

# The Elgar Society

# JOURNAL



MAY

1985

## **Contents**

	<i>Page</i>
<i>Editorial</i>	3
<i>News Items</i>	4
<i>Articles</i>	
<i>A Walk round the Elgars' Worcester, Part 1</i>	7
<i>Elgar and Folk Song</i>	14
<i>Edward Elgar and Edward German, Part 1</i>	15
<i>Elgar's Little Joke</i>	19
<i>Concert Diary and Festivals</i>	20
<i>Book Review</i>	22
<i>Record Reviews</i>	24
<i>Branch News</i>	28
<i>Subscription Details</i>	32

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# The Elgar Society Journal

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EDITORIAL May 1985

*Vol. 4, no. 2*

It is a cause for much satisfaction that the membership of the Society stands at a record level, and that a healthy number of new members come in to the Society as the months go by. Partly, of course, this is due to the continuing interest in Elgar's music, but it is also due to the constant effort put in by individuals, both officers and ordinary members, throughout the country and, to an increasing extent, overseas.

However, all effort needs to be channelled to have maximum effect, and the hard work of officers is undoubtedly the main reason for our success so far. We have been a fortunate Society in the last few years in having a Secretary who has been dedicated and hard-working to an exceptional degree. Many of the events and successes of 1984 are due to his planning and enthusiasm, and when he retires in June we are going to miss him sorely. All organisations such as ours depend on voluntary commitment, but sometimes one is lucky to have an official who works beyond that basic commitment. Andrew Neill told us a year ago that he could not continue in office beyond 1985's Annual General Meeting, due to the increasing demands of his business career. In thanking Andrew Neill for all that he has done for us, the best way that we can show our gratitude is to ensure the succession! We need more volunteers now that the Society is flourishing, and without them we could easily slip back. The problems of the East Midlands are a case in point - if there are sufficient members in that area willing to take office, and to reactivate the branch then the Society would like to hear from them quickly. As to the Secretaryship of the Society itself, a large attendance at the Annual Meeting in Worcester, and *volunteers* for some of the positions up for election will ensure our future more than money! Arrangements have already been made to ease the tasks of the Secretary, and these will be announced at the meeting. The Journal too takes a lot of time and effort, and to simplify the problems of distribution we have placed this issue with an outside company for despatch. If, as we hope, this works satisfactorily, we shall have got rid of one of the most tedious of tasks with regard to the Journal. To all those who have helped with distribution in the past I say thank you, and I hope that we can now increase our efforts to improve the Journal in appearance and content.

Ronald Taylor

*Editor*

## NEWS ITEMS

FROM THE BIRTHPLACE comes the remarkable news that a record number of visitors were welcomed in 1984 - over 10,000! It was expected that the Birthplace would do well in the year marking 50 years since Elgar's death, but this figure surely exceeds expectations, and our congratulations to Jim Bennett, the Curator, and to his family, for coping with such an influx. It must have been very hard work, and all Elgarians are grateful to those who run and administer the Birthplace for making it such a successful and interesting museum. Among recent important acquisitions is the Alice Elgar Archive, used by Percy Young when writing his *Enigma of a Victorian Lady*. The material was presented by Mrs. Sybil Wohfeld, and Elgarians are once more in Mrs. Wohfeld's debt. Also, Mr. L.W. Browne, of Lingfield, Surrey, has presented three water-colours by Troyte Griffith.

DR. PERCY YOUNG advises us that at the Handel Festival in Halle, GDR, in February, the Swedish organist, Erik Lundquist, played three British organ works in his recital: Elgar's 'Allegro Maestoso' from the *Organ Sonata*, Op.28; Simon Preston's *Alleluys*; and the 3rd movt. from Stanford's *Sonata in D*, Op.151. An unusual, but welcome occurrence, with British composers in a programme with Bach and Buxtehude.

WREATHLAYING and BIRTHPLACE CELEBRATION. On Sunday, June 2nd, a wreath will be laid at the Memorial Window in Worcester Cathedral, on behalf of the Society after the 4 p.m. Evensong. At about 5.30 p.m. at the Birthplace Dr. Donald Hunt, will cut the Birthday cake supplied by West Midlands Branch each year. Sherry will also be available. Members and friends from far and wide are invited to attend this informal, friendly celebration.

BIRCHWOOD LODGE, STORRIDGE. Mrs. Vockins is again welcoming visitors to this important Elgar home. During the Malvern Festival, from Saturday, May 18th to Sunday, June 2nd inclusive, she is offering coffee from 10.30 a.m. to noon, and tea from 3 p.m. to 6 p.m. Similar facilities almost certainly available during the Three Choirs Festival.

JULIAN LLOYD WEBBER will record the Elgar *Cello Concerto* in July. He will be accompanied by the Royal Philharmonic Orchestra, conducted by Yehudi Menuhin. The recording will be issued on the Philips label later in the year.

ONE OF THE WORKS on show at last November's London Exhibition of the Royal Society of Miniature Painters, Sculptors and Gravers was a water colour miniature on ivory with strong Elgarian connections. The miniature, measuring approximately 3/4 inch across and entitled 'Dorabella -Xth Enigma Variation', is the work of Mrs. Heather Jones a member of the Society's South Wales Branch and is based on the well-known photograph, and on information passed to the artist by 'Dorabella's' son, Mr. Claud Powell.

ANDREW DAVIS has brought back Elgar's *Symphony no. 1* into the repertoire of the Toronto Symphony Orchestra. Under his baton the orchestra will give four performances of the Symphony in January 1986.

# Annual General Meeting

1985

The Secretary gives notice that the Annual General Meeting of the Elgar Society will be held on Saturday, June 1st, 1985 at 2.30 p.m., at St. Andrew's Methodist church, Pump Street, Worcester. All members are invited to attend this very important meeting. Agenda and statement of accounts will be available at the meeting.

Following the AGM a substantial tea will be served from 5 p.m. Tickets for the tea, price £1.50, obtainable from Tim Holt, 20 Geraldine Road, Malvern, Worcestershire WR14 3PA. (Please apply by May 28th at the latest and include s.a.e.)

At 6.15 the Society's Chairman, Michael Pope, will give the Second A. T. Shaw Memorial Lecture on the subject of Elgar's "King Olaf".

Mr Pope has made a particularly study of this significant Elgar work, and we look forward to an interesting and stimulating address.

(Note that Pump Street is down at the North side of Russell and Dorrell's Store, close to the Elgar statue. A recommended car park is off Deansway, turning down opposite the Police Station.)

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*1985 Proms, Royal Albert Hall. Elgar items not known at time of going to press. Prospectus available from 23 May*

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THE BRADFORD DELIUS FESTIVAL is being held from May 20-May 26. There are numerous concerts, recitals, exhibits, and lectures, and the two concerts with Elgar items are mentioned in our concert diary pages. Full details of the Festival can be obtained from Bradford Leisure Booking, St. George's Hall, Bridge Street, Bradford, BD1 1JS.

## Vincent Waite

The Elgar Society lost a staunch supporter, and many of its members a valued friend, with the death of Vincent Waite in early March following a stroke. Vincent was a man of many accomplishments. Bristol-born and bred, he had been a barrister, a schoolmaster, a broadcaster and an acclaimed writer on the English countryside, to which he was devoted, as well as writing on English and French literature and local history. He had keen literary and musical tastes and was an avid collector of books and records. Like Elgar, he idolised Schumann and thought highly of Brahms, but he also had an endearing penchant for such lesser-known composers as Berwald and Korngold. As a schoolboy he had the not uncommon experience of a blunt refusal of an autograph from Elgar, but he was to develop in later years a fine perception of the composer and an abiding love for his music. Vincent contributed to the Society Journal and wrote the excellent chapter 'Elgar, Parry and Stanford' for 'An Elgar Companion'. He interviewed Mrs Elgar Blake during her last years in Bristol and afterwards included a chapter on Elgar in his 'Malvern Country', a book which the Birmingham Post recognised as being 'written out of considerable knowledge and love of the area'.

Although in recent years he was largely confined indoors by ever-present illness, I always thought of him, as I shall, as a hillsman in spirit, striding along the bracing paths of the Quantocks, Mendips, Shropshire Hills and Malverns, about which he wrote with such affection and enthusiasm. Those of us who were fortunate to know him will remember his youthful zest, his humour, his great kindness and his warmth of personality. We extend our deepest sympathy to Monica Waite, who was such a support to him.

Michael Trotter

### VINCENT WAITE - An Appreciation.

"A great man is dead ... all his comrades must mourn him ... send messengers who will gather the harpers and gather the women that his funeral songs may be well sung ... carry him gently for he was well beloved when alive." (Lines from *Grania and Diarmid*.)

Vincent Waite was a true renaissance man. Schoolmaster, author, linguist, he has studied at the Sorbonne; Barrister, law and philosophy being among his studies; Organist; pianist, and great Elgarian, deeply and widely read, he was truly civilised and gracious in his ways.

I first met him and his wife, Monica, at an Elgar Society AGM at the Mount Pleasant Hotel, Great Malvern, some 16 years ago. Introduced by Alan Webb, our conversation led to *Caractacus* and its forthcoming performance at the Cheltenham Festival. A very real and deep friendship followed, based on our mutual love of Elgar and Elgar country. His vast collection, and scores, and library, have afforded me hours of pleasure and discovery.

It was so appropriate that the music at his funeral should be that of Elgar, played by Dr. Clifford Harker, lately organist of Bristol Cathedral. The Elgar Society was represented by myself and Mr. & Mrs. Jack McKenzie, former curators of the Elgar Birthplace.

Martin Passano

# A WALK ROUND THE ELGARS' WORCESTER

by K.E.L. Simmons and Marion Simmons

This article may be considered as a supplement to our booklet *The Elgars of Worcester*, published by The Elgar Society in 1984, and contains information from our continuing study of the history of the Elgars and other musical families in Victorian Worcester. It is written with the 'Complete Elgarian' in mind: whatever his other characters, he will have a copy of all publications on Elgar and devour every scrap of information about the man, his family, friends, associates, and times, dismissing nothing as 'trivial'; and he will know Worcester intimately or, at least, have a street map at his elbow.

A few special days linger long in the mind. Tuesday the twenty-fourth of April 1984 was one of these. With the promise of fine weather and the Bank Holiday over, we had decided to visit Worcester again and see some of the places associated with the Elgars and their contemporaries while adding to our collection of photographs. It was to be a walk today into the Worcester of yesterday.

Setting off early, we followed our usual country route via Stratford, noting the red brick wall at Tiddington - now all that remains of the house where Elgar lived in 1928-29 - and pausing as the road from Arrow leaves Warwickshire and enters Worcestershire, where two old black-and-white timbered houses straddle the route on the brow of the hill like some symbolic gateway from an Algernon Blackwood novel and mark the threshold of Elgar country. A short way beyond, on the road to Inkberrow, the promise of the first, distant, view of the Malvern Hills was unfulfilled, the morning being as yet dull and cold. Driving on, we eventually passed by Elgar's little school-house at Spetchley and then reached Worcester itself. Descending Red Hill along the London Road, with the thrill of that first impressive view of the Cathedral from the side of Fort Royal, we progressed quickly along Sidbury and College Street, down Deansway into Bridge Street, and along the side of the river to park near the race course at Pitchcroft. Here, we abandoned the car and set off on foot round the Elgars' Worcester, the day being now fine and warm.

## 1. BRITANNIA SQUARE TO SANSOME PLACE

Walking north, we left Croft Road for Severn Terrace, passed the tiny Swan Theatre in The Moors, and entered Britannia Square by way of Back Lane South. It is along the south side of this fine Georgian square, its white buildings today brilliant in the sun, where many of the houses of interest to Elgarians are to be found, including No. 11 where the Elgar children went to school and No. 1 on the corner where their uncle Henry lived later.

Henry Elgar, we should have made clear, was working as 'assistant piano-tuner' to his brother William Henry Elgar (Edward Elgar's father) in 1851<sup>1</sup>, the year he was listed in the census as living with the Elgars at what has since proved to be 2 College Precincts. According to J. Northrop Moore<sup>2</sup>, Henry had also first served his apprenticeship under his brother and had then left Worcester on reaching age - presumably in 1854. His life in those early years, however, before he settled permanently in Worcester in 1860, is still imperfectly known, though it is clear that he had worked in both London (for Kirkman's) and Manchester (for Hime and Addison's).

During most of his years in Worcester, from the early 1870s onwards, Henry is generally believed to have lodged in rooms in College Precincts. However, although he was to return there towards the end of his life, he left for Britannia Square in the late 1870s, staying at No. 1 with William Wormington, a draper, and his family. On census day 1881, Sunday 3 April, as well as Wormington himself (aged 65), the household consisted of his wife Sarah, a son and four daughters, and Henry (46) - described, as ever, as a piano-tuner. Henry was still listed in Britannia Square as a voter in 1898 but we have yet to trace his movements between then and 1908 when we located him at Woodbury, No. 3 The Hill Avenue, off Bath Road; here he shared the accommodation with James Albert Smith, a lay clerk at the Cathedral. Woodbury is not far from Field Terrace where, from 1883 until he married Caroline Alice Roberts, Edward Elgar lived at No. 4 with his sister Lucy Ann and her husband Charles Edwin Aloysius Pipe. By coincidence, after giving up the shop at 10 High Street because of poor health, Edward's brother Frank (Francis Thomas) Elgar also later went to live in The Hill Avenue - at No. 29, Craig-y-don, where he died in 1928. Before taking over the shop during his father's declining years, Frank had lived at No. 7 London Road just beyond Sidbury, where he was listed as a professor of music and a voter in 1896, 1898, and 1900, having gone there after his marriage to Mary Agnes Bamford in Coventry on 22 October 1889.

Among other occupants of Britannia Square at one time or another with Elgarian connections, the following members of the D'Egville family were mentioned in *The Elgars*: James H. D'Egville, a professor of music and dancing, etc., who twice established himself there - on the east side in the 1850s and at No. 32 on the west side in the 1860s; and William H. D'Egville and William Henry H. D'Egville, who had their dancing academy at No. 5, Montpellier Villa, and earlier at No. 9, Albion House, in the 1870s.

The D'Egilles were one of the many musical families that flourished in Victorian Worcester. Their links with the Elgars went back to the 1840s and Louis H. D'Egville, who once lived at No. 1 College Precincts where he, his wife Mary, and four children were listed on census day 1841. James H. D'Egville's business had earlier been at 72 High Street where, on census day 1851, the household consisted of himself (aged 37), his wife Charlotte (32), and seven children aged between one month and seventeen years. We have still, however, to establish the relationships between the various D'Egilles and to follow their later history, for, although there were no members of the family listed in Worcester after about 1880, at least one (William) was known to Elgar later when he was living in Malvern.

In our booklet, we also mentioned Jabez Jones who went to live at No. 34 Britannia Square for a while after giving up his music shop at 63 Foregate Street, and an Arthur Quarterman who was listed as a professor of music at No. 4, Clevedon House, from the mid-1890s onward.

W.H. Elgar had given Jones's shop as one of the addresses at which his tuning customers could contact him while he was living at Broadheath. One-time pianist of the Glee Club and conductor of the Harmonic Society, whose leader was J. H. D'Egville, Jones had distinguished himself at the 1854 Worcester Meeting by taking over the alto part in the anthems during the Cathedral Service on the first morning of the Festival when Miss Charlotte Dolby, later Madame Sainton-Dolby, was indisposed.<sup>3</sup> Quarterman was presumably the Arthur R. Quarterman mentioned in our booklet (rather than his son Arthur) and we will pick up his trail again later.

Richard Penrose Arnold, of *Enigma Variations* fame and then the local H.M. Inspector of Factories, also lived in Britannia Square for a time - at No. 51, Eastbourne Lodge, on the east side. So did Phillip Leicester, Hubert Leicester's elder son, and his wife



Nella, for many years - at No. 40, Ravenscourt, on the north side - before they moved in 1926 to The Homestead, No. 17 Lansdowne Crescent, on Rainbow Hill. Both houses were known to Elgar, particularly The Homestead which was not far from Marl Bank. We understand, too, that Hubert Leicester himself, before occupying the mansion he built in The Tything, may have made his home at No. 3 Britannia Square for a while after his marriage to Agnes Grafton in 1886.

Like the Graftons and the Elgars, with the near-exception of W.H. Elgar himself, the Leicesters were Roman Catholics. Hubert Aloysius Leicester was a close life-long friend of Elgar from childhood. It was at the house in Britannia Square, perhaps, that one or more of his children were born: Philip Austin 1887, Basil Brindley in 1889, and Blanche Mary in 1892. As our time walk into history proceeded this day, we were to pick up the story of the Leicesters and other friends and associates of the Elgars again and again.

Two members of the Weaver family, Frank (Francis William) Weaver and his step-mother Mary Mercie Weaver, also lived just off the main square - Frank at Severn Lodge, Stephenson Terrace, from the early 1890s onward and Mrs Weaver at Raby House, No. 5 Albany Terrace. There, as Miss Awmack, she had helped her mother run a girl's boarding school before marrying Frank's father in the mid-1870s. The Awmacks may earlier have lived at 6 Britannia Square where Mrs Awmack was still listed in 1873.

Frank Weaver, an amateur musician and friend of Elgar, was the brother of Helen Weaver who was engaged to Elgar in 1883-84.<sup>4</sup> The Weavers were another of those musical families in Worcester that have attracted our attention and, though we have discovered much about them, we deliberately omitted any mention of them from our booklet, considering that their story then belonged to others - as it still does now in part, so its full telling must wait another day. We are especially interested in Frank Weaver, his wife Fanny (Frances), and their children for, through them, the Weaver story took a particularly strange twist in view of the religious difficulties that were thought to have come between Elgar and Helen.

Moving eastwards out of Britannia Square, we crossed The Tything, and - glancing north at Hubert Leicester's old house, The Whitstones, in the grounds of the Alice Ottley School - moved down St Oswald's Road to reach the south end of Chestnut Walk. Here, at Loretto Villa - then No. 35 but now No. 12 - on the humbler east side of the street, Edward Elgar went to live in 1879 with his sister Pollie (Susannah Mary) Grafton and her husband Will (Martin William) Grafton not long after they had been married by Fr Joseph Foxwell SJ at St George's on 23 April. Will was then storeman at the Stoke Prior Salt Works near Bromsgrove and the house lay within easy walking distance, via Sansome Walk and Pierpoint Street, of the GWR station in Foregate Street where he could catch his train to work each day - and Edward his to Malvern and elsewhere.

The Austins were another of Worcester's musical families in which we are interested though, as yet, we know little about them. They did not appear on the scene, we think, until the mid-1880s when John's father (also John W. Austin) opened a musical instrument 'warehouse' at 55 New Street, where he was listed in 1885. In the mid-1890s, the Austin's shop moved to 4 Mealcheapen Street by which time John junior had set himself up as a professor of music in Arboretum Road. The shop, which specialised in pianos, remained in Mealcheapen Street until the 1940s at least, run later by John junior and his son Edward, who lived at 38 Arboretum Road next door to his father, and then by Edward alone. During the early decades of the present

century also, a George Austin opened a music warehouse at 9 Bridge Street and a William Henry Austin a musical instrument shop at 56 The Tything, but we have yet to identify them. Both these businesses were still in existence in 1940, when the last Kelly's directory was issued, by which time W.H. Austin's had moved to 59-60 The Tything where, at No. 59, the shop can still be seen today.

Elgar, going to work, would also have passed the ornamented building on the north corner of Arboretum Road and Sansome Walk known as Sansome Lodge (and earlier as Arboretum Lodge). Still standing, it was originally the entrance, from the 1840s until the late 1860s, of the Arboretum Gardens in Sansome Fields.

This landscaped area of some 25 acres, extending to the top of Rainbow and Merriman's Hills to the east, had first been the property of the Trubshaw-Withers family. Given to the City in 1815 as a public walk, it was finally acquired and set out commercially as a pleasure park. Opened in 1859, the park was a great attraction - with its medieval-style gates, flower gardens, arboretum of American conifers, terraces, greens for croquet, bowls, and cricket, butts for archery, and a large central fountain - and must have been known to the Elgar children and their parents. The gardens were closed, however, in 1866, when Edward was nine, road building starting on the site towards the end of 1867 and the first houses going up soon after. The fountain survived and is now re-located in Cripplegate Park; it was said to be similar to one in the grounds of Witley Court - though the Witley fountains, still to be seen today (albeit in a decaying state), are of an altogether grander style. We have long fancied that one of these fountains, rather than the small one at Broadheath, was the remembered inspiration of the 'Fountain Dance' in Elgar's second *Wand of Youth* suite.

The Lodge too was sold and in 1866 was converted into a public house, The Arboretum Arms. Much later, and after other incarnations, it became a Catholic school for girls and young boys run by 'The Misses Grafton' (Mary, Blanche, and Eliza) from the 1890s until well into the 1920s, at least.

Among the Catholic families that patronised the school at 24 Sansome Walk were the Elgars, Graftons, and Leicesters. Some of the children of Frank and Fanny Weaver also attended the Graftons' school, including their two sons Francis Schubert, born 1891, and John Bernard, born 1894 - both of whom later became Roman Catholic priests of the Order of Jesus. The Elgar children were those of Frank Elgar and his wife Mary: William Henry, born 20 September 1890; Mary Agnes, born 26 July 1892; and Francis Joseph, born 6 April 1894. Until we progressed with our studies, we had heard nothing of Frank Elgar's family. In particular, the existence of a boy named William Henry (after his grandfather) came as a complete surprise, especially as Edward Elgar had become his godfather when he was baptised at St George's on 26 September 1890 by Fr Thomas Knight SJ. We thought he must have died in infancy but he was listed among those confirmed when Bishop Edward Hsley visited Worcester on 21 July 1901. Subsequent inquiries revealed that he died at 10 High Street, aged 15, on 20 December 1915 - when his godfather was engrossed in the music for *The Starlight Express*. Frank Elgar's other son, young Frank, survived the Great War and in 1927 married Agnes Walker; he too died, however, only a few years later, leaving behind four young daughters.

Leaving Sansome Lodge, we walked on and, passing under the railway bridge near the east end of Pierpoint Street, entered Sansome Place. Here at No. 7 on the corner just north of the Catholic church, not opposite as recently stated, the solicitor William Allen had his final office. He was another of the Elgars' friends and often visited there during the Broadheath years.

William Allen, Esquire, was a Roman Catholic and saw to legal matters for the Catholic chapel, where he sang in the choir. In the 1840s, his law office was at 3 High Street a few doors along from the bakery at No. 7, above which W.H. Elgar had his base for a time when first setting himself up as an independent piano-tuner in Worcester. This was just beyond Newdix Court, the name that caused the young Edward Elgar and Hubert Leicester so much amusement later. By the early 1850s, Allen had moved his office to 17 Foregate Street, just north of Pierpoint Street. He later moved it again: first to 9 Foregate Street, near the station, where the Post Office is today; next (by 1860) to 3 Sansome Street, just opposite the Hop Market; and then (later in the 1860s) to a former lodging house at 7 Sansome Place - where he took the young Edward under his wing as an apprentice during the year 1872-73. After Elgar had left, Allen made his other assistant, Arthur James Beauchamp, his partner. Allen had always lived in the accommodation above each office but now, in the late 1870s, moved out to Henwick Cottage for a while before returning to reside in town again, at Walnut Tree House, Infirmary Walk (where he was listed in 1884). We have yet to trace him subsequently but, during his last years, he seems to have moved right away from Worcester for, after his death in 1887, he was buried elsewhere. Using clues in Alice Edgar's diary, we discovered that this was in the churchyard of St Benet's R.C. Church at Kemerton in north Gloucestershire, near Bredon, and later located the grave itself through the good offices of Rev. Fr V.A. Crowley. An account of Elgar's strange visit to Allen's grave on 21 June 1902 is given in Moore's *Life* (p. 369-70). The broken headstone shown to Elgar that day can still be seen!

This stage in our pilgrimage ended at St George's Church itself, where, after a brief peep at its ornate interior, we explored the grounds on the exposed south side of the building and found the tombstone of Father John Bird SJ. He had died on 8 June 1853, aged 70, and, as we pointed out in our booklet, may have been the priest who instructed Ann Elgar in the Catholic Faith.

The identity of the present No. 12 Chestnut Walk as the former Loretto Villa (No. 35 Chestnut Walk) has been the cause of considerable but quite unnecessary worry to writers on Elgar, as study of the 1881 census and 1884 street directory shows. Starting at the near - south, Sansome Walk, or town - end, the numbering on the east side of Chestnut Walk was then: No. 40, the Foresters' Arms; Nos 39-36, Rose Villas; and last, on the corner with Chestnut Street, No. 35, Loretto Villa, exactly the position occupied by No. 12 today. The name Loretto Villa survived in the local directories well into the present century. The house was never at the 'far end' of Chestnut Walk, as has recently been stated, nor was it ever demolished to make way for modern maisonettes - the present No. 22, Lansdowne Court, on the wrong side of the road. In the Graftons' time, only the houses on the east side were numbered, starting at No. 1 at the far - north or Lansdowne Road - end and proceeding consecutively to the town end; today, the numbers alternate, with the odd ones on the west side, starting at the south end. On the opposite corner with Chestnut Street, there was (as now) a grocer's shop: during Elgar's stay, it was called the Wiltshire Warehouse and its proprietor, Thomas G. Hunter, specialised in prime home-cured hams and bacon as well as selling ale, porter, and cider. Elgar could also have obtained refreshment at the Foresters' Arms, now No. 2, a few doors along from Loretto Villa, while the local Turkish, swimming, saline, and medicated baths - 'greatly improved recently' and 'now fitted upon the most approved principles' - were only just around the corner in Sansome Walk, where the Public Baths are now.

On census day 1881, the household at Loretto Villa consisted of: Will (aged 31); Pollie (26); Edward (23), described as a 'professor of the violin'; a woman servant (16); and the Grafton's ten-month-old daughter Cecilia Mary who had been born there on 23 May 1880.

On 20 July 1882, another daughter was added to the family, Magdalen Blanche. So Elgar's two nieces, May and Madge, who were to play such an important role in his own household later, were known to him from birth, when he was part of theirs. He was godfather to May when she was baptised at St George's by Fr Foxwell on 27 May 1880, her godmother being Eliza Grafton. Madge was baptised there on 27 July 1882, also by Fr Foxwell, her godparents being Francis Grafton and Lucy Pipe.

Among neighbours in Chestnut Walk was the Elgars' friend Henry Baldwyn, who lived with his family at Hazel Cottage.

Hazel Cottage was not identified by name as the address of Henry Baldwyn in the street directories for 1884 and 1885, only in the alphabetical and classified sections. However, from the order in the street listing of Henry and his daughter Maud, its position in Chestnut Walk can be fixed almost exactly. The cottage obviously lay not far from Loretto Villa - further north along the road on the same side, just before Sidney House and just after Campden Place, a terraced row of six villas that ran at a right angle off the road where modern flats are today - one of a terraced row of three small cottages that lies well back from the road there still, probably the present No. 46. This is confirmed by its listing in the 1881 census.

On census day 1881, the Baldwyn family consisted of: Henry (aged 50), 'professor of music'; his wife Mary Ann (53); his daughter Maud Eugenie (23), 'pianiste'; and his two sons - Charles Henry Clifford (21), 'artist (china painter)', and Edgar Ernest (20), 'pianiste'.

Further information on two of the Baldwyn children and their relationship with Elgar was given in our booklet. Elgar's life-long friend Maud, we would add, to whom he wrote a few weeks before he died, was a child protegee who once travelled the country with her father exhibiting her virtuosity on the piano. She was probably 'the fair Maude' mentioned in Elgar's letter to Charles Buck of 1 July 1883<sup>5</sup> for Rodney Baldwyn, her grand-nephew, informs us that 'she had the most beautiful golden hair'. It seems likely, too, that the young Elgar named a polka after her - 'Maud' composed for the Powick bank in 1880 - though another polka, 'La Blonde', of 1882 was inspired by Helen Weaver.

Those other friends of the Elgars, the Leicesters, also had connections with Chestnut Walk. After his marriage in 1848 to Emma Knowles, William Leicester, the father of Edward's friends Hubert Aloysius and William Bernard Leicester, made his home there until the early 1850s, though we do not know exactly where.

Leaving Chestnut Walk, we followed the route that Elgar himself must have taken many times to reach his father's shop at 10 High Street during the years (1879-83) that he stayed with the Graftons. First, we moved on south along Sansome Walk, passing the end of Arboretum Road where Henry Baldwyn went to live in 1885 after leaving Hazel Cottage.

Henry Baldwyn's terraced house was at No. 3 on the south side, the third one in from Sansome Walk, and he remained there until he died in 1917; still standing. It has been re-numbered twice - first to No. 38 and then to No. 6. Maud Baldwyn, who appears to have left Worcester for a considerable time after the mid-1880s, made it her home for some years after her father's death until the late 1920s when she joined her brother Charles and his wife at Fernhill Heath, north of Worcester, where she died in 1942.

No. 6 Arboretum Road, when No. 3 - and not to be confused with the present No. 3, Dormington Villa, opposite - has another Elgar connection, for it was there that Helen Weaver's stepmother died in 1883, a most remarkable coincidence. Arboretum Road was also the home of John William Austin, later Elgar's friend and editor ('honest John'),<sup>6</sup> who lived at Cecilia House there, now No. 40, for many years from the 1890s onwards.

There is no record in the Catholic archives of Elgar's mother being baptised conditionally after her conversion, but she was confirmed when Bishop William Ullathorne visited Worcester on 3 June 1855, taking, most appropriately, the name of the patron saint of mothers - Monica - and giving her address as 'Cathedral Yard', thus adding to the confusion over place names explained in our booklet. No record appears to have been kept, unfortunately, of Edward Elgar's confirmation or the name he took. Of the other Elgar children, Frank, Lucy, and Pollie Elgar were all confirmed - along with William Bernard Leicester, Mary Grafton, and Agnes Grafton - by Bishop Ullathorne on 18 October 1872, and Dott (Ellen Agnes) Elgar, the youngest member of the family, on 10 July 1877; they took the names Joseph Augustine, Teresia, Cecilia, and Maria Monica respectively. In *The Elgars*, we raised the question of their father's conversion, which has been disputed. We had been told that William Henry Elgar remained an Anglican - albeit an unconventional one - all his life and that special dispensation had to be obtained for him to be buried in the Catholic part of the cemetery along with his wife and the two sons who had died young. This was not the case, however, and he received the Last Rites and a Catholic burial as we showed. Further inquiries have now revealed that he was indeed baptised conditionally into the Catholic Faith, by Fr Edward Kernan SJ - this too on his deathbed. It is ironic that William resisted Catholicism throughout all the years he was Organist at St George's and sad that his wife never knew of his conversion. The strength of his change-of-heart, however, at such a late date, may perhaps be questioned, for the role of his daughter Dott, who was caring for him at the time and who later became a Catholic nun, may well have been paramount.

(To be continued)

<sup>1</sup> See 'The Elgars of Dover' by Stanley Godman, *Musical Times*, 90, pp. 245-246, 1949.

<sup>2</sup> *Edward Elgar: a Creative Life*, 1984.

<sup>3</sup> See *Origin and Progress of the Meeting of the Three Choirs* by Rev. Daniel Lysons and others, 1895.

<sup>4</sup> See *Moore's Life*, and *The Elgar-Atkins Friendship* by E. Wulstan Atkins, 1984.

<sup>5</sup> See Percy M. Young, *The Letters and Other Writings of Edward Elgar*, 1956, p. 8.

<sup>6</sup> See further in: Percy M. Young's *Elgar O.M.*, 1955; *Moore's Life*, and *Atkin's Friendship*.

## ELGAR AND FOLK SONG

by P.L.Scowcroft

Although he attended the first Annual General Meeting of the Folk Song Society in 1899, Elgar took little interest in folk song in a formal sense, even though *From the Bavarian Highlands* is in the style of Bavarian traditional methods and the *Canto Popolare* section of *In the South* similarly relects those of Italy. He said to Arthur Troyte Griffith, "I write the folk songs of this country" and he remarked publicly as late as 1929 that those who included folk tunes in their compositions were shirking their duties as composers! One can see what he meant in each case; but he was not averse to arranging a traditional melody as a favour to his Yorkshire friend Dr. Buck of Giggleswick, as the existence of his setting *Clapham Town End*, recorded some two decades ago by John Carol Case, bears out. Michael Kennedy and Percy Young assign this to 1890 and it cannot really be much later - a decade or more before Vaughan Williams collected *Bushes and Briars* or Percy Grainger heard *Brigg Fair*. I have always assumed this to be an isolated instance but J. Sutcliffe Smith's *A Musical Pilgrimage in Yorkshire* suggests otherwise when he recalls accompanying Buck "from the clear neat ms. for which Sir Edward is so noted" while the Doctor, a personal friend of his, sang "in a very realistic and traditional way such songs as *Clapham Town End* and *Horse Swapping*<sup>2</sup>, which Buck had apparently heard an old Dales character sing. This incident apparently took place in 1925, and *Horse Swapping*, at any rate in Elgar's arrangement, seems to have disappeared. Smith's use of the words "such songs as" implies there were more than the two specified. Can we have any hope that these may come to light more than half a century after the good Doctor's demise?

Reverting to *Clapham Town End*, two versions of this survived among Dr. Buck's papers, one with just the melody line in 3/4 time, the other on three staves in 6/8 time marked, apparently in Dr. Buck's hand, "Harmonised by Sir Ed. Elgar"; the musical handwriting is not identified. On the top of the melody version Dr. Buck has written the following words: "I think it would be better in 6/8 don't you CWB. Put in a nice chord or two, there's a good fellow, one at horse flesh will be palatable". Elgar appears to have followed this advice and to have changed not merely the time and the note values, but also one or two words of the verse and even one note in the first full bar of the tune to make three repeated Fs, rather than FGF.<sup>3</sup>

Notes:

<sup>1</sup> Michael Kennedy, *Portrait of Elgar* (2nd revised edition, Oxford, 1982) p.104.

<sup>2</sup> J. Sutcliffe Smith, *op.cit.* (Richard Jackson, 1928) p.241.

<sup>3</sup> I am indebted to Dennis Clark, Secretary of the Society's Yorkshire Branch, for letting me have copies of the mss.

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SEE INSERT WITH THIS ISSUE

# Edward Elgar and Edward German

## Friendship and Correspondence

by Dominic Guyver

Not long after Edward Elgar's death in 1934, *The Musical Times* devoted their April issue to a commemoration of the great composer. In this the most prestigious musicians of the day paid the warmest of tributes to an acknowledged master; among them was Sir Edward German, the man on whom "Sullivan's mantle had fallen", who described Elgar thus: "He was a wonderfully versatile man, and above all things very human, sympathetic, and modest. He was a great man .. he stands out as an example of real genius." This was a characteristic tribute from a composer who could equally have been described by all who knew him as "very human, sympathetic and modest."

It is interesting to note that Elgar and German led early lives which were remarkably similar in activities, associations, and, above all, music-making. Both were indelibly impressed as young children by nature. Elgar drawing in the sensations of his Worcestershire countryside, whilst German - the younger by five years - fell under the spell of the Shropshire countryside. While still a boy, German (who had been born Edward German Jones) would deputise as organist at the local Congregational Church for his father, learning to play the organ, as well as the piano and violin, by ear. He also organised a band of juvenile friends and equipped them with instruments, as well as creating something of a home entertainment by performing plays on a miniature stage, and writing music for amateur diversions. In all this he was, in many respects, following Elgar's childhood activities when music was an obsession which eventually became a career, through the Catholic Church, the *Wind Quintets*, and the *Wand of Youth*.

German dated the beginning of his friendship with Elgar from 1905 when the two composers conducted a few of their own pieces at that year's Norwich Festival. As German's old friend and biographer, William Herbert Scott, related: "When Elgar and German were returning from the Norwich Festival in 1905, Elgar suggested that Edward German should write an orchestral work based on an incident in King Canute's life at Ely,<sup>1</sup> relating to when the King was inspired to compose a song through his love for the monks. It was a scene which perhaps would have featured in Elgar's projected *Mottoes from English History* (1897). But at any rate, Elgar was to remind German again of this subject, as will be seen, with an interesting musical consequence.

By the time of their first meeting Elgar and German had both won much public acclaim for activities within their respective spheres of music. But German seemed, to some extent, to be over-shadowed by the older man. As the *Manchester Guardian* critic later pointed out, when writing about a performance of *Merrie England*, in 1927: "When it comes to gracious orchestration - stylish and thoroughly musical scoring which draws out the fullest instrumental salience - Edward German has most English composers well beaten, always excepting Elgar."

Both men were dedicated to their art - as well as defending it and furthering its

cause. Hence the fact that they both attended, along with Parry, Stanford, Mackenzie, Cowen and other leading composers, the great public meeting of the Musical Defence League held at the Queen's Hall on July 4th, 1904, chaired by the Duke of Argyll. From then on the two were to be present at some of the more famous musical events of the early years of the century - German, for example, attended the first London performance of Elgar's *First Symphony* in 1908. (His comments on Elgar's work are unknown, although it is likely that he would have declared himself as being among its greatest admirers.)

Elgar and German were also actively involved in the Bournemouth "Composers' Concerts", along with Parry, Stanford and Mackenzie. A well-known photograph taken in 1910 of the five, along with Sir Dan Godfrey, shows German standing behind Elgar, whereas Stanford sits as far away as possible from him.

By 1911 there was some correspondence between Elgar and German. Unfortunately the whereabouts of these letters is unknown, but Scott quotes a sentence from one of them, apparently written in 1911, when Elgar asked German - in an allusion to "your music which you know I love" - about the project they had discussed six years earlier: "I wish you would write that *Canute* for me. Why not for the Philharmonic?"<sup>2</sup>

The occasion of King George V's Coronation in 1911 brought forth specially composed marches from both men. Both marches were performed at the Service on June 22nd at Westminster Abbey, and both were recorded for George V's Silver Jubilee in 1935 by Sir Landon Ronald. It was Ronald who had brought Elgar and German together in their later years. On December 14th, 1914, he wrote to German describing a visit he had paid to Elgar at Severn House:

"A week ago I spent the afternoon with Elgar and the conversation turned on you. I feel that you ought to know what an ardent admirer you have in him. When I tell you that he loves your music as much as I do there is nothing more to be said. I am quite certain that it would have pleased you, could you have been behind the scenes and heard me play a lot of your stuff to him. He was walking about the room, and kept declaring that it brought a lump into his throat. He is anxious to know you personally better, and as you are both friends of mine I want to be the means of bringing you together ..."<sup>3</sup>

A meeting for lunch at the Savage Club was arranged, and it is obvious that Ronald's plan worked. It is not difficult to see why a friendship between the two developed. There were, of course, their common interests in cycling, walking, fishing, and watching cricket to attract the two. German was, however, not an easy man to know, being naturally reserved, and modest too. But Elgar probably found in German a kindred spirit: neither had enjoyed any "extraneous aids" to fame (in W. H. Scott's phrase), making instead their ways on their own and German was free from academic prejudice which counted for a great deal in Elgar's mind.

The Great War reinforced the early parallels in their careers. Both contributed pieces (along with many eminent men and women of the time) to *King Albert's Book*, Elgar sending in his *Carillon*, and German his *Hymn (Homage to Belgium, 1914)*. But the old pieces were always in demand. For the Shakespeare Tercentenary Celebrations of May 2nd 1916, German was asked to conduct his *Henry VIII Dances* of 1892. A few days later he heard from Elgar:



PRESENTATION OF ELGAR MANUSCRIPT SCORES

TO THE ELGAR BIRTHPLACE MUSEUM

2nd JUNE 1985

The Dean and Chapter of Worcester Cathedral have generously offered to place on permanent loan at the Elgar Birthplace Museum Elgar's own manuscript scores of the 'FROISSART OVERTURE' and 'THE LIGHT OF LIFE' which Elgar gave during his lifetime to the Cathedral Music Library, subject to certain conditions regarding display facilities, security, preservation, restoration of binding, and the provision by the Birthplace Trustees of a bound photo-stat copy of each score for the Cathedral Library.

The actual presentation will be made by the Dean of Worcester to the Chairman of the Birthplace Trust and Foundation in the Cathedral during the special Elgar Evensong on 2nd June 1985 the 128th anniversary of Elgar's birth in Broadheath.

To celebrate the occasion and this very valuable addition to the Elgar manuscripts already at the Birthplace the Trustees will be holding a reception afterwards in the Elgar Birthplace at Broadheath, when the Dean and Chapter will be the principal guests.

The Trustees extend an open invitation to all those members of the Elgar Society who will be attending the laying of the Elgar wreath ceremony in the Cathedral, and to 'Friends of the Birthplace' to be the guests of the Trustees at this reception, and welcome this opportunity of interchange between the Trustees, the 'Friends of the Birthplace' and the members of the Elgar Society on this historic occasion.

E. Wulstan Atkins  
Chairman  
Elgar Foundation

"My dear German,

Your kind note gave me the greatest pleasure. I had no idea you would go to the Concert, but you would have found me here alone afterwards smoking a pipe and listening to your 6/8 Henry VIII with all the exquisite pleasure I have always derived from it. It gave me a real *personal* thrill to hear of your triumphal appearance at Drury Lane. For the occasion I would have preferred "Hamlet" but, with a somewhat holiday audience (it must have been this, I gather) the Dances were the better choice - only I don't forget your serious works too.

Ever yours,

Edward Elgar" 4

As the War drew to its close, a remarkable performance of Richard Blagrove's *Toy Symphony* took place in aid of the British Red Cross Society, organised by Landon Ronald, and in which Elgar and German were involved. When the latter was invited to take part, with characteristic modesty he replied, "Put me down for the triangle." But instead he was placed among the second violins. Elgar took over the cymbals part, playing in an orchestra which included Max Mossel, Alexander Mackenzie, Albert Sammons, Beatrice Harrison, W. H Squire, Myra Hess, Muriel Foster, Frederick Bridge, and Frederick Cowen. Directly afterwards at an auction, Elgar and German put up some original manuscripts to be sold in aid of the charity, the auctioneer being George Robey.

In the winter of 1918-1919 German completed his *Theme and Six Diversions*, considered by many to be one of his finest works. The original theme, with its unusual rhythm, was said by one critic to have similarities to ancient Celtic religious melodies. This may possibly have been a distant echo of Elgar's *Canute* suggestion of 1905.

On October 27th, German was among the privileged audience at the rehearsal of Elgar's *Cello Concerto*. On the following day, the two composers met at a reception at the Piccadilly Hotel, arranged by the Gramophone Company, when records by Jascha Heifetz were played. One of these was of Elgar's *La Capricieuse*. Both composers were later reported to have said the Heifetz records - including that of the Elgar work - were "wonderful." Both men always showed extreme kindness to each other. But members of Elgar's family had kindness shown them too by German. When Elgar's daughter Carice was married in 1922, German sent her a small gift of a photograph of himself to mark the occasion.

The two men met again at the Bournemouth Festival in 1923. German recalled the meeting for W.H. Scott, who wrote:

"Edward German arrived suffering from an acute attack of lumbago; he was due to conduct a programme of his own music on the following evening but feared he would not be equal to the strain. He managed to struggle through the rehearsal next morning and then, on returning to his hotel, he decided to have a good rest in bed, hoping in this way to fit himself for the night's duties.

About six o'clock, when he was beginning to wonder if he would really be able to go through with the programme, there was a tap at his door. The visitant was Elgar, who came to express sympathy and to suggest that they should dine together: "it may cheer you up and put you to rights," he said. German, however, was hardly prepared

for the remedy proposed when they sat down to their meal.

"I am going to give you a pint of the best champagne they have in the hotel" said Elgar. "What! Champagne and lumbago?" exclaimed German. "Yes", was the reply; and the tone of quiet confidence proved as inspiring as the remedy was efficacious.

Here let me quote the grateful patient: "Elgar was loyal to the last. When the meal was over he tucked my scores under one arm, the other he linked in mine, and so off together walked to the Pavilion. Whether it was the champagne or the excitement of conducting I cannot say, but next morning the lumbago had vanished as if by magic."

(To be concluded)

Notes:

1. W. Herbert Scott. *Edward German, an intimate biography*. (Cecil Palmer, 1932) p.178-9.
2. *op.cit.* p.179
3. Ronald later revised this letter when preparing it for publication in German's biography. See Scott, p.215
4. MS. untraced; quoted from Scott, p.170-1
5. Scott, p.214-5, who speculated this took place in 1926, but the following correspondence suggests an earlier date.

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## From The Society's Hon. Secretary

Dear Sir,

May I again take advantage of the editorial space in the Society Journal to express the gratitude of the Committee for the generosity of members in response to my appeal for funds to support a recording of *King Olaf*. I must stress that we still have a very long way to go before sufficient funds are available to enable to project to take place, but the response of members has been exceptional and proves that the work that we are attempting to do is supported by members of the Society.

I hope that members who have donated so generously will appreciate that it is important to save expenses where possible and that this letter will suffice as an acknowledgement of their donations.

Yours sincerely

A.H.A NEILL  
Secretary

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## Elgar's Little Joke

The Editor was recently sent a cutting, dated 7th December 1908, by Mr. John Frost, the well-known newspaper archivist and collector. The cutting was a preview by W.G. McNaught of the performance that night of Elgar's *First Symphony*. In the course of a most interesting article McNaught recounted the following:

Much of Elgar's music depends upon the nice observance of nuance and varied relations of tempi. Few composers, if any, give more elaborate detailed directions to us how they wish their music performed. But sometimes directions, however carefully expressed, are apt to be misunderstood. A discussion that has taken place on the tempi directions as to a passage in the first movement of the new symphony illustrates the point. This recalls a similar difficulty as to the interpretation of some tempi marks in the composer's popular cantata *The Banner of St George*. Elgar's answer to a request for a clearer statement exhibits a gay mood, which is one of the most attractive features of his character. He replied: "It is simplicity itself. The inquiring conductor - sweet soul, I love him dearly - can easily find out what I mean - e.g., let X be the original time, etc., or look here:

$$\frac{b}{2a} \quad \frac{\quad}{\frac{1-b^2}{4a}} \quad \times \quad \frac{b^2 + 2a^2}{b^2 + 2a^2} = \frac{b}{2^a}$$

That's plain, isn't it? A few slips of this distributed to the chorus would make all plain sailing."

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### London Branch - Llangranog Weekend

June 21-23 1985

There are some spaces left, and any Society member - belonging to a branch or not - is most welcome to come. We stay two nights at Carmarthen, and spend Saturday at Llangranog (time for walks and bathing) where the Blaenporth Choir will sing to us out-of-doors while we listen from the headland. Friday after-dinner speaker, Kenneth Loveland on Elgar and Wales. Sunday morning visit to Dylan Thomas's Laugharne. Details from Diana Mc Veagh, Ladygrove, The Lee, near Great Missenden, Bucks HP16 9NA.

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## DATES FOR YOUR DIARY

19 May	<p>Dream of Gerontius  <i>J Robertson, N Taylor, C Cairns,                      Bearsden Burgh Choir and Orchestra (J                      Hunter)</i></p>	<p>St. Andrew's College,                      Bearsden, Scotland, 7.30                      p.m.</p>
23 May	<p>Piano Quintet  <i>Coull String Quartet, R Markham</i></p>	<p>Price Hall, Bradford                      Grammar School, 7.30                      p.m.</p>
24 May	<p>Enigma Variations  <i>RLPO (Del Mar)</i></p>	<p>St. George's Hall,                      Bradford, 7.30 p.m.</p>
5 June	<p>Violin Sonata  <i>Carmel Hakendorf (v), Clive Matthews (p)</i></p>	<p>Purcell Room, South                      Bank</p>
8 June	<p>The Apostles  <i>Northampton Phil. Choir and Orchestra</i></p>	<p>Tewkesbury Abbey</p>
9 June	<p>The Kingdom  <i>Northampton Phil. Choir and Orchestra</i></p>	<p>Tewkesbury Abbey</p>
9 June	<p>Serenade for Strings  <i>Young Musicians' SO (M. Singer)</i></p>	<p>Queen Elizabeth Hall,                      South Bank, 7.15 p.m.</p>
9 June	<p>Enigma Variations  <i>Forest PO (F. Shipway)</i></p>	<p>Royal Festival Hall</p>
11 June	<p>Elgar Part-Songs  <i>Horniman Singers (S. Forbes)</i></p>	<p>Purcell Room, 7.30 p.m.</p>
25 June	<p>Cockaigne, Cello Concerto, Symphony                      No. 1  <i>RLPO (Previn), Yo Yo Ma</i></p>	<p>Royal Festival Hall,                      London, 7.30 p.m.</p>
13 July	<p>Cello Concerto  <i>RPO (Menuhin), Julian Lloyd Webber</i></p>	<p>Barbican Concert Hall,                      London, 3.00 p.m.</p>
20 Aug.	<p>Enigma Variations  <i>BBC Philharmonic Orchestra (Downes)</i></p>	<p>The Dome, Brighton, 7.30                      p.m.</p>
12 Sept.	<p>Introduction and Allegro  <i>English Chamber Orchestra (J Tate)</i></p>	<p>Royal Festival Hall,                      London</p>
26 Sept.	<p>Organ Sonata No 2  <i>Stephen Cleobury, Grand organ; part of                      concert played on the two organs of the                      school</i></p>	<p>Royal Hospital School,                      Holbrook, near Ipswich.                      Tickets £2 from Michael                      Woodward, 47 Barrack                      Lane, Harwich, Essex                      CO12 3NP</p>

# MALVERN FESTIVAL

19 May - 1 June

The 1985 Malvern Festival is largely devoted to the works of Sir Michael Tippett, to celebrate his 80th year. However, three Elgar works are to be performed: *Cockaigne Overture* (May 27), *Introduction and Allegro* (May 30), and *Froissart Overture* (June 1). Details of the Drama Festival running concurrently may be obtained from the Box Office, Malvern Festival Theatre, Grange Road, Malvern, Worcestershire (06845 3377). The same address will supply full details of the concerts planned, as well as other events billed to take place during the Festival.

An exhibition will be held in the Pump Room, Winter Gardens, from May 18th to June 2nd, entitled: 'Elgar to Tippett', thirty paintings inspired by English Contemporary Musicians. Invited Festival artists are painting these works specially for this exhibition, but they will again be shown at the Three Choirs Festival in Hereford. The organiser of the Art Exhibition as in previous years is Miss Vivian Cooke.

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## Hereford

### Three Choirs Festival

18-23rd August

This year's Three Choirs Festival will include a number of Elgar items. The opening service includes the *Te Deum*, as well as Parry's *Blest Pair of Sirens*. On the same day there is a performance of *The Dream of Gerontius*, with Margaret Cable, David Johnston and John Noble, and the CBSO with the Festival Chorus. Other items during the week include *Introduction and Allegro for Strings*, and the *Cockaigne Overture*.

On Wednesday 21st August, at 4.30 p.m. Dr. Percy Young will give a talk "Edward Elgar - the Hereford Years," at St. Peter's Church.

As usual there will be a number of "Fringe Activities", and full details can be obtained from the Festival Office, 34 Bridge Street, Hereford HR4 9DQ. From the same address can be had the official brochure of this year's events. Early application is essential as many events are heavily booked.

The traditional Elgar Society Tea, on the opening Sunday, will be organised once more by the West Midlands Branch. It will be held at the Shire Hall, at 4.30 p.m. on 18th August, and tickets are £1 per person. Tickets are available in advance (s.a.e. please) from Alan Boon, Old School House, Martley, Worcester WR6 6QA. Should you be a last-minute attender, come along and see if you can be squeezed in! The tea is an excellent time to meet old acquaintances, and make new ones, so do come along in large numbers.

## BOOK REVIEW

Second Symphony. Elgar Complete Edition: Volume 31.

Novello, £45.00

'In no other case is Elgar's formative stage in designing a large abstract work so fully documented', we read in the Foreword, signed by Robert Anderson and Jerrold Northrop Moore. And indeed the textual apparatus in this fifth of the ECE volumes to be published fills 33 tall pages, 6 more than for *The Kingdom*. There are five pages of comments on *ms* sketches and the short score. These include those given by Elgar to Alice Stuart-Wortley and then bequeathed by her to the Birthplace Museum; and also a second volume of sketches given by the composer's daughter to A.S-W.'s daughter to preserve with the first. Both these volumes are now at Broadheath. There are also the sketches Elgar gave to Charles Sanford Terry on 5 Jan 1911, now held by the Athenaeum Club, with Terry's comments on Elgar's methods of composing, gleaned on two visits to Plas Gwyn during Second Symphony time.

Dr Moore brings his own tireless and loving research to describing the work's genesis, giving as his starting point the passage Elgar told Barbierioli was the germ for the last movement, which Dr Moore was then able to support with a remarkable sketch. He then traces the early stages through associations with Burley, Richter, Venice, Tintagel, and Terry. Since Elgar had acquired a date-stamper, Dr Moore recounts his progress in late 1910, and, from Lady Elgar's diaries, charts the final composition dates day by day. On Jan 4 and 5, 1911, Elgar played his extant sketches over on the piano. On 28 Jan he finished the first movement; on 6 Feb he finished the Larghetto; he finished the Rondo on 15 Feb, and the complete Symphony on 28 Feb.

No wonder he wrote to Alice Stuart-Wortley about the first movement: 'I have worked at fever heat and the thing is tremendous in energy', confiding also that in it he had 'recorded last year [1910]'. But this comment is not among those quoted by the editors, who have chosen to give Lady Elgar's diary at that point: '...very wonderful and gorgeous...'. However devoted and sympathetic his wife, shouldn't a composer's own words on his own work take precedence? From this edition one learns about A.S-W. that Elgar visited Tintagel at her suggestion, that he called her 'Windflower', and that her 'connection with the Symphony is well documented'. The sketches she owned are factually acknowledged as main source material.

But if in the exultation and exhaustion of finishing this superb first movement his thoughts turned naturally to her, and then *within days* of completing the whole work he sent her the short score, surely she deserves a little more attention? There is another remark he made to her that is missing here. The editors quote in full the extraordinarily interesting letter, recently discovered by Dr Moore, from Elgar to Littleton, Novello's chairman, as a guide for programme notes. In this he says of the Shelley motto: 'the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music'; and then he says 'the spirit of the whole work is intended to be high & pure joy: there are retrospective passages of sadness...'. Did ever a composer write more misleadingly for publication about his music? Retrospective sadness, indeed! What is more agonizingly present than the 'ghost'

episodes in movements I and III? The editors quote Elgar's rehearsal comment in later life (recalled by Bernard Shore) about high fever, the dreadful beating and hammering that should overwhelm everything. But they don't quote what he wrote *at the time* to A S-W, that the theme is 'a sort of malign influence wandering thro' the summer night in the garden.' Perhaps this was felt to be too subjective for a critical edition, but without Elgar's words to her - it does seem rather a partial account.

Another omission is any reference to Christopher Kent's paper for the Royal Musical Association (printed in PRMA, vol 103, pp 41-60). Dr Kent's chronology of the Symphony's genesis does not always quite accord with that given here: it is more a question of different emphasis than different fact, but his is the fuller account with many music examples. He also gives details of re-workings for the Larghetto from Sketchbooks II and VIII.

The Commentary, on *ms* sketches and short score, then on *ms* full score, lastly on printed full score corrections, is the work of Robert Anderson. As before, the corrections are small but many, and we should all wish Mr Anderson many years of superb eyesight, for this work - so scrupulous and thorough - must be inordinately taxing. Occasionally in the pages on the *ms* full score one questions whether, for instance, it is essential to know that certain bars for Gr C were written on the trumpet stave - a point already covered in the general statement that Elgar forgot to allow for percussion staves beneath the timpani. but then comes something so enthralling that I would direct anyone with only scant time to study this volume to turn straight to page xxii, and watch Elgar shape - not in sketch, not in short score, but as late as full score - the cello countermelody at I fig 28 bar 5. How that must have seized and shaken him! So 'the *feminine* voice of the oboe', to which he drew Littleton's attention, was a very late inspiration.

There are facsimiles of four seminal sketches, two of which are headed in Elgar's hand 'Sym III'. The editors don't raise the point, but possibly this connects with Terry's comment that at one time Elgar meant to use the opening Rondo subject and slow movement 'in close context' - was the Symphony to have been in three movements, the second a linked fast-slow-fast?

So many questions raised, so many answered. As ECE grows, so does its scope and importance. Compared with this handsome, scholarly volume, that for the First Symphony (1981) now looks sadly meagre with only two pages of introduction. A pity that policy was not more firmly settled from the outset, and a warm welcome to the appointment of Robert Anderson as 'co-ordinating editor'.

Diana McVeagh



## RECORD REVIEWS

The Black Knight  
Spanish Serenade: The Snow: Fly Singing Bird

*Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra*  
*Sir Charles Groves*  
HMV EL 270157-1 disc EL 270157-4 cassette

"'Twas Pentecost the Feast of Gladness.....". In fact it was during the week following Easter that I was in Liverpool for the concert performance and then recording sessions of 'The Black Knight'. Many members will know of my enthusiasm for the early choral works, believing them to be unjustly neglected and so for me personally it was wonderful to be able to witness this major gap in the Elgar discography being filled.

Although it has not appeared as ELG 003, this can in many ways claim to be an Elgar Society record. The Society was responsible for persuading EMI to go ahead with the project, provided sponsorship from its own funds and also acted as 'honest broker' between EMI and two charitable organisations. The record thus becomes a landmark for the Society, a tangible and permanent reminder of all the activities of 1984. This is acknowledged on the sleeve which also has two other links with the Society. The really splendid picture for the front was provided by Andrew Neill and the fascinating and informative notes, a major contribution to our understanding of the work, are by the Society's chairman, Michael Pope.

All this would however be hollow if the record itself were to be disappointing! It must be admitted that some of Sir Charles Grove's previous Elgar records have been marred to some extent by a rather routine, four square approach to the music, but not this one. I have no hesitation in saying that this is his finest Elgar record to date. The playing and singing are really alive. Tempi are well chosen and elastic with the pace skilfully pushed forward to heighten the drama as directed by the score. The fight itself is vivid: the opening of third scene, so typical of Elgar's salon music of the 1890s is delightfully pointed at a well judged flowing pace.

The immediacy of the performance is certainly helped by the outstanding recorded sound. This is the first big Elgar choral work to be recorded by the digital process and the clarity of texture, even when the scoring is rather thick, is remarkable. The percussion instruments are particularly vivid and the wide dynamic range is encompassed with ease, the full organ adding richness and weight to the climax of the first scene.

The Society was also able to influence the choice of couplings with three contemporary part songs replacing the oft-recorded overture originally proposed. These are in a sense premiere recordings as well for none have appeared before in their full orchestral dress. Edmund Walters, chorus master of Liverpool Philharmonic Choir, was full of enthusiasm for these songs at the sessions and told how much the choir had enjoyed rehearsing them and this is evident from the performances. The Spanish Serenade is a real gem, something I must admit I had not appreciated from its earlier recording (Abbey ABY 821). Even after repeated hearings, this performance

still sounds very special as does that of The Snow. Those familiar with the Barrow Trio's old record will initially find Groves rather slow but the sustained orchestral accompaniment allows us to savour its glorious melodies and the choir sing most sensitively. However, I do find the slow tempo for Fly Singing Bird rather less convincing.

Someone recently reminded me that although most parts of the country forgot Elgar during the 'dark years', his choral works were still regularly performed in the North West. This record then celebrates that loyalty in splendid style ... but perhaps returning to live in the area has made me biased!

The Society should rightly feel proud to have been associated with this important project. A recording of The Banner of St. George is now scheduled and so there remains only King Olaf to complete the cycle. Will 1985 be the year?

J.G.K.

Symphony No 2 in E flat, opus 63

*Philharmonia Orchestra, Bernard Haitink*

*HMV EL 27 0147 1.*

My friends all know that I am highly suspicious of the so-called 'English tradition' of Elgar conducting. One has only to listen to recordings of the same work conducted by, say Sargent, Barbirolli and Boult, to realise that there was already a wide diversity of approach to Elgar interpretation, even amongst the generation immediately following the composer's death. All one is entitled to say, I feel, is that an interpreter who has lived with a particular work for most of his professional life, will have developed a special feel for the meaning of the music, and is able to take certain slight risks, in the way of flexibility of rhythm or tempo, which might diverge from the letter of the score, but which he knows instinctively to be right, whereas a conductor less experienced in the music is more likely to stick rigidly to the printed text.

On the other hand, the conductor from outside the 'tradition' will be more concerned with projecting a clear view of the structure of the music, taking the listener's familiarity with it less for granted - and there is no doubt that recordings of the symphonies by Solti and Barenboim, in recent years, although not pleasing everybody, have helped us to listen to familiar music through fresh ears. It is in this spirit that we must welcome Bernard Haitink to the ranks of the supreme Elgar interpreters.

I have to admit that, unlike most writers, I was a trifle disappointed by his recording of the first symphony issued last year: tempi tended to be on the slow side, and there was a generally rather caeful feel to the interpretation, with a lack of spontaneity to the phrasing, which left me somewhat dissatisfied. I am glad to add that I enjoyed this new recording very much more. To begin with, the recorded sound places it ahead of all the rival versions. The first symphony was remarkably clear, but was a trifle dry, with apparently rather close microphone placings. This new recording, with a different

production and engineering team, seems much better integrated, in a more sympathetic acoustic. The result is a more natural sound picture, without sacrificing any of the detailed clarity one expects from a digital recording. EMI has backed up the production team with top-quality German processing, and the pressings are superbly silent (I have not heard the cassette version). Even the wonderfully rich-sounding Vernon Handley recording on Classics for Pleasure now sounds a trifle congested in places by comparison.

On the other hand, I still find that I marginally prefer both the Handley and the 1976 Boult version (both with the LPO). There is little to choose between the way any of these three conductors handles the first movement, despite their differing details in interpretation. Haitink, perhaps, is able to reveal the complex structure of the music with the clarity one would expect from a master Bruckner interpreter. In Haitink's hands, however, the slow movement seems to me to drag a little. Boult's brisker tempo and steady rhythm emphasises the nobility of the music, while Handley's greater flexibility brings out the special Elgarian wistful nostalgia. In the scherzo, again, Haitink's handling loses conviction when heard alongside his two main rivals: the climax, which can strike terror to the heart in Boult's hands, here sounds a trifle bombastic. On the other hand, Haitink falls perfectly naturally into the spirit of the last movement, and brings this wonderful, complex symphony to a perfectly judged conclusion.

All in all, therefore, not a version of the second symphony I would recommend as a first choice - despite the superb sound quality of this new disc, I would still pick either Boult or Handley, both of which still sound outstandingly good, the Boult especially so in the special pressings from Nimbus commissioned by the now defunct magazine 'Practical Hi-fi'. The Handley version is, of course, at bargain price on Classics for Pleasure, where its main rival is the Barenboim/LPO version, which, despite its somewhat congested sound, comes up much better than it used to in the current reissue on CBS Classics, number 61988.

G.H.L

ORGAN SONATAS; IMPERIAL MARCH; NIMROD

*Stephen Cleobury, Organ of King's College Cambridge*

*Michael Woodward MW 93*

The first LP recording of the 2nd organ sonata did not appear until 1976 and yet remarkably, this is the fourth to appear within the last year. I cannot claim to have heard them all but this newcomer is certainly the finest to come in my direction not only musically, but also technically.

As the sleeve warns: "A wide dynamic range is encompassed on the disc and to enjoy this to the full you are invited to play it back at a high volume." The results, produced apparently from one stereo microphone, are on any account, very fine. Put simply, it doesn't sound like a recording! There is a feeling of presence that captures the King's acoustic in a quite uncanny way, from the fortissimos of the 'Volles werk' passages to the quietest of single flute stops. This record will undoubtedly test your equipment (and possibly your neighbour's goodwill!). I find side 2 more vivid but the complete first sonata must still be something of a nightmare for the cutting engineer, particularly with the fortissimos recorded here.

Sir Ivor Atkins' arrangement of the Severn Suite is very enjoyable but of course Elgar's major organ work is the G major sonata. The fact that it dates from 1895 only makes it the more remarkable, for it was to be many years before Elgar was again to write such a long work in which the music itself had to make the structure, with no reliance on words or other external framework. It is the overall structure of the piece that emerges most strongly in Cleobury's playing, enhanced by skilful changes of registration and imaginative phrasing. In many performances the central movements sound too similar with little distinction between their moods. Cleobury allows the 2nd movement to flow forward at a swiftish pace, much to its advantage, contrasting it with a serious view of the 3rd. The *ppp* tranquillo section is breathtaking, the whole a portent of slow movements to come.

For me organ transcriptions of orchestral works remain expedients rather than preferred versions but I have to admit that Cleobury's account of Nimrod has a striking eloquence and makes a deep impression.

The issue is further enhanced by the sleeve. There are stunning photographs of both the interior and exterior of the chapel as well as full notes on the Harrison organ, its creator Arthur Harrison, as well as an illuminating article on the music by Stephen Cleobury.

J.G.K.

Falstaff  
Cockaigne

London Philharmonic Orchestra, Vernon Handley  
Classics for Pleasure DFP 41 4467 1.

John Knowles gave a very warm welcome to Vernon Handley's recording of *Falstaff* when it was originally released in 1979. At 36 minutes, it was then considered just too long to be comfortably accommodated on one LP side (even the cassette version was unnecessarily split). The result was some loss of ability to experience Handley's exceptionally dramatic interpretation as a whole. Now, happily, it has been recut on to one side, and I have no hesitation in placing it at the head of my list of *Falstaff* recommendations, surpassing my previous first choice versions, the recordings by Barenboim and Barbirolli. The recorded sound was always very good, although the resonant acoustic (St. Augustine's Church, Kilburn) led to some moments of congestion. The new issue not only handles the exceptionally long LP side without problems, but sounds even more vivid, with a substantial gain in detailed clarity and frequency range. It is, without doubt, a demonstration disc, sounding much more natural than many highly praised digital productions.

*Cockaigne* is also highly successful - not this time the most vividly dramatic of performances, the tempi being a little slower than some of Handley's rivals. The gain is an absence of the bombast into which performances of this piece fall, with more emphasis on the gentle wistfulness in the more sentimental moments. In both these works the LPO plays, as it always does for Handley, with an incredible mixture of virtuosity and intensity.

I wrote about Handley's recording of *Introduction and Allegro* when it was first issued in 1983, on the second side of a disc which also included the *Variations*. The sound quality comes as a disappointment after *Cockaigne* which immediately precedes it.

Although a digital recording, it is much less vivid, making the LPO strings sound thin and dry, and depriving them of the natural richness of a large body of players. The different acoustic (Watford Town Hall) may be partly to blame (yet other recordings made there by the same team have sounded much better). As an individual interpretation I would find it hard to recommend the performance: as a bonus on an otherwise outstanding reissue, one can welcome it with reservations - and, indeed, the ear does adjust after the initial disappointment.

G.H.L.

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## BRIEF NOTES

Another small gap in the Elgar discography is filled by the appearance of "Shakespeare's Kingdom". This is the first recording of any of the vocal music written for the 1924 Wembley Exhibition under the title "Pageant of Empire". It is a stirring song with a memorable central section which has a typically Elgarian broad theme. It is splendidly sung by Sarah Walker, accompanied by Graham Johnson as part of a fascinating programme of songs, all connected in some way with Shakespeare, by a wide range of composers, including Brahms, Strauss, Schumann, Berlioz and Saint-Saens. (Hyperion A 66136)

A modern version of "The Fringes of the Fleet" would be most welcome but in the meantime, we must make do with a reissue of the most recent recordings (with orchestral accompaniment) of Fate's Discourtesy and The Sweepers, even though they were made by Decca in the early thirties! They come as part of a cassette which includes dubbings of the most important records of Dale Smith. The insert includes an autobiographical note dating from the 1920s as apparently no other details are known of his career. Whilst catalogue and matrix numbers are given, it is a pity that no attempt is made to date individual items, however conjectural those dates might have to be. The dubbings are straight with a fair amount of surface noise but the voice is admirably focused, a major achievement when transferring these early Decca records. (Sunday Opera Cassettes SYO 21-XC £4.00 from Claremont Records, 3 Redland Park, Bristol BS6 6SA or from dealers)

J.G.K.

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## AROUND THE BRANCHES .....

YORKSHIRE reports a fascinating evening on Jan. 7th by 'cellist Charles Fletcher. Coming, ostensibly, to talk about Elgar's *Cello Concerto*, he gave us in the event a history of the cello, explained their construction, and also, accompanied by his wife on the piano, gave us some live music, including an arrangement of *Salut d'Amour*. The *Cello Concerto* naturally came into his talk and Tortelier's version was played. On Feb. 11th Dennis Clark gave an updated version of his audio-visual 'Elgar in Yorkshire', covering Elgar's many visits to Settle and district.

In 'Elgar in a Historical Setting' Don Lee told us much about the social conditions which surrounded Elgar in 19th century England. It became clear that despite Elgar's many complaints as to his lot, he was well clear of the sort of poverty and misery that existed for many. On March 25th, John Knowles, former Society Treasurer, gave us 'Elgar and the First World War'. John stopped short of the Brinkwells music, but we heard rare recorded versions of *Carillon* and *Polonia*, also an early excerpt from *The Starlight Express*. Linking material included many Elgar quotes from the period, making clear his feelings about the war. On April 15th we shall have Robert Seager on 'The Dormant Years'. Kay Gibbons (May 13th) speaks on 'Elgar - a Wider Perspective' and on June 10th, Lance Tufnell gives 'Elgar and Germany'. We have recently added three new members and are maintaining the standard of our meetings, which are characterised by great sociability and a keen desire to hear interesting speakers.

SOUTH WALES held their AGM at Swansea on Feb. 2nd. There are no changes in officials, but Chairman Stephen Bravery has taken on the position of programme secretary. Our programme for the Spring/Summer season got off to a good start on March 9th with a recital at the Welsh College of Music and Drama. The rest of the season is as follows: May 18th, a talk by Dr. Donald Hunt on *The Dream of Gerontius*. This will be held at the Welsh College at Cathays Park. On June 2nd it is hoped to run a coach trip to Broadheath for the Birthday tea. June 21st to 23rd, Branch members have been invited to join members of the London Branch on a trip to Llangrannog.

The number of members attending events is still a cause for concern, so it was decided at the AGM to limit the number of meetings using a single speaker, and to combine with other organisations, and branches, record clubs etc in the future.

LONDON reports a series of excellent meetings fully maintaining the high standards of the 'Aspects of Elgar' symposium. Wulstan Atkins spoke from a position of unique authority on "Elgar the Man" (December), and was followed by Prof. Ivor Keys (January) whose subject was "Elgar in E minor". Not a whit put off by the arctic conditions of deepest winter, Professor Keys brought an infectious enthusiasm to the evening, together with two much-appreciated young musicians (David Newby - cello, Philippa Ibbotson - violin) who splendidly illustrated the late masterpieces under consideration. Christopher Kent (February) talked of his wonderful and gargantuan task in compiling the Elgar Thematic Catalogue. No dry academic lecture this, but a fascinating insight into just some of the problems he faces, and also the new knowledge which is emerging.

The Secretary of London Branch gives notice that the AGM of the Branch will be held in the Read Theatre, Imperial College, London, SW7 on Monday, June 3rd, at 6.30 pm (i.e. prior to Diana McVeagh's rounding off of the symposium.) Agendas and minutes will be available on the night. Nominations for officers and committee, in writing, signed by two members and counter-signed by the nominee, should be sent to the London Branch Secretary (address on back cover) to arrive not later than May 31st.

The SOUTH WEST January programme was a members choice of British music on record, a good turn-out despite the winter conditions. In February Richard Nuell from the Havergal Brian Society gave us "Havergal Brian, Elgar and Friends". Illustrated with recorded music, and with songs by his wife Shirley Nuell, who sang two songs by Brian, one by Elgar and one by Bantock. These were much appreciated by those attending, including members of the Brian Society and other visitors. Coming events include (March) "In the South - Elgar's Sussex", an audio-visual presentation by Ian Lace, making a most welcome return. The April Meeting has been brought forward to the 13th, for Wulstan Atkins talk on *The Apostles* (scores will be provided). The visit by the Bristol Chamber Orchestra has also been brought forward, to the 18th May. The programme includes works by Handel, Grainger, Warlock, Rawsthorne, Elgar's *Serenade*, and Holst's *St. Paul's Suite*. This programme is being broadcast to hospitals by Bristol Hospital Broadcasting Service. We hope for a large turnout, and we shall enjoy good music whilst contributing to a worthy cause. This first visit to the South West Branch should result in an annual concert by this enterprising local group of musicians. The Branch Annual General Meeting is on June 22nd, followed by a Social - Wine and food provided by Branch members.

We regret that South West details were muddled with South Wales information in the last issue. Apologies to all concerned.

NORTH WEST information arrived too late for our January issue, but we now have fully up-to-date news. The transfer from Liverpool to Manchester seems to have been a success, though fortunately the Liverpool stalwarts are still with us, and are regular attenders at meetings. Talks by Michael Kennedy on Elgar in the Edwardian Age, and a talk on *The Kingdom*, before a performance by Salford Choral Society, were well appreciated, and about thirty members and friends attended the Christmas Social. A section of the Halle—/ Choir rounded off the evening with half an hour seasonal music. In January the AGM was held, and generally speaking the first Manchester season has been very successful, with an emphasis on live performances. A section of the Halle—/ Choir, together with advanced students from the Royal Northern College of Music provided a miscellaneous programme to end the season.

Plans are now complete for 1985/86 and have been circulated to Branch members, and to Society members living within striking distance of Manchester. If anyone within these categories has not received a copy of the circular, would he or she please contact the Secretaries. Above all the committee hopes that there will be an increase in active Branch membership: present numbers are scarcely sufficient to merit inviting speakers from any distance.

Unfortunately their other commitments make it necessary for John and Gwenan Weir to resign the Branch Secretaryship from the 1986 Annual Meeting. They are convinced that the Branch needs a Secretary who can bring a singleness of purpose to the task. Any offers?

WEST MIDLANDS held their AGM after 45 minutes of music arranged by Margaret Elgar. The meeting was held at the Salon Arts Club, and Patricia Soper, Ann Roadknight, John Warren and Rodney Baldwin were welcomed as new committee members. After 8 years, Alan Boon resigned as Treasurer (though remaining as Secretary). The new Treasurer is Jim Holt, to whom all subscriptions should be sent. See address on back cover.

*The Elgar Trail.* After almost a year of intricate negotiation, the West Midlands Branch has persuaded the County Council and the Hereford Tourist Office to extend the trail to Hereford. It is hoped that signs will be up by June 2nd, but if not they will certainly be in time for the Three Choirs week. Michael Grundy's book to accompany the trail leaflet is being extended, and it is hoped that EMI will produce a cassette of information and music to be played on the complete route.

Details of the AGM, Shaw Lecture, and Birthplace tea will be found on other pages. The West Midlands Branch is again delighted to be hosting all these events for the Society.

Activities in the EAST ANGLIAN Branch have been overshadowed by the sad news of Bernard Ward's retirement as Chairman, a decision he had to make, with much regret, due to ill-health. The ensuing interregnum (during which the AGM, previously cancelled by bad weather, took place on March 8th) has finally ended with the election of Committe member Brent Palmer as his successor.

Meanwhile a successful February winter party was followed later that month by another highly interesting evening with Michael Nicholas, Cathedral organist, exploring in depth the quite considerable influence that Elgar's music was to have on the works of both Howells and Vaughan Williams. Pauline Collett's visit in March, describing her experience in connection with the writing of her book "An Elgar Travelogue", was a real treat, delightfully informal, and well illustrated with music and slides. Talks by Diana McVeagh ("Elgar Now") in April, and Dr. Jerrold Northrop Moore ("The Violin Concerto") in May will be followed by another June Member's Evening, and the season ends with the usual Strawberries-and-Wine Garden Party.

The Society regrets that for the time being the EAST MIDLANDS Branch is not active. Any existing or potential members in the area (at present based on Leicester) are invited to contact the Society Secretary, Andrew Neill.

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## BACK ISSUES

The Editor has some back numbers of the Journal for sale, as well as issues of its predecessor, the Newsletter. The following are available and will be sent for the prices stated (prices include postage). Please note that issues not listed are completely out of print.

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# THE ELGAR SOCIETY

[President: YEHUDI MENUHIN, K.B.E.]

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