

# The Elgar Society JOURNAL



JANUARY

1984

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

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This is the second issue of 'The Elgar Society Journal' to be computer-typeset. The computer programs were written by a committee member, Michael Rostron and the processing was carried out on Hutton + Rostron's PDP8e computer. The font used is Newton, composed on an APS5 photo-typesetter by Systemset - a division of Microgen Ltd.

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ELGAR SOCIETY JOURNAL

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# The Elgar Society Journal

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NEW BARNET,  
HERTS.

EDITORIAL January 1984

*Vol. 3, No. 4*

In the past few months details of 1984 concerts have come flooding in (and we have probably not been informed of everything), and the calendar of concerts and recitals takes up far more space than usual in this Journal. Other activities, including exhibitions, are also planned, and if this issue reads more like a brochure for the musical tourist then we should not be sorry. Rather we should be delighted that such a surge of interest is being shown. The test of course will come in 1985 and beyond - it would be unreasonable to suppose that the same enthusiasm will be shown every year, but it will be for us to build on the interest generated in 1984, and may we also hope that similar enthusiasm will greet concerts of the music of Delius and Holst which may be arranged during the year. 1934 was a sad time in British musical history and it is gratifying that after 50 years these three great composers are honoured and respected by the generations which have followed since their deaths. Overseas there are also concerts and performances which will recall the anniversary, and we shall have more details of events in our May issue.

Mention of overseas activities prompts me to report that my Toronto recorded broadcast was used in September as the basis of a half-hour programme on Elgar from the station CJRT. The Society received frequent mention!

A number of comments arrived about our changeover to typeset copy. It must be said that the change was not without difficulties, and we much regret that publication was delayed by at least two weeks. There were, also, far too many misprints - and for these we apologise. Some of them seemed to appear mysteriously *after* the proofs were read, and this time we hope that our standard (and eyesight) has improved. There are still a few technical problems to overcome, but we think that on the whole the appearance of the JOURNAL is better. We hope that readers agree!

Finally, we ask for your full support for the Society-sponsored concerts at the Festival Hall and at Richmond, and we hope that as many as possible will reserve their places for the Society's Dinner on June 2nd in Malvern.

Ronald Taylor

*Editor*

## NEWS ITEMS

**CARACTACUS** is all too seldom performed, and this made the November performance by the Southampton Choral Society, with the Bournemouth Symphony Orchestra, the more welcome. All can be congratulated on the occasion and afterwards we were able to talk to members of the Society and the conductor of the performance John Barker. We also spoke to Penelope McKay (Eigen) and chorus master Derek Goodger. Brian Rayner-Cook was a splendid Caractacus, and all the soloists were in top form.

**BRISTOL'S ANNUAL 'EISTEDDFOD'** will be held in April and the competition includes songs and arias by Elgar. This has been included to mark the 50th Anniversary of his death.

**MALVERN FESTIVAL ART EXHIBITION**, May 19th to June 8th, is this year basing most of its entries on Elgar's life and work. This is a splendid idea, and the organisers are to be commended. Much of the exhibition will go to Worcester in due course to coincide with the Three Choirs Festival. The paintings can be seen at the Winter Gardens and Public Library, Malvern.

**WE ARE HONOURED** that the programme notes for the Society's concert at the Royal Festival Hall on February 23rd are to be the work of the country's leading Elgar scholars: Diana McVeagh, Michael Kennedy, Jerrold Northrop Moore, and Percy Young. The Society gratefully acknowledges their co-operation.

**A REMARK** in John Hunt's notice of 'Rose Imperial' in our last issue had caused some upset in Malvern. The *Malvern Gazette* attributed (wrongly) the remark to the Editor, and some comment came back to the Journal. The original remark was a reference to the poor attendance at the production in Malvern, and was not an attack on Malvern's feeling for Elgar. We are well aware that the Society began in Malvern, and that much appreciation has been shown locally over the intervening years. Perhaps though more co-operation, between local organisations and outside bodies visiting the town, would prevent unfortunate clashes of events in the future?

**MEMBERS ATTENDING OUR COMMEMORATIVE DINNER** on June 2nd in Malvern should remember that the Annual General Meeting of the Society will be held in Worcester earlier on the same day.

**A REVISED AND EXPANDED EDITION** of the Elgar Discography is in preparation. This will incorporate cassettes and reel-to-reel tapes. Much information has come in since the first edition, but John Knowles will be glad to hear of any rare or unusual recordings, especially very early or foreign recordings of Elgar's music. Write to him, as soon as possible please, at 80 Langley Way, Watford, Herts.

**THE EDGAR DAY APPEAL**, mentioned in our September issue, has got off to a good start and the organisers are much encouraged. Members who still wish to contribute are invited to do so by sending their donations to the address given in the last issue.

**EMI RECORDS** advise us that a number of Elgar recordings are planned for the

THE ELGAR SOCIETY  
COMMEMORATIVE DINNER  
2ND JUNE 1984

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This will be held in the Ivanhoe Room, The Foley Arms Hotel, Worcester Road, Great Malvern at 8p.m. on Saturday 2nd June 1984, following the Annual General Meeting. Dress will be black tie or lounge suits and we will foregather at 7.30p.m.

Mr. Vernon Handley will be our guest of honour that evening and will propose the toast 'to the memory of Sir Edward Elgar'. Mr. Stephen Crabtree, Managing Director of The London Philharmonic Orchestra will accept the toast to the guests.

Tickets @ £6.50 per head (including V.A.T.) will be sent on application to the Secretary and covers the three course meal. Pre-dinner drinks, wine and liquors should be purchased separately. We hope that as many members as possible will purchase tickets and the occasion will be as happy and successful as the Anniversary Dinner held in 1981.

Please complete and detach the form below and send to The Secretary:  
Mr. Andrew Neill, 17, Earlsfield Road, Wandsworth Common, London, SW18 3DB.

.....

I apply for.....ticket(s) for THE ELGAR SOCIETY  
COMMEMORATIVE DINNER on 2nd June 1984 and enclose s.a.e. and remittance  
of £..... made payable to THE ELGAR SOCIETY.

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coming year. These will include the *Second Symphony* with the Philharmonia conducted by Bernard Haitink, *Serenade for Strings*, *Sospiri* and *Sursum Corda* played by City of London Sinfonia, conducted by Richard Hickox. Finally, and most important, the first recording of *The Black Knight* with the Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves. This leaves but *King Olaf*, and *The Banner of St. George* for the Elgar catalogue to be virtually complete.

CAPITAL RADIO are to record the Festival Hall concert on the 23rd February, for broadcasting at a later date.

KENNETH LOVELAND, the critic and broadcaster, will be conducting another of his highly successful week-end schools on Elgar from April 13th to 15th. It is hoped this will include a Birthplace visit. Full details can be obtained from the Hill Residential College, Pen-y-pound, Abergavenny, Gwent, NP7 7TP (0873-5221).

MICHAEL KENNEDY has devised a programme on the Life and Music of Elgar for 1984, and this will be presented by the Medici String Quartet and members of the Royal Shakespeare Company. Details of performances from Ibbs & Tillett Ltd., 450-452 Edgware Road, London W2.

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## ELGAR DAY-SCHOOL AT BRISTOL

The University of Bristol, in association with the South West Branch of the Elgar Society has arranged a further one-day school on Saturday, 31st March 1984, at the University Reception Room, Wills Memorial Building, Queen's Road, Bristol.

DR. JERROLD NORTHROP MOORE will speak on

'Elgar - a Biographer's View'

The school commences at 10.15 a.m. and ends at 5.15 p.m. Coffee and biscuits are provided in the afternoon session, and there will be a break for lunch. Fee for the Course is £5, and the *final* date for enrolment is 26th March, but earlier enrolment is strongly advised.

Applications and payment should be sent to J. A. Farnill, 32 Tyndalls Park Road, Bristol, BS8 1HR, citing Course no. B83C10SE

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## PROGRAMMES or PROGRAMS?

A number of readers have taken us to task for the spelling PROGRAMS in our note on computer-setting in the last issue. The reason for this is quite simply that computer language spells it in that way. Rest assured that we would not dream of spelling it other than PROGRAMMES in any other context, and we are well aware that the English-speaking world (with the exception of the United States) spells it in the latter way, as of course does the entire French-speaking world!

# ELGAR SOCIETY SPONSORED CONCERTS

Two concerts in February and March are being held in association with the Elgar Society. To remind members of these very important events we give details below.

The Elgar Society and the Hogg Robinson Group present the  
LONDON PHILHARMONIC ORCHESTRA, conductor: Vernon Handley

with Dame Janet Baker

Programme:

*Incidental Music & Funeral March from 'Grania & Diarmid'*

*Sea Pictures*

*Wand of Youth suite no. 2*

*Symphony no. 1 in A flat*

ROYAL FESTIVAL HALL, 23rd February, 1984 at 7.30 p.m. Tickets range in price from £2.50 to £8.50. Members of the Elgar Society may obtain tickets at a discount of 15% by applying on a special booking form, but immediate application is necessary as the concession is about to expire. Send at once, with a s.a.e. to the Editor, 104 Crescent Road, New Barnet, Herts, and a special booking form will be sent to you by return. This form should then be sent to the LPO.

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The Elgar Society and the Credit Insurance Association Ltd

present a concert by the Medici String Quartet in conjunction with the Richmond Concert Society on 27 March at 8 p.m.

Programme:

*String Quartet in E minor*

*Violin Sonata in E minor (Paul Robertson (violin) & John Bingham (piano))*

*Piano Quintet in A minor (with John Bingham)*

At The German School, Douglas House, Petersham Road, Petersham, Surrey

Admission £2, but members may enter for £1 on production of a branch membership card or this copy of the Journal.

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## The ELGAR SOCIETY RECORDS

Still available to members are the two records which were issued by the Society. The price to members is lower than that charged in the shops, and includes postage. Overseas members should, however, enquire of the Treasurer for postage rates to their home addresses.

All orders should be sent to John Knowles, Treasurer, The Elgar Society - 80 Langley Way, Watford, Herts.

ELG 001 Elgar's Interpreters on Record. £3.75 *Mono*

A unique collection of transfers of rare 78s, giving a remarkable insight into the interpretation of Elgar's music by his contemporaries. The artists include John Coates, Andrew Black, Edna Thornton, George Baker, The Baraldi Trio, Tudor Davies, La Scala Orchestra, Milan and the BBC Symphony Orchestra conducted by Sir Adrian Boult, and by Percy Pitt.

ELGS 002 Elgar's Choral Songs £4.75 *Stereo*

The BBC Chorus, conducted by Sir Adrian Boult.

A stereo recording made by the BBC, including the Four Part Songs, Opus 53; Two Choral Songs, Opus 71; Death on the Hills, Opus 72; Two Choral Songs, Opus 73; Go, Song of Mine, Opus 57 and two recordings from the BBC Archives: Memories of Sir Edward Elgar, by Carice Elgar Blake & Sir Adrian Boult. 22.10.40; Sir Edward Elgar As I Knew Him, by Sir Adrian Boult. 17.4.51.

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### FROM THE BIRTHPLACE ... The Curator, Mr. A. J. Bennett, reports:

In the first nine months of 1983 visitors totalled 5917. This was little changed from the previous year, but of course the fine summer helped. School party visits have continued, and we shall go on doing all we can to encourage them. We have been particularly impressed by the project work done by children after their visits, and the deep appreciation and understanding they show.

Several changes have been made at the Birthplace this summer, and we are now using the wall and floor space in the sitting room for display. We have allotted space in the lounge at Rose Cottage for use of bona-fide students and researchers, and our programme of restoration of photographs is continuing.

In addition to our normal stock of books, scores, and souvenirs in the shop we shall be stocking Novello's Complete Edition of Elgar. We hope that Elgarians will order copies through the Birthplace, and we will arrange post-free delivery.



In 1984 the Birthplace Museum will participate in a number of exhibitions, and will take part in the Broadheath Festival, a local celebration to honour Elgar's memory, which will include an illustrated lecture by Dr. Jerrold Northrop Moore on 7th July. The Community Action Programme, which last year provided assistance in setting up the summer-house, has assisted in installing a serving counter in the coach-house, which will enable us to serve refreshments in a far better manner in the anniversary year.

A particularly interesting visitor this year was Henry Sanford from Fairfield, Connecticut, whose visit with his wife renewed memories of Elgar's friendship with Mr. Sanford's grandfather, Professor S. S. Sanford of Yale University. Mr. Sanford brought mementoes with him including correspondence, post-cards and photographs. He was kind enough to allow us to retain copies of these for the benefit of students and visitors. Various other items have also been donated during the year. We welcome visitors, but party groups are asked to make prior arrangements with the Curator, at the Birthplace, telephone no. 0905-66 224.

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## CENTENARY PILGRIMAGE - A Memoir

by *John H. Drew MA, FRSA*

In the early 1950s there was little opportunity to hear the work of Sir Edward Elgar for his music was considered to be rather old-fashioned and too English, yet the nationalism inherent in so much of the Continental music was ignored. During visits to London, at that period, I used to call at the Gramophone Exchange and browse among the boxes of old 78s, and in doing so I acquired recordings of Elgar conducting his own works. The pair of recordings made in the Albert Hall of extracts from *Gerontius* had a particular effect on my appreciation of Elgar. Performances of his works on the wireless or in the concert hall were rare events and it was against that background that I decided to pay a visit to the Birthplace at Broadheath, Worcestershire. I remember feeling that I was playing a small part in keeping Elgar's music alive.

Sunday, 2nd June 1957, the centenary day, saw the countryside at its best with a warm, relaxing sparkle that only an English summer's day could offer. A heat haze had already settled over the lush fields and the tarmac roads. It was in this atmosphere that I left Kenilworth at 9am on my new Triumph motorcycle. Stratford-upon-Avon was behind me before its visitors had touched pavements. Worcester was hardly astir as I crossed the river bridge, turned right just beyond the island, and followed the road out of the City for about a mile before turning left into a pretty meandering country road, peppered with Victorian villas set in well-ordered gardens.

A small notice stood against the inside of a well-clipped hedge, proclaiming that the modest property was the birthplace of Sir Edward Elgar. It faced the open countryside with the Malvern Hills in the far distance as its only shelter from the Westerlies. There was a rough grass-track immediately behind the house which led to the fields but the entrance to the property was by means of a six-bar gate set into a corner of the property hedge. At first the house was hidden by lush vegetation but

the short path soon opened into a pleasant rural garden. The house was unexpectedly small, consisting of a rectangular brick building, with a small window in each corner and a central door surrounded by a small open, wooden porch. To the left of the house stood a well and behind it an outbuilding with a notice referring to Mr Elgar as a coach-builder. I entered the house by way of the porch, not knowing what to expect. Mrs. Helen Goodman, the Curator, and her husband, extended a warm welcome to me as the first member of the public to visit the Birthplace on that centenary day.

Mrs. Goodman told me that Elgar's daughter, who lived a short distance along the lane, had left only a couple of minutes earlier, which was a great disappointment to me. However, the first room soon commanded my attention and in particular the great wooden desk against the south wall. It was laden with the tools of a composer's trade. I seem to remember seeing some large sheets of lined manuscript paper lying across a large blotter, the blotting paper being rather soiled and well used. Nearby were the wooden pens with rusting nibs lying in a tray, several rubber stamps in a metal stand, a short round ruler with which Elgar must have drawn countless lines when composing, and other memorabilia. The walls were covered with framed photographs and upstairs there were rows of well-used music, more framed photographs, Elgar's honours and even his large brass microscope.

While looking at these treasures, some cameramen arrived from BBC television to film some of the choice items for television news that evening. It soon became clear that they had little idea of what was important and so asked me what was his greatest honour to which I replied that it was his Order of Merit. Mrs. Goodman removed it from its case and I held it by the light of the window while it was filmed. I also selected and held the baton with which Elgar conducted the First performance of *The Apostles*, the fine silver casket with which he was presented with the Freedom of Worcester and one or two other things. Later, Mrs. Goodman borrowed my camera and took a memento photograph of me standing in the porch, holding Elgar's famous long-stemmed pipe. I took several other photographs while there, including some of Mrs. Goodman in the garden among the standard roses on the lawn, which were sent to her.

A few days later, the Curator wrote to thank me for the photographs and ended her letter with the comment that 'We had many visit us on that day and since.' She was rather scathing on the television news report which gave scant time to the cameramen's efforts on the great day. Exactly a year later she wrote again asking for some more copies of the photographs to send to her sister and commented that 'We had many visitors come on 3rd (June 1958) and 7th' (sic). The fascinating booklet and postcards that I purchased before leaving, when Elgar was still generally considered to be an unfashionable composer, are still in my scrap-book. Since that distant day, I have acquired several manuscript letters written in the composer's rather illegible hand.

I often wonder what I could have learned about the great composer had I been able to read the writing on that soiled blotting paper on his desk.

# The Lady behind The Shower

by Nigel Edwards ©

At the beginning of 1914 Elgar set a poem by Henry Vaughan as a partsong for mixed voices called "The Shower". He dedicated it to "Miss Frances Smart, Malvern".

Miss Smart had been his next-door neighbour for five years in Malvern during which Elgar wrote such works as *Sursum Corda*, the *Organ Sonata in G*, the *Bavarian Highlands*, *Light of Life*, *King Olaf*, *Caractacus* and the *Enigma Variations*. She lived at Glencairn, the "other half" of Forli nearest Alexandra Road, and it was with Miss Smart that the Elgars shared the front lawn and the tennis court. The same age as Alice Elgar, she was eight years older than Edward.

Mary Frances Smart was born at Henllan, North Wales, in 1849 where her father, who was also Archdeacon of St. Asaph, was vicar. Possessing the Welsh gift for music, she was playing hymns for short services up in the hills when she was seven years old and was eventually organist of the parish church for many years. It may well be that her mother died early because it was Frances, the only daughter, who became her father's right hand in the parish. Even though she suffered from poor health and at one point was confined to her home for three years, it was Frances who was the source of inspiration for all the activities in her father's parish. The most important of these was her work among the youth for whom she ran clubs and organised night schools. As a teacher she was very successful, forming a close link with her pupils. Many a young Welshman owed everything to her training and one of her pupils rose to become a canon of Newcastle. In 1894 she suddenly broke with her life in Wales, in all probability because her father had died, and she moved to Malvern to take up residence next to the Elgars who had already been living at Forli for the last three years. She was then 45 years old and was to spend the rest of her 37 years at Glencairn. With her came her friend and companion, Miss Adelaide Holmes.

Miss Smart appears to have kept a fairly low profile in the Elgar story during these years although we can see from the Elgar diaries that the usual social activities, such as afternoon tea, were observed. There is, however, a brilliant little flash of a reference in an Elgar letter which may cast some light on what Miss Smart had to endure from her neighbour, known for his love of "japes", and his partner in crime, Troyte Griffith. Mrs Richard Powell (Dorabella), in her book "Edward Elgar: memories of a variation", quotes a letter from Elgar to her written shortly before they left Forli and moved to Craeg Lea. "These dull days (Sundays) the giddy IXpin & Me find nothing to do but make Peter (Miss Smart's cat) tipsy & send him home about 4.30 in an extremely dissipated condition - we propose it but it hasn't been done yet."

Miss Smart was a faithful supporter of her new parish church in Malvern, Holy Trinity at Link Top, and again involved herself in all kind of charitable work. She was intensely interested in overseas missions, not only subscribing generously to them but also by keeping personally in touch with their activities. After the death of Miss Holmes, Miss J.M. Temple-Way became her devoted companion and helper. She was an invalid for many years before her death, requiring the services of a qualified nurse, and was unable to attend services at Holy Trinity. However, she lived on until the ripe

age of 83, dying on 17th September, 1932 at Glencairn. (It is interesting from Elgar's point of view, to note that his friend Hugh Blair, one-time organist of Worcester Cathedral and a frequent visitor to Forli, had died just eight weeks earlier aged 68 in a Worthing nursing home.)

The following comment was made in Miss Smart's obituary published in the Holy Trinity Parochial Magazine and which may provide some clue as to her relationship with Elgar: "The attraction of her personality will ever be a happy and inspiring remembrance, with its choice combination of a fine intellect, a warm heart, a charming manner, a power of sympathy, which made for her such numerous friends." To what extent Elgar, as the composer struggling for recognition in a world that was socially hostile to him both as a tradesman's son and as a Roman Catholic, benefitted from the qualities of Miss Smart is hard to tell. She would certainly have sympathised with his struggle, particularly as she had spent the first half of her life helping the young men of North Wales to better themselves. Her fine intellect, warm heart, charming manner and power of sympathy would certainly have been available to Elgar had he sought them.

That Elgar felt he owed something to her, even if only fond memories of living under the Malvern Hills, must surely be the evidence of his dedication to her of "The Shower". I leave it to others to suggest why, 15 years after he had ceased to be her next-door neighbour, Elgar should suddenly choose to pay her this special tribute.

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## Transcriptions of Elgar: Third Report

by P. L. Scowcroft

Recent correspondence with John Morrison of Barnes, who has an extensive collection of Elgar's music, has widened my knowledge of Elgar Transcriptions. Mr. Morrison himself, who plays viola in the Richmond Orchestra and clarinet or saxophone in a concert band, has made several himself: of the *Organ Sonata* (No. 1), for orchestra; *Chanson de Nuit*, for recorder quintet; *Rosemary*, for violin, cello and piano (for the unveiling of the Elgar Statue in Worcester); *Skizze*, for string quartet; and, most recently the *Gerontius Prelude* for military band, and the *Elegy* for piano. (Incidentally, another of our members, Stanley Murthwaite, has arranged for piano the *Crown of India Suite*, *Polonia*, *Sevillana*, *La Brunette*, *Introduction & Allegro*, *Harmony Music No. 7* and the polkas *Helcia* and *Maud*.)

Of the orchestral arrangements in Mr. Morrison's collection the only ones calling for fresh notice are Charles Woodhouse's *Sea Pictures*, doubtless one of his many "simplified" amateur orchestra settings, and Leslie Lake's version of the *Civic Fanfare* for orchestral brass and percussion - Lake (b. 1944), once a member of Sadlers Wells/ENO Orchestra, founded the Locke Brass Consort and has written several books and articles on brass instruments. Woodhouse also transcribed *Sea Pictures* for military band. Other military band arrangements not noted previously are those by P. Beechfield Carver of *Adieu* and *Serenade*, Denis Wright's of *Nimrod*, Ord Hume's of *Land of Hope and Glory*, W. J. Duthort's of *Salut d'Amour*, Percy Fletcher's of

Carillon, C. R. Spinney's of *Salut d'Amour* (American), Clare Grundman's of *Land of Hope and Glory* (American) and Marine bandmaster Frank Winterbottom's *Crown of India Suite* (his version of the *Crown of India March*, which I *did* note, has been exhumed by Doncaster Schools' Concert Band and given several recent performances - a good swaggering piece despite its lack of a "big" central tune). Fletcher (1879-1932), composer of light orchestral suites and arrangements, organ preludes, secular and religious cantatas and, most significantly, large-scale brass band works, is often recognisably Elgarian in idiom. Grundman has produced an enormous amount of attractive original music and arrangements for concert bands and wind groups. Eric Ball, doyen of brass band writers, set *Froissart* for brass band, interestingly. Ball's own music often sounds Elgarian; I was reminded of this recently on hearing his *Exodus*, written for the Salvation Army - even the better-known *Resurgam* owes something to Elgar. Denis Wright set *Chanson de Nuit* for brass and Arthur Wills, who has been Organist of Ely Cathedral for many years, has arranged *Pomp and Circumstance 1 and 4* and *Nimrod* for organ and brass band and the results are available on disc (Hyperion A 66068).

Mr. Morrison's collection of Elgar choral music and songs revealed little fresh information beyond the facts that *Song of Autumn* and *Rondel* were set for female voices (SSA and SA, respectively) by the industrious Leslie Woodgate, that *Pansies* (*Salut d'Amour* for solo voice) was arranged by Max Laistner (1853-1917), a German musician who settled in London, where he founded a German Glee Club, composed choral music and also arranged Chopin's *Minute Waltz*, and that the accompaniment to the Organ-Grinder's Songs from *The Starlight Express* was arranged for piano in 1916 by Julius Harrison (1885-1963), like Elgar a Worcestershire man and a competent pianist, composer of a *Mass in C*, a *Requiem* premiered in Elgar's centenary year of 1957, the *Worcestershire Suite*, the Rhapsody, *Bredon Hill* for violin and orchestra, a *String Quartet* and other music and sometime conductor of the B.N.O.C., the Scottish Orchestra and the Hastings Municipal Orchestra.

There are some organ transcription to add to those in my first article. Among Three Choirs Organists, Brewer did the *Coronation March* and the *Grania and Diarmid March*, Sinclair the Prelude to Part II, *The Apostles* and Atkins the Adagio from the *First Symphony* (a happy idea, one would think). Elgar himself, and not Hugh Blair, surprisingly, extracted the Solemn March from *The Black Knight*. John Ebenezer West did *Themes from the 1st Symphony*, *The Light of Life Meditation* and the *Elegy*. West (1863-1929) was yet another Novello man, joining the firm in 1884 and retiring as editor and adviser shortly before his death. Organist of several London churches, he wrote a book on cathedral organists, edited *Old English Organ Music* and also composed, including cantatas performed at the Three Choirs in 1904 and 1907. Purcell James Mansfield (1889-1968) set *Mot d'Amour* and edited the *Vesper Voluntaries*; he was a prolific producer of organ and piano music (his opus numbers stretch well into three figures) and a church organist in London and Glasgow. At least 50 of his works were for organ, but he also published Scottish airs for chorus.

We pass now to instrumental and solo piano arrangements. The Langenus mentioned in my second article as arranger of *La Capricieuse* for clarinet and piano was Gustav Langenus, a noted early 20th Century professional clarinetist who played for a while in Henry Wood's orchestra, then went to America where he established a reputation as player, teacher and composer, of instructional pieces for one or more clarinets, some short genre pieces for clarinet and piano and a *Scherzo* for flute, clarinet and

piano. It is interesting to see once more Albert Ketelbey's name, twice, at the top of a cello/piano version of *Rosemary* and a piano setting of *Carillon*. The names of Charles Woodhouse (*Nursery Suite* for piano), Max Laistner (*Sursum Corda* for piano, twice, in different keys), John E. West (*Wand of Youth Suite 2* for piano and *Enigma* for piano duet), Adolph Schmid (*In the South* for piano solo and duet) and Hugh Blair (*Crown of India Interlude*, for piano) crop up again. French arrangers of Elgar are scarce but in 1913 Louis Schneider set both *Dream Children* for two violins and piano with optional cello; Schneider (1861-1934) wrote books on Massenet and Schumann and was music critic of the Paris edition of the *New York Herald* for many years. Elgar himself is credited with the piano duet version of the *Serenade in E Minor*, the piano solo arrangements of *Imperial March*, *The Light of Life Meditation* and *Enigma* and probably also those of early works like *Contrasts*, *Bizarreerie*, *Idylle*, *Pastourelle*, *Virelai* and *Bavarian Dances*. William Henley, a composer of violin music including a *Hungarian Rhapsody*, arranged all three *Bavarian Dances* for violin and piano; Cyril Dalmaine, who is credited with composing a piano work entitled *Variations from Versailles: 12 Diversions on an Old French Tune*, arranged the *Beau Brummell Minuet* similarly, one Bothwell Thompson the two *Chansons*, for piano and one Charles Tourville *In Hammersbach* for piano duet, four hands one piano. *Canto Popolare* was set for viola and piano by Alfred Hobday (1870-1942), viola player in Richter's Opera Orchestra, the Royal Philharmonic Orchestra and the L.S.O., and for violin and piano by Isabelle Jaeger (no relation of Nimrod, presumably?). Versions of *Salut d'Amour* quite as curious as any of those mentioned in my second article are those by a G. B. Marchisio for one or two mandolines and piano; Martin Hall arranged *Land of Hope and Glory* for Hammond organ, doubtless a very popular transcription. Sydney Lawton (b. 1924), Director of Music at Queen's College Taunton, a vast producer of music for young wind players (mostly arrangements, but a few original pieces) and author of books on music education, gathered some Elgar "pops" into a *Clarinet Album*; Desmond Ratcliffe (b. 1917), another with a career in musical education, composer of attractively astringent organ and church pieces and arranger of Faure's *Requiem* entirely for female voices, similarly produced an *Elgar Piano Album*. But the most interesting name of this group (as arranger of *Enigma* for two pianos) is W. G. McNaught, better known as a writer of some ten books and critic. He edited Novello's useful, longstanding *Short Biographies* and himself penned that series' pamphlet on Elgar.

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## ELGAR EXHIBITIONS

Through the good offices of Robert Tucker, music librarian at the Barbican and committee-member of the London branch, a facility is to be made available to the branch of the Society at Barbican Music Library to mount an exhibition on the theme ELGAR AND LONDON. It is hoped that this will open on February 20th, to coincide with the anniversary, and run until the end of March. Offers of suitable exhibits (to be displayed in closed and locked showcases) would be welcomed by David Bury at 01-661 2120.

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The British Council is arranging an Elgar Exhibition at the Salle Pleyel in Paris from 21st to 23rd March. It is believed to be the first Elgar Exhibition in France.

## DATES FOR YOUR DIARY

Jan. 5	Serenade for Strings <i>Guildhall School of Music</i>	Royal Festival Hall
Jan. 8	Cockaigne Overture <i>Halle O/Hughes</i>	Manchester Free Trade Hall
Jan. 14	Enigma Variations <i>City of Leeds Youth O/Handley</i>	Leeds Town Hall
Jan. 18	Cello Concerto (and Holst's 'Perfect Fool' Ballet & Vaughan Williams' Symphony no. 5) <i>Kirshbaum/RLPO/Handford</i>	Philharmonic Hall, Liverpool
Jan. 21	The Kingdom <i>Fugelle, Walkley, Griffet, George, Coventry Phil. Ch/Warwickshire SO/Dowding</i>	Central Hall, Coventry
Jan. 24	Cockaigne, Cello Concerto, Enigma Variations <i>Yo Yo Ma/LSO/Previn</i>	Royal Festival Hall
Jan. 28	Serenade for Strings <i>Bath Choral &amp; Orch. Soc/Harker</i>	Bath Abbey
Jan. 29	In the South <i>Birmingham PO/Page</i>	Colton Hills School, Wolverhampton
Jan. 29	The Kingdom <i>Armstrong, Palmer, Bowen, Rayner Cook, Halle O/Handford</i>	Manchester Free Trade Hall
Feb. 2	Dream of Gerontius <i>Baker, Bailey, White, CBSO &amp; Choir/Rattle</i>	Birmingham Town Hall
Feb. 3	Imperial March, Falstaff, Violin Concerto <i>SNO/Gibson, Kennedy</i>	Usher Hall, Edinburgh
Feb. 4	Imperial March, Falstaff, Violin Concerto <i>SNO/Gibson, Kennedy</i>	City Hall, Glasgow
Feb. 4	Dream of Gerontius <i>London Choral Society (no further details)</i>	Royal Festival Hall

Feb. 5	In the South <i>Birmingham PO/Page</i>	Lichfield Civic Hall
Feb. 6	Songs by Elgar, Delius, Holst, Schubert <i>Baccholian Singers</i>	Library Theatre, St George's Square, Luton
Feb. 8	Sospiri, Intro & Allegro, The Music Makers <i>Leeds Univ. O &amp; Chor./Allegri Quartet/Wilby</i>	Great Hall, Leeds University
Feb. 9	String Quartet <i>Allegri Quartet</i>	Great Hall, Leeds University
Feb. 11	In the South <i>RPO/Dorati</i>	Fairfield Hall, Croydon
Feb. 17	Cockaigne, Sea Pictures, Symphony no. 2 <i>Baker/SNO/Gibson</i>	Usher Hall, Edinburgh
Feb. 18	Cockaigne, Sea Pictures, Symphony no. 2 <i>Baker/SNO/Gibson</i>	City Hall, Glasgow
Feb. 19	Elegy, Serenade for Strings, Sospiri, Ave Verum Corpus, O Harken Thou, Great is the Lord <i>City of London Sinfonia, etc.</i>	Royal Festival Hall
Feb. 21	Piano Recital, including a number of Elgar items <i>John Drew</i>	Lecture Theatre F 107, Coventry Lanchester Poly., Priory Street, 1 p.m.
Feb. 22	Violin Concerto (and Britten's American Overture) <i>Haendel/CBSO/Rattle</i>	Royal Festival Hall
Feb. 23	ELGAR SOCIETY/HOGG ROBINSON CONCERT <i>Details on another page</i>	Royal Festival Hall
Feb. 23	Dream of Gerontius <i>King, Bowen, Rayner Cook, RLPO/Hunt</i>	Worcester Cathedral
Feb. 23	Elgar Concert <i>City of London Sinfonia/Hickox</i>	Barbican Centre, London



Feb. 23	Intro & Allegro, Elegy, Spanish Serenade, Chansons de Matin et de Nuit, Spanish Lady Suite <i>English String O/Boughton</i>	Malvern Festival Theatre 8 p.m. (preceded at 6 p.m. by a lecture by Dr. Percy Young)
Feb. 23	Cockaigne, Sea Pictures, Symphony no. 2 <i>Bournemouth SO/del Mar, Anne Wilkens</i>	St David's Hall, Cardiff
Feb. 24	Dream of Gerontius <i>Watts, Tear, Luxon/SNO &amp; Chor./Gibson</i>	Usher Hall, Edinburgh
Feb. 25	Dream of Gerontius <i>Watts, Tear, Luxon/SNO &amp; Chor./Gibson</i>	City Hall, Glasgow
Feb. 26	Introduction & Allegro <i>Halle O/Skrowaczewski</i>	Manchester Free Trade Hall
Feb. 27	Repeat of Cardiff concert of 23rd	Newcastle-on-Tyne City Hall
Feb. 27	Piano recital, including Concert Allegro, In Smyrna and music by Vaughan Williams and Tippett <i>John McCabe</i>	Library Theatre, St George's Square, Luton
Mar. 2	Intro & Allegro, Chansons de Matin et de Nuit, Elegy, Serenade for Strings <i>English String O/Boughton</i>	Bridgnorth & South Shropshire College of Further Education, Bridgnorth
Mar. 5	The Kingdom <i>Walker, Lloyd-Davies, Thompson, Rayner Cook, Bristol Choral Soc/Harker</i>	Colston Hall, Bristol
Mar. 10	Organ Sonata no. 2, Go song of mine <i>S. Cleobury (organ), St Edmundsbury Bach Choir/Oxley</i>	Bury St Edmunds Cathedral
Mar. 10	Dream of Gerontius <i>Walker, Tear, Caddy, Gloucester Choral Society &amp; SO/Sanders</i>	Gloucester Cathedral
Mar. 10	Piano Quintet <i>Coull Quartet &amp; R. Markham (piano)</i>	Droitwich Concert Club, Droitwich High School

Mar. 12	Falstaff <i>BBC PO/Braithwaite</i>	Victoria Hall, Hanley (commencing the British Music Week held by Keele University.) Full details from the University
Mar. 13	Introduction & Allegro <i>Scottish Baroque Ensemble</i>	Queen's Hall Edinburgh
Mar. 14	Introduction & Allegro <i>Scottish Baroque Ensemble</i>	Glasgow Henry Wood Hall
Mar. 14	In the South <i>Warsaw PO/Kord</i>	Royal Festival Hall
Mar. 14	Froissart <i>RLPO/Seaman</i>	Philharmonic Hall, Liverpool
Mar. 15	Violin Concerto <i>Kennedy, Halle O/Kasprzyk</i>	Manchester Free Trade Hall
Mar. 15	Introduction & Allegro <i>RPO</i>	Royal Festival Hall
Mar. 16	Introduction & Allegro <i>Scottish Baroque Ensemble</i>	Mitchell Hall, Aberdeen
Mar. 17	Dream of Gerontius <i>Palmer, Tear, Shirley-Quirk, RLPO/Davies, RLPO &amp; Leeds Philharmonic Choruses</i>	Leeds Town Hall
Mar. 21	Symphony no. 2 (& Walton Violin Concerto) <i>Philharmonia O/Haitink</i>	Royal Festival Hall
Mar. 22	Piano Quintet <i>A. Schiller (piano) &amp; members of Scottish Baroque Ensemble</i>	Signet Library, Edinburgh
Mar. 23	Enigma Variations <i>Bournemouth SO/Evans</i>	Guildhall, Southampton
Mar. 23	Violin Concerto <i>Kennedy, Halle O/Kasprzyk</i>	Eastbrook Hall, Bradford
Mar. 24	The Apostles <i>Price, King, Johnston, Hargreaves, Keyte, Thomas, Norwich PO &amp; Chor./Nicholas</i>	St. Andrew's Hall, Norwich

**ELGAR'S SIMPLE  
FUNERAL**  
**AT 27 PERIODE  
LITTLE CHURCHYARD ON  
HILLSIDE**

**WITHOUT MOURNING  
OR MUSIC**

**FROM OUR OWN CORRESPONDENT  
WORCESTER, Monday.**

Before the morning mists had cleared from the Malvern Hills, which he loved so well and beneath whose shadow he had written undying music, Sir Edward Elgar, Master of the King's Musick, was laid to rest to-day. His grave was next that of his wife, who was buried nearly fourteen years ago, in the churchyard of St. Wulstan's Roman Catholic Church, Little Malvern, on the eastern slopes of the hills.

Barely twenty people had gathered at the church—in fact, none but a few intimate friends knew of the time of the service.

The only flowers were daffodils—a little bunch with the message "From two lovers of the Symphonies and Falstaff."

There was no mourning. Sir Edward's only daughter, Mrs. Blake, was in a tweed costume with a brown hat and a fur coat. With her was her husband and the nephews and nieces of Sir Edward—Mr. Gerald and Mr. Roland Grafton and Miss May and Miss Madge Grafton.

Sir Landon Ronald, Mr. W. H. Reed, of the London Symphony Orchestra, and Sir Ivor Atkins, organist of Worcester Cathedral, also were not in formal dress. The Dean of Worcester (Dr. Moore Ede) and Mrs. Moore Ede were present, as were Alderman H. A. Leicester, an old school friend of Sir Edward, Capt. Philip Leicester, and Supt. Lyes, of the Malvern Police.

The Rev. Dom. G. Cyrilian Alston, O.S.B., took the very simple service. There was no music.

**SPRINKLING OF SNOW**

Bright sunshine lasted through the service, but after the final sprinkling of Holy Water the sky darkened and flakes of snow settled on the oak coffin in the moss-lined grave. The shower was a brief one, and was followed by brilliant sunshine, as though Nature wished to pay homage to the great composer with a varied symphony of her own making.

At the moment of Sir Edward's burial a larger congregation was assembling twelve miles away at St. George's Church, Worcester, where for many years Sir Edward was organist, and a Requiem Mass was offered. It had been intended that a Solomn Requiem should be sung, but, in deference to Sir Edward's own wish and at the request of his family, all elaborate services were abandoned.

A Low Mass of Requiem, therefore, was said by Father R. H. Gibb, S.J., who visited Sir Edward in his last illness. A special motet, "Pie Jesu Domine," composed by Sir Edward for this church, was sung by the choir.

On Friday at Worcester Cathedral a memorial service will be held.

**ELGAR'S SIMPLE  
BURIAL IN  
SECRET**

**From Our Own Correspondent:**

**MALVERN WELLS (Worcester),  
Monday.**

**A TINY** churchyard at the foot of the beautiful Malvern hills, a handful of mourners, an unpolished oak coffin, a solitary sheaf of daffodils. . . .

These were the simple elements of the burial of Sir Edward Elgar, Master of the King's Musick, at the Church of St. Wulstan's, here, to-day.

The parish priest led the short procession of friends and relatives, including Sir Landon Ronald, to the moss-lined grave where the body of the great composer's wife already lay.

The arrangements had been kept a strict secret.

A purple pall covered the coffin. Flowers were barred at Sir Edward's wish, but an exception was made for one tribute of daffodils from "Two Lovers of the Symphonies."

A memorial service was held in St. George's Church, Worcester.

## KING'S MUSICK MASTER

### QUESTION OF ELGAR'S SUCCESSOR

It is unlikely that a successor will be appointed quickly to Sir Edward Elgar as Master of the King's Musick. Sir Walter Parratt held the office for 31 years, but when he died, ten years ago, it was at first intended to allow the office to lapse.

When it was decided to continue the office it was assumed that Sir Walford Davies, who had succeeded Parratt at St. George's, Windsor, would also succeed him as Master of the King's Musick. Instead, Sir Edward Elgar was appointed.

Sir Walford Davies is now the most likely candidate. Others who will probably be considered are Sir Hugh Allen and Mr. Stanley Roper.

The office was created by Charles II. in 1660. The principal duty was to supervise the King's Band. This band was discarded by Edward VII., and the office to-day is advisory rather than executive.

1934

## Letter to the Editor

ELGAR

### Thursday's "In Memoriam" Concert

SIR,—For over thirty years the late Sir Edward Elgar has occupied a unique position in the affections of his countrymen. It has been claimed for him that he was the first native musician to lift his art to the level of the great Continental masters. His greatest compositions are familiar in every country where music is cultivated, and he was the national composer of the War period. The voice of this representative musician and typical Englishman is now silent. The accident of his religion forbids the demonstration of homage and respect that would naturally accompany his burial in Westminster Abbey. Ordinarily, we English rarely rise to the occasion when an event such as this has to be fittingly memorialised; we prefer to hide rather than exhibit our feelings.

But an opportunity will occur on Thursday next for the musical world of London to join in a public tribute to the dead master, when the Royal Philharmonic Society will devote the evening to the following works: The Prelude to "The Dream of Gerontius," the Violin Concerto, and the Second Symphony. Dr. Adrian Boult will conduct and Mr. Albert Sammons will be the soloist.

On behalf of the Society I express the hope that a great audience will render the occasion worthy of its purpose.

THOMAS BEECHAM.

### SIR EDWARD ELGAR'S FUNERAL

The funeral of Sir Edward Elgar took place very quietly at St. Wulstans, Little Malvern, yesterday. Father G. C. Alston officiating. At the same time as the funeral Low Mass was said at St. George's, Worcester, where Sir Edward Elgar had once been organist. Father Gibb officiated. *Pie Jesu Domine*, composed by Sir Edward Elgar for this church, was sung by the choir.

Mar. 25	Dream of Gerontius <i>Abingdon School Choral Society &amp; SO.</i> <i>Soloists not yet notified</i>	School of St. Helen & Catherine, Faringdon Road, Abingdon, 7.30 p.m.
Mar. 25	Coronation Ode <i>Lott, Hodgson, Davies, Rayner Cook,</i> <i>Philharmonia O/Davis</i>	Royal Festival Hall
Mar. 27	ELGAR SOCIETY/Credit Insurance Association Ltd Sponsored Concert <i>Details on another page</i>	Richmond Concert Society
Mar. 27	Piano Quintet (& Haydn and Bartok quintets) <i>Endellion Quartet, P. Pettinger (piano)</i>	College Hall, Worcester
Mar. 29	Cello Concerto <i>Cohen, Halle O/Macal</i>	Manchester Free Trade Hall
Mar. 31	The Apostles <i>Ashford Choral Society</i>	Ashford Parish Church, Kent, 7.30 p.m.
Apr. 6	Symphony no. 1 <i>RPO</i>	Royal Festival Hall
Apr. 8	Violin Concerto <i>Miles Baster, Scottish Sinfonia/Mantle</i>	Queen's Hall, Edinburgh
Apr. 11	Sea Pictures <i>Christine Botes, RPO/Handford</i>	Fairfield Hall, Croydon.
Apr. 11	Audio-Visual presentation: 'The Trees are Singing my Music' <i>Derek Forss. Introduced by Lady Hull</i>	Dorking Halls, Surrey
Apr. 13	Violin Concerto <i>Haendel, BBC SO/Pritchard</i>	Royal Festival Hall
Apr. 14	Light of Life <i>Music in Morden. Soloists to be announced</i>	St. Saviour's Church, Grand Drive, London SW20, 8 p.m.

Apr. 25	The Black Knight <i>RLPO &amp; Chorus/Groves</i>	Philharmonic Hall, Liverpool
Apr. 27	Concert Allegro <i>No details available</i>	Purcell Room, South Bank
Apr. 27	Coronation Ode, In the South <i>Marshall, Walker, Allen, SNO/Gibson</i>	Usher Hall, Edinburgh
Apr. 28	Coronation Ode, In the South <i>Marshall, Walker, Allen, SNO/Gibson</i>	City Hall, Glasgow
Apr. 29	Cello Concerto <i>Kent County Youth Orch.</i>	Royal Festival Hall
May 2	Violin Sonata <i>Manoug Parikian &amp; Bernard Roberts</i>	Entertainment Centre, Llanelli
May 5	Froissart (& Delius and Holst items) <i>Guildford PO/Handley</i>	Guildford Civic Hall
May 9	The Music Makers <i>Sarah Walker, Bach Choir, Philharmonia/Willcocks</i>	Royal Festival Hall
May 10	Symphony no. 1 <i>Halle O/Loughran</i>	Manchester Free Trade Hall
May 12	The Black Knight <i>RLPO, Blackburn Music Society/Groves</i>	King George's Hall, Blackburn
May 12	Dream of Gerontius <i>Lloyd-Davies, Johnston, Varcoe, Bath Choral &amp; Orchestral Society/Harker</i>	Bath Abbey
May 12	Symphony no. 1 <i>Rutland Sinfonia/Collett</i>	Uppingham, Rutland
May 13	Pomp & Circumstance no. 5, Empire March, The Music Makers, Cello Concerto, March of Mogul Emperors <i>New Westminster PO/Pilbery</i>	Barbican Centre, London
May 13	Dream of Gerontius <i>Greevy, Macann, Davies, Halle O &amp; Choir/Loughran</i>	Manchester Free Trade Hall
May 18	Symphony no. 1 <i>Halle O/Loughran</i>	Eastbrook Hall, Bradford

May 19	The Black Knight, Movement from Organ Sonata (played by W. Palmer), Songs from Bavarian Highlands, Violin Sonata (played by Terence Nettle) <i>Redruth Choral Society</i>	St. Andrew's Church, Redruth, Cornwall
May 26	The Kingdom <i>Truro Choral Society/Hall</i>	Truro Cathedral
May 26	Symphony no. 2 <i>English NPO/Lloyd-Jones</i>	Leeds Town Hall
May 26	King Olaf <i>Worcester Elgar Festival (opening concert) Cond. J. Cowley</i>	St. George's R.C. Church, Worcester
May 26	The Kingdom <i>Armstrong, Cable, Bowen, Rayner Cook, RLPO &amp; Malvern Festival Chorus/Page</i>	Malvern Winter Gardens

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SOME OVERSEAS PERFORMANCES:

Feb. 16	Organ Sonata no. 1 <i>Frank Smith</i>	St. Paul's Chapel, Columbia University, New York
Mar. 22, 23 & 24	Violin Concerto <i>Joseph Silverstein, Boston SO</i>	Symphony Hall, Boston
Mar. 26	Symphony no. 1 <i>Rochester Orch/David Zinman</i>	Carnegie Hall, New York
Mar. 30	Enigma Variations <i>St. Louis SO/Leonard Slatkin</i>	Carnegie Hall, New York
Apr. 6, 7 & 10	Cello Concerto <i>Tortelier, Philadelphia Orchestra</i>	Academy of Music, Philadelphia
May 16 & 17	The Kingdom <i>Marshall, Hodgson, Cole, Cheek, Toronto Symphony &amp; Toronto Mendelssohn Choir/Davis</i>	Roy Thomson Hall, Toronto
May 19	The Kingdom <i>Marshall, Hodgson, Cole, Cheek, Toronto Symphony &amp; Toronto Mendelssohn Choir/Davis</i>	Carnegie Hall, New York

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## RECORD REVIEW

Works for string orchestra

English String Orchestra/William Boughton

Nimbus 45022

First it should be noted that although this is a 12 inch record with normal playing time, it runs at 45 rpm. This allows a very firm, sharply defined bass response, which, coupled with a clear digital recording that nonetheless has a real sense of the ambience of the recording location (The Great Hall of Birmingham University), makes very pleasing listening. Perhaps the highlights of the record are the performances of *Sospiri* & *Elegy*. Dignified and beautifully balanced, the organ tone in *Sospiri* adding real weight to the texture, these are eloquent accounts. The *Introduction & Allegro* receives a bright & breezy performance, full of drive and exuberance. At first I thought it accomplished rather than distinguished but repeated hearings have increased my admiration and even if it does not, for me, replace Benjamin Britten's wonderful record, it is still a fine account that I am sure I shall return to when in the mood for Boughton's no-nonsense approach.

The tendency to clip phrases at the expense of overall line is an unfortunate characteristic of the performances as a whole and although not a major fault undoubtedly robs the *Serenade* of some of its richness. I am not entirely happy too about the balance in the string orchestra versions of the two *Chansons*, where some of the accompanying detail stands out at the expense of the melody, particularly when one thinks of the original violin & piano versions. The record concludes with a rumbustious account of Percy Young's *Spanish Lady Suite*.

The record has been sponsored by Boehm Porcelain of Malvern and all royalties are to go to the Birthplace

J.G.K.

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## BOOK REVIEW

The New Oxford Companion to Music. Edited by Denis Arnold. *Two vols.*

O.U.P., £37.50  
(price valid until  
31 January 1984)

A new edition of such an old friend as the Oxford Companion, originally edited by that splendid educator Percy Scholes, should not really need much of a notice. However the new edition is now so much revised and expanded as to be almost unrecognisable. Bigger and heavier, now two volumes, and consequently much more expensive than its predecessors, it remains an eminently readable and useful



reference work for the amateur musician, music-lover, and the professional. The biographies are now much closer in appearance to the New Grove, and random spot checks have confirmed its usefulness. The illustrations are chosen with care, and have reproduced very well.

In the space available Michael Kennedy has contributed a succinct account of Elgar's life, and all such entries are followed by brief booklists for further reading. For those to whom Grove is but a distant dream the New Oxford Companion offers many compensations. But make up your mind quickly as the price will be increased after 31st January.

R.P.T.

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## NEWS FROM THE BRANCHES

LONDON branch reports excellent attendances at the first two meetings of their two-year symposium 'Aspects of Elgar', and as a result of encouraging members of the public to attend a number of new members have signed on. The symposium continues in January with Professor Brian Trowell speaking on 'The Enigma' on the 9th, and on February 6th Professor Asa Briggs will address the branch on 'Elgar the Victorian'. On March 5th Anthony Payne speaks on Elgar's Orchestration. There is no April meeting. The branch has received congratulations from many quarters on arranging such a comprehensive course of lectures, and hope for a considerable expansion in branch support as a result.

EAST ANGLIA began a busy season with much enjoyed visits from Steve Race on September 14th ('Discovering Elgar'), and Lady Barbirolli on October 14th ('Barbirolli, Missionary for Elgar'). Travel facilities from Norwich being still, alas, not exactly the best in the Kingdom, visits by distinguished speakers from elsewhere behind these confines are all the more appreciated! On October 28th Ray Howlings, Secretary of the Norwich Gramophone Society, gave an interesting talk on Elgar's treatment and development of the Symphonic tradition, illustrated by the 2nd Symphony. The year ends with local publisher William Elkin presenting a professional viewpoint on Elgar's work (November 25th), and the Branch Christmas Dinner on December 9th.

1984 opens with the A.G.M. on January 28th, (rounded off by a presentation of the *Introduction and Allegro*), and the traditional Winter Party on February 10th. On February 24th Michael Nicholas, Norwich Cathedral Organist and Master of Choristers, and a welcome 'regular' with the Branch, will introduce *The Apostles*, which he is to conduct at the Norwich Philharmonic Society concert on March 24th. To end the first Quarter, on March 30th we shall welcome Malcolm Walker, to speak on Sir Adrian Boult's interpretations of Elgar works.

On a more serious note, members were saddened to learn of the death, on October 20th, of the Rt. Revd. Lewis Mervyn Charles-Edwards, a former Bishop of Worcester. He had lately moved to Norfolk and, with his wife, (who remains a loyal member of the Branch), had maintained an association with Branch activities, - a link, indeed, with the Three Choirs Festivals of former years.

The SOUTH WALES branch ended the Summer season with a recital given by the Choir of St. David's Catholic Cathedral Church, Cardiff, conducted by David Neville. To start the Autumn season Ronald Taylor gave a talk on Elgar and the BBC, a survey of Elgar's many broadcasts as well as the broadcasting of his music during the years 1922 to 1934. In October Claude Powell gave a talk on his boyhood memories of his mother (Dorabella of the *Variations*). A very interesting evening. Arrangements for the Spring/Summer season are not yet confirmed, but will include the following: Talks by E. Wulstan Atkins, Diana McVeagh, a 'live' concert at Llanelli, and a Social Evening and buffet. The Annual Meeting will take place in Cardiff on Saturday, 21st January.

The NORTH WEST branch has not had the easiest of times just recently, and a meeting of members is being called in the New Year to discuss the situation and plans for the future of the branch. All branch members will be notified of the place and date, but we do urge you *all* to attend and secure the future activities of the only branch of the Society serving that part of England.

SOUTH WEST opened their new season at the Octagon, Frenchay, Bristol when Wulstan Atkins gave us his 'Personal Reminiscences of Elgar'. It was so interesting that members were reluctant to leave, and we have been promised an early return visit when Mr. Atkins will give us his talk about *The Apostles*. The second meeting was addressed by the secretary Ron Bleach, who gave an illustrated talk on Elgar and the theatre. This was very well received by members and visitors. In November an organ recital at which both *Organ Sonatas* were played by the branch chairman.

For the New Year we open with Members' Favourite Recordings of British Music - on January 14th at the Octagon. On February 18th Clifford Harker will give us an illustrated talk on *The Kingdom*, which he will be conducting in a performance at Colston Hall, Bristol, on March 3rd. The Elgar Day-School is mentioned on another page. March 10th brings Kenneth Loveland with his topical programme 'Elgar, Holst and Delius'. In April Professor Ian Parrott gives us his talk 'The Enigma Solved'. Finally, can we appeal for more Elgar Society members to support the meetings?

YORKSHIRE. The branch began its 1983/84 Season on September 19th with an illustrated talk on 'British Keyboard Music' by Lance Tufnell, our Vice Chairman who is also acquiring considerable eminence as our resident concert pianist. Billed as a part live, part recorded recital, the evening included a greater live content than expected, with Lance very competently playing pieces by several English composers. An encore was a delightful performance of some early pieces by - wait for it - Tufnell. 'Elgar and Barbirolli' was the subject of a talk by Tony Rawnsley on October 10th, when Tony played us J.B.'s 1954 recording of Elgar's Second Symphony.

Our fourth Malverns Weekend took place in October and was enjoyed by a party comprising the great majority of our members. The weather was disappointing on the Saturday but did not dampen our spirits and the highlight of that day was, in any case, our Annual Dinner at the Sherington Hotel. A welcome visitor was Diane Eastwood, Secretary of the Delius Society and our honoured guests were Jack and Vivienne McKenzie, so very recently of the Elgar Birthplace at Broadheath. Expressing the Branch's appreciation of their work over many years, the Chairman presented Jack with a cheque for £67 from the Yorkshire Branch. The results of a first attempt by the Chairman to videotape the event are awaited with keen anticipation by the

cameraman ... and with considerable apprehension by everyone else.

Coming up on February 6th we have a lecture by Prof. Julian Rushton, of Leeds University on 'Elgar and the Classical Ideal'. A concert at the University two days later will include *Sospiri*, *Intro. & Allegro* and *The Music Makers*. A talk on Fred Gaisberg's work, by Dennis Clark, is on March 12th and we have another visit by Charles Myers on April 9th to play and talk about Elgar's Keyboard works.

WEST MIDLANDS branch has arranged for a craftsman-made notice board to be erected on the path-side in Astwood Cemetery, Worcester, near the Elgar parents' and children's grave, so that biographical details can be exhibited. This will be in place before Feb. 23rd. There will be a large assembly of friends and members in Worcester Cathedral then for a performance of *Gerontius*, as the Secretary has sold 100 tickets, including 20 for South Wales. We hope that all members within reach will attend the memorial mass arranged at St. Wulstan's R.C. Church, Little Malvern, on Saturday, Feb. 25th, at 3 p.m. Pat Soper, who also cares for the Elgar graves, will be playing a number of transcriptions of Elgar pieces on the organ before the service, which will include the Elgar hymns as well as other pieces of his church music. The choir will be supplemented by the boys of St. Richard's School, Bredonbury, and it is hoped that a very special celebrant will take part. Flowers will be laid on the graves afterwards.

The AGM at 'The Stables', Albany Terrace, Worcester, on March 3rd, will be preceded by the 1977 ITV programme *The Malvern Enigma*, beginning at 3 p.m. At a joint meeting with Worcester Recorded Music Society on March 24th in The Old Palace, Deansway, Nigel Edwards will introduce *The Light of Life*. This is at 7.30 p.m. The branch is also involved in the art exhibition at the Malvern Festival (mentioned on another page) when two panels relating to the Society's history, etc. will be on show.

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## **ELGAR'S ORCHESTRATION OF BREWER'S 'EMMAUS'**

*by Michael Trott*

Alfred Herbert Brewer (1865-1928) is generally remembered for his championship of the Three Choirs Festivals in his capacity as Organist of Gloucester Cathedral (1897-1928). He was also a composer. Like Hubert Parry, friend and fellow countryman of Gloucestershire, Herbert Brewer was hardworking, self-deprecating and warmhearted, always doing good by stealth. After his death, W. H. Reed gave this tribute: 'He loved all things in nature, he was loyal to his friends, he loved his Cathedral, he was simple-minded and generous, and when I lost him I lost the best friend any man could have.'

It is not surprising that such a man should appeal to Elgar and, when in need, should receive Elgar's unstinting help. The story of Brewer's 1901 oratorio, *Emmaus*, and its orchestration by Elgar is told in his autobiography, 'Memories of Choirs and Cloisters'. By consent of the publishers, The Bodley Head, I am able to quote the relevant extract. I would add a postscript to this. In 1980 I tried to find out if the orchestral parts of *Emmaus* were still in existence. Novellos stated that all their copies were destroyed in 1959. Neither Brewer's successor at Gloucester nor the present organist nor Brewer's son know of any surviving copies, so it seems very

doubtful that we shall ever hear this particular example of Elgar's orchestration.

The extract, which follows, refers to the Gloucester Festival of 1901.

'On receiving the invitation from the Stewards to write a work for the Festival I consulted my friend, Joseph Bennett, who, as is well known, had considerable experience and great gifts as a writer of libretti. His books are numerous and amongst them are to be found at least three Operas, some twelve Oratorios and half a dozen Cantatas. Who then could give better advice or help in such a matter? The fact that he was a Gloucestershire man was another attraction to me. His reply to my appeal was that he would put on his thinking-cap and would do all he could to provide me with the necessary book.

I had not long to wait, for within a few days it arrived. It was on the subject of the Disciples journeying to Emmaus, and *Emmaus* was to be the title of the work.

With the words in my possession, I travelled to North Wales for a holiday, where I hoped to stay until the Cantata was finished.

The surroundings were so congenial and I became to interested in the subject that I finished the work within four weeks.

I took the first opportunity of going through it with Mr. Bennett before submitting it to a publisher, and as it satisfied his critical ear I lost not time in placing it in the hands of Messrs. Novello & Co.

Everything went smoothly until the programme was publicly announced in the early spring preceding the Festival. The final proofs had been passed and I was about to score the work when I received crushing news from the publishers. They had had a communication from another composer to the effect that he had noticed in the programme that my new work was a setting of Mr. Joseph Bennett's words entitled *Emmaus*. He went on to say that he had purchased these words from Mr. Bennett some years previously.

It transpired that Bennett when searching through his manuscripts for a subject for my work, came across some loose sheets of paper on which was written a scene entitled *At Emmaus* and forgetting all about the former transaction sent them to me as suitable material for a Cantata.

In reply to a letter of distress from me Bennett wrote that he had been in many a worse mess and all would come right! He would re-write the words.

This, however, entailed the re-writing of a great part of the music.

When this difficulty had been surmounted we were within a few weeks of the Festival: the chorus had their part to learn and not a note had been scored.

I was seriously thinking of withdrawing it from the programme when I received the following letter from Elgar:

Bettws-y-coed  
N. Wales

June 14, 1901

My dear Brewer

Good! If I can I'll conduct *Cockaigne* for you but you would do it all right if I cannot come. I'll look out for you in town next week.

Jaeger - who has been in Malvern - but of course you know that - tells me by this post that you are somehow worried - (the exact *nuance* I don't quite understand - about getting your work ready) - he said something before we left home and I told him you must not be worried and that if necessary to make things smooth I would orchestrate some for you - that's all - I know it's a cheek to offer but if I can save you a little worry let me do so.

Yours ever  
Edward Elgar

A more generous act could not be imagined. The proof copy of *Emmaus* was sent to him, and in a few days I received a letter which serves to prove the infinite trouble he took over the score:

Malvern

June 30, 1901

My dear Brewer

I have scored Nos. 1, 4, 5, 6, 9 and 10. If that's not enough you must let me know. I send on my MS. I *hope* it will please you but I feel much at sea as to your wishes and I am sadly afraid you will not like my interpretation - the Tuttis may be all right.

No. 1 - see p.7 of MS. (p. 2 in vocal score). I *fattened* out the p.f. arrgt here - see strings especially last three bars, and on - you can easily sacrifice any of my orch: devices by a stroke of the pen.

I took the *bar before B* to be the actual 'chord of climax' and worked up to that: hence the brass alone and cumulative effect 3rd bar 3rd line.

See Andante Moderato p. 16 - I didn't know how much *force* you want and I have made you a fine burst, which will sound jolly but you may want to be more austere - It can easily be cut out.

p.17, line 2, I gave this wholly (except final chords) for strings - I don't think it wants *colour* but you may have meant it for *wind* - but I give the soft wind a chance (contrasting) at letter R.

At O are these chords what you want? or do you want strings? at P I have to carry on the *flow* of the parts added a few notes for Vio: I - knock 'em out if you like.

2 bars before S. I've stuck *c* in first Vio: to avoid clashing with vocal part - also in the *rall* near end - I have carried celli down to A.

The harp is effective but *ad lib.*

Thinking you will use the organ in other more likely places I've not put it in except a ped: or two in introduction.

I have *not* revised any of it I fear, as usual, there may be many errors but one of your pupils could look it thro': the first thing however is to know if it will *DO* at all for you.

Kind regards  
Yours ever  
Ed. Elgar

P.S. - I find I cannot send the parcel by post to-day: but will despatch it to-morrow. Send me a wire *in the a.m* saying if you want me to continue any other numbers - *spell* the number (seven not 7) to avoid mistakes. If you are at liberty come over to see me, if necessary, and have lunch or something, let me hear if you are coming. I'm not let out on account of my chill.

I should be glad to see you. In haste.

A few days later he writes:

Malvern  
July 7, 1901

My dear Brewer

I shall hope to despatch by an early post to-morrow the remainder of your score - it's all ready now but Sunday's a *dies non* with us as far as business posts are concerned.

I have taken great pleasure in trying to interpret your thoughts and feelings and only hope I have not grossly misrepresented them. Now: please *accept* my work on your score and never think I want any return whatever: keep a kind thought for a fellow sometime - that's all.

Please look very carefully thro' all the parts especially - once more - the transposing things.

I have enjoyed your themes immensely and they lend themselves to colour famously. I am especially pleased with No. 7 and (as far as I am concerned) with the first part of No. 11 - the end is good (as far as you're concerned) but I think you might have instrumented it better than I have.

I wish the work every success and if you have been saved any pin-pricks and have had a good rest I am happy in having done it!

Our kindest regards to you both.

Yours always  
Edward Elgar

In the vocal score he writes - Began June 27, 1901. Ended July 7, 1901.

What this unselfish act meant to me it is difficult to describe. It not only relieved me of an enormous amount of work at an anxious time, but the scoring of my work by the master hand has been an invaluable lesson to me and I feel that what measure of success *Emmaus* has attained is largely due to the effective orchestration. When one considers the number of big works Elgar then had on hand and the physical strain alone of the actual writing, one has some slight conception of the generosity of this most friendly act.

And here I would record my gratitude to Lady Elgar for her untiring energy in preparing the score for her husband to work upon - work behind the scenes, unknown, unrecognized, yet how valuable!

In spite of all these efforts to avoid the infringement of copyright the lawyers were not to be so appeased, and a week before the Festival we were warned that the performance of *Emmaus* would render us liable for heavy penalties.

This cheering (!) news greeted me on my arrival in London for the rehearsals of soloists and orchestra. Madame Albani, who was to be one of the soloists in the work, said that if imprisonment was to be the result, she would accompany me to prison!!

Legal interviews ensued and permission was given for the work to be performed on condition that it was afterwards withdrawn and the plates destroyed.

To such terms I naturally could not consent. The work must be given a chance to live or not be performed at all.

Eventually, through the good auspices of Messrs. Novello, the claim was withdrawn and the work allowed to be published and performed.

Extract printed by kind permission of The Bodley Head Ltd., the book being published by John Lane in 1931.

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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. £1.15, Sept. 85p. 1980, Jan. May & Sept. 95p each. 1981, Jan. May & Sept. 95p each. 1982, Jan. May & Sept. 95p each. We regret that all other issues are out of print.

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## SALUTE TO THE OTHER ELGAR SOCIETY

Last year, while the rest of us were preparing ourselves for the surge of activity expected during the 1984 commemorative year, the Sheffield Elgar Society, an exact contemporary of ours for thirty-two years, was reconciling itself to the sad fact that, with very few members left, it could not carry on. A final General Meeting was held on the 14th June 1983, the society was wound up and its files and minute books passed into the safe-keeping of the Sheffield City Archivist. An extremely valuable 'Short History of the Sheffield & District Elgar Society', written by the society's chairman during the final years, E. D. Mackerness, was issued concurrently with the society's other closing activities.

Both the Sheffield society and our own began life in 1951. However, this is not a time for trying to establish who anticipated whom and by how many months and indeed Dr. Mackerness's booklet raises no argument on that point. In 1950, with the centenary of Elgar's birth only seven years away, the composer was represented in concert programmes and record catalogues by only a few standard items and a number of enthusiasts in Sheffield expressed the conviction that something should be done to increase public awareness of Elgar. Their efforts led to the formation of the Sheffield & District Elgar Society. At this point, the booklet records that 'at about the same time another Elgar Society was established in Malvern'. Contact between the two societies was made very early on and while it was agreed that there was scope for mutual co-operation and the occasional sharing of ideas, the booklet records the fact that 'for understandable reasons, Elgarians in the Worcester area felt that a merging of two societies situated so far apart was hardly feasible'.

Early meetings were held in private and if, outwardly, little appeared to happen in 1951, it is clear that this period was spent gaining support from local public figures and from musical people of standing in the Sheffield area. On 28th January 1952, a public meeting was held at which a letter was read from Mrs. Richard Powell and the following day the *Sheffield Telegraph* was able to report that 'the newly-formed Sheffield Elgar Society' had as its aims 'that Sheffield should stage an Elgar Festival in 1957, the centenary of the composer's birth, aid in the upkeep of the Birthplace and encourage the appreciation of Elgar's works'. Before very long, Mrs. Carice Elgar Blake had consented to become President, with Mrs. Powell and John Barbirolli as Vice-Presidents and by 1953, with some of Sheffield's most distinguished musicians giving freely of their time to provide evenings of live music and lecture-recitals, it could be safely said that the society was off to a very good start.

The early 'fifties were certainly heady days for the Sheffield Elgar Society with membership topping seventy and contact being maintained with both Carice and 'Dorabella'. Elgar's niece, May Grafton, was another visitor during this period and despite occasional problems in securing suitable meeting rooms it seemed little could go wrong. It is for others to say how well the 'other Elgar Society in Malvern' was faring at this time, but with even a London branch still many years away, it had little real claim to be a 'national' society and its only advantage over the Yorkshire organisation was that it operated in Elgar's own Worcestershire district.



The earliest sign that Sheffield needed to look to their laurels occurred in 1956, when membership was found to have fallen to twenty-eight - not a good omen for the impending centenary year - and among moves to offset the danger, consideration was given to widening the society's scope by looking also at the work of Elgar's contemporaries. The emergency seems to have passed, however, and although the projected centenary festival did not materialise, the society consoled itself by organising an 'At Home', at which guests were received by Carice Elgar Blake and May Grafton. Dr. Mackerness gives no further actual membership figures throughout his booklet, but it seems fair to assume that despite some recovery around this time, the long slow decline had already commenced. Much was still happening, however, and during this period people such as Dr. Percy Young, Dr. Gilbert Kennedy and Wulstan Atkins enter into the story.

In 1962, one of the society's two main links with Elgar was lost when Mrs. Powell died and it was a stroke of luck for the society that she had earlier passed her collection of Elgariana - scores, manuscripts and letters - into the care of one of their founder members. In 1970, Mrs. Elgar Blake died, severing another personal link with the composer. Alan Webb, then Curator of the Birthplace, accepted their invitation to be the new President, but when members sat down to a 21st anniversary dinner on 26th April 1972, it was in the knowledge that they had lost much of their original inspiration.

By the later 1970's, our own Elgar Society was a truly national body, with even a Yorkshire branch emerging. We are described at this time as 'by no means a hostile competitor' yet, with their own membership declining, it seems they felt then that the writing was truly on the wall. Interestingly, at this point, Dr. Mackerness comments 'to have subscribed to this Society ... would have been almost equivalent to relinquishing 'sovereignty'' yet, on the 24th February 1979 four of their members attended a meeting in Leeds designed to assess support for an Elgar Society Yorkshire branch. One of them became a Yorkshire Branch founder member. In a greatly appreciated gesture, the Sheffield society invited the Branch to join them on October 23rd 1979, to view the Dorabella collection. It was an interesting evening but, with our hosts outnumbered three to one, a sad one also.

A society that can no longer look forward takes what satisfaction it can from looking back and Dr. Mackerness draws the curtains on the Sheffield & District Elgar Society with the following words:

'Had it not been for the Sheffield Elgar Society, some of those who knew Elgar personally might never have come to this city at all, and the audiences who heard them speak of 'my father' or 'Uncle Edward' would have been deprived of an experience which cannot now be repeated. There may never be another Sheffield Elgar Society. Even so, some satisfaction can be derived from the fact that the one which endured from 1951 to 1983 brought some new insights into the nature of English music, in which Elgar's distinguished position is no longer open to question. To that extent its activities were self-justifying and its objectives more than adequately fulfilled'.

Dennis Clark

## LETTERS

*From Sir DAVID WILLCOCKS, Director of the Royal College of Music*

*The musical life of this country was greatly enriched by the work and personality of Adrian Boult. We believe that music-lovers would wish his work to be commemorated in a way of which he would have approved.*

*With this aim in view and with the warm support of his widow it has been decided to establish an Adrian Boult Memorial Fund. The fund will be administered by Westminster School and the income will be used for the establishment of annual Adrian Boult memorial recitals. Invitations to young music-lovers in the capital will be issued through schools, both maintained and independent, and music colleges in London.*

*Sir Adrian was himself an Old Westminster and such was his devotion to his school that he founded an Adrian Boult Music Scholarship and - in connection with an earlier appeal - returned to the school to conduct a concert in the Great Hall.*

*We believe that he would have liked the memorial recitals to be held in the same hall each year and that they should have been for music-lovers in the capital, particularly for the young whose enthusiasm he so much welcomed and did so much to encourage.*

*We hope that all those who have known and valued Adrian Boult and his work will support the fund. Contributions should be sent to the Adrian Boult Memorial Fund, The Development Office, Westminster School, 5A Dean's Yard, London, SW1P 3PB.*

*(signed) David Willcocks, Janet Baker, Colin Davis, Keith Falkner, William Glock, Charles Groves, Claus Moser, Roger Norrington.*

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*From BILL NICOL*

*With reference to your correspondent Raymond Monk's letter adding a further note of condemnation for the book 'Elgar the Man' by Michael De-la-Noy, may I say something in its defence.*

*Mr. De-la-Noy does not pretend his biography is definitive but that he was 'trying to understand the personality of the artist and to unravel the complexity of his many and varied relationships'. Whether one agrees with the author's conclusions and assertions is not the point, he tries boldly and bravely to picture Elgar as he really was and not as he or his admirers may have liked to see him.*

*Mr. Monk asserts rather pompously 'we live in an ungenerous age' - I would say more a realistic age and with that realism comes an understanding that human failings have as much relevance to our appreciation of the person as his strengths. Elgar was a very human man with a genius for composing music. Mr. De-la-Noy's book is stimulating and thought-provoking and will be for me a necessary antidote to some of the sentimental, sycophantic rubbish written in his honour!*

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From Professor IAN PARROT

Two pieces of music with wrong-note harmony. Who wrote them and which came first?

1. *Allegro molto*

2. *Tempo di Marcia*

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THE LONDON SYMPHONY ORCHESTRA

celebrates its 80th Birthday in June. At the suggestion of the Elgar Society the programme for the celebratory concert on June 9th will be a part reproduction of the concert conducted by Elgar on March 8th, 1905. In this way both the orchestra and Elgar's memory will be honoured.

Cockaigne Overture  
Sea Pictures

\*

Funeral March-Grania & Diarmid  
Enigma Variations  
Pomp & Circumstance no.3

Conductor: ANDRÉ PREVIN



Sir Edward Elgar signs a gramophone record as he is about to depart from Croydon airport on his famous flight to Paris in May 1933. The meeting with Delius took place a day or so later - the last time these two great composers were to meet.

# THE ELGAR SOCIETY

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