

The Elgar Society JOURNAL



SEPTEMBER

1982

Contents

	Page
Guest Editorial	3
News Items	4
Choral Songs Record	7
Society AGM Report	8
<u>Articles:</u>	
W.H. Reed - a Musical Pilgrimage	9
Henry Coward. Pt.I.	11
Elgar - a Contemporary View, 1901 - 1902	14
International News	17
Book Reviews	19
Record Reviews	21
Concert Diary	23
Norwich Festival 1899	25
News from the Branches	26
Letters	30
Subscriptions	32

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

The cover portrait is reproduced by kind permission of .

RADIO TIMES

ELGAR SOCIETY JOURNAL. Editor: Ronald Taylor. ISSN 0143-1269

The Elgar Society Journal

01-440 2651

104 CRESCENT ROAD,
NEW BARNET,
HERTS.

SEPTEMBER 1982
Vol. 2, no.6

GUEST EDITORIAL

by Andrew Neill, Hon. Secretary

The correspondence pages of this journal have high-lighted one of the major problems currently facing this Society. That is, what do we do next? We have seen Elgar established as a central figure in British musical life, and most of us who joined the Society before 1970 can feel they took part in a great adventure. Elgar was not fairly treated, and that is quite simply why many of us joined *his* Society; but what and where now? Things are never perfect, but with one or two exceptions his major works can be heard regularly, and most are recorded. However we must not become complacent even though membership continues to grow, and efforts to obtain recognition overseas are increasingly successful.

As so often our greatest problem is lack of income. To put it more delicately, if members wish us to become more ambitious we must find funds from elsewhere. Even though some 1100 members contribute £3 annually the Society's accounts show the production of this Journal leave little room for manoeuvre. How satisfying it would be if this and other publications could be published professionally. How exciting to invest in professional research, canvas articles and sponsor records and broadcasts. This cannot be done. However, a radical increase in membership would give us the ability to consider such ideas. Indeed, economics of scale may mean that it is the sort of question which might confront us all. Perhaps it is not really worth contemplating, for the attempts to obtain subscriptions for our second gramophone record were very disappointing indeed. In other words, the more the views and feelings of members are made known the clearer the course of the Society can become at a critical moment.

What though is the Society doing now, and where lies its immediate progress? 1984 is the most significant year for Elgar since 1957. Having virtually ignored the 125th anniversary of Elgar's birth, members will, no doubt, wish some assurance that the fiftieth anniversary of his death will be commemorated appropriately. We can only hope so, and efforts to obtain commercial sponsorship for concerts, recordings and publications are in hand. Interest in the media will also be galvanised, but we must also consider how we might finance our own publications more effectively. Perhaps a third record can also be produced.

CONTINUED ON PAGE 29

News Items

WALES WILL HAVE ITS FIRST ELGAR SOCIETY MEETING in September. On Saturday, the 18th, at 3 p.m. the West Midlands Branch is holding a special meeting at Whitson Court, near Newport, for its Welsh members. Kenneth Loveland will give an illustrated talk on 'the Elgar Story.' All Society members who would like to attend this first meeting of the Society in Wales are asked to send a s.a.e. for directions to Derek Butler, 13 Highfield Close, Caerleon, Newport, Gwent NP6 1DW, or telephone him at Caerleon 421081

ELGAR'S ENIGMA SOLVED is the bold title of Professor Ian Parrott's talk on December 3rd at 7.45 p.m. at the Birmingham and Midland Institute, Margaret Street, Birmingham, followed by wine and cheese. Tickets price £2 each from P. & J. Leak, 18 Compton Road, Halesowen, West Midlands. Organised by the I.S.M. members of the Elgar Society will be very welcome. Please apply for tickets in good time.

BIRCHWOOD, Elgar's favourite home, was put on the market in May and has now been sold. Although altered somewhat from Elgar's time, and given modern amenities, the house still stands in some two acres of land and has fine views across the Severn Vale. The present owner, Mrs. J. Lyons, will be leaving the house in October but until that time she is offering bed and breakfast to visitors. This should appeal in particular to Elgarians, but time is very short and the accommodation consists of one double and one single room, so hurry! Mrs. Lyons is charging the very modest sum of £6 per night to visitors. The address is Birchwood Lodge, Storrige, Nr. Malvern, Worcestershire.

THE MUSICAL TIMES for August 1982 contains a most interesting article by Dr. Christopher Kent on "Elgar's Third Symphony: the sketches re-considered." Dr. Kent will be talking to the London branch, on this same subject, in June 1983.

"DOWN YOUR WAY", the BBC Radio 4 programme to be broadcast on Sunday, Sept. 26th, at 5 p.m. will be coming from Worcester, and will include an interview at the Birthplace with Jack McKenzie.

THE MALVERN FESTIVAL seems to be once more in financial danger, at least according to press reports. In a report in the Malvern Gazette dated July 29th, it seems that the Arts Council is once again being cast as the villain of the piece, but at the time of writing it is still hoped that a solution can be found to the problem of mounting a festival of a high international standard in inflationary times. We certainly hope that the Festival will go forward, particularly as the same issue of the "Gazette" makes its lead story the fact that the BBC wants to televise some of the 1984 Festival as part of its plans to mark the anniversary of the deaths of Elgar, Delius and Holst. It would indeed be ironic if the Festival failed to 'appear' at such a time.

NIGEL EDWARDS, now music critic for the Berrows Group of newspapers in succession to Bertie Shaw, is a keen Elgarian. (Could he be anything else?) He has discovered yet another house in which Elgar stayed, even if briefly, in Malvern when the Elgars were looking for a house in the area. Mr. Edwards notes were published in Malvern and Worcester and we are grateful to him for advising us of his discoveries. The house in question is 16 Hornyold Road, Malvern, which the Elgars stayed at for a few days in 1891. After the successful purchase of "Forli" in nearby Alexandra Road they spent some four days getting the house ready for occupation. Again they stayed at 16 Hornyold Road, paying guests of the owners Mr. & Mrs. Sandoe.

TWO MORE VOLUMES OF "THE ELGAR EDITION" are soon to come from Novellos. First The Apostles, then a little later on The Kingdom. The whole series is being edited and prepared by Christopher Kent and Jerrold Northrop Moore.

THE MUSIC MAKERS was given by the Forest Choir in Epping Church in July. We are grateful to Alan Webb for drawing our attention to the performance, as the Choir did not notify us in advance. Mr. Webb wrote the programme notes for the performance, and he tells us that the choir is over 100 strong, and that the performance was excellent. The soloist was Marjorie Bruce, the conductor Godfrey Bramhall.

POSSIBLY THE SMALLEST MEETING OF THE ELGAR SOCIETY TOOK PLACE IN THE U.S.A. On June 12 in Waseka, Illinois, two keen members Pastor Jerry Moe and Dave Stybr met after corresponding for some time. Membership in the U.S.A. is still small although it is growing. In such a large country members are of necessity likely to be widely scattered, and it so happens that these two members live reasonably near each other. Although they did not give their meeting an official touch they had a pleasant time discussing Elgar and music in general. To mark the occasion they took a photograph of the meeting and sent it to the Journal. We hope that larger meetings may follow, when Elgarians are more numerous in their part of the world than they are now. In any case it is good to keep in touch with members wherever they are, and no matter how far away. Mr.Moe hosts a classical music programme on his local radio station WGFA-FM, and, as he says, "the people who listen are being exposed to a great deal of Elgar. One Sunday it was an all-Elgar programme(Overture Froissart, Enigma Variations, Sea Pictures(Janet Baker) and Pomp and Circumstance no.4." Elgar Society members travelling through Illinois at any time would be welcome visitors to either Mr.Moe and Mr.Stybr, but letters first please, via the Society!

AMENDMENTS TO THE ELGAR DISCOGRAPHY are still coming in, and a number of hitherto unknown recordings are coming to light. Information to John Knowles(address on back cover) please if you know of anything not so far listed, or any amendments to present listings.

Elgar's summerhouse returns



*Photograph by the Malvern Gazette,
with due acknowledgement.*

Last year a £500 appeal was launched by the Elgar Foundation to cover the cost of moving the Summer House shown above from Stratford-upon-Avon. The appeal was successful and now the Summer House has been set up in the garden of the Birthplace. The photograph shows Mr. Albert Reeves, a master thatcher, putting the last of his expert touches to the roof of the house.

The Summer House originally stood in the gardens of 'Marl Bank'. When that house was demolished in 1969, the house in the garden was rescued by Victor Cornick who re-erected it at his home at Stratford. Mr. Cornick died in 1981, and his widow kindly offered the Summer House back to Worcestershire. The happy result will be an added attraction for visitors to the Birthplace.

ELGAR'S

CHORAL

SONGS

BBC Chorus, conducted by

Sir Adrian Boult

The Elgar Society's second record, previously announced to members, but not as yet to the public, will go on public sale in November. We remind members of the Society that orders at the special subscription price of £4.50, including postage, will not be accepted after November 1st, so please send your orders now. It is hoped that members' copies of the record will be delivered to us by the end of September, and all copies ordered so far will be despatched at once.

To remind you of the details of the recording, which is issued by arrangement with BBC Records and has not previously been published. It was recorded in Studio 1, Maida Vale in 1967, and includes those songs from Opus 53, 57, 71, 72 & 73 which are known as "Choral Songs." The complete list of items is as follows:

There is Sweet Music.

O Wild West Wind.

The Shower.

Death on the Hills.

Serenade.

Deep in My Soul

Owls

The Fountain

Love's Tempest

Go Song of Mine

Also included are two broadcast talks from the BBC Archives:

1. Memories of Sir Edward Elgar (Sir Adrian Boult & Carice Elgar Blake)
2. As I Knew Him, a Personal Portrait of Sir Edward Elgar
(Sir Adrian Boult)

The Choral Songs are among Elgar's most individual, yet seldom performed, works, and this stereo recording is particularly fine. It is also an historic recording since it is the only one of Sir Adrian conducting an unaccompanied choir. Significant too, since all the other recordings made by Sir Adrian have been issued and this is the last of the long line of fine recordings made under his baton.

Remittances of the special price of £4.50 should be made to the Hon. Treasurer, 80 Langley Way, Watford, Herts. Don't hesitate - do it now!

THIRTY SECOND ANNUAL GENERAL MEETING

A Report by the Secretary

This took place at the premises of the Bristol Music Club and our thanks are due to Ron Bleach, the Secretary of the South West Branch, for making the arrangements.

Sir William Walton, O.M. was elected a Vice-President and joins the distinguished company of other Vice-Presidents. We were honoured by the presence of Lady Hull who has been a Vice-President for many years. An amendment to the constitution was also approved amending sub-section 16 which refers to the structure of Society branches.

The Officers of the Society were re-elected, as was the Committee with the exception of Geoffrey Hodgkins and Ian Lace, who retire by rotation. Malcolm Walker and Margaret Benselin were elected in their place. A number of items were discussed, particularly the plans the committee are forming to commemorate the 50th anniversary of Elgar's death in 1984. Currently these include publications, concerts and recordings, and the efforts being undertaken to obtain subsidies.

Members who require copies of the Society's financial statement, minutes of the 1981 AGM and the amended constitution should send a stamped addressed envelope to me.

A.H.A. Neill
Hon. Secretary

*11 Limburg Road,
London, S.W.11.*



Worcester, Town Hall and High Street.

W. H. REED

A Musical Pilgrimage, 13th July 1978

by Joan Stocker

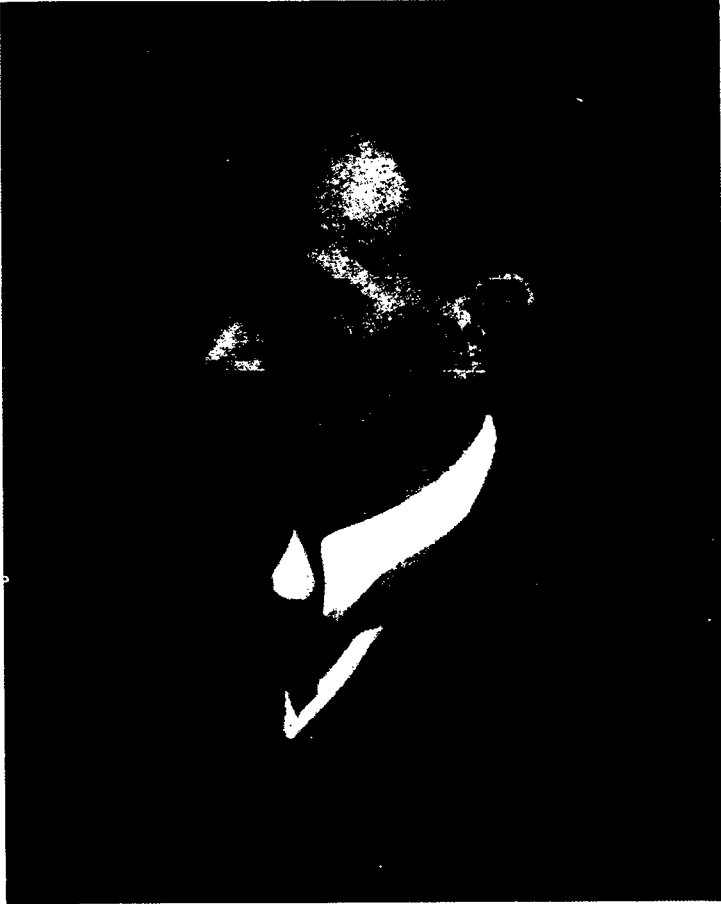
Nearly fifty years ago in the Queen's Hall a young musician waited eagerly in the audience while the London Symphony Orchestra tuned up, then on to the platform would come the orchestra's much-loved leader, W.H.Reed. Many were the distinguished conductors of the day, but always in the principal violinist's seat of the LSO for thirty years sat the serene and unruffled 'Billy' Reed. Sometimes an exquisite violin solo would rise from the first desk, or at another concert his string symphony or other compositions would be played.

Later came the inspiring violin lessons with him at the Royal College of Music, when his encouragement and keen sense of humour would send his pupils away more determined than ever to master the intricacies of the Devil's Trill.

In the evenings, we who lived locally had the enjoyment of playing under his baton in the Bromley or Croydon Symphony Orchestras, or the Strolling Players. (He conducted a different orchestra on each night of the week!) Although his capacity for work as a violinist, conductor, composer and examiner was phenomenal he was never too busy to help or advise all who came to him.

When College years were finished I sometimes went for lessons to his house at Croydon. There, Laird or Hamish, the Aberdeen terriers, would sleep almost under our violins, sure of a walk at the end of the session. One day I asked W.H.R. why his house was called 'Froom', and he said that Frome was the little town in Somerset where he was born. Now nearly half a century has rolled by! Although I have often paid homage to his memorial in Worcester Cathedral I had never visited his birthplace, so decided recently to take a train to Frome to try to find the house where Dr. Reed, as he was latterly known, was born.

After enquiring at various sources I walked into Woodmancy's Music Shop, where most helpful people gave me the name and address of one whom they were sure could help me. I made my way along by the fascinating little stream in Cheap Street, and then up a cobbled street until I came to the beautiful 18th century Argyll House. Imagine my delight when I found that Councillor and Mrs. Maggs not only knew the house that I was seeking, but had music and the local history of Frome very much at heart. After an interesting chat in their charming home my host and hostess escorted me to the house known as No.1, South Parade, where my beloved violin master was born just over 100 years ago. Although now no longer a private house, this 18th century building was made into a double shop in the last century and is still in use. Having seen where the illustrious musician and close friend of Elgar was born, my hosts guided me on a leisurely stroll round this enchanting town.



DR. HENRY COWARD
(Photo. by Annan & Sons, Glasgow)

HENRY COWARD

Chorus Master Supreme and Great Victorian

by

Gareth H. Lewis

I have always been fascinated by the fact that in the Victorian period - a time of wide social barriers and minimal opportunities available to those on the wrong side of the barrier - so many men of talent found the determination and self-confidence in their capabilities to enable them to make a lasting contribution to our national culture. The names of Elgar, Hardy and Watts, all of humble background, come immediately to mind. But perhaps the most extraordinary case of the triumph of will, determination, and energy over the disadvantages of background and minimal formal education is that of the Sheffield choral conductor, Henry Coward.

Although a member of a family long associated with Sheffield, Henry Coward was not actually born in the city with which his name was later to be so closely associated. His father, also Henry, had been a grinder in the cutlery trade, but was also an amateur musician who decided to try his luck on the music hall stage as a nigger minstrel. Presumably this was not an entirely successful venture and after a few years Henry senior and his wife, who had herself been a singer, left the stage to take over a Liverpool pub - the Shakespeare Hotel in Williamson Square. It was there that young Henry was born on November 26th, 1849. The pub was adjacent to the Star Music Hall, and was the usual location for the necessary lubrication before and after performances. The pub had a 'singing room' where the customers were often prevailed upon to perform - the lead generally being given by the elder Coward who enjoyed performing again the minstrel songs he had used in his act, accompanying himself on the banjo. Thus young Henry was brought up with the sound of music constantly around him.

When Henry Coward was eight years old his father died, and his mother moved back to Sheffield. There followed years of considerable hardship for the family. Henry Coward had a total of only six months formal schooling, and before the age of ten he had been placed as an apprentice in the cutlery trade. For twelve years he worked long hours in appalling conditions, but he became an exceptionally skilled cutler. His handiwork was exhibited by his employers and won many prizes. During this period, however,

Henry Coward began to be dimly aware of a potential beyond the confines of his background and education. He began to educate himself - needing first of all to perfect his reading and writing. He decided to try and obtain some formal tuition in music, which had remained a secret enthusiasm since his childhood days in the Liverpool pub. His actual musical experiences had barely extended beyond the limited repertoire heard in those days - mainly chapel hymns and anthems, and marches heard at the occasional military band parade. His Sunday School teacher attempted to teach him to play the piano, but it soon became clear that he had little skill as an executant musician - although he made some progress at the flute when taught for a time by one of his mother's lodgers. Realising the necessity of learning to read music, Henry Coward joined one of the earliest tonic sol-fa classes to be held in Sheffield. He soon found that he had a remarkable aptitude for this system of notation. After about a year the class broke up and he joined another, more ambitious, class where, in addition to exercises, attempts were made to sing simple choruses. Here, still singing as an alto, he found that his exceptional reading skill was backed up by a quick and accurate ear.

Meanwhile, young Coward was broadening his musical horizons at every opportunity - attending church concerts, musical plays, and opera performances whenever funds would permit. By his late teens, feeling that he had learned all that could be extracted from the classes he had attended, Henry Coward decided to form his own class to put into effect his own views on teaching music. He was a strict and ambitious teacher, and out of his class he was able to build his first choir - good enough to give a few concerts although their conductor was only eighteen.

By the age of 22, Henry Coward decided that the cutlery trade was not to be his chief occupation in life. His work with his tonic sol-fa classes had revealed an aptitude for teaching, and a desire to become a teacher began to form in his mind. Although he had only the barest knowledge of grammar and mathematics he obtained an appointment as a pupil teacher at £20 a year. He worked at educating himself with increasing energy, and within a year he had obtained the headmastership of another small school. A few months later, by which time he was head of a much bigger school and earning a salary of £120, he had passed the examinations for a teaching certificate. In a period of a year he had, with little formal education, obtained a qualification which generally took several years of study. Coward, however, was a young man of phenomenal energy and determination. He slept very little, studied late into the night, rose early and ran tonic sol-fa classes five nights a week. He was also gain-

ing conducting experience by leading the Sheffield Band of Hope Festivals - gatherings of up to 20,000 children.

In 1876 Coward formed a choir from members of the various classes he was teaching. This body, originally called the Sheffield Tonic Sol-fa Association, later the Sheffield Musical Union, was ultimately to attain international fame as the Sheffield Choir. Two years later he took on the conductorship of an amateur orchestra. He knew little about instrumental music but with characteristic determination he set about learning not only the orchestral repertoire suitable for such a small body, but also the principles of orchestration.

This was the pattern of Henry Coward's life until 1887, by which time he was nearing 39. For the previous decade he had been head of a small school, the Free Writing School, which had sixty pupils only. He was paid £250 a year with little responsibility. The Charity Commissioners, however, eventually decided the school was superfluous and it was closed. Henry Coward was suddenly out of a job. He felt by this time that he could possibly carve out a career as a professional musician. Apart from a handful of tonic sol-fa diplomas he had no qualifications but he was not a man to be deterred by that. He at once started studying for a degree. First he had to matriculate, which he did, in the required four subjects, in a few months. Eighteen months later he passed the examinations to become a Bachelor of Music at Oxford University. Five years later he became a Doctor of Music - his composition exercise for his Doctorate being an oratorio, *The King's Error*, performed for the first time that year, 1894, at the Crystal Palace at the Tonic Sol-fa Festival.

By 1895 such was Coward's reputation locally as a choral trainer that when the possibility of a triennial Sheffield Festival was mooted, he was the obvious choice of chorus master. A trial concert performance of *Elijah* tested public support in that year, and the following year the first Sheffield Festival proper took place, August Manns conducting performances of *Elijah*, Sullivan's *Golden Legend*, Parry's *Job*, and Berlioz' *Damnation of Faust*. Coward produced the chorus - a body of amateur singers drawn from a number of local music societies, but inevitably built around a nucleus of trusted members of the Sheffield Musical Union.

END OF PART ONE. THE SECOND PART WILL
APPEAR IN OUR JANUARY ISSUE.

It is always interesting to read a contemporary account of the first performance of a composer's work, and even more interesting if the critic in question is a perceptive and scholarly one. Of course many "scholarly" critics resisted all change in music, until their objections had been overtaken by popular taste, but in the case of Arthur Johnstone this was not the case. Johnstone was a fine writer who loved music, and was himself a very good amateur pianist. He wrote music reviews for the "Manchester Guardian" from 1895 until his tragically early death, at the age of 43, in December 1904. He was the personal friend of many men of letters and musicians, but this friendship did not prevent him from penning trenchant criticisms if he thought it right to do so. He was present at a number of Elgar first performances, especially the Hallé concerts under Richter, and his understanding and knowledge make his writings of particular value. In 1905 a collection of his musical criticisms was edited, with a memoir, by Henry Reece and Oliver Elton, and published by the Manchester University Press. From this collection we have selected two reviews which take us back some 80 years giving us a contemporary view of Elgar's 'new music.' Both reviews appeared originally in the columns of the "Manchester Guardian."

COCKAIGNE

Oct. 25,
1901

Dr. Elgar's more recent compositions seem to require nearly as much talking about as Wagner's. But, be it observed, that is not the composer's fault, but is the result of the primitive stage at which not only the bulk of our musical public but many of our "leading musicians" still find themselves, as regards understanding the poetic import of a musical work. On two occasions in recent years a work full of slaughter and frenzy, of barbarous revelry and sensuality, of glittering and blaring pageantry, and ending with annihilation - a work the powerful appeal of which lies precisely in the fact that it is the most powerful existing expression in music of everything most un-Christian and anti-Catholic - has been performed without public protest in a British Cathedral. We here refer, of course, to the "Symphonie Pathétique." Dr. Elgar is another composer whose music means something; but what chance is there for us to understand him? One quails before the task of discussing in a concert notice all the questions to which such a work as the "Cockaigne" overture gives rise. First let us state, without stopping to give reasons, that we think it worth hearing and worth studying. If any previously existing overture is to be mentioned in order to indicate the type to which "Cockaigne" belongs, it must obviously be "Meistersinger." The humorous element is somewhat more prominent than in "Meistersinger", and the general tone and colouring of the two works are utterly dissimilar. But that the composer of "Cockaigne" had "Meistersinger" in mind is rendered practically certain by one particular point - the use of a Londoner theme and of the same

theme in diminution for the youthful Londoner, in exact analogy with Wagner's symbols for the Meistersingers and the apprentices. Again the opening bustle, giving way to a love-scene, suggests "Meistersinger", and so does the polyphonic elaboration of the middle part. But there is a great difference between following Wagner's procedure and borrowing his musical ideas. To some slight extent in the E flat section, and more particularly in the harmony thereof, we find the Wagner flavour. For the rest, while the procedure seems at any rate to be based on Wagner's, we find the materials used and the character of the artistic result achieved to be entirely different from Wagner's. There are seven musical elements in "Cockaigne", the significance of which may be roughly indicated as follows:- (1) Bustle of the streets; (2) a virile personal note; (3) companionship and interchange of ideas between two sweethearts; (4) pert children playing their pranks; (5) military band episode; (6) impressions on passing from the street into the church; (7) new phases of street-bustle music. Musical symbols of very considerable plastic force are invented for these things, and are woven into a powerful and entertaining tone-picture with that mastery of the orchestra which no one can now refuse to recognise in Dr. Elgar. He always works with definite lines, and does not seem to care much for those atmospheric effects in which certain moderns, such as Richard Strauss, are so strong. The music has a far wider range of ideas and emotions than would be possible in a poem occupying the same time in delivery. It gives us impressions of London by day and by night, impressions that are partly realistic and partly antiquarian, following the flight of the imagination with absolute freedom, forming a sort of musical parallel to Henley's "London Voluntaries."

And lo! the wizard hour
 Whose shining silent sorcery hath such power!
 Still, still the streets, between their carcanets
 Of linking gold, are avenues of sleep.
 But see how gable ends and parapets
 In gradual beauty and significance
 Emerge! And did you hear
 That little twitter-and-cheep,
 Breaking inordinately loud and clear
 On this still spectral exquisite atmosphere?
 'Tis a first nest at matins! And behold'
 A rakehell cat -- how furtive and acold!
 A spent witch homing from some infamous dance -
 Obscene, quick trotting, see her tip and fade
 Through shadowy railings into a pit of shade!

And if this is effective, does not a certain sonnet of Wordsworth's exist to prove that an aspect of London may furnish a magnificent poetic inspiration? It should be remembered that there is originality in emotion as well as in ideas and in devices; and this is where we find Dr. Elgar strong - perhaps stronger than any other British composer. Besides the technical ability to express himself in music, he has originality of

emotion. He takes us into regions where music never took us before. As to his use of Wagner's procedure, that was also Beethoven's procedure in some of his finest works. In fact, it is the procedure of everyone for whom music is a language, such as it has tended more and more to become ever since Beethoven's time. The history of music in the nineteenth century is the history of something growing constantly more articulate.

No doubt some persons would like to ask - Should we have known all this, or any of it, about the significance of the "Cockaigne" music had there been no programmes? The answer is, Probably not. But the beauty of an artistic design illustrating a certain subject may often be perceived when one cannot make out what the subject is. In such a case the subject is not "all nonsense." It is the stimulating cause of the beautiful design, and it is very natural for those who find the design beautiful to like to know what it is all about. It is a mistake to think that a definite play of the imagination has nothing to do with musical composition. It has very much to do with it. The kind of music with no underlying play of fancy is only too familiar.

The name "Cockaigne" occurs in some form in Old English, French, Italian, and Spanish literature, meaning "the land of delights." The fancied connection with "Cockney" is of much later date. Henry S. Leigh's "Carols of Cockayne" (1869) shows the recognition of the word in the sense of "Cockneydom." There is said to be a connection between "Cockney" and the French "coquin", and if that is so the appropriation of "Cockaigne" as correlative of "Cockney" is justified by community of origin, all these words being derived from the stem of coquere (to cook). No doubt "coquin" originally meant "cook's boy" or "loafer in a cook-shop", and "Cockney" at first meant something of the same sort. At the same time there hangs about the word "Cockaigne" a certain proverbial suggestiveness, derived from the time when it was used in the sense of "land of delights", the etymology being forgotten. It thus has a peculiar appropriateness as the title of Dr. Elgar's genial and largely humoristic tone-picture.

THE CORONATION ODE

Oct. 3,
1902

To the Coronation Ode I listened with great curiosity, remembering the ordinary fate that overtakes patriotic composers and wondering what Sir Edward Elgar would make of the subject.

I find that he has let himself be inspired by the nymph of the same spring whence flowed those two delightful Tommy Atkins marches known as "Pomp and Circumstance". It is popular music of a kind that has not been made for a long time in this country - scarcely at all since Dibdin's time. At least one may say that of the best parts, such as the bass solo and chorus "Britain ask of thyself", and the contralto solo and chorus "Land of hope and glory." The former is ringing martial music, the latter a sort of Church parade song having the breath of a national hymn. It is the melody which occurs as second principal theme of the longer "Pomp and Cir-

cumstance" march, which I beg to suggest is as broad as "God Save the King", "Rule Britannia", and "See the Conquering Hero", and is perhaps the broadest open-air tune composed since Beethoven's "Freude schöner Götterfunken." Moreover, it is distinctively British - at once beefy and breezy. It is astonishing to hear people finding fault with Elgar for using this tune in two different compositions. I find it most natural in a composer, to whom music is a language in which, desiring to say exactly the same thing again, one has no choice but to say it in the same notes. Besides, such tunes are composed less frequently than once in fifty years. How then can one blame Elgar for not composing two in six months? The chorus enjoyed themselves over it, and so did the audience. As to the sentimental parts of the Ode, frankly I find them uninspired.

INTERNATIONAL NEWS

NEWS OF MEMBERS IN AMERICA * A 90 minute programme about Elgar was roadcast in June on WGTS FM in Tacoma Park, Maryland, Washington, D.C. largely due to the enthusiasm of Jerauld Vaughan. ** Another local radio broadcaster, David Stybr, and his wife, visited England in May from Coal City, nr. Chicago. They visited places associated with Bax, Ireland, Vaughan Williams, as well as Worcester and Malvern. ** Cheltenham member V. Carnall, in company with three friends together making up 'The Cheltones', gave a series of concerts in the U.S.A. Their concert of light music included 'Chanson de Matin' and "Chanson de Nuit." ** David Pizarro, organist at St. John the Divine, New York, is in England during September and October giving recitals at York, Edinburgh, Ilminster, London, Wells, Torquay, Nantwich, Southampton, Bury St. Edmunds, Liverpool and Manchester. Full details from Ian Lace (0444 - 450570).

NEWS FROM THE NETHERLANDS * Wout Hoogendijk reports that his group in Holland now numbers 20. He reports that an Elgar Festival is planned for 1983 covering one week of activities, including an Elgar choral work to be conducted by Kenneth Montgomery. A performance of 'The Apostles' by a Dutch choir was given in May, and 'The Kingdom' is due to be performed in the Autumn. Both Ida Haendel and Kyung-Wa Chung are scheduled as soloists in performances of the Violin Concerto in coming months. Mr. Hoogendijk and his colleagues are hoping to fulfill a request of the Anglo-Dutch Society to provide music - mainly Elgar - for an afternoon tea to be held next year at Renswoude Castle in the presence of the British Ambassador.

Autograph Letters and related material offered for

Sale by a private collector. Enquiries on any of these items should be made to the ELGAR BIRTHPLACE MUSEUM, Lower Broadheath, Worcester. (Phone:0905-66-224, during museum opening hours. Closed Wednesdays)

- R.Vaughan Williams to Seymour, undated, from Dorking re "disappointment. In pencil, Framed with a p.c. from R.V.W. £80
- Elgar to Dr.Starmer, Aug.9, 1923, Kempsey,Worcester. Re Loughborough celebrations "greatly regret I could not be there. Framed with 1922 Lambert p.c. £100
- Elgar to Seymour Hicks. Dec.24, 1931, from Worcester, on M.K.M. paper. Re "your dear wife's illness...give her my respectful homage & all good wishes for Christmas & the New Year; & all good wishes to you also also..."Framed with 1933 Hereford photo. 7½ x 9. £100
- Sheet note-paper, impress-stamped "Hamstead Mount",Handsworth,nr. Birmingham. Signed "Edward Elgar, Oct.4, 1900".(The day after The Dream 1st performance) £25
- Signed p.c. photograph, Brietkopf & Härtel. c.1904. Not used. £75
- Envelope addressed by Elgar to Mrs.Underwood(?) Inya House,Hereford. Post mark London, Sept.10,1930. £15
- Elgar to Major Redfern, Oct.1, 1929. Tiddington House, re strawberry plants & furniture list. Envelope addressed Marl Bank. Elgar seal in blue wax on reverse. £100
- Elgar to Mrs. Redfern, Oct.8, 1929. Tiddington House, "my landlady has decided to come back here so this house will not be free".. "just leaving for Windsor". Envelope addressed Marl Bank. With seal as above. £100
- Elgar to Major Redfern, Mar.11,1930, Marl Bank headed notepaper. "T.Y. for sending cheque...foun d a house. Forde to end his tenancy". Tattered at edges. £100
- Elgar to Major Redfern, May 31,1930 on Brooks's notepaper, "elusive gentleman". Tattered and little soiled. £100
- Elgar to Miss Coleman Jan.31,1906, from Plas Gwyn, Hereford(embossed), re book of remembrances of Norwich. With addressed envelope. £100
- Elgar to (?) Mr.Vert, Nov.11,1903, Craeg Lea, Malvern, on Worcs. Philharmonic Soc. headed paper. booking "1st a second week in December..Please mwntion terms". £100

-----ooOoo-----

Book Reviews

PORTRAIT OF ELGAR by Michael Kennedy. Second Edition.

Oxford University Press, £15(£6.95 paper)

The first edition of Michael Kennedy's *Portrait* appeared in 1968. It speedily became a favourite source of reference, quotation, and comment, and despite the author's protestation that it was a portrait rather than a biography it was often cited as an example of how readable and enjoyable a 'life' of a great man should be. Of course, it was much more than that - it was a serious and perceptive study of most of Elgar's output, put into historical context, and as such it supplemented existing biographies, and in most cases overtook them. However, 1968 now seems a long time ago, and studies and appreciations of Elgar have become almost a cottage industry in the intervening years. Much has been discovered, or made clear, about Elgar's life and work, and music which had remained unheard for a generation or more has now been performed or preserved for all time on record. New judgements must be made in the light of this research and study, and the author has made them.

Basically it is still the same immensely interesting book as before but the expansion and re-writing is considerable. Second thoughts are sometimes best and Mr. Kennedy has taken the opportunity to revise many of his opinions. New illustrations decorate the work - the useful lists and bibliographies are extended and corrected as necessary, and they are now even more valuable. It is a source of some satisfaction to writers in the JOURNAL to note that we have been quoted on several occasions, and that some of the original research instigated by the Elgar Society is recognised.

The outline of Elgar's life, and the manner of his writing the major works is now fairly well-known. But there is so much to this curious musical genius that bears close study so that reading the *new* Kennedy will be an essential task for all Elgar enthusiasts, and indeed critics. Once again the author has the happy knack of seizing on the significant and the crucial in the composer's life, giving us a real insight into the complex existence of the musician. Naturally, his assessments are not uncritical, and for this we should be grateful. "Don't you just want to lay back and let it all sweep over you?" a lady once said to me, speaking of Elgar's orchestral music. My immediate thought was that much the same could be said of a steamroller, or any other form of juggernaut. That we like and even love Elgar's music is obvious from the fact that we read and write this JOURNAL, but that the music comes from a creative mind with which we cannot always agree should be equally obvious. Kennedy's approach seems to me to be just right, though the feeling grows as one reads this new edition that he is just a little more wary of Elgar the man than he was in 1968. His appreciation of the music though is as strong as ever.

Inflation is, alas, responsible for the 1982 price as compared

with £2.10s. previously, but there is a paper-back version available, which also reproduces on its cover the very attractive, and previously unpublished, profile portrait of Elgar. The portrait is used as an effective dust-wrapper for the hard-cover version.

R.P.T.

VINCENT NOVELLO and COMPANY, by Michael Hurd.

Granada Publishing, £9.95

The house of Novello is one of the very great success stories in British publishing. Vincent Novello, born in 1781, was the son of an Italian pastrycook. Despite his limited education, and the problems of being a Catholic in pre-emancipation days, he rose to become one of the most respected choral conductors and organists of his day. He was also a considerable musical scholar who rescued a great deal of long-forgotten church music. His first ventures into publishing were aimed only to share the pleasure of this rarely-performed music with others, and he regarded it as a pleasant hobby. It was left to his son, J. Alfred Novello to establish the publishing business as a commercial venture, and Vincent seems to have taken little part in the affairs of the firm which carried his name, although he continued to edit choral works and arrange accompaniments for many more years. Michael Hurd's well researched and extremely readable book carries us briskly through the next 150 years. Clearly Alfred was a very shrewd businessman. He rightly anticipated the explosion in choral activity amongst the working people of Britain, and was ready to meet the demand with well-printed, but cheap, vocal scores. He recognised the important role of the tonic sol-fa system. He became extremely wealthy and was able to retire in his 40s, leaving the firm in the capable hands of the Littleton family, who were to give Elgar such encouragement at the beginning of his career. Indeed one of the secrets of the success of Novello was the readiness of successive directors to make generous payments to young composers - this gesture often providing a sound long-term investment.

The latter half of the 19th century - the peak years of the provincial music festivals - was obviously the great period for music publishers, with Novello already having a head-start. Anecdotes from this period abound in this book, particularly fascinating being the account of the stormy relationship with Gounod, involving a libel case on the one hand, and on the other the payment of one of the most generous fees ever to a composer for a new work, when Littleton bailed out the committee of the Birmingham Festival of 1882. They had over-stretched their resources by offering the composer £4000 for his oratorio *The Redemption*. Again it was a typical shrewd Novello move: the work proved to be one of the most successful new oratorios ever published in this country, although within a year or two it had been overtaken by further festival 'novelties'.

The last chapter of the book brings the story to the present

Record Review

VIOLIN CONCERTO IN B MINOR, Opus 61

Itzhak Perlman, Chicago Symphony Orch/
Daniel Barenboim

Deutsche Grammophon 2532 035 (digital)

Barenboim's 1976 recording of the violin concerto with Pinchas Zukerman and the LPO had a mixed reception when released, but has proved one of the most popular versions with the record buying public. It is still available - at full price, with no plans, I understand, for it to follow most of the other Barenboim/Elgar recordings on to a mid-price label.

Zukerman, fine technician though he is, was severely taxed by some of Elgar's more virtuoso passages. Perlman, on the other hand, takes one's breath away with his technical brilliance: not since the famous Heifetz version can the extreme demands of this concerto have been tackled with such ease. Virtuosity is not everything, however, and Perlman plays with little dynamic variation, or any apparent feeling for, or even interest in the individual qualities of the music, other than as a vehicle for technical display. The result is that once the novelty of the technical skill on show has worn off, the performance totally fails to hold the interest. Indeed it is a long time since I have heard quite such a dull performance, and it really cannot be recommended.

The recorded sound is well balanced, but there is a flat and lifeless feel to the orchestral playing - whether the performers or the engineers are to blame I cannot say, although the sound certainly lacks the detailed clarity and impact generally associated with digital engineering. Indeed the Zukerman performance sounds almost as good, although the soloist is given a more forward balance. It also has a spontaneous quality of sheer musical enjoyment which is totally lacking here. Zukerman is wayward, sometimes exasperating and occasionally sentimental, but never dull, and his bright, vibrant tone is a far more exciting sound than that produced by Perlman.

Having said that, however, I do not think the Zukerman/Barenboim version is a safe bet for anyone buying a recording of this lovely work for the first time. The wide variations in tempo mean that the rather loose structure of the first movement all but falls apart, and a far safer, if marginally less exciting performance is the Ida Haendel/Boult recording on HMV ASD 3598. I also have a high regard for the 1966 Menuhin version, also with Boult, on ASD 2259, which still sounds well - and the tape version is a special bargain, as it also includes Boult's recording of the prelude to *The Kingdom*.

G.H.L.

QUESTION and ANSWER.....

Q. Can you throw some light on Elgar's tastes in light music/popular music? For instance did he like the 'giants' of the day: Gershwin, Kern, Porter, Berlin? We learn from Jerrold Northrop Moore's 'Elgar on Record' that he was a fan of Gracie Fields and Ray Noble, and Eric Coates, in his autobiography claims that Elgar always bought his recordings.

EDITORIAL NOTE: Any member having specialist knowledge of this point is invited to submit a suitable reply to the Editor for publication in the next issue.

+++++

RECORDINGS WANTED

J.H. Allen, 14 Bowring Drive, Parkgate, S.Wirral, Cheshire requires following original Elgar recordings:

D79/80, D 176, D454, D456/7, D493, D674/5, D838, D1778, D1863, E72

The Editor would be glad to hear of any member willing to sell a copy of the Barbirolli recording of the First Symphony on ASD 540 or ALP 1989.

BOOK REVIEWS continued

time, covering the troubled years following the Second World War, when falling sales and problems with loss-making subsidiaries led eventually to the takeover by the Granada empire. Happily Novello is still allowed its individual identity within the group, and a fair degree of autonomy - still permitting the occasional risk in encouraging new talent..

Michael Hurd's book is produced to a high standard, although priced rather high for only around 160 pages. It is, however, well illustrated. The dust jacket is delightfully modelled on the famous cover design of the octavo vocal scores, with its surround of composers' names - the later version has been chosen, when Elgar and Brahms had supplanted Spohr and Weber.

G.H.L.

DATES FOR YOUR DIARY

Sept.	11	King Olaf <i>Gillian Fisher/James Anderson/ Mark Wildman/Windsor Sinfonia/Tucker</i>	School Hall, Eton College 8 p.m. Tickets at door.
Sept.	25	Cello Concerto <i>Julian Lloyd Webber/RPO/Batiz</i>	Barbican Hall, London 8 p.m.
Sept.	30	Enigma Variations <i>Royal Liverpool BO/Del Mar</i>	St. Asaph Cathedral, Wales 7.30 p.m.
Oct.	7	Cello Concerto <i>Julian Lloyd Webber/Orch. da Camera</i>	Nell Gwynne Theatre, Hereford
Oct.	24	Introduction & Allegro <i>City of London Sinfonia/Hickox</i>	Royal Festival Hall
Oct.	26	Enigma Variations <i>Philharmonia/Hickox</i>	" " "
		Sonata for Violin & piano <i>Catherine Lord(violin)/Clifford Bevan(piano)</i>	Purcell Room, South Bank
Nov.	3	The Kingdom <i>Armstrong/Hodgson/Davies/Caddy Philharmonia/Davies</i>	Royal Festival Hall
Nov.	4	Cello Concerto <i>Julian Lloyd Webber/Leicester SO.</i>	De Montfort Hall Leicester
Nov.	7	Violin Concerto <i>Kyung Wha Chung/Philharmonia/Muti</i>	Royal Festival Hall
Dec.	5	Dream of Gerontius <i>Janet Baker/R. Davies/R. Lloyd Philharmonia/Andrew Davis</i>	" " " Afternoon concert
Dec.	7	GALA CONCERT: Repeat of above performance in presence of their Royal Highnesses the Prince and Princess of Wales, in aid of the Elgar Birthplace Appeal	Royal Festival Hall
1983			
Jan.	18	Dream of Gerontius <i>Hodgson/Shirley Quirk/LPO & Chor/Haitink</i>	" " "

Jan.	19	Cockaigne Overture <i>Hallé Orch/Loughran</i>	Royal Festival Hall
Jan.	24	Cello Concerto <i>Paul Tortelier/Swedish Radio SO/Svetlanov</i>	" " "
Jan.	30	Serenade for Strings <i>Netherlands Chamber Orch/ Ros Marba</i>	City Hall, Glasgow 7.30 p.m.

ROBERT WALKER'S "VARIATIONS ON A THEME OF ELGAR"

At the Chichester Festival in July the first performance took place of the specially commissioned work by Robert Walker. The orchestra was the Royal Philharmonic, and the conductor Sir Charles Groves. Robert Walker has an 'Elgar Connection' in that he lives at *BRINKWELLS*, which was the house that gave rise to Elgar's last flowering as a great composer. Mr. Walker was also once employed by Novello's, and has always shown a keen interest in Elgar's music. His 'Variations' are on a theme from Elgar's 'Cello Concerto', and the piece is in the form of an introduction and epilogue, with eight variations in between. The work is interesting, and gained an appreciative hearing, though a somewhat overwhelming experience for the composer was to have his new piece sandwiched between 'In the South' and 'Enigma Variations' at its first performance. That the music 'stood up' in such company says much for its quality. It is a most interesting idea, and one wishes to hear the work again, as with all new music, to judge its real quality. The orchestra played extremely well under Charles Groves's baton, and the composer can have no complaints about the presentation of his music.

NEMO.

ON THE OPPOSITE PAGE is a reproduction of the programme cover for the Norwich Music Festival of 1899, or rather the concert of Thursday evening, October 5th, when Elgar's "SEA PICTURES" had its first performance. Naturally the programme is a scarce object now, and we thought that members would like to see what the complete programme contained. A feast of music indeed in just one concert - originally planned to be even longer!

Norfolk & Norwich

Twenty-Sixth Triennial

Musical Festival.

THURSDAY EVENING, OCTOBER 5, 1899.

Cycle of Songs, "SEA-PICTURES" (Op. 37) = E. Elgar.

(Composed expressly for the Festival. Conducted by the Composer.)

Trio des Flûtes, "Dall' Aurora" (L'Étoile du Nord) Meyerbeer.

New Suite, "THE SEASONS" = Edward German.

(Composed expressly for the Festival. Conducted by the Composer.)

ODE TO THE PASSIONS = = = = F. H. Cowen.

(First time in Norwich. Conducted by the Composer.)

Vorspiel und Liebestod, "Tristan und Isolde" = Wagner.

Scena, "THE DREAM OF ENDYMION" = F. H. Cowen.

(Conducted by the Composer.)

WITH ANALYTICAL NOTES BY JOSEPH BENNETT.

Conductor—Mr. ALBERTO RANDEGGER.

The Performance will commence at a Quarter to Eight o'clock precisely.

PRICE ONE SHILLING.

NEWS

from the

BRANCHES

September is the traditional starting point for most of the Branches to launch their new season or to announce new activities. An interesting Autumn, Winter and Spring lies ahead, and in the case of one branch several new officers and a new meeting-place.

As we commence these notes news has come in from most of the branches and we report it below: EAST ANGLIA (based in Norwich) tell us that activities resume on Sept. 24th with a programme by local member Roger Rowe entitled "Elgar - the Brink of Recognition". On Oct. 20th there is a joint meeting with the Norwich Gramophone Society, at which the Elgarian contribution will be a repeat of a programme devised two years ago by the Chairman, Alan Childs, and our then Secretary, Barry Marsh, - "Elgar and Jaeger". This takes the form of dramatic readings from the correspondence with related music. On Nov. 26th, Prof. Peter Aston of the University of East Anglia, will talk to us on British Choral Music in the 20th Century. The Annual Christmas Dinner is arranged for Dec. 3rd, and our first meeting in the New Year on Jan. 28th, will be the AGM which (if successfully kept to the established time limits of previous years) we hope to conclude with a recorded performance of the *Piano Quintet* presented by David Bunkell.

EAST MIDLANDS (based in Leicester) announce their programme for the coming months, commencing on Sept. 28th with a talk "Elgar's Musical Philosophy" by the Society's Chairman Michael Pope. Many will recall with pleasure Mr. Pope's contributions to Radio Three, and we look forward to this important new talk. On October 26th Dr. Jerrold Northrop Moore is repeating the talk he gave at this year's Malvern Festival, "The Making of Elgar's Second Symphony." On Nov. 30th Denham Ford, Secretary of the Beecham Society, who was associated with Sir Thomas for many years, will speak on "Beecham...the Man behind the Music." He will include a rare recording of the *Introduction and Allegro* in the talk. Speakers in the new year will include Wulstan Atkins in January, Michael Kennedy in February, Ian Lace in March. A powerful line up all the way through. More news of the 1983 meetings in the next issue.

WEST MIDLANDS meetings usually take place in either Worcester or Malvern, but this year the branch is moving around quite a bit. The season commences on Sept. 11th in The Commandery, Worcester, when John Warren will speak on "The Pre-Gerontius Choral Works". On Saturday, October 9th, the Society moves to the Elgar Concert Hall, Faculty of Arts, Birmingham University, where Prof. Ivor Keys will speak on "The Cello Concerto and Nostalgia" - and its special relation-

ship with The Music Makers. Non-branch members and friends welcome to all meetings for a nominal 30p. A further move takes place for the November meeting on Nov.13th, when we shall be having an afternoon meeting at 3 p.m. Douglas Slater(author of the Radio 4 play "The Last Recording") on "A Writer's View of Elgar". This very interesting occasion will be followed by tea. We hope it will be very well attended by members. The branch also advises other Branch Secretaries that the Video Tape of the Unveiling Ceremony and Concert in June 1981 in Worcester may be borrowed for showing to members. It is on the VHS system, and interested branches should contact Alan Boon(address on back cover) for details. Details of the I.S.M. lecture, and the Society's first meeting in Wales can be found on our News Items page.

THE YORKSHIRE BRANCH(based in Leeds) is still planning and confirming its meetings as we write, but we believe they have some interesting things in prospect. Members of the branch will be receiving full details of the programme in good time for the start on Monday, September 20th. The highlight of the season, however, may well be the Autumn Weekend(Sept.17th-19th) when the branch will descend on Hereford, as a change from Malvern. We want to see Plas Gwyn again and also nearby Mordiford and Holm Lacy, near the Wye, which Elgar loved. Given good weather members will walk on the Malvern Hills, and we shall not forget our annual invasion of the Birthplace(Jack and Vivienne, stand by to repel boarders!)

SOUTH-WEST BRANCH start their new season in new surroundings at a fine purpose-built part of the Bristol Polytechnic, Frenchay, called "The Octagon". It is easily reached from most parts of Bristol and the South-West, and a map can be provided by the Branch showing the new location. The opening meeting has Steve Race, well-known as a broadcaster and writer on musical matters, giving his illustrated talk "Discovering Elgar". This is on Sept.11th at 7.30 p.m. Anyone wishing to attend should contact the Branch Secretary, Ron Bleach, without delay.(Address on back cover). On Sept.24th at The Octagon, The Mirecourt Ensemble will be performing Elgar's *Quartet* and *Piano Quintet* at 7.30 p.m. A visit from Michael Pope, with his illustrated talk on Elgar and Walton follows on Oct.9th, and finally, before the Christmas recess, Arthur Hicks will talk about "Elgar,Bantock, and others in Birmingham in the 1920s." This is on Nov.27th. A good programme has been arranged for 1983, and members living in the South West area should write for further details to Ron Bleach. The branch is anxious to see as many members as possible at meetings, and is especially keen to see members at the Elgar Day School, arranged with Bristol University, on Saturday, February 26th, 1983. The speaker is Dr.Percy Young. Full details in the January issue, but note the date now!

The first event in the programme of the LONDON BRANCH is a day-school organised by the Guildford Philharmonic Society, in association with the London branch, called "Elgar from the Conductor's Point of View" by Vernon Handley. Saturday, Sept.25th at the Royal Grammar

School, Guildford, Surrey. Details have been circulated to Branch members with the annual programme mailing. Please note: Entry by ticket only.

The programme proper begins on Monday, Oct.11th(NOT the 4th) at Imperial College, with the customary programme of live music, played this year by the Galliard Ensemble, including some of the Wind Quintets, followed by a social evening with wine and cheese. Nov.1, Sir Charles Groves on "The Enigma Variations - Elgar's own transcription for piano." Dec.6, Ronald Hynd, "The Sanguine Fan Ballet". In 1983 the season goes on with a double bill on Jan.3rd, Elgar and the Two Mezzos is the very intriguing title of a talk by David Bury, and there will be a "dip in the archives" by Brian Gould and David Michell. Wulstan Atkins will talk on "The Writing of The Apostles" on Feb.7th; Malcolm Walker on "Barbirolli and Elgar" on March 7th, and there will be a visit to Brinkwells(led by Michael Pope) on April 16th. Fuller details in the next issue of the JOURNAL, together with full details of the season until next June

No news at present from the NORTH WEST(based in Liverpool) but their programme continues as detailed in the May JOURNAL, commencing on Sept.11th with Ian Lacey's talk on Elgar's London.

LOOKING BACK at activities since our last issue....LONDON had their AGM on June 14th, when the following officers and committee were elected: Chairman. Diana McVeagh; Secretary. Garry Humphreys; Treasurer. Michael Sanderson; Committee: Ian Jarvis, Ian Lacey, David Mooney, David Bury, Malcolm Walker. Geoffrey Hodgkins(to everyone's great regret) resigned as Vice-Chairman owing to pressure of other commitments, and was succeeded by Maxwell Hutchinson; Malcolm Sced retired after his statutory three years' service and was replaced by Martin Passande.

On July 10th 22 members of YORKSHIRE BRANCH piled into a coach and crossed the Pennines to visit the N.W. Branch. Dennis Clark, the Branch Chairman of Yorkshire writes: "On a beautiful sunny afternoon we were met outside the Metropolitan Cathedral by a number of their members, who showed us round the building and then, for good measure, took us across to the Anglican Cathedral where we found a young choir rehearsing Faure's *Requiem*. After a very good meal in a city centre restaurant, the party went back to the N.W.Branch's meeting room at the Cathedral, where the Yorkshire Branch Chairman(who just happened to have with him an amplifier, cassette deck stereo speakers and a slide projector) gave the party his audio-visual show 'Elgar's Yorkshire' (as given to the London branch two months earlier and missed by most of their principal members...)"

THE SOUTH WEST BRANCH held their AGM on June 26th, and made a number of changes on the committee owing to retirement and resignation. The new chairman is Derek Johnstone; Vice-Chairman. Jock Marche; Secretary. Ron Bleach; Treasurer. Derek Hillier; Minutes Secretary. Richard Doubleday; Committee: Sheena Walker, Joan Tyldesley, Bob Dark. Clifford Harker, retiring Chairman, was made Branch Patron.

EAST ANGLIA had a pleasant June soiree of members' own favourite records and tapes of Elgar's music, followed by our traditional July strawberry-and-wine social - both events at the home of our treasurer, Bernard Ward, - brought to an end another enjoyable and successful season, during which we were pleased to welcome some new members. Two Spring events also worthy of mention, though not in the printed programme were: firstly, a performance on gramophone records of *The Kingdom* in the parish church at Southwold on the Suffolk coast, arranged by Eric Smith, a local member of the branch. The fine church was acoustically perfect for such a venture; and secondly, a weekend spent by a party of our members in Elgar's own country, including a Festival concert at the Winter Gardens in Malvern, an experience that will long be remembered.

EAST MIDLANDS meeting on March 29th was addressed by Ron Taylor who chose for his subject "Music in the Air All Around Us(Elgar and the BBC)". The speaker has been busily engaged in an extensive research into Elgar's association with the BBC and with the extent to which Elgar's music was performed from the inception of the Company until the composer's death. It is widely held belief that Elgar's music was severely 'in the doldrums' at this time, but the speaker exploded that myth when he revealed that there were over 4,000 performances of Elgar's music on the Radio during the composer's lifetime, and Elgar made many broadcasts as conductor. Much other fascinating material was conveyed to us in the course of this most enjoyable evening. We hope that Ron can collate his findings into publishable material. Following the meeting there was a very short AGM at which all serving officers of the branch were re-elected for 1982/83.

EDITORIAL...continued

If the Post Office is willing we may see commemorative stamps, and perchance the Discography can be republished. The costs and decisions involved cannot be taken lightly, and more and more ideas will be considered. There is always a danger we will not be able to do enough for some of our members, but others will feel the intimacy of old is being lost because of expansion. No doubt a membership of 5000 would solve some of our problems and we could finance more projects. Would we need a salaried secretary though? How many more committee meetings would be necessary, and surely there are enough already? Above all, would we lose sight of our original purpose - for we would then be a business?

A Society is only an amalgam of the sum of its parts(the members), and it can do no more than they wish. It is important that this debate is not forgotten, nor that members live in ignorance of what is going on. The cool reception of our second record suggests we may be heading away from that consensus, but let us hope its production does improve the profile of the Society in an acceptable way. In the end, if every member buys one copy your united approval will have been demonstrated. The Society can then embark on its new sense of direction with every confidence.

A.H.A. Neill
August 1982

Letters

From DR. CHRISTOPHER KENT

Two footnotes to Diana McVeagh's review of the Elgar Complete Edition volumes. 1) The sketches for The Judgement will be included in vol. 43. 2) Full accounts of the manuscript sources of each work will be given in the Elgar Thematic Catalogue.

From STANLEY MURTHWAITE

Was Elgar responsible for the misquotation in For the Fallen? -- "They shall not grow old" instead of "They shall grow not old". In my score the latter is given in the Binyon poem printed on the fly-leaf, but on p. 14 the Chorus sings the former words. A printer's error?

From ANDREW NEILL

I read with great interest Philip Scowcroft's article on transcriptions of Elgar's music in the May issue. Among the cornucopia of information he mentions James Ord Hume the eccentric arranger of marches. He also states that the arrangement of Cockaigne in the Royal Marines Library is by an unknown arranger. I have a feeling that this may be Ord Hume, who at one stage made an arrangement for the Royal Marines combining Land of Hope and Glory and the final section of the overture.

From IVOR S. JONES

The reference in your current editorial to the plan to produce two talks from the BBC archives for issue as a record is both enterprising and exciting. May I suggest that in addition to this, there are tucked away somewhere interviews with Mrs. Richard Powell, and I am sure Dorabella's recollections would prove a very personal link with the great man. Incidentally, do any recordings exist of Sir Edward apart from the tiny bit of Pathé sound track, and the rehearsal of the Second Symphony?

From DAVID SCOTT

Perhaps it may be possible to devote issues from time to time to particular works or genres? Accounts of first/early performances, based on reviews, reports, etc And perhaps reprinted programme notes

by Elgar himself (the Enigma notes are referred to in the 'Query' answer in this issue).

EDITOR'S NOTE: A part answer to both Mr. Jones and Mr. Scott is the difficulties we experience over material which is still in copyright. However, the Journal and the Society generally is always on the lookout for likely material both for publication and preservation.

From L.W. HEADLEY

I write as a tenor in the Royal Choral Society 1947-68, then in the Philharmonia Chorus. When a boy I was taken to Gloucester and Hereford Cathedrals where The Dream of Gerontius was conducted by the composer. I sang in The Music Makers at the Centenary concert in the Royal Albert Hall on 2nd June 1957.

If one looks at p.298 of 'Portrait of Elgar' by Michael Kennedy interest is greatly increased by the identification of themes and ideas which relate The Music Makers to other works. I do not understand how Ian Parrott can feel that this is 'almost embarrassing' (The Master Musicians series - Elgar, p.19). As an addition to Kennedy's list I offer a further subtlety.

When glimpsing the future in The Music Makers Elgar uses a haunting falling phrase *mf* ; "...to which they are going" at fig.50 (bar 8), "You shall teach us" at fig.88 (bar 9) & fig.95 "And things that we dreamed not" fig.90 & fig.96. I hear in it the slow movement of the Cello Concerto (1919), seven years after The Music Makers (1912). Now look at fig. 39 (bar 3) for "our inspiration"; soprano-alto-tenor-orchestra; then fig.41 (bars 2-5) - orchestra.

FOR SALE.

Souvenir of the Charing Cross Hospital Bazaar, Albert Hall, June 21/22, 1899. This large folio volume contains the only printing of Elgar's song "Dry Those Fair, Those Crystal Eyes". There are contributions by many famous writers, artists, and musicians, incl. Beerbohm, Doyle, Pinero, Swinburne, Parry, Stanford, Sullivan, German, Mackenzie, etc. A very scarce book, binding is somewhat worn. £20

Very heavy, so add £2 for carriage.
First order and payment secures. Letters
or phone to the editor please.

THE ELGAR SOCIETY

(PRESIDENT: Sir Adrian Boulton, C.H.)

ANNUAL SUBSCRIPTION: £3. FAMILY MEMBERSHIP is available if only one JOURNAL is received per family: 2 members £4; 3 members £5; 4 members £6. Branch members pay their branch subscription in addition to the basic amount. Applications for membership should be sent to Andrew Neill, Hon. Secretary, 11 Limburg Road, London, S.W.11. Renewal of subscriptions, due January 1st, should be made to the Hon. Treasurer, John Knowles, 80 Langley Way, Watford, Herts.

BRANCHES:

- London Garry Humphreys, SECRETARY, 4 Hill Court, Stanhope Road, London, N.6. Tel: 348-1678. M.Sanderson, TREASURER, 18 Lyncroft Mansions, Lyncroft Gardens, London, N.W.6 1JX, to whom combined subscription should be sent.
- Subscription £4
- West Midlands Alan Boon, SECRETARY/TREASURER, Old School House, Martley, Worcester. Tel: 088 66 527, to whom combined subscription should be sent.
- Subscription £1
- East Midlands Malcolm Smitham, SECRETARY, 16 Castlemaine Drive, Swallows Green, Hinckley, Leics, LE10 1RY. Tel: 0455 613737, to whom combined subscription should be sent.
- Subscription £2
- North West Malcolm Key, SECRETARY/TREASURER, 10 Eversley Park, Oxtou, Birkenhead, Merseyside. Tel: 051 652 6388, to whom combined subscription should be sent.
- Subscription £4
- East Anglia Anthony Morris, SECRETARY, 58 Longfields Road, Thorpe St. Andrew, Norfolk. Tel: 0603 37035. Bernard Ward, TREASURER, 96 Walsford Road, Norwich, Norfolk, to whom combined subscription should be sent
- Subscription £1
- South West Ron Bleach, SECRETARY, 54 Clarendon Road, Redland, Bristol, BS6 7ET. Tel: 0272 427329. Derek Hillier, TREASURER, 12 St. Michael's Close, Winterbourne, Bristol, to whom combined subscription should be sent.
- Subscription £3
- Yorkshire Mrs. Anne Rayner, SECRETARY, 27 Gipton Wood Place, LEEDS LS8 2SD. Tel: 0532 654567, to whom combined subscription should be sent.
- Subscription £2

BACK ISSUES: The following back numbers of the JOURNAL (formerly the NEWSLETTER) are available from the editor at the prices stated, including postage: 1977, May & Sept. 75p each. 1978, Jan. May & Sept. 75p each. 1979, Jan. £1.15p. Sept. 85p. 1980, Jan. May & Sept. 95p each.

We regret that all other issues are now out of print.