate) this Trust had to be broken, a negotiation which hindered the purchase (18 Dec. 1911: "Little chance of 'completing'") and caused much concern for some 12 months; thereafter there was less in the kitty as foundation for financial security. But on New Year's Day 1912 (not 1911 as the memorial plaque states), they moved joyfully into "E's own house" (Diary entry) that had lain empty for nearly six years.

42 Netherhall Gardens (the second house Norman Shaw designed for rich Edwin Long) was a glorified version of the first, in Fitzjohns Avenue, the domed entrance of which, though more simple, is in the same style as that which disappeared with the rest of Severn House at the end of 1937, beaten bronze doors, Roman mosaic (plus a Spanish mosaic in the bathroom) and all. Edwin Long had put his new house in the lowest third of his Fitzjohns property, the grounds of which extended to the wall bounding the Maresfield Gardens domain, along a continuation of a line separating 55 and 57 on the other side of Netherhall Gardens. This line cuts the present 42 in half, the easterly half of the house being on land that was outside the kitchen and servants quarters of Severn House, soil which the master would not have trod.

The true ghost of the Elgar mansion is the present no.44, which apparently uses the old foundations of the entrance-section of the composer's domicile, and so stands solely on ground hallowed by Elgar's feet. This can be verified by comparisons of the past and present Survey Maps and the ground plans of Severn House held by the R.I.B.A. Moreover, the family of a former organist (who in 1919 acquired Count John McCormack's house opposite the Elgars, and witnessed the demolition) insist that the house which today bears the same relationship to their old home as did Severn House, is numbered 44, which accords with the memory of two little girls who knew it as the house where no-one lived. Certainly the Elgars did spend much time away, visiting, or at Brinkwells, so that they are not even listed in Directories for 1915 and 1916, and they, like other absentee house-owners without residential caretaking staff, during the period from December 1918 to June 1919 suffered burglaries. But for the record let it be known that Severn House (raided by two dishonest ex-policemen) covered the site of today's 44, and not the present 42 carrying the erroneous commemorative plaque.

Dates for your Diary

May 16	Part Songs	Village Church, Redmarley d'Abitot, nr. Ledbury. 8 p.m.
May 17-31	ELGAR FESTIVAL: Concerts & Lectures on most days.	Ledbury & Hereford. Full details from James Walkley, "Craeg Lea" 86 Wells Road, Malvern, Worcs.
May 23	The Apostles <i>Cathedral Special Choir & Soloists/Clifford Harker</i>	Bristol Cathedral
May 31	Coronation Ode <i>Eathorne, Gunson, Burrows, Varcoe/ Cornwall SO</i>	Truro Cathedral
June 1	Symphony no.1 <i>RPO/Groves</i>	Royal Festival Hall
June 3	Serenade for Strings <i>ECO</i>	Queen Elizabeth Hall, South Bank
June 12	The Dream of Gerontius <i>See enclosed leaflet</i>	Royal Albert Hall
June 14	The Dream of Gerontius <i>Truro Choral Society/Ayerst</i> Organ Sonata, & Part Songs	Truro Cathedral Church adjoining ruined Witley Court, nr. Worcester. 7.30 p.m.
June 15	Violin Sonata <i>Max Teppich, & Geoffrey Pratley</i>	Purcell Room, South Bank
June 21	The Banner of St. George <i>Gerald Brown Singers</i>	Lady Chapel, Anglican Cath- edral, Liverpool <i>Ring Formby 76125 for further details</i>
June 16	The Apostles <i>See enclosed leaflet</i>	Royal Albert Hall
July 11	The Kingdom <i>See enclosed leaflet</i>	Royal Festival Hall
July 15	The Light of Life, & Spirit of England <i>See enclosed leaflet</i>	Royal Albert Hall
July 18	Violin Sonata <i>Hugh Bean, & David Parkhouse</i>	Madley Parish Church, Hereford

The editor welcomes information on forthcoming concerts and recitals of Elgar's music. The next issue goes to press on August 16th.

In the year 1979 the total number of visitors reached 5,888. This was lower than 1978, but the poorer weather, and high cost of petrol undoubtedly had their effect. In the three months Jan.- March 1980 we have had 518 visitors, 161 more than in the same period last year. The Curator and his wife have now moved into Rose Cottage, two doors away from the Birthplace. Among recent visitors was the singer Ian Wallace. Recent gifts included records of the Enigma Variations from A.J.Howrie, and 78's of the Violin Concerto (played by Sammons) given by Michael Dawson. Also two rare early Pathe records - Land of Hope and Glory (sung by Harry Thornton) and Salut d'Amour (Scots Guards Band.)

Gloucester THREE CHOIRS Festival

16-23 August 1980

This year's Festival includes THE KINGDOM on 17th August, a concert including COCKAIGNE OVERTURE on 21st August, and a concert with Amaryllis Fleming playing the CELLO CONCERTO on 22nd August.

*The full programme is available from the Festival Ticket Office, College Green, Gloucester.
(Telephone: Gloucester 423137)*

THE ELGAR SOCIETY TEA at the Three Choirs Festival will be on Sunday 17th August, from 4 to 6 p.m. This year the South West Branch of the Society has taken responsibility for organising the tea, and we are very grateful to all those involved.

The venue will be the Church Hall/Schoolroom attached to the Church of St. Mary-de-Crypt which is only five minutes walk from the Cathedral, where the opening service will be held at 2.45 p.m. In the evening THE KINGDOM will be given in the Cathedral.

This will obviously be a worthwhile Elgar Day, and those wishing to attend the tea should apply for tickets (price 75p.) to Ian Cartwright, Herschel House, 61 North Street, Nailsea, Bristol, enclosing remittance and a stamped addressed envelope. A map giving directions will be sent. Applications no later than August 9th please. Owing to the need to carefully plan the event your co-operation in advising us if you wish to attend is especially requested.

ELGAR'S INTERPRETERS ON RECORD

Second list of additions

Additions to existing entries

- pp.9 Bavarian Dances Roy.SO,Batten: dsr (9/25)
 10 Chanson de Matin RPO,Weldon: (1979) P"22
 11 Brig.& Ras.Band: (8/79) SPA 545
 12 Cockaigne Beecham: (1/80) CBS 61878
 Barenboim: (2/80) CBS 61883
 14 Violin Concerto Sammons: (4/79) SH 288
 Bean: (1/80) CFP 40322
 Coronation March Groves: (8/79) ESD 7075
 15 Falstaff Barbirolli: (2/79) SXLP 30279
 Barenboim: (2/80) CBS 61883
 16 Froissart Barbirolli: (2/79) SXLP 30279
 Imperial March Groves: (8/79) ESD 7075
 17 Intro.& Allegro Barbirolli(ASD 521):(2/79) SXLP 30279
 Desarzens: (WG) 8296
 19 P & C Bliss: (7/79) SPA 536
 20 P & C 1 Barlow: Firestone 100D
 Weldon:(1979) P" 22
 from SB 2026:DPA 615-6,DPA 627-8,DPA
 Gambley:(c1972) Damont DMT 101 633-4
 Groves:(8/79)ESD 7075,(12/79)HMV'1
 22 P & C 4 Groves:(8/79)ESD 7075,(12/79)HMV'1
 24 Salut d'Amour Tausky: SHM 944
 25 Serenade Beecham: (1/80) CBS 61878
 Marriner: (12/79)DPA 627-8
 26 Severn Suite Foden's:(1979)TTV 099 ('210' 12 33)
 Besses:(1979) Pye TB 3012
 27 Symphony 1 Barenboim:(12/79) CBS 61880
 Boult (1968):(1/80) REAM 1 (Lyrita)
 28 Symphony 2 Barbirolli (1964): (6/79) SXLP 30287
 Boult (1968):(1/80) REAM 2 (Lyrita)
 29 Variations Beecham: (1/80) CBS 61878
 Stokowski: (1/78) D 94 D 2
 Monteux: (7/79) SPA 536
 Del Mar:(1979) 2891 129 (St Michael)
 30 9. from SB 2108:(3/79) SPA 555
 9. from ASD 2750:(1978) CFP 40294
 9. from 6500 481 (4/79) 6768 093
 43 Coronation Ode 2. from ASD 3345: (8/79) SXLP 30308
 55 Pleading Buckman: (1/80) RLS 743
 56 Sea Pictures 3. from D 675 (12/78) HLM 7145
 4. from ASD 655:(4/80) CFP 40332
 pp 9,10,14,18,31,63,65 RPO,Collingwood(CSD 1555):(3/79)ESD 7068
 pp 51,52,54,55,56,57,58 Rayner Cook (SHE 526):(6/79)GL' 25205

New listings

- | | | |
|------|------------------|--|
| p. 9 | Bavarian Dances | 2. Victor Olaf Salon Orch (12/29) R 485 |
| 10 | Chanson de Matin | Lou Whiteson Orch (1979) Chevron CHVL 130 |
| 12 | Cockaigne | LPO, Handley (7/79) CFP 40313 |
| 13 | 'Cello Concerto | Ralph Kirshbaum, SNO, Gibson
(12/79) ABR 1007 (Chandos) |
| 15 | Falstaff | LPO, Handley (7/79) CFP 40313
SNO, Gibson (7/79) RL 25206 |
| 16 | Imperial March | Nicholas Danby (organ) (4/79) CBS 76790 |
| | In the South | Lancs Schools SO, Doley (3/80) APR 304 |
| 17 | Intro & Allegro | Pro Corda O., Bunting (4/79) Pro Corda 1 |
| 20 | P & C 1 | Empire Mil. Band (pre 1914) Empire 1011
Band (pre 1925) IMP 45338 |
| | P & C 1, 2, 4 | Cincinnati Pops O, Kunzel (12/79) TVS 34715 |
| | P & C 4 | Concertgebouw, Marriner (5/79) 9500 424
RoyMarBand (P'mouth), Mason (2/79) PRIM 4
Nicholas Danby (organ) (4/79) CBS 76790 |
| 23 | Bassoon Romance | Grossman, Hokania (pf) Ravenna 761 |
| 24 | Salut d'Amour | Roy Oph. O, Lawrence (1979) REP 363
HM Scots Guards Band (C1910) Pathé 41096 |
| 25 | Serenade | Toronto Ch O, Neel (1979) Ultra Fi ULDD 10
Scot Bar Ense., Friedman (5/80) ABY 810 |
| 27 | Symphony 1 | LPO, Handley (4/80) CFP 40331 |
| 28 | Symphony 2 | Hallé, Loughran (11/79) K" 53594 |
| 29 | Variations | Concertgebouw, Marriner (5/79) 9500 424
SNO, Gibson (7/79) RL 25206
Berlin RSO, Kleinert Eterna 8 27 185
LSO, Previn (4/80) ASD 3857 |
| 30 | | 9. Lancs Schools SO, Doley (3/80) APR 304
9. Nicholas Danby (organ) (4/79) CBS 76790
9. RoyMarBand, Neville (1973) EMI NTS 123
New London Quintet, Frank Wilbaut HNH 4061
M. Addash (violin) (pre 1925) IMP 1287 |
| 36 | Quintet | Yehudi & Hephzibah Menuhin (3/80) ASD 3820 |
| 37 | Salut d'Amour | Jennifer Bate (6/79) K" 53566
Nicolas Kynaston (9/79) Mitra OSM 16157 |
| 38 | Violin Sonata | 1. Queens Coll Cam, Armstrong Gamut QCR 8818 |
| 40 | Organ Sonata 1 | 5. Carlton Coll Band, James (3/80) SB'339
'My work is done': Kathleen Ferrier,
Gerald Moore (1944) (12/78) HLM 7145 |
| 42 | Apostles | 2. Temple Ch Choir, Thalben-Ball (4/80) PVA
4917 545 |
| 43 | Caractacus | Leeds ParCh, Lindley (3/80) LPB 813 |
| 45 | Gerontius | Bradford CathCh, Rhodes (3/80) APR 306 |
| 46 | Light of Life | Leeds ParCh, Lindley (3/80) LPB 813 |
| 48 | Ave verum | add Great is the Lord op 67: Leeds ParCh as above |
| 49 | Ecce sacerdos | O salutaris (1879?) Beltona Mixed Quartet (1/25) Beltona ? |
| 53 | L of H & G | Ship's Co, Band (Ark Royal) (5/79) REH 357
Band selection (pre 1925) IMP 45338 |
| 56 | Sea Pictures | Lauris Elms, Sydney SO, Hopkins (3/79) GL' |
| 66 | National Anthem | Chorus, O, Clifford (7/29) M 30 40749 |

Book Reviews

SIR JOHN BARBIROLI - 80th Anniversary Memoir. *Barbirolli Society*. £1.50

December 2nd 1979 marked the 80th anniversary of John Barbirollis birth and a commemorative Memoir has been published by the Barbirolli Society.

JB was one of the greatest second generation interpreters of Elgar's music, and the Memoir, comprising numerous articles, contains much of interest to Elgarians. In some of the contributions written by Society members there are vivid impressions and memories of JB's Elgar performances in Glasgow, Sheffield, Manchester and London. John McCabe enumerates further examples of JB's love for Elgar in his article, but most revealing of all are the memories of the composer Arthur Butterworth, a former Hallé player. He discusses the Hallé's performances of the symphonies, and is illuminating on JB's interpretation of *Falstaff*: he considers 'that the true Elgar lived most of all in the performances of Barbirolli.'

The Memoir also contains articles by André Previn, Dame Eva Turner, Ursula Vaughan Williams, Wolfgang Stresemann, Gwyneth Jones, Ronald Kinloch Anderson and others.

This is a fitting tribute to Sir John; and those interested in this conductor, in English music and Elgar's music in particular will find this a rewarding publication. Copies can be obtained from Mr. Paul Brooks, Vice-Chairman of the Barbirolli Society, 53 Ramsons Way, Barton Court Farm, Radley Road, Abingdon, Oxfordshire. (Please remember to add postage)

K.D.M.

GEORGE GROVE 1820-1900, a new biography, by Percy Young.

Macmillan, £12.50

Roget, Gray, Liddell & Scott, Grove...all these men have given their names to works of reference so famous that it is sufficient to cite the name to infer an authoritative judgment. The publication later this year of the mighty new edition of Grove's *Dictionary of Music and Musicians* makes this biography by Dr. Young particularly timely. Grove is little more than a name to most people today, but he was in every sense an 'Eminent Victorian'. Early in this century there was a straightforward, and somewhat adulatory biography by C.L. Graves, but a critical assessment of Grove has had to wait 80 years since his death. The book is so good that it is worth the long wait.

In many ways Grove was that Victorian delight, a 'self-made man'. He was successful in a number of careers. Son of a Master Fishmonger, he became successively a first class engineer (he worked on the Britannia Bridge, and was involved in the building of Chester Railway Station), a builder of lighthouses in the West Indies, and an active worker in

the Palestine Exploration Fund. He became Secretary to the Crystal Palace Committee, and from this sprang his long association with the great series of concerts there, under the baton of August Manns. His devotion to music was life-long, his programme notes, signed G, have passed into musical legend, his book on the symphonies of Beethoven remains a classic, and most important of all he compiled the first English musical encyclopaedia. Dr.Young's researches have produced not only a fascinating portrait of a very great man, but a picture of musical life in Victorian England which is remarkable in its complexity. Two of the appendices are worthy of a special mention: firstly, a printing of Sir Hubert Parry's address to the students of the Royal College of Music on Grove's retirement as Principal in January 1895. Secondly, a reprint of Shaw's review of the Beethoven book in the *Saturday Review* for 14th Nov. 1896. A delightful piece of Shavian warm-hearted wit. Macmillan's are to be congratulated on publishing this excellent curtain-raiser to the new edition of Grove, and music scholars and readers generally are even further in Dr.Young's debt.

R.P.T.

"Providence and Art" by Geoffrey Hodgkins was published earlier this year by the London Branch of the Society. Copies are available at 65p. including postage, from E.W.A.Jackson, 7 Batchworth Lane, Northwood, Middx. We had hoped to include a notice of this study of Elgar's religious beliefs in this issue, but space does not permit this for the moment.

[illegible]

Mr. Alan Hemmings, Trysgol, Abergwesyn, Llanwrtyd Wells, Powys, LD5 4TP, has a number of books on Elgar which are surplus to his requirements. He is anxious that they should go to good homes, and invites offers from any interested member. Letters direct to Mr. Hemmings please, and not to the Journal. The books are: "Forgotten Worcester" by Hubert Leicester, with foreword by Elgar. 1930; "A Future for English Music" by Edward Elgar. 1968; "Elgar, O.M." by Percy Young. 1955. (Covers slightly stained); "Letters of Edward Elgar", edited by Percy Young. 1956; "Letters to Nimrod" edited by Percy Young. 1965; "Elgar, his Life and Works," by Basil Maine. 2 vols. 1933. Part of fly-leaf cut away in each volume.

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The collection of scores of Elgar's music, which has been so pains-takingly compiled by Mr. John Morrison, deserves to be more widely known. Mr. Morrison is anxious to loan scores to organisations and individuals performing Elgar's music. A complete listing of the music is available but those requiring a copy of the list are asked to send £1 towards photocopying cost. Write to John Morrison, 28 Westwood Road, Barnes, London, SW13 0LA.

[illegible]

"Edward Elgar - Memories of a Variation" by Mrs. Richard Powell has been re-printed at £5 by Remploy Publications Ltd, Leestone Rd, Manchester M22 4RF

Record Reviews

ORGAN SONATA no.1 in G (coupled with Reubke - Sonata 94th Psalm)

Nicholas Kynaston, playing the organ of the Cathedral at Ingolstadt, Germany.

Mitra OSM 16157 (distributed in U.K. by Gamut Distribution, Cambridge)

Nicholas Kynaston's many recordings over the past decade or so have shown him to be an organist of outstanding virtuosity with complete mastery of the marginest Romantic instruments. After ten years as organist at Westminster Cathedral he is now a free-lance recitalist with a growing reputation in Europe. This record is one of several made for a small German company two years ago.

Kynaston's dashing style is ideally suited to the Elgar sonata. It is a spirited performance, rather lacking in repose in the more contemplative passages, but with a compensatory sense of forward movement which holds the rather loose structure together better than many performances. The organ is modern: it is quite large but voiced in the contemporary style - with the emphasis on textual clarity rather than weight of tone. Although this is not quite the sound we are used to in this work, it is a most attractive instrument - the reed-tones being particularly gorgeous.

Unfortunately the recorded sound does not allow us to benefit from the unusual degree of clarity provided by this combination of organ and player. The Cathedral of Ingolstadt is a very resonant building (I timed no less than twelve seconds reverberation audible at the end of the first movement). The engineers have chosen a rather distant microphone-placing which results in a nicely integrated sound, but with too much resonance having been picked up for maximum clarity. It also seems to have resulted in some limiting of the dynamic range.

The remarkable Reubke sonata was written in the year Elgar was born - and when the composer was only 23 (he died in the following year). He was Liszt's favourite pupil. The work contains less rapid passage-work than the Elgar sonata: the performance is equally impressive and seems to have been served better by the recording. Here the tricky acoustic of the Cathedral seems to enhance the natural gravity of much of the music.

Despite my reservations about the sound, these are splendid performances which will give a lot of pleasure to Elgar enthusiasts in this country, and which will hopefully broaden appreciation of Elgar's non-orchestral music on the Continent.

G.H.L.

ENIGMA VARIATIONS; COCKAIGNE OVERTURE; SERENADE IN E minor

Royal Philharmonic Orch./Sir Thomas Beecham

CBS Classics 61878 (MONO)

ENIGMA VARIATIONS (with Lutoslawski - Concerto for Orchestra)

Radio Symphony Orch. Berlin/Rolf Kleinert

ETERNA 8 27 185

Two records of considerable interest have come my way, both of the *Enigma Variations*; the one a classic of the gramophone and the other that rarity, a foreign recording by a foreign orchestra and conductor.

Sir Thomas Beecham, if he was a lesser man, would currently be suffering from over-exposure. However, his musical reputation has come before us for re-examination and not found to be wanting. Indeed in his chosen specialities he has no equal. Elgar was not one of these, and what he did with the *A flat Symphony* in its early days is a matter for eternal execration. It is, however, his description of the Symphony which is recorded for posterity, "the musical equivalent of St. Pancras Station." Like so many Beecham aphorisms it is not necessarily unkind or even pertinent. Those of us who admire St. Pancras might detect a note of affection and admiration in the comment, a view which the recording here under consideration supports.

In many ways the *Enigma Variations* should have suited Sir Thomas's temperament well, and this performance proves the point. I have the original Philips issue (ABL 3053) and the sleeve note quotes Sir Thomas as having promised Elgar that he would record the *Variations* one day. In any event, he waited until the LP era before recording it the once. This new CBS re-issue, the second within five years, gives a clearer, if more boxy, sound than the original. It is, however, a significant improvement upon their previous attempt. Any lover of Elgar's music who does not possess a copy should remedy their lack immediately, for this is a classic recording of the *Variations*, to be placed with those of Toscanini, Monteux, Jochum, and Elgar's own.

Rolf Kleinert conducts the East Berlin Radio Orchestra on an East German label which is new to me, but it is to be particularly welcomed. The more signs there are that Elgar is accepted as an international composer, the more pleased we should be. The sound is clear, if given too much emphasis in the bass, and the recording was made in a spacious acoustic. The surfaces of my copy were immaculate, without any blemish. Beecham's performance is a measured one, of great integrity. He was no atavist, but I gain the impression he looks back in this performance to a world he knew so well. Kleinert naturally takes a more direct view, and his performance is well placed. I feel though, that after a notable beginning, with the theme and first variation well-pointed, the performance becomes more and more routine.

H.D.S-P. is more cautious and there are some questionable dynamics

in many of the other variations. R.P.A. shows that there is no real distinction between *pp* and *ppp*. In 'Nimrod' both Beecham and Kleinert play the music straight. Indeed Beecham almost offers understatement but his greater experience or familiarity allows him to point the climaxes with more character. His 'Dorabella' always makes me feel that he was thinking of an older girl than that of Elgar's portrait, but it leads into a marvellous G.R.S. with Bulldog Dan leaping from her skirts into the Wye!

In the 'Romanza' Beecham is much the better, for Kleinert spoils the effect of mystery by overplaying the drum beats - all *mezzoforte*! A great pity for his clarinettist plays his Mendelssohn theme beautifully. He again fails to understand fully the final variation, with, for example, Elgar's whistle being tossed aside and not pointed. This all contributes to the feeling of anti-climax. Beecham, on the other hand, is carried along by the exhilaration of the occasion, and he, unlike Kleinert, uses the organ to end in splendid style. Beecham's Royal Philharmonic is the better orchestra, but it is more than just that which makes this a performance of such character. For all his protestations Beecham understood this music deeply, as is proved by the swagger and joy of *Cockaigne*, and the exquisite slow movement of the *Serenade*. Is there a more deeply-felt performance on record?

Kleinert's coupling is that of Lutoslawski's *Concerto for Orchestra* of 1954. It is of more than passing interest, but the lack of a score and the intolerance of the Editor does not permit its analysis in these pages.

A.H.A.N.

FALSTAFF; COCKAIGNE OVERTURE

London Philharmonic Orch./Daniel Barenboim

CBS Classics 61883

Members may recall that, when discussing Vernon Handley's new record of *Falstaff* and *Cockaigne* in the Sept. 1979 issue of the JOURNAL, I was hard-pressed to choose between that new record and the one that Barenboim had made for CBS in 1974. By the time that review appeared, CBS had deleted Barenboim's record, but they have now re-issued it on their mid-price label.

In the September issue I tried to describe the strengths of Barenboim's interpretations, and, hearing them again, I have been struck not only by his obvious enthusiasm for the music - the colourful kaleidoscope of individual sections drawn out vividly but never at the expense of the overall structure of the music - but also by the superb playing of the London Philharmonic Orchestra. The record has been recut, and, although the sound is now more vivid, this is somewhat to the detriment of the overall sound-picture. I am still hard-pressed to choose between Barenboim and Handley. Both give very fine performances, and I would not want to be without either.

J.G.K.

CELLO CONCERTO in E minor, Op.85

Ralph Kirshbaum, Scottish National Orch/Sir
Alexander Gibson

CHANDOS ABR 1007

Chandos have made a number of Elgar recordings with the SNO and Gibson over the last few years. Previous issues have appeared on the RCA label but this latest one is part of the first release of the new Chandos records. The young American 'cellist Ralph Kirshbaum has performed the concerto a number of times in the concert hall, and this recording was made in April 1979 in the Henry Wood Hall, Glasgow.

The opening bars immediately set the mood of the performance. No arresting flourish from the 'cellist here, it is more as if we have stumbled on the soloist musing to himself. The emotional temperature is cool throughout. The orchestral tutti sound very grave, and what emerges sounds like a rather world-weary and lonely Elgar. The second movement is taken steadily, with little dash or bite, and there is no sense of achievement when they reach the *cantabile* theme at fig.22. Recently I have been listening again to the two recordings that date from Elgar's lifetime; Beatrice Harrison, with the composer conducting (1928: HMV D 1507/9 now on World Records SH 175) and W.H.Squire, with Sir Hamilton Harty (1930: Columbia DX 117/20). Both of these are ripe, full-blooded readings that contrast sharply with Kirshbaum's ascetic approach. In both cases, when they reach the *cantabile* theme, the tempo is pulled right back, and the theme played with generous portamenti, so typical of that era. Somehow, this enjoyment of the music is infectious, and it is sad that such enthusiasm is so obviously absent in this new record.

The slow movement is beautifully played, but with little expressive power, and the last movement again seems rather bland and monochromatic, with little real sense of enjoyment conveyed by the performers. This performance, at just over 33½ minutes, is the slowest on record, a full 9 minutes longer than Beatrice Harrison's with the composer.

The recording quality is admirable. The orchestra sounds natural, yet each strand is clearly delineated, and I am sorry not to be more enthusiastic about the performance. Others may enjoy Kirshbaum's reading, but for me it does not begin to challenge either of Jacqueline du Pré's recordings (1965: HMV ASD 655; 1970: CBS 76529) or that of Paul Tortelier (1973: HMV 2906), let alone Beatrice Harrison's warm-hearted account.

J.G.K.

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RECENT AND FORTHCOMING RECORDS.....Enigma Variations--LSO/Previn on EMI; Symphony no.2--LPO/Handley on Classics for Pleasure; Violin Sonata--Yehudi & Hephzibah Menuhin on HMV ASD 3820.

REISSUES include Hugh Bean's performance of the Violin Concerto on CFP 40322, and Symphony no.1 by Boult and the LPO on Lyrita REAM 1.

Branch Reports

EAST MIDLANDS

Secretary: Malcolm Smitham, 5 Riddon Drive,
Hinckley, Leics. LE10 0UF. Tel:0455-613737

As reported in the January JOURNAL, the East Midlands Branch was reconstituted in December 1979, following a period when activities were suspended owing to lack of Officials. Fortunately, this difficulty is now overcome, and the newly-formed steering committee, with Chairman, Raymond Monk (longest serving Trustee of the Birthplace), arranged a Spring programme of 3 meetings held in the Charles Wilson Building of Leicester University.

Feb. 5th. Percy M. Young. The Malvern Group: Themes for Elgar's Variations. The subjects of this fascinating, instructive, and erudite talk - and also those of a new book now in preparation - were Elgar's twelve 'friends pictured within' *The Variations on an Original Theme*, that musical portrait of provincial society at the end of the last century. It was the first time that Dr. Young had spoken in public on what he so aptly characterised as 'The Malvern Group', the members of which are for the most part so surprisingly little-known, even to Elgarians. He divided them up into three groups: those defined by the ability to perform on musical instruments; the Oxbridge group; the professionals; plus***. Among many thought-provoking facts and philosophical ideas, a number of character sketches stick in the mind. For example: the charming yet unmarried Ysobel Fitton who looked after her mother and flew kites with Elgar; Dora Penny who was secretary of a home for fallen girls; R.P. Arnold who ran up debts at Oxford; Basil Nevinston who - the first sensation of the evening - was born in Leicester, and played the cello well, when sober.... A wonderful evening.

March 11th. Dr. Jerrold Northrop Moore. Elgar - Thoughts from a new biography.

The visit of such an eminent Elgarian was anticipated with relish, and we were not disappointed. Dr. Moore spoke about Elgar's early years and the influences of the environment upon his later development as a composer. The talk encompassed the short time at Broadheath followed by the boyhood above the music shop in Worcester. Dr. Moore suggested that a longing to return to the rural tranquility of Broadheath was ever present in the young Elgar's mind, and the boy's escape from the bustle of the city to the banks of the Severn was enjoyed not only for itself, but because it afforded a view across country towards the Birthplace.

Dr. Moore also spoke of the undoubted influence of the family circle, and, in particular, Elgar's mother, whose ideas about the cyclic patterns of nature were instilled into the boy, never to be forgotten. The biography, when published, will certainly be a refreshingly new insight into the man. A well-attended meeting, and a stimulating talk.

The last meeting, and A.G.M. will be held on April 22nd.

NORTH WEST

Secretary: Malcolm H. Key, 10 Eversley Pk,
Oxton, Birkenhead, Merseyside, L43 5XA.
Tel: 051 652 6388

Our Christmas Party was held on December 15th. We spent a very pleasant evening playing extracts from members' favourite recordings, the *Starlight Express* being prominent among them. This was followed by a beautiful buffet, provided by the ladies.

However, the main event this winter has been a sad one. The death of our Chairman, Dr. Jarvis, was most unexpected and was a great shock to us all. We were indeed most privileged to have the wealth of his experience and authority to guide us through the first two years of the branch's existence. An appreciation of him can be found elsewhere in the JOURNAL.

Our Annual General Meeting was held on March 29th. Douglas Carrington was elected Chairman, and the Secretary was re-elected. This was followed by a talk by one of our members, Ken Kidd, entitled 'Elgariana.' Forthcoming events include an illustrated talk by Maxwell Hutchinson on Troyte Griffith; a visit to the Elgar Festival at Hereford; and a talk by Neil Tierney of the *Daily Telegraph* on Elgar and his influence on Vaughan Williams and William Walton.

EAST ANGLIA

Secretary: B.P.Marsh, 'Homelea' Whitwell
Road, Reepham, Norfolk. Tel:Reepham 613.

A.G.M.'s are monotonous affairs for most organisations, but on 25th Jan. we quickly re-elected our officers and committee, and in the second half of the evening enjoyed a recorded performance of the *Second Symphony*, presented in his usual engaging style by Roger Rowe.

Michael Nicholas, the organist of Norwich Cathedral, made a very welcome return on 22nd February to talk about, and illustrate on the piano, *The Music Makers*, which he conducted in St. Andrew's Hall a month later. Members were given a rare insight into the conductor's ideas and techniques for mastering this all-too rarely performed choral work. Since the *Hymnus Paradisi* of Herbert Howells was also part of the concert, it was interesting to hear the speaker draw a few parallels between the two works.

"Home-grown" lectures and recitals are now very much part of our branch life. On 21st March we heard a member of our committee, Marguerita Chilvers, accompanied by John Warren, perform a programme of Elgar Songs. These are not often explored, and what made its impact on the listener was the delicacy of Elgar's vocal line, the piano almost its own orchestra.

Points underlined at the AGM were the continuing success of the social events - Firework parties, a branch dinner(now an annual event), a Summer strawberry tea; as I write this we look forward to another house party on April 18th at which there will be a buffet supper, wine, a record quiz, raffle, and bring-and-buy stall. Members get to know each-other at these informal get-togethers. We can also cut costs by calling on a wealth of local talent to provide recitals and lectures. As a result of all this, membership has been stable although means are being sought to increase publicity.

By the time you read this we will have had opportunity to welcome the editor of the JOURNAL on April 25th, listened to records of an overture, *Romance for Bassoon*, and the *Violin Concerto*, and on June 27th entered the world of the Imperial Elgar with music from such works as *The Crown of India*. Our 1980-1 programme planning is well under way - we can assure you that it is a varied and exciting as ever.

LONDON

Secretary: E.W.A.Jackson, 'Killiegray',
7 Batchworth Lane, Northwood, Middx. HA6
3AU. Tel: 65 22010.

Since our last report we have been delighted to welcome a number of new members and hope they will find their membership both enjoyable and rewarding. There have been three excellent meetings.

Dec.3rd. John Knowles. Pre-Gerontius Choral Works. The principal object of these meetings is the opportunity they provide to increase our knowledge. By choosing this subject, Mr. Knowles enabled us to learn a great deal about these early works which are very rarely performed, but which were essential to Elgar in preparation for what was to come later. Each of them bears the Elgar hall-mark, particularly *King Olaf*, *Caractacus*, and *The Light of Life*, in which there is an abundance of typically Elgarian tunes and phrases. This is not to denigrate the music of *The Black Knight* or *The Banner of St. George*, though one feels that Elgar was handicapped by such feeble librettos. To a large extent this criticism must apply to all those early cantatas. In his survey Mr. Knowles demonstrated clearly why Elgar subsequently was able to match Newman's poem in *Gerontius*, and the superb librettos of his oratorios in *The Apostles* and *The Kingdom* with such glorious and inspired music.

Adopting the current convention of putting his many illustrations on tape, John Knowles was able to pack a great deal into his excellent talk without appearing to hurry. We are grateful to him for his splendid presentation.

Feb. 4th. Garry Humphries. Recital of English Songs. Owing to a sudden family bereavement, the advertised speaker, Richard McNicol, was unable to fulfil his engagement to talk about Elgar's Wind Quintets. Thus, at literally 24 hours notice, our good friend and committee colleague, Garry Humphreys, came to the rescue with an interesting concert of English songs

by Purcell, Finzi, Britten and Somervell. He apologised for not having any Elgar sufficiently prepared. For some years he has worked with John Carol Case, a fact which was quickly noticed through his flexible baritone voice, allied to clear enunciation and understanding of each poem. Other facets of Garry Humphreys' art were evidence of his careful training (as we were to discover at our next meeting).

Space precludes a detailed appraisal of the concert, but the Finzi music was sung with delicacy and imagination and *Oliver Cromwell* from the Britten group was splendidly articulated. After the interval we heard Somervell's interesting song-cycle *Maud*, to which his fellow musician and accompanist, Patricia Williams, made an equal contribution - as indeed she had done throughout the programme. This delightful concert fully earned the reception it was given by an appreciative audience, which also specially applauded the accomplished playing of Patricia Williams.

March 6th. John Carol Case. Elgar and the Singer. By any standards this was an outstanding meeting, for which we are in debt to our colleague and his pupil, Garry Humphreys, for persuading Mr. Carol Case to overcome his reluctance to talk to us. In his preamble the latter stated that he was no lecturer - by the end of the evening, however, he had emphatically proved that he is a born teacher, as he had no difficulty in rivetting the attention of his audience. We learnt a great deal about the art of singing and interpretation from one who, for many years, has been such a fine exponent.

For most of his illustrations he accompanied himself at the piano, and recounted a time when he studied with the composer a song by Gerald Finzi. The music contained virtually no expression marks, so he sang it at a level tempo assuming this was what the composer wanted. Finzi immediately asked why he had not used his imagination to give expression to the words! By contrast, Elgar presumably did not trust the singers of his day, because his songs are fully marked and leave no doubt how the composer intended them to go. Furthermore, Mr. Carol Case stressed that it is essential for a singer to be in sympathy with the words and music to be able to communicate properly with the audience, and above all to sing out to them. Coming to Elgar's major choral works, Mr. Carol Case demonstrated how skilfully the composer wrote both for soloists and chorus to enable them to give full meaning to the text. Finally he told how rewarding it had always been to sing in these great works with Sir Adrian Boult, who knows more about them than anybody. This enthralling meeting closed with part of *The Ascension* from *The Apostles*, so beautifully sung by John Carol Case in the magnificent recording conducted by Sir Adrian.

NOTE: London Branch members should note that the AGM announced for June 16th, has been postponed until the following Monday, June 23rd. This is because of the performance of *The Apostles* in the Royal Albert Hall on the 16th.

YORKSHIRE

Secretary: Dennis Clark, 227 Tinshill Rd.
Leeds, LS16 7BU. Tel: 0532-671533.

Approaching our first winter - and mindful of how last year's bitter weather affected attendances at even established societies - we had our fingers firmly crossed. Fortunately, we have been spared a repetition of the arctic conditions which kept us northerners indoors, whenever possible last winter.

On Nov. 19th, Don Campbell gave us an interesting evening comparing the available recorded versions of the *Enigma Variations*. Excerpts were played from a large number of performances, including Elgar's own, and it was instructive to have pointed out to us the many detailed ways in which they could differ, quite apart from the overall timings. Dec. 17th was our Christmas social evening, when a very cold, though otherwise clear, night kept the attendance down to sixteen. Once again, our lady members had responded to the call and provided us with an excellent Christmas buffet supper.

New Year started quietly, on Jan. 7th, when we entertained our friends in Horsforth Gramophone Society. They are not unfamiliar with Elgar, but we took no chances and gave them an all-Elgar programme, which included the *First Symphony*. Came Feb. 4th, and the weather had its one serious tilt at us. We already had a couple of inches of snow on the ground and with the prospect of a further snowstorm decided to cancel the event. On March 3rd we had the pleasure of a visit from Michael Kennedy, who spoke on 'Elgar's Orchestral Music'. Taking us through it chronologically, Mr. Kennedy showed us how Elgar had developed from the days of his wind quintet music, through the 'salon' pieces, to become the composer of two great symphonies. Illustrating his talk with carefully chosen recordings, Mr. Kennedy commanded rapt attention from our biggest audience to date.

It might be thought difficult to follow Michael Kennedy, but on March 31st Mr. Wulstan Atkins did just that, giving us a fascinating evening devoted to his 'Personal Reminiscences of Elgar'. As Elgar's godson, Mr. Atkins was obviously introduced to the composer at a very early age, and his reminiscences took him back to his early boyhood. His slides included many pictures we had not seen before; some taken by Mr. Atkins himself as a young man showed Elgar in typical leg-pulling mood. The pictures, the stories that went with them, and the accompanying music were thoroughly enjoyed by a large audience, who felt that Mr. Atkins had gained just as much pleasure from reliving, once again, his associations with Elgar.

Future programmes will include several evenings given by our own members, but we are pleased to announce that Derek Förss, whose audio-visual sequences on Elgar, and also on Vaughan Williams, we received with such joy by the London branch last November, has agreed to visit us in the Autumn.

WEST MIDLANDS

Secretary: Alan Boon, Old School House,
Martley, Worcester. Tel:088 66 527.

Feb. 2nd. Michael Trott, our Chairman, introduced recordings of Sir Hubert Parry's *Elegy to Brahms* and *Symphonic Variations*, followed by Elgar's *Falstaff*, to a joint meeting with Worcester Recorded Music Society. The

Parry works were taken from Sir Adrian Boult's last recording. Barbirolli's splendid account of *Falstaff* was preceded by a resumé of the portrayed action, using several selected excerpts, to assist listeners in their appreciation of this much under-rated work.

March 29th. At the AGM members heard of the excellent financial status of the Branch, discussed future events and bade a sad farewell to A.T. (Bertie) Shaw, our founder Chairman, Dorothy Howell, who for many years was responsible for the upkeep of the Elgar graves, John Savage, and Michael Dawson. Spencer Noble became our new Vice-Chairman, and Margaret Elgar, Joan Russell, Norman Wand, and Warwick Round were welcomed in their place. At the end of formal business, Jack McKenzie played us a re-issue of Beecham's recording of *Cockaigne*, a movement from the Menuhins recording of the *Violin Sonata*, and the second movement of the now very low-priced, but very good, Hugh Bean performance of the *Violin Concerto*.

IMPORTANT NOTICE TO MEMBERS. Owing to the very sad death of Mrs. Nella Leicester, the event arranged in her house and garden on June 7th has been cancelled.

On June 28th at 7.30 p.m. the *Piano Quintet*, with Brahms's *Clarinet Quintet*, will be played in the Music Dept. of Malvern College. Tickets, which include wine and cheese, will be available from the West Midlands Secretary, price £2. Applications after the 1st June please.

ALL MEMBERS PLEASE NOTE BIRTHPLACE TEA ON JUNE 1st at 3 p.m., and the ANNUAL WREATH-LAYING IN WORCESTER CATHEDRAL ON JUNE 8th at 4 p.m. Evensong

SOUTH WEST

Secretary: Ian Cartwright, Herschel House
61 North Street, Nailsea, Bristol BS19
2BS. Tel: 0272 852621. *Please note the
change of code and number.

The high-spot of recent activities has been the Day School with Michael Kennedy (reported elsewhere in the JOURNAL). This and other publicity has brought our Branch membership up to 50, which had been our aim for the end of 1980. This is very encouraging, as was the support from all over the country at the Day School.

However, it is impossible to live constantly 'on the mountain-tops' in life, and normal branch life has continued during the past few months, with some excellent meetings. In November Dr. Christopher Kent presented a most illuminating talk entitled "The Sound of (Elgar's) Music", in which he looked at the sources of Elgar's inspiration and the way it was worked out in his compositions. Whilst concentrating specifically on the influence of Bach and Schumann, references to Beethoven, Verdi, and Stainer proved to be more than a little interesting.

In January we were very pleased to welcome Jack McKenzie, who spoke to us about Elgar's houses, and provided generous musical illustrations of the music he wrote in each. Many pictures were brought by Mr. McKenzie and these, together with the speaker's obvious love of his subject, meant that

the evening's talk really came to life.

We held our first Branch AGM in March when the officers and committee elected at the Inaugural Meeting were re-elected, with one substitution on the committee. Afterwards, one of our founder-members, Arthur Hicks, gave us a short, but most entertaining record recital entitled "The Lighter Elgar." All present wished that we had all evening for this part of the programme which included a record of Jussi Bjorling singing a setting of *Salut d'Amour* in Swedish!

Looking to the future we have a very full programme between now and the end of the season. On April 26th we are attending a concert in Bath Abbey which includes *Sursum Corda* as well as works by Puccini and Kodaly. On May 17th in the Music Room of the Bristol Folk House our Chairman, Clifford Harker, will speak about *The Apostles*, and the following May 23rd he will conduct the work in Bristol Cathedral with the Cathedral Special Choir and professional soloists and musicians. (Tickets - top price £1.30!) This is prior to his conducting *Caractacus* in Hereford the following day!

Our first complete season's programme concludes on June 28th with a coach trip to the Birthplace and Malvern. A very full day's activity has been planned, and as the Branch's financial stability depends on the success of this venture I hope it will encourage as many members as possible to book up at once.

RADIO LEICESTER CHORAL WORKSHOP

As we complete this issue of the JOURNAL news has reached us of a most interesting Choral Workshop organised by BBC Radio Leicester. The Workshop is to take place over the weekend 20th to 21st September at the University and the De Montfort Hall, Leicester. This will be the 5th workshop to be organised, and this year Elgar's *The Music Makers*, and *Sea Pictures* will be featured, as well as works by Parry and Vaughan Williams. Singers are invited to enrol in the event, and on application will receive scores of the works. Radio Leicester will broadcast home-work programmes, and then all those taking part will meet at the University for lengthy rehearsals all day Saturday, and Sunday afternoon. On the evening of Sunday, 21st September, the concert will take place, with the City of London Sinfonia, under the Workshop Director, Malcolm Goldring. Guest soloist will be Sarah Walker. Application forms will be ready shortly from Radio Leicester, Epic House, Charles Street, Leicester.

Letters

From MICHAEL TROTT

In my 'Guide to Places of Elgarian Interest in the Worcester-Malvern Area' (Newsletters for May and September, 1977) there were a number of misprints, inaccuracies and plain errors. The following errata may be of interest to readers.

6. The Abbey Gateway in Malvern should correctly be called the Priory Gateway.

8. After their marriage the Elgars lived at 14, The Lees, Malvern (this was called 'Saetermo'). Just before their departure for London, they stayed for a very short while at 4, The Lees. (I am indebted to Miss Olive Gosden for this information).

10. It is of course Birchwood Lodge.

13. St. Wulstan's Church was built when the chapel (now private) at Little Malvern Court could no longer accommodate the growing Catholic population. Little Malvern Priory is Anglican.

17. College Precincts, Worcester, where Elgar's parents lived before he was born, runs between College Street and the Edgar Tower.

22. The Graftons' home, where Elgar lodged 1879-1883, has recently been identified as the present no. 12 Chestnut Walk, Worcester. It was previously known as Loretto Villa, no. 35 (old numbering).

Two additions, Elgar's first school was at 12 Britannia Square, Worcester. It is interesting that the wife of the sculptor of the proposed Elgar statue, Mrs. Ken Potts, was born in this house.

Troyte Griffith's home in Malvern was Fairview, Old Wyche Road, not far from Craeg Lea (9).

From LEWIS FOREMAN

In the January 1980 issue Alan Webb writes of the works by Elgar that are still unrecorded, and one imagines all Elgarians will have muttered "hear, hear" as they read his surprisingly short list. However, there are problems of a very serious nature in the path of performance of several of Elgar's neglected works. When I was trying to prepare materials for an all-Elgar concert given by Leslie Head in 1975 it became apparent that some orchestral scores and parts are actually lost. I feel members of the Elgar Society should know what I was faced with then in trying to programme these works, in the hope that someone will be able to contradict my assertion that these scores are at present unplayable, and establish where materials may be found when they are needed.

Possibly the most serious of these 'lost' works is CROWN OF INDIA. Of

course, a suite from CROWN OF INDIA is available from Boosey & Hawkes, and has been recorded several times. The complete score was fortunately published, in piano reduction, by Enoch and Sons in 1912, the year of its first production. In 1927 the firm of Enoch failed, and the rights in the complete CROWN OF INDIA passed to the firm of Edwin Ashdown. In the interim the suite had been extracted and published in full score by Boosey & Hawkes. The suite comprises less than half the music.

In 1975 Leslie Head indicated he wanted to programme the complete score in his 'Imperial Elgar' concert at St. John's, Smith Square. Application to Ashdown for the parts resulted, after an extensive search, in finding only two numbers of the remainder of the score - Agra's song HAIL IMMORTAL IND and THE CROWN OF INDIA MARCH (the march in the suite is, of course, the other march from this work THE MARCH OF THE MOGUL EMPERORS). So that leaves a considerable amount of music, including the song THE RULE OF ENGLAND, that at the very least would have to be re-orchestrated before it could be played - unless a reader can guide us to the present location of the full score.

A similar situation obtains as far as the 1924 PAGEANT OF EMPIRE is concerned, where only three of the original eight movements are still available in orchestral score.

A work that Mr. Webb did not mention, which has always intrigued me, is the short choral ode SO MANY TRUE PRINCESSES WHO HAVE GONE. This was first played in the open air at the unveiling of the memorial to Queen Alexandra at Marlborough House. It was apparently a setting for chorus accompanied by military band, and contemporary press reports show photographs of the occasion from which it is possible to deduce the forces that were available. However, the work was assigned to Keith Prowse, and when it was withdrawn from their catalogue it seems to have disappeared. Certainly I have been unable to trace it in spite of extensive enquiries.

Two other interesting examples of missing Elgariana which I would dearly love to hear, are at least extracts from his orchestration of Brewer's EMMAUS, and Gordon Jacob's orchestration of Elgar's FIRST ORGAN SONATA. The latter in particular is reputed to have been finely and idiomatically done. Where are the scores now?

That concert in 1975 included all three recitations with orchestra, significantly missing from Alan Webb's list. I am sure it is the experience of all who were involved in that concert that the song WHEN THE SPRING COMES ROUND AGAIN has to be presented in the context of A VOICE IN THE DESERT from whence it comes, and which in toto only timed at 11'37".

From R.M. PLANT

I particularly liked the current issue because of the touch of humour in the cartoon on p.15. Interesting though the JOURNAL is, it can be a little bland in tone, and does steer well clear of contentious issues...

The only other suggestion I can offer is a little feature - about half a page or so - in which Elgar-lovers, whether celebrities or ordinary members might offer their opinions on a favourite or unfavourite Elgar work. Whether you agree or disagree, expressions of personal opinion always make good reading, and are bound to send other members back to the music itself with fresh ears - surely no bad thing.

From J.H. ROBERTS

Photographs of the orchestras of Elgar's day are rare. As you remember, the Royal Albert Hall Orchestra was used for a number of the discs HMV produced with Sir Edward, but my researches have failed to turn up a good photograph of this band - or, indeed, much about their personnel or organisation.

As material still seems to be coming to light (witness p.24 of the Jan. 1980 JOURNAL) I wonder if you know of anyone who has a like interest in photos of the LSO or Queen's Hall Orchestra - or any others 'home' or 'abroad'. It would be gratifying to contact others with a fascination for this topic.

Mr. Philip Scowcroft (who has several times contributed to the Journal) has recently completed a detailed survey of Elgar performances in his home town of Doncaster between February 1902 - 1980. Compiled after considerable research into past programmes, files of local newspapers and personal recollections, the list covers over 250 performances in 36 different places in this relatively small town. It is a valuable historical document, showing that approximately half these performances took place during the first 68 years of the period, thus illustrating the remarkable upsurge of interest in Elgar's music during the past decade. If devoted Elgarians were prepared to carry out similar research in other centres, an interesting pattern might emerge from such collated information.

THE ELGAR SOCIETY

(President: Sir Adrian Boult, C.H.)

Hon. Secretary: Andrew Neill, 11 Limburg Road, London, SW 11.
Hon. Treasurer: John Knowles, 11 The Chase, Watford, Herts.

Subscriptions for 1980 which are still due should be paid at once to the Hon. Treasurer. All other correspondence, apart from letters to the editor of the JOURNAL, should be sent to the Hon. Secretary.

Full details of branch subscriptions will appear again in the September issue.

Notice of Annual General Meeting

Members are advised that the 1980 Annual General Meeting of the Elgar Society will be held on Saturday, 31st May, at 2.30 p.m. in St. Paul's Church Hall, Tupsley, Hereford. (On the A438 Ledbury Road, just out of the town centre).

Among matters to be discussed will be the revision of the Society's Constitution, which members of the committee have been busy discussing and preparing. The steady growth of the Society has made the committee increasingly aware of the need to revise the existing constitution.

If members have any items for the Agenda of this meeting they are asked to contact the Hon. Secretary immediately, and at the latest by 10th May, 1980.

All members are urged to attend this meeting which will discuss matters fundamental to the future of the Society. The meeting will hear reports of the progress and financial state of the Society during the past year. Copies of the audited accounts will be available at the meeting. You are also reminded that this meeting will elect the officers and the committee to administer the Society for the coming year.

It would help if those members planning to attend could advise me, and I should also be pleased to receive any apologies for absence. Tea will be available and tickets must be purchased on arrival, price 50p each.

Andrew Neill,
Hon. Secretary,
11 Limburg Road,
London, S.W.11.

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IN HEREFORD CATHEDRAL on the same evening a performance of *The Dream of Gerontius* will be given as part of the Elgar Festival organised by James Walkley. This performance will commence at 7.45 p.m. and the Society has a block of 50 tickets reserved at £2 each. If you wish to purchase tickets please advise Michael Trott, 1 Shuthonger Manor, Twynning, Tewkesbury, Glos. enclosing a s.a.e. Applications will be treated on a "first come, first served" basis.