

The Elgar Society JOURNAL



**JANUARY
1991**

CONTENTS

	Page
Editorial	3
An Open Letter	4
News Items and Announcements	5-7
Elgar Medal	8
Elgar Birthplace Development Appeal	9-10
Articles:	
Lady Hull: a memoir	11-13
Epigraph to the Violin Concerto	14
First Dublin 'Gerontius'	15-16
Changes at the Birthplace	17-18
Concert Diary	19-22
Book Reviews	23-27
News from the Branches	36-39
Puzzle Correction	35
Letters	40-43
Subscriptions	Back cover

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

The cover portrait is reproduced by kind permission of RADIO TIMES

The Elgar Society Journal

104 CRESCENT ROAD, NEW BARNET, HERTS. EN4 9RJ

081-440 2651

EDITORIAL

Vol. 7, no. 1
January 1991

Those members who were present at the Annual meeting last May, or those who read the account of the AGM in the September issue, will know that I gave notice then that this would be my last year as Editor. Circumstances have made it impossible for me to continue to give the time to the Society which editing the Journal involves. Therefore, the next issue in May will be my last. It will be the 44th which I have edited – enough, it could be argued, for any man! However, this is not the time to reminisce – that I will leave for the next issue.

The Society flourishes, even if we could do with some more 'activists', we are continuing to honour Elgar's name and music, and in this regard are trying to improve co-operation with the Elgar Birthplace. This brings to mind the fact that although the Birthplace Museum has an excellent Curator there is still a need for voluntary help in many ways. On the practical side, competent help to keep the garden neat and tidy would be appreciated. It may be that members have specialist skills or knowledge which they could put at the disposal of the Curator and Trustees. Other ways in which voluntary help can be of great value is in helping to keep the newscuttings file up-to-date, by informing the museum of items which could be of value to the collection, or perhaps acting as unpaid helpers at times when the birthplace is very busy. All of these things must, of course, be done with the full knowledge and permission of the Curator, but representatives of the Trustees have often expressed a wish for Society members to play a more active supporting role. Anyone who feels that they have the time and ability to help should get in touch with the Curator, or the Society Secretary. We hope at a later date to list specific jobs which need to be done.

Our Diary columns show just how much of Elgar's music is being performed now, not just in the main cities but all over the country. We hope that this continues, but we must also hope that the less-familiar music will be performed – not just the most famous pieces from Elgar's considerable output. While we welcome performances of *Gerontius* we need more of *King Olaf*, *Caractacus*, *The Music Makers*, *Falstaff*, *Light of Life*, *Black Knight*, etc, so that a new generation of concert-goers may know the full range of Elgar's genius.

RONALD TAYLOR
Editor

AN OPEN LETTER

We are writing this letter in our capacities as Chairmen of the three Elgar organisations to record the steps which have already been taken and are proposed for the furtherance of the Elgar cause.

The Elgar Birthplace Trust was formed in 1936 by a number of eminent friends and musicians to maintain at his Birthplace (recently purchased by the then Worcester City Council) a museum in his memory. The Foundation was formed in 1973 as an adjunct to the Birthplace Trust with a common body of Trustees. The Elgar Society was formed in 1951 at the suggestion of Sir Adrian Boult.

The primary object of the Birthplace Trust and Foundation is to collect and safeguard the physical assets associated with the composer's life and works and to maintain a museum worthy of his status as a leading national heritage figure. The purpose of the Society is to promote a wider interest in Elgar's life and music.

These aims are complementary and there is every reason why the two bodies should work closely together and in complete harmony.

In 1973 The Elgar Foundation elected A.T. Shaw, the Founder Chairman of The Elgar Society, as a trustee and in due course Michael Pope and his successor were similarly appointed trustees on their becoming Chairman of the Society. Today the trustees of the Birthplace Trust and Foundation include Michael Pope, Andrew Neill and the present Chairman of the Society; and Raymond Monk, who has been a trustee of The Elgar Birthplace Trust since 1969, has been a trustee of the Foundation since its inception. A joint Committee of the two organisations has been in existence since 1986 and meets regularly.

It will thus be seen that there is a wide measure of contact between the two bodies and, through the Joint Committee, discussions are now proceeding with the object of co-ordinating the activities and privileges of the Society's Members and those associated with the Foundation, its Friends and other supporters.

We wish to confirm by this joint statement that both bodies are working towards the same aims and objectives, namely to preserve both Elgar's memory and reputation and to safeguard his Birthplace and the physical assets which reflect his life and works; and that, although our activities may diverge to some extent, our intentions are to further this process by all possible means and we can foresee no issues existing between us which would occasion any disagreement.

E. Walshe A.R.C.'s

Chairman: The Elgar Birthplace Trust
and Elgar Foundation

Christopher Robinson

Chairman: The Elgar Society

22.11.90.

NEWS ITEMS

An American member has asked if we know of Elgar using a poetical quotation about animals on one of his Christmas cards. This was apparently referred to in a book, but it has defeated the Editor, and I wonder if any erudite member knows the source of the story, and what the quotation was. Answers to the Editor please so that he may pass it on to the enquirer.

Following the publication of *ELGAR STUDIES* (reviewed in this issue) Raymond Monk has sent advance information concerning his second collection of essays which is now in progress. *Edward Elgar: Music & Literature* will contain Brian Trowell's magisterial 'Elgar's Use of Literature'; Percy M. Young: 'Elgar and the Irish Dramatists'; Robert Anderson: 'Elgar and Binyon'; Christopher Grogan: 'Some Early Plans for *The Apostles*'; Ivor Keys: 'Bach's Passions and *The Apostles*'; Robert Meikle: 'Elgar's Symphonies'; Michael Kennedy: 'The Soul Enshrined: Elgar and his Violin Concerto'; Ivor Keys 'Elgar at Brinkwells: Mainly in E minor'; Ronald Taylor: 'Music in the Air: Elgar and the BBC'. Publication is scheduled for September 1992, meanwhile *ELGAR STUDIES* is available and members are reminded that each copy sold will contribute to the financial well-being of the Society. Copies ordered direct from Broadheath will help Birthplace funds also.

The news that the original of Sir Herbert Brewer's cantata *Emmaus*, scored by Elgar, had been rediscovered reached much of the national press. Alas, as almost always, they often got their facts muddled. We are grateful to a member for sending us a cutting from the Gloucester 'Citizen', in which their reporter Richard Kirkman gives a fuller account of the discovery. The score and notes are in Elgar's hand, and an account of how he came to take on this task for Herbert Brewer can be found in several of the standard works on Elgar. Mr. Kirkman's article states that the work was performed only three times. At the Three Choirs of 1901 and 1907, plus a performance by the Gloucester Choral Society in 1902. Somehow the mss. found its way to the City Archives (filed under Brewer, of course, and not under Elgar), and has remained there until Douglas Drane and Anthony Bowden found it in 1990. The Cathedral organist, John Sanders, is planning to give the music its first performance since 1907 when Gloucester takes its turn to host the Three Choirs Festival in 1992. It should be a most interesting occasion – dare we hope for a recording?

Hereford, 1991's venue for the Festival, continues to be in the news as far as Elgar is concerned. Controversy over the organist's house in Church Street continues. No longer will the garden be built over, and a new development company, Elgar Estates, has submitted plans to greatly restore the building which is in a very poor state of repair. There is also a suggestion that they be asked to preserve the room, in which Elgar, among other guests, had stayed, as one which could be opened to visitors. Whatever the result of these plans, and this paragraph may have been overtaken by events, it is good to know that Hereford City Council have responded to local feelings and are taking a keen interest in Elgar's connection with the city. Undoubtedly they must be conscious of the benefit to tourism which could result. We are also informed that Lady Hull's collection of Elgar letters and memorabilia will be preserved in Hereford, and an announcement will be made in due course as to where they will be available for study.

The Dream of Gerontius was performed at St. Johanniskirche, Luneberg, Germany, last March. Barry Anderton has kindly sent us the leaflet of choral and organ concerts at the church. The church choir was conducted by the Hamburg Symphoniker, with soloists Hildegard Hartwig, Karl Markus and Peter Lika.

Dr. Percy Young, to whom we are all indebted for his many services to music, was awarded an Honorary Fellowship of Wolverhampton Polytechnic on the 23rd November, 1990. Our congratulations to Dr. Young.

Two performances of *Gerontius* by school choral societies are listed in this issue under 'Dates for your Diary.' Both schools deserve congratulations for their courage in mounting such an undertaking, and we trust that they will be well rewarded by large and appreciative audiences. In Bedford the School Choral Society, aided by the Choirs of the Dame Alice Harpur School and Bedford High School, will present the work with the Phoenix Symphony Orchestra. The fine hall of the music school should be an excellent setting. The music school hosts many concerts including many by visiting and local professional musicians. The soloists in *Gerontius* are all well-known professionals, and the performance will be conducted by Andrew Morris. The date: 10th March. In Birkenhead the School Choral Society has boldly gone for the Philharmonic Hall in Liverpool (capacity 1800!) date: 26th April, under the direction of the school's director of music Graham Ellis. Again professionals take the leads, with a professional orchestra, the Liverpool Sinfonia (leader: John Bratherton). The Birkenhead Society is about 250 in number, comprising boys from first to sixth form level, parents, staff, Old Boys and Friends of the School. Last year the school performed Poulenc's *Gloria* and Orff's *Carmina Burana*.

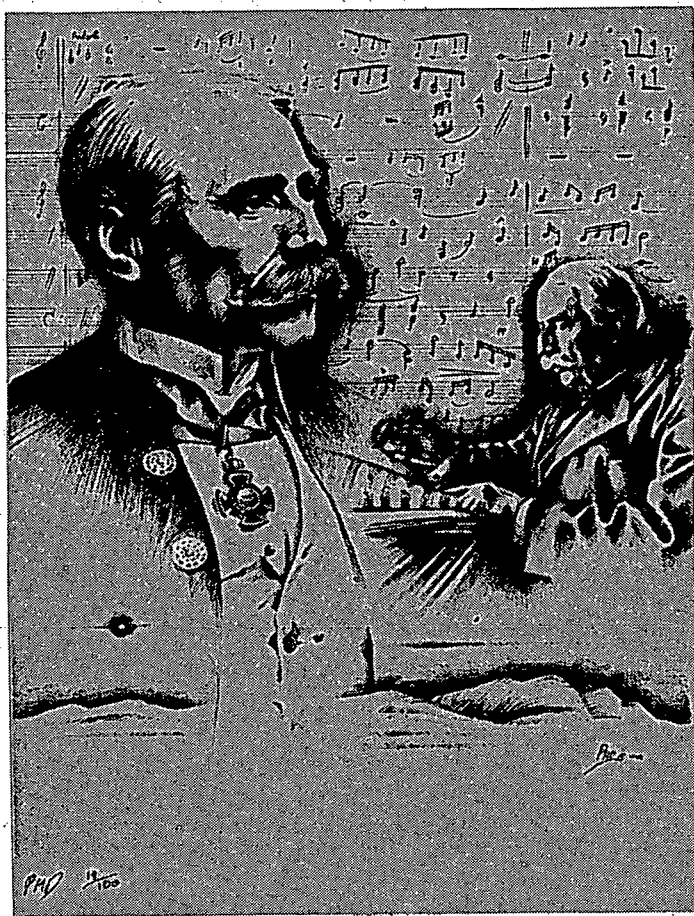
Continuing matters musical. . . the Malvern Club (founded by Elgar and others in 1903) continues to flourish. It is now one of the largest music clubs in the country, with a membership of over 600. Carice Elgar Blake was President of the Club, now succeeded by Sir Yehudi Menuhin. Far ahead, but worth mentioning, is a concert in October 1991 marking the 400th consecutive concert promoted by the Club. It will consist of Elgar's *Piano Quintet* and Schubert's *String Quintet*. More details at a later date.

Performances of Vaughan Williams' opera *Sir John in Love* are not common, and we are informed that Imperial Opera are to present four performances at the Polish Theatre, King Street, Hammersmith, W6, in May. The company have previously performed a number of English operas, including works by Holst, Purcell, Britten, Boyce, Handel and Lampe. Further details may be obtained from Clive Paget on 081-549 3983

Rutland Sinfonia's concert in Malvern on April 14th will contain the War Music which the orchestra recorded on CD two years ago. Teresa Cahill is again the soloist in *Une Voix dans le Desert*, and Richard Pasco repeats his role as narrator in *Carillon* and *Le Drapeau Belge*. In addition to these works both the *Imperial* and *Empire* Marches will be played, and three of Elgar's songs, with orchestra, sung by Teresa Cahill. A note of this concert is also in the 'Dates for your Diary'.

Readers will be aware of the 'Round the World Tour' undertaken by the Sheffield Choir in 1911. As well as the regular conductor, Sir Henry Coward, Elgar joined them for part of their tour and several times conducted performances of *The Dream of Gerontius*. Mrs. Rita Taylor of Derby writes to say that her Grandfather and Aunt were members of the Choir on that occasion, and that Elgar inscribed a copy of the vocal score of *Gerontius* for her Aunt during the tour. Mrs Taylor has had the item valued, but is naturally anxious that it should go to someone who is really interested and will treasure it as she has done. Further details and offers in the region of £100 should be made directly to Mrs. Rita Taylor, 160 Manor Road, DERBY DE3 6BT.

A limited edition of an Elgar musical portrait (shown in reduced size below) is being offered for sale by the artist, Philip Downs of 32 Woodbury Rise, Malvern, Worcs. WR14 1QZ. The edition is limited to 100 copies and is printed on fine paper, each copy signed and numbered. The price is £6, plus postage. Orders direct to Mr. Downs please and NOT to the Journal.



THE ELGAR MEDAL

The Society is pleased to announce that the Chairman is appointing a committee to adjudicate on nominations for the proposed ELGAR MEDAL.

Sir Edward Elgar was a largely self-taught composer, but his primary external musical influence came largely from the works of other European composers. Indeed, almost uniquely for his time, he could admire equally the compositions of Wagner and Brahms, and it was Strauss, the foremost European composer, who was the first major figure to hail Elgar's genius.

Sadly, the outbreak of war in 1914 led to an inevitable lessening in overseas interest in Elgar's music. It is only now that Elgar's reputation is beginning to recover from this disruption.

The Elgar Society wishes to recognise those, who are neither natives or citizens of Great Britain, who have done much to further the reputation of Elgar and his music, either by performance or through scholarship. From time to time therefore, The Society will present to a selected person or persons The Elgar Medal in recognition of their particular contribution.

Nominations are requested for suitable candidates, and these nominations should be sent to the Society Secretary, Carol Holt, 20 Geraldine Road, Malvern, Worcs. WR14 3PA.

SYBIL WOHLFELD

We greatly regret to announce the death, on 15th November, at the age of 88, of Sybil Wohlfeld. She died in a Cheltenham nursing home, after an illness.

Mrs. Wohlfeld was one of the closest links with Carice Elgar Blake, and indeed wrote some brief memories of Carice for our May 1990 issue. Mrs. Wohlfeld was a deeply committed Elgarian, a former Trustee of the Birthplace, a Vice-President of the Elgar Foundation, and a generous donor to causes connected with the composer. She took great pleasure in the many activities of the Society, and of the Birthplace, and made many friends among Elgarians. Her friendship and love of Elgar's music will be remembered by all who knew her.

MICHAEL RICHARDS

London Branch has learned with sadness of the sudden death in tragic circumstances of Mike Richards at the early age of 56. Mike was a loyal supporter and former Committee member of the Branch until his removal to Dorset on taking early retirement from the Shell Oil Company. His was a much loved personality with an infectious enthusiasm for Elgar and his contemporaries, and a most comprehensive musical knowledge. He will be greatly missed by all who knew him.

THE ELGAR BIRTHPLACE DEVELOPMENT APPEAL

As there seems to be continuing misunderstanding about the position in regard to the Birthplace Development Appeal and the circumstances in which it was publicly announced and launched, I feel that members of the Society generally might like to have the information which I gave in my talk to the members present in Malvern on the Sunday after the Annual General Meeting.

Since the reconstruction of the Elgar Birthplace Trust in 1973 when the late Sir Gerald Nabarro took over the Chairmanship, the aims of the Trustees have been three-fold: the first, to preserve the Birthplace and the atmosphere of the cottage in its authentic surroundings; the second, to create a nearby Centre where manuscripts and exhibits could more conveniently be shown and thus to avoid the growing overcrowding of the Birthplace rooms; and the third, to create facilities such as car parking, shop and refreshment room for an increasing tourist trade interested in visiting historic buildings.

The Trust set up after Elgar's death had restricted powers which the Charity Commission was unable to extend. A second Trust, The Elgar Foundation, was accordingly set up to be operated in parallel with the Birthplace Trust. The constitution of the Foundation prescribes that the Governing Body must be the same persons as the Birthplace Trustees. Effectively, therefore, the two charities are one and the same, though operating legally as separate entities.

In 1976 the Trustees launched the first appeal with the initial object of raising funds to provide accommodation for the Curator and so free additional space in the Birthplace for museum purposes. This was accomplished in 1979 by the purchase of Rose Cottage. In 1987 the Trustees negotiated the purchase of the adjoining property, The Elms, which required the raising of a substantial bank loan. The attraction of The Elms was that it included a fairly extensive garden as a site for a Centre and tourist facilities without incurring any interference to the Birthplace itself.

Fortuitously at about the same time the Foundation received a most generous benefaction from the late Dr. J.H. Britton C.B.E. which enabled the Trustees to launch a second public appeal to raise the funds required for the new Centre (now estimated at some £1 million). Jack Britton, however, had made it clear to the Trustees, on the basis of a wide experience of other fund raising appeals, that they should not attempt to organise the appeal themselves but should appoint professional fund raisers.

The Trustees then identified possible fund raisers, who gave identical advice that the Foundation should first appoint a well-known person as Appeal Chairman, that he should then appoint his own committee to help him, and that the Trustees should stand aside and leave it to the Chairman and the Appeal Committee to raise by private efforts a substantial proportion of the funds needed – between a third and a half – before engaging in general publicity. It was emphasised that the impact to the public at large of an appeal of this sort, and the response to it, would be very much more favourable if the official launch could be accompanied by a statement that a significant amount of the funds required had already been committed and that it had support from influential companies and trusts.

In this particular instance the Chairman appointed, Mr. Roy Roberts C.B.E. (ex-Managing Director of G.K.N. plc and now Chairman of Simon Engineering plc), and he and his Committee, as well as the fund raisers, were anxious that a public launch should be linked to some prestigious occasion such as a gala concert. To that end negotiations were started with a major multinational

group to obtain sponsorship and the Trustees were specifically asked not to make any announcement or give any publicity to the event until these negotiations were completed. At a meeting of the Joint Committee of Society and Foundation representatives which took place on 31st August 1989 this was explained in general terms and, as Chairman of that Committee, I agreed to provide details for inclusion in the Society's January 1990 edition of the Journal.

At our next meeting in early November, however, I had to report that the sponsorship negotiations were not finalised and that accordingly any publicity of the event was still embargoed. The Vice-Chairman of the Society then produced the Philharmonia brochure in which the concert was already announced "to launch the Elgar Birthplace Development Appeal".

This was as much of a surprise and embarrassment to the Foundation, the Appeal Committee and even the Fund Raisers as it was to the Society and its members, and I tried to explain at the Malvern meeting that the manner in which the announcement had been made had not been in any way initiated by, or even within the knowledge of, the Foundation nor had the details been deliberately withheld from the Society and most certainly that there had been no intention whatever of ignoring the Society members. It had been our clear intention as communicated to each meeting of the Joint Committee that as soon as we were permitted by our Appeal Committee to do so we would give all possible information to members of the Society and ask for their support in helping us to achieve a successful launch. The announcement by the Philharmonia was a result of a failure of communication for which the Trustees themselves were in no way responsible, and which caused them as much embarrassment as it caused concern to the Society.

In the event the concert was a success and contributed a sum in excess of £25,000 for the Appeal. The total amount so far raised has now exceeded £250,000, although the greater part of this has, of course, been absorbed in repaying the bank loan for the purchase of The Elms and the expenses associated with fund raising, architect's fees and other preliminary expenses. The fund raising function, as Society members know, has now been taken over by Mrs. Quinney who was previously engaged as Appeal Director for the Radcliffe Hospital in Oxford, and the next stage of fund raising is about to start. Details of all major events and our intentions will be communicated to the Society at regular intervals through the Joint Committee and, on our part, any suggestions or ideas for fund raising, particularly at local level, emanating from the Society or its members will be most gratefully received.

The financial climate in the country and for fund raising generally is not now as favourable as it was when the initial decision was made to promote the Appeal and it is unfortunate that we were prevented from launching it as early or in the manner in which we would have wished. This means that additional efforts will now need to be made to achieve our aims. In doing this we have every intention of working through the Joint Committee as closely as possible with the Chairman and Committee of the Society, two of whom are also Trustees, so as to create for Elgar a memorial worthy of his greatness and genius.

Christopher H. Harmer



LADY HULL: A MEMOIR OF ELGAR

Edited by Jacob O'Callaghan

Lady Hull, a Vice-President of the Society, who died last year, was one of our last links, through her late husband Sir Percy, with the Elgar of the creative years in Malvern and Hereford. Both were part of Elgar's intimate and trusted circle.

Lady Hull has left a charming and fascinating memoir of her life for her family, who have kindly allowed us to select those passages of particular interest, it is hoped, to Elgarians. The concluding part will be published in the next JOURNAL.

We start at the beginning of the first World War, as her schooldays are drawing to a end. Molly's parents wanted her to try for a Royal Academy of Music scholarship, and her aunt in Hereford suggested she come there and have a term's lessons with Dr. George Robertson Sinclair.

I walked down the covered way from Church Street to Dr. Sinclair's front door wondering very much what kind of person he would be. His name was spoken with a mixture of admiration and awe among Herefordians for he was a man of high standing in the world of music, being conductor of the Three Choirs Festival as well as organist of the Cathedral – a friend of Elgar's and the G.R.S. of the Enigma Variations (or rather his bulldog Dan).

I found him a fussy, typical bachelor, who soon disillusioned me about passing my LRAM in one term – a year at least would be needed, even if I worked my hardest. He was a sound teacher and would brook no slackness, but looking back on that brief period I cannot say that I enjoyed working with him. Dan had been succeeded by Ben, who snuffled, snorted and slobbered, and in fact the whole house smelt of a mixture of dog and general stuffiness.

After my lesson Dr. Sinclair went straight to the station to catch the train to Birmingham where he conducted the Choral Society. He would walk with me to the street door, and I was amused to find the Choristers lined up and standing to attention as he passed. Halfway through my second term he died while staying the night in Birmingham after a rehearsal. So, there I was, back to square one as regards my music.

In 1917 Molly joined the famous cider firm Bulmers to work as secretary to her uncle, and meanwhile joined the Choral Society.

After a term or so I was asked if I would play for the practice. When I gladly accepted I had a letter warmly thanking me from "Percy C. Hull", who had recently been appointed Organist of the Cathedral to succeed Dr. Sinclair. He had been first a Chorister, then articled pupil, and later assistant organist up to the war, when having been [at the outbreak] on holiday in Germany, he had been interned and spent four and a half years in Ruhleben Prison Camp. He had been invalided to Holland for the last six months and played his first Cathedral Service on Armistice Day. He was to conduct the Choral Society as part of his *ex officio* duties.

Elgar had in fact played an active part in the appointment of Percy Clarke Hull (1878-1968), a native of Hereford who as Sinclair's pupil, he had known since at least 1896. He and Alice had telegraphed Hull from Brinkwells on hearing of his arrival in Holland in 1918, and Elgar followed up with a letter which bears the sticker of the official Censor: "You have had a dreadful time with those appalling Yahoos the Prussians . . . I trust the post of organist in your own Cathedral will be yours, I was only too glad to do what I could to further your claims . . . dear Sinclair's death was a very great blow . . . it would be a great happiness to him as well as to all your friends to know that you succeeded him. (2.6.18 HWRO Hereford).

When I stepped on to the platform of the Shire Hall, wondering with a good deal of apprehension what kind of man I was to meet, I can only remember the firm, warm handshake of a small man whose blue eyes looked, not only at me, but through me. There came from him a vibrant spirit of enthusiasm which immediately communicated itself to all of us – an instant "rapport" and a marvellous tonic. I had the sense to know that as a teacher he would be my musical salvation, so I started piano lessons with him.

Now it was that Elgar became more than just a name to me. In 1920 the Three Choirs Festival was to be at Worcester, and the first to be continued after the interval of the war years. It was inevitable that the name of Elgar was to occur during my lessons, for my teacher was not only a worshipper of Elgar as a man, but of his music. By now I had been promoted to accompanist for the Three Choirs chorus, and my lessons were an invaluable insight into the world of Elgar.

Mr. Hull, as I then knew him, had been a friend of Elgar's, and when the family had lived at Plas Gwyn (1904-1912) he had been a constant and welcome guest, often accompanying Elgar on bicycle rides along the lovely Herefordshire lanes; and though himself pretty knowledgeable about the countryside could often learn from Elgar about little pubs and churches tucked away in remote places. He and Elgar would often play duets, and once when trying an arrangement of the Enigma P.C. apologised for "muffing" the difficult Troyte Elgar laughed and said "But didn't we make the old fellow buzz!" Another time they tackled the Tchaikovsky 6th Symphony in which the third movement is in five-four time – in those days very unusual: Elgar for a minute was baffled and admitted he couldn't get the hang of it!

Much of *The Apostles* was written while Elgar was staying with Dr. Sinclair at 20 Church Street, afterwards our home, in a small study leading from the hall. Outside the door a notice appeared:

"INCUBATING IN PROGRESS. PLEASE DON'T DISTURB THE OLD HEN"

Much is now made of Elgar's being a Worcester man, and rightly so, but the years he spent in Hereford were very happy ones during which nearly all his greatest music was written, and this fact tends to be forgotten.

20 Church Street and its quiet garden in the shadow of the Cathedral have been rescued from development after the protests of Herefordians; the house, which is Mediaeval in structure, is being refurbished for offices.

My piano lessons became more and more given up to a study of the Elgar works to be performed at the 1920 Three Choirs Festival [revived at Worcester by Atkins] and the coming Hereford Festival the following year.

The major work of Elgar's to be given at Hereford was *The Apostles* and because I worked at it so hard, getting to know all the motifs and the reason for them, and thereby getting an insight into Elgar's genius, this of all his choral works is dearest to my heart.

There are heights in *The Kingdom* which perhaps are more intensely moving. I think of the Blessed Mary's meditation *The Sun Goeth Down*, but many of the themes are already in *The Apostles*, and the drama of the Crucifixion and Resurrection are, for me, unsurpassed in any music.

I met Elgar for the first time at a rehearsal for the combined Three Choirs when he was to conduct *The Apostles*. Naturally I was thrilled, if not a little nervous, at the idea of playing under his baton, but I did not visualise the possibility of a major *contretemps*.

We had worked long and lovingly with Hull, and knew the work thoroughly. Elgar walked straight to the rostrum, without greeting the chorus, picked up the baton and gave out the number at which he wanted us to start that even I, near him at the piano, could hardly hear. Hardly anyone sang, and no one apparently had the courage to say they could not hear him. He repeated the number no louder and there was another false start. By this time I could sense that the chorus was rattled – and did my utmost to help, but things went from bad to worse.

It was a hot, heavy day, not good for singing and they began to sing flat – an encouraging uplift of his hand would have reassured them but he did nothing to help – and shortly afterwards closed the score with a bang, saying “You don’t know this work” and stumped off the platform. I could have wept with rage and disillusionment. Could this very great man behave so surlily? It was only much later that I heard the reason for his difficult manner that afternoon: it was the first time he had been back to Hereford since Lady Elgar’s death, and he was deeply moved and saddened.

The fact that “PC” came up and said that he would like me to join him for tea and meet Sir Edward did little to assuage my feelings. I couldn’t refuse, and was led to the table where Elgar sat with Sir Ivor Atkins and Herbert Brewer of Worcester and Gloucester respectively. He was an altogether different person – laughing and joking, completely at ease and in high spirits, and no one could have been more charming to me. I fell, needless to say, under his spell and from then onwards there began a treasured friendship that lasted over many years – in fact until his death.

After the tea interval Gustav Holst was to rehearse *The Hymn of Jesus*, which in those days was a most taxing work for the chorus with its clashing dissonants and constant changes of tempo – a completely new world of music, but one which we all grew to love. After the Elgar incident we were feeling depressed and a bit jittery. We needn’t have worried – dear Holst jumped up on to the platform radiating friendliness and good cheer. I played my best and the chorus gave everything they’d got. Holst’s praise was warm hearted and sincere. I give this as an example of the absolute necessity for a rapport between conductors and performers.

“PC” (as I shall henceforth call him, for as such he was known to all his many friends) was more upset by Elgar’s mood than was apparent. Though hot and exhausted after a long rehearsal he set forth on his motor bike to Col. and Mrs. Foster of Brockhampton Court [six miles south of Hereford] – old and dear friends of his – to try and put things right with Elgar, who was their guest.

When he arrived he found Sir Edward at the top of his form. Mrs Foster was an American and a superb hostess (it is rumoured that she was the first to introduce cocktails to Herefordshire!). Her dinners were a legend and the party she had collected to entertain Elgar was well chosen. She insisted on PC’s staying for dinner, which, with Elgar mellowed by the best of food and drink, went with a swing. During a pause in the conversation Sir Edward called to PC who was sitting opposite him.

“Percy! Who was that pretty girl who was playing for you this afternoon?”

PC replied that she was a pupil of his – a Miss Hake.

“Well” said Elgar, “She’s a damned good pianist – you ought to marry her – and if you don’t, I shall!”

Needless to say hilarious laughter followed. To the assembled company I was totally unknown – no one, least of all PC, took the remark seriously. Our relationship was strictly that of pupil and teacher. He was 19 years my senior, and in the course of his teaching career had no doubt met many pretty girls. But no remark of Elgar’s, however flippant, entirely fell by the wayside and possibly it was then that it first occurred to him that I might become more than the friendly pupil he met at weekly lessons.

© 1990 The estate of Lady Hull

Commentary © 1990 Jacob O’Callaghan

THE EPIGRAPH TO THE VIOLIN CONCERTO

By A. C. Morrison

I am not sure that I have ever seen a full background to the source of the epigraph to the *Violin Concerto*. There are, in fact, some details which could usefully supplement the reference on pp. 586/7 of Dr. J. N. Moore's 'Elgar — a Creative Life.'

As noted, the source is the Preface to Le Sage's "Gil Blas", where Gil Blas addresses the reader with an anecdote about two students who find by the roadside a gravestone with the words:—
AQUI ESTA ENCERRADA EL ALMA DEL LICENCIADO PEDRO GARCIAS ('Here is enclosed the soul of the scholar Pedro Garcias'. i.e., holder of a 'licence' or superior degree — not necessarily a poet.)

The younger student thinks this is ridiculous as a soul cannot be enclosed in a tomb, and departs laughing. The older and more reflective student investigates further, and under the stone finds a leather purse containing money and a message as follows: 'Be my legatee, you who have been clever enough to unravel the meaning of the inscription and make better use than I of my money.' This student then goes happily off with the soul of Garcias.

Le Sage's message to his readers is that in reading his book one can be like either the younger student, in failing to grasp the deeper meaning of the moral lesson in it and thus missing its benefit, or the older student, in being more attentive and succeed in combining the useful with the pleasurable.

There is thus more to the epigraph than a bare reference to "Gil Blas" might suggest. In addition, in a way so typical of him, Elgar, in using and adapting the quotation, has succeeded in transmuting a somewhat cynical little story into something enigmatic and magical, just as the music which it introduces.

AVAILABLE FREE, upon collection. 1 set good condition World Record Club LPs of the 1955 Sargent: Dream of Gerontius, with Thomas, Lewis & Cameron — much finer than the reviewers would have you believe! Please apply Michael Turner, 12 Badsey Lane, Evesham, Worcs. WR11 6AZ. Tel. (Evenings and Weekends) 0386-40169.

THE FIRST DUBLIN GERONTIUS by the Editor

After the famous uncertain start at Birmingham *The Dream of Gerontius* had a remarkable success. Performance followed performance, not only in this country but also overseas. In some Protestant places its Catholicism meant that it had to wait for a more liberal attitude to manifest itself, but one would have expected Catholic countries or centres of Catholic population to embrace the new work warmly. It is, therefore, rather surprising that the first Dublin performance of *The Dream* was not given until April 1911, some eleven years after the first performance.

I am fortunate in possessing a copy of the programme of that Dublin performance, given by the Dublin Oratorio Society, conducted by Vincent O'Brien, with three well-known British soloists. The title-page is reproduced opposite. The programme was the property of a Mr. L. B. Mackle, who not only attended this performance, but wrote his notes in pencil on the programme. But more of that later.

The Dublin Oratorio Society was founded in 1906 but was disbanded in 1914, doubtless owing to the outbreak of war, which decimated and disrupted so many organisations. The conductor, Vincent O'Brien, was one of the most distinguished Irish musicians of this century, being also an organist, composer, and, perhaps most importantly, the 'discoverer' of John McCormack. He accompanied McCormack on one of his earliest international tours. The soloists were well-known: Phyllis Lett appeared in many oratorio and concert performances in the first 25 years of this century, and made a number of recordings. Wilfrid Douthitt was a rising British baritone, and had given concerts in many parts of the country. Not long before the first World War he suddenly disappeared, but re-appeared in the U.S.A. in a new guise as Louis Graveure, claiming Belgian nationality! Whatever his reasons for this curious transformation, he had a long and successful career in the U.S. and in Europe, and never again did he admit to being Wilfrid Douthitt, baritone. Gervase Elwes was one of our finest singers, and a man whom Elgar greatly admired. He sang the part of Gerontius on numerous occasions. So it could be said that Dublin had a good cast for their first hearing of *The Dream*.

What then did Mr. Mackle think of it as he sat in the Theatre Royal that night in April 1911. Well, not much of the soloists at any rate:

Tenor – very laboured. Bass – too thin! M. Soprano – Harmless! On the whole a very fine performance, but in parts lacked realism! – Orchestra in first class order, note for note, work too heavy for tenor.

In the choir I noticed far superior voices than the engaged principals – in my humble opinion a light flexible tenor would make a better sound than this one . . .

Against the words of 'Praise to the Holiest' he wrote: Fine, by choir.

Was Mr. Mackle just a tiny bit prejudiced in favour of Irish singers, or were the principals really that bad? Does anyone have any contemporary reviews of this performance? It would be interesting to read another point of view.

Continued on next page

Dublin Oratorio Society.

PROGRAMME

... OF ...

First Performance in Dublin

OF SIR EDWARD ELGAR'S MASTERPIECE,

— THE —

Dream of Gerontius



Theatre Royal,

TUESDAY, APRIL 11th, AT 8 P.M.

SOLOISTS:

MISS PHYLLIS LETT

(CONTRALTO).

MR. WILFRID DOUTHITT

(BARITONE).

MR. GERVASE ELWES

(TENOR).

Conductor

-

MR. VINCENT O'BRIEN.

Leader of Orchestra

-

MR. ARTHUR DARLEY.

PRICE THREEPENCE.

First performance April 11th 1911.

CHANGES AT THE BIRTHPLACE

by

David Hawkins

Readers who have not recently visited Broadheath may be anxious that the building of the high security Manuscript Room in the Birthplace may have detracted from the intrinsic character of the cottage. I would like to assure everyone that the outside elevations of the cottage have not changed. The security room was formed in the area previously occupied by the storeroom, the bathroom, and the rear courtyard. The only obvious change visible inside from the old kitchen (now the shop) is the Chubb steel door, which closes off the security room when the cottage is closed to the public. Immediately behind the steel door there is a self-closing boarded cottage door, similar to those elsewhere in the cottage, but with an observation glass panel set into the top section. This secondary door is necessary to ensure that the humidity control and air conditioning plant maintains the atmosphere required for the preservation of the manuscripts.



The building work was aided by the Museums and Galleries Commission, and grants were made available for the installation of the specialist cabinets by the Area Museum Service of the West Midlands.

The bathroom and storeroom, judging from the windows and joinery, must have been built in the 1940s or 1950s, and the front, or garden, elevation wall did not exist before then. The coach-house and the adjoining privy formed a separate building from the cottage. A photograph showing the buildings before the conversions were carried out accompanies this article.

The Trustees are always extremely careful not to alter the character of the cottage, which attracts visitors who come to the Birthplace time and time again. The garden retains the layout recognisable from Buckler's painting dated 1856, the year the Elgar family moved to Broadheath, and we try to avoid plants which we know were not available in the last century.

The Elgar family must have made extensive alterations to the cottage when they moved there. Sash windows must have been installed, and the only original window which survives is the one in the shop.

Since Jack McKenzie, the previous curator, moved two doors away the display areas have increased dramatically. When Mr. and Mrs. McKenzie lived there, the only rooms which were open to the public were the study, birth-room, and the room of fame. Since then the kitchen has been converted into the shop, and the front parlour has been furnished and decorated to convey the atmosphere of a room of the last quarter of the nineteenth century. This room is the first entered from the front porch.

Upstairs, what was the curator's bedroom has been fitted with display cabinets containing memorabilia not previously exhibited. The room of fame has not changed since the museum was formed, and, although the archival shelves are not ideal for the purpose, this room lingers in the memory as potently as does the study.

The Elgar Birthplace Museum does not pretend to transport the visitor into the world of the Elgars when the family lived at Broadheath, but everyone will come away with a little of the essence of Edward Elgar's own enthusiasm for Broadheath, recorded so vividly in his letters.



DATES FOR YOUR DIARY

17 January	Cockaigne Overture <i>LPO/Thomson</i>	Royal Festival Hall
24 January	Cockaigne Overture <i>LPO/Thomson</i>	Royal Festival Hall
25 January	Introduction & Allegro <i>Bournemouth SO/Litton</i>	Gt. Hall, Exeter University 7.30 pm
26 January	Serenade for Strings <i>London Mozart Players/Bowes</i>	Kingston Parish Church Surrey
26 January	Sea Pictures <i>Leeds Youth Orch. Margaret McDonald</i>	Leeds Town Hall
5 February	Cello Concerto <i>Philharmonia/Sinopoli. Lynn Harrell</i>	Royal Festival Hall
9 February	Cello Concerto <i>Bournemouth SO/C. Robinson Jan-Erik Gustaffson</i>	Sheldonian Theatre, Oxford 7.30 pm
12 February	Sea Pictures <i>LPO/Thomson. Linda Finnie</i>	Royal Festival Hall
12 February	Introduction & Allegro <i>London Chamber Orch/Warren-Green</i>	Queen Elizabeth Hall South Bank
5 March	Enigma Variations <i>LPO/Dutoit</i>	Royal Festival Hall
9 March	Violin Concerto <i>Guildford PO/Groves. Nigel Kennedy</i>	Civic Hall, Guildford 7.30 pm

Dates for Your Diary *(Continued)*

10 March	Repeat of above concert	The Hawth, Crawley, Sussex
10 March	The Dream of Gerontius <i>Bedford Sch. Choral Soc/Phoenix Orch/A. Morris. C. Wynn-Rogers/ David Johnston/N. Beaven</i>	Music School, Bedford School, Bedford. 7.30 pm
19 March	In the South <i>RPO/Litton</i>	Barbican Concert Hall
22 March	Cockaigne Overture <i>RPO/Litton</i>	Barbican Concert Hall
23 March	The Music Makers <i>BBC SO & Chorus/A. Davies/ Felicity Palmer</i>	Royal Festival Hall
24 March	The Dream of Gerontius <i>Reading Festival Chor/City of Oxford Orch/J. Grieves-Smith. P. Salmon/ R. de Pont Davies/J. Hancorn</i>	The Hexagon, Reading
27 March	Cello Concerto <i>Philharmonia/Yansons. Lynn Harrell</i>	Royal Festival Hall
28 March	Dream of Gerontius <i>BBC SO & Chorus/Gardiner. C. Robbin/A. Rolfe Johnson/S. Varcoe</i>	Royal Festival Hall
3 April	Enigma Variations <i>Bournemouth SO/G. Hurst</i>	Plymouth Guildhall 7.30 pm
7 April	Cockaigne; Cello Concerto <i>Halle Orch/Judd. Alexander Baillie</i>	Malvern Festival Theatre (0684-892277)

Dates for Your Diary *(Continued)*

13 April	The Dream of Gerontius <i>Derby Choral Union (no other details available at time of going to press)</i>	Derby Cathedral
14 April	War Music: Imperial & Empire Marches; etc. see News Items <i>Rutland Sinfonia/Collett. T. Cahill/ R. Pasco</i>	Malvern Festival Theatre 7.30 pm
14 April	Enigma Variations <i>Kent Co. Youth Orch.</i>	Royal Festival Hall
26 April	Cello Concerto <i>Bournemouth SO/Litton</i>	Portsmouth Guildhall 7.30 pm
26 April	Serenade for Strings <i>Bournemouth Sinfonietta/Zehetmair</i>	Princes Hall, Aldershot 7.30 pm
26 April	The Dream of Gerontius <i>Birkenhead Sch. Choral Soc/Liverpool Sinfonia/G. Ellis. N. Jenkins/J. Shell/ I. Comboy</i>	Philharmonic Hall, Liverpool 7.30 pm (051-709-3789)
27 April	The Dream Of Gerontius <i>Guildford PO & Choir/Handley L. Finnie/A. Davies/M. Pearce</i>	Civic Hall, Guildford 7.30 pm
27 April	Repeat of Bournemouth SO concert of 26 April	The Hawth, Crawley, Sussex 7.45 pm
15 May	Cello Concerto <i>Young Musicians' SO. Soloist not announced</i>	Royal Festival Hall

Dates for Your Diary (Continued)

18 May	The Music Makers (& Bliss: <i>The Beatitudes</i>) Croydon Phil. Choir/London Orph. Orch./Gadden. S. McCulloch/ B. Mills/M. Hill	Fairfield Hall, Croydon 7.30 pm
18 May	Cello Concerto Rutland Sinfonia/Collett, Agnes Vesterman	Festival Hall, Corby 7.30 pm
18/19 May	The Apostles & The Kingdom Haddo House Choral Soc. A. Roden/ J. Rigby (other details not available at time of going to press)	Haddo House, Aberdeen 2.30 pm (Tickets: Aberdeen Box Office Phone: Aberdeen 641122)

SPECIAL ANNOUNCEMENT

A series of Concerts featuring the music of Elgar will be presented on BBC 2 television on the following dates. All are performed by the BBC Welsh Orchestra, conducted by Andrew Davis.

January	6	Enigma Variations
"	13	Occasional Music: Pomp & Circumstance no. 4 Psalm 48 (soloist Bryn Tersel), with other short works
"	20	Symphony no. 1
"	27	Falstaff
February	3	Introduction & Allegro, Cello Concerto (soloist Robert Cohen)
	10	The Dream of Gerontius, with Janet Baker, Stuart Burrows, Benjamin Luxon

** This last concert is a repeat of the performance given at Worcester Cathedral in 1984, commemorating the 50th anniversary of Elgar's death, and 900 years of the Cathedral.

BOOK REVIEWS

ELGAR STUDIES. Edited by Raymond Monk. With a foreword by Sir Yehudi Menuhin, O.M.
Scolar Press, 1990 £32.50

When Jerrold Northrop Moore's epic work 'Edward Elgar: a creative life' first appeared six years ago a well-known Elgarian, in reviewing the book, said that it contained all one could ever wish to know about the composer (or words to that effect). No doubt the remark was intended less literally than as a tribute to the author's achievement. Nevertheless, since that date we have had three volumes of letters, to say nothing of books on Helen Weaver, and on Elgar's Yorkshire connections. Are we heading inexorably towards the publication of 'Elgar and the man who collected tickets at Worcester station' (a debate which enlivened the correspondence columns of the *Journal* a few years back?). Well, perhaps: but not here. Raymond Monk deserves the gratitude of all Elgarians for putting together such a fascinating and informative collection of articles, in the highest tradition of Elgar scholarship. No less than seven of the contributors have already produced books on Elgar (including the latest, Robert Anderson), and the Elgar Society is well-represented by its President and by six vice-presidents, to say nothing of the editor of the *Journal* and a former treasurer!

Members will recognise some of the titles from past *Journals*, as they represent transcriptions of the more popular addresses given to the Society's various branches. It is good to have Professor Parrott's 'Elgar's Harmonic Language' with its fascinating survey of the possible effects on the composer of studying the various books on musical theory by Catel, Stainer and others.

Then Ronald Taylor's 'Shaw and Elgar' is a helpful account of their somewhat unlikely friendship, and contains an extract from a very interesting conversation between W. H. Reed and H. C. Colles.

I'm not certain that Diana McVeagh's article on 'Falstaff' was originally for a public audience: the length would suggest so, and I only wish that it could have been longer, as this particular mine is far from being worked out, and few people write with greater perception about Elgar.

Michael Kennedy has two contributions. The first, 'Elgar the Edwardian', has delighted those Elgarians fortunate enough to have heard it, and one can now see why. Like port, violins, and similar works of art, Mr. Kennedy's writing seems to improve with age. His second article, 'Some Elgar Interpreters', is a masterly summary of the major landmarks in the history of Elgar recordings. Naturally, there is a subjective element to such writing – I personally find the entry of the 'Kyrie' in the Three Choirs' 'Dream of Gerontius' anything but "beautifully sung" – but anyone interested in the gramophone will find this chapter enthralling and stimulating. It is followed by a discography by John Knowles which gives details of the recordings referred to, including date and venue where known.

Robert Anderson's new book on the Elgar manuscripts has already been mentioned and his researches have brought to light the character of Simon Magus and the place Elgar had planned for him in the oratorio trilogy. That this plan did not come to fruition is sad, but the music was put to good use, notably in 'The Kingdom' and in the projected opera 'The Spanish Lady'. I suspect that much of this scholarly discourse will be hard going for those whose theological knowledge is sketchy. I found it absolutely fascinating.

Members may recall the obituary of Peter Dennison in the last Journal. One can only mourn the loss of a considerable talent, and be grateful for what he has left us. The chapter 'Elgar's musical apprenticeship' lays out the composer's musical experiences during his formative years, and this is followed by five Appendices giving lists of his surviving books, scores and libretti, and most interesting of all, the works he heard, or performed (as violinist or conductor). Sterndale Bennett figures more prominently than either Parry or Stanford, and there is a good deal of Mackenzie. Elgar experienced a tremendous amount of Berlioz (compared to Bach, say), and one wonders what the 29-year-old composer made of Bruckner's Seventh Symphony?

Dr. Young's chapter on the thirteen personalities 'pictured within' the Variations is valuable for shedding light on some of the more shadowy members of the group of friends. (But I would still love to know what the 'G' in 'B.G.N.' stands for).

Michael Pope has contributed a lengthy chapter entitled 'King Olaf and the English choral tradition'. As well as dealing in depth with the work and its place in the Elgar canon, Mr. Pope has traced the development of the cantata from the time of Byrd onwards. He has also given a detailed account of the literary and historical background of the work, in the course of which he calls for a reappraisal of Longfellow. Finally, there is an assessment of the character of the real Olaf Trygvesson.

The longest section in the book (amounting to more than a quarter of its length) is a comprehensive account of Elgar's music to 'The Starlight Express': the philosophy of the book and its author, Algernon Blackwood: and the difficulties concerning its adaptation and production for the stage. Dr. K.E.L. Simmons, who wrote this chapter, will be familiar to members of the Society for his contributions to the Journal over the years, and for his pamphlet (co-written with his wife) 'The Elgars of Worcester'. He is moreover an eminent zoologist (now retired), and therefore a musical amateur. As he admits at the outset, this was a real labour of love for him, and he has done a prodigious amount of research into his subject. I have to say that I feel it would have been even better for a little judicious editing: I personally find the 'Miss X-might-have-been-in-the-play-but-for-the-fact-that-she-was-doing-something-else-at-the-time' style of writing a little irritating, but those interested in the English stage will revel in the minutiae which Dr. Simmons has unearthed. There are two useful Appendices, one dealing with Elgar's 50 musical numbers for the play, the other a synopsis of the play itself.

'Elgar Studies' must then be welcomed as a major contribution to the Elgar corpus. All the articles are highly readable; a few are definitive. Misprints are happily rare: Beethoven's 'Egendi' is one, and the Journal editor's initials another. Just one minor complaint concerns the placing of footnotes at the end of the chapter rather than in the text (most noticeable and frustrating in the sections on 'King Olaf' and 'The Starlight Express'). I know publishers prefer this method, but it is not reader-friendly.

The book closes with an Envoy by Jerrold Northrop Moore. Ironically his contribution is not an academic one, but a touching personal account of his involvement with the music of Elgar, the close relationships he formed with those who knew the composer, and his enjoyment of companionship with other Elgarians. His final plea for magnanimity and generosity among Elgar-lovers is timely and a worthy way to end such an outstanding publication.

G.H.

Elgar's first oratorio was his second commission for a Worcester Festival. The idea was put to him on Malvern golf course in November 1895, though he had already asked an Anglican clergyman, Edward Capel Cure, to write a libretto for him in case such a request came his way. Capel Cure was vicar of a Devon parish and he suggested the Latin title *Lux Christi* which was later abandoned in case it betrayed a Roman Catholic bias. Elgar received the libretto in August 1895 while on holiday in Bavaria, and immediately began to sketch some of the music. 'High art', he later called it, because it was written 6,000 feet above sea-level!

This was a busy period for Elgar. He was completing *King Olaf* as a commission for Hanley in October 1895 and also orchestrating the *Scenes from the Bavarian Highlands*. One of the most valuable features of the Elgar Complete Edition scores are the detailed accounts of the genesis and sources of each work provided by the editors, Jerrold Northrop Moore and Robert Anderson. Those for *The Light of Life* are especially interesting. We are given Elgar's comments and queries on the libretto, together with the cuts he made – four extended numbers are omitted – and learn that the first tenor solo, 'O Thou, in Heaven's dome', was originally planned as a setting of Ophelia's song from *Hamlet*, Act 4, scene V, 'And will he not come again?' Music intended for but discarded from *King Olaf* was also used up in the oratorio. As usual, it would seem, Elgar pushed himself to the limit to complete a festival commission on time.

Lux Christi was delivered to Novello's in vocal score in March 1896. A royalty was payable only after the sale of 500 vocal scores; and Elgar had to guarantee a sum up to £40 if the publisher's financial returns did not reach those levels within three years. Some of today's composers don't know they're born! The English title was decided, after objections had been raised by Novello's, in April. Orchestration occupied him from 5th May to 20th June and two days later he began the full score of *King Olaf*. He conducted the first performance on 8th September.

A presage of what was to occur over *The Dream of Gerontius* four years later was an objection to an 'irreverent' passage in the libretto. This was made in a notice in the *Worcestershire Echo* written by Edward Vine Hall. Elgar's opinion of him was neatly summed up in a letter to Novello's: 'I wd. prefer to have an opinion from some unbiased person whose ability to judge literary & artistic matters is not so much open to doubt'. A rapier shaft. Capel Cure was apparently less subtle. Novello's sided with Vine Hall and asked for the librettist's views. These were expressed with some vehemence – 'uncalled for & rude', said Henry Clayton of Novello's, adding: 'it is a pity Mr. Capel Cure cannot be quite right & quite polite at the same time'. Elgar, diplomatically, obtained a revision of the offending passage (which is printed in the Foreword and baffles me as to how it could ever have been regarded as irreverent).

When the oratorio was revived at Worcester three years later, Elgar made some revisions in the solo parts. The full score was not published until January 1908 and the handsome edition under review is a revision of it, the sources being the manuscript full score, the printed playing parts and the vocal score produced under Elgar's supervision. All changes are listed, with impeccable scholarship, in a three-page Commentary. Conductors should note that Novello's will now hire out orchestral parts corrected in accordance with this new edition.

The famous *Meditation* was published separately in 1903. Elgar's original sketch for it noted 'No harp', underlined, but he later added a harp part and most effective it is. This prelude's glorious G major melody representing Christ as the Light of the World was used again in *The Apostles* (the editors do not mention this). The oratorio has been somewhat patronisingly treated by some commentators, but it is – at any rate for most of its length – mature Elgar, with clear anticipations of the fluent solo writing which was to characterise the part of Gerontius. The scoring is already masterly, and the choral writing, though occasionally four-square, is imaginative in its use of colour. Where the work is weakest is in the conventional fugue, but this was a deliberate pandering, on Elgar's part, to Victorian taste. As he told R. J. Buckley in July 1896: 'The British public would hardly tolerate oratorio without fugue. So I tried to give them one . . . I hope there's enough counterpoint to give the real British religious respectability!'

The score is most beautifully and clearly printed, as indeed it should be at the price, and is a further step towards providing our great composer with the textual fidelity and accuracy his music deserves.

Michael Kennedy

* * * * *

The Centenary of the Birth of a Friendship, 1890-90, Edward Elgar and Ivor Atkins,
by E. Wulstan Atkins

*Published by the author, £4.95
Post free to members of the
Elgar Society, from Pilgrim Place,
The Ridge, Woldingham,
Surrey CR3 7AG*

Five years ago Wulstan Atkins issued his very substantial work "The Elgar-Atkins Friendship" (still available from the publisher David & Charles). This was a considerable success and enjoyed a wide sale. Now, in the year which sees the centenary of the first performance of the 'Froissart' overture, the first meeting of Atkins and Elgar, and of the death of Cardinal Newman, Mr. Atkins has issued a much smaller, complementary, book. It should be stated at once that the small work under review is not a potted version of the larger book, but the author has taken the opportunity to restate a few facts giving the background to the Worcester Festivals, and has improved on some of the photographs previously published. More importantly he has provided us with a number of completely new photographs. Some of these are from the author's own collection, and he has culled a few from other sources. They repay repeated study, and give us an intimate glimpse of Elgar and Worcester Festivals of past decades.

The text is not lengthy, but has much that is of interest: the years in which the various Elgars played in the Festival orchestras, a short introduction to the original ms. of *Gerontius*, and a reproduction of not only the familiar title-page and last leaf, but also of the much less-known leaves on which members of the orchestra inscribed their names. At the end of these leaves: A.J.Jaeger ('ye humble analyst') and W.Dodd ('ye lowly copyist'). The diagrams of settings for choir and orchestra in the cathedral will fascinate those interested in musical history, and then . . . we are back to the photographs, including a remarkably early one of the 1863 Festival, when Elgar was but six years of age, and NOT present!

If I have a minor complaint it is that the sub-title 'Elgar & Atkins and their influence on Three Choirs Festivals', is not quite correct. It would be more accurate to say the *Worcester* Festivals, for Gloucester and Hereford receive scant mention.

Publication is restricted to only 1,000 copies, so an early purchase is advised.

R.P.T.

* * * * *

Three Pieces by Elgar: Bavarian Dance no. 1; Variation no. 9 (Nimrod); Chanson de Matin.
Arranged for piano duet.

Duettino Publications, £4.95

*From music shops, or Elkin Music
Services, Station Road Industrial
Estate, Salhouse, Norwich NR13 6NY*

Anything which encourages amateur musicians to perform Elgar's music is to be applauded, and therefore these new arrangements for piano duet by George Gruner must be welcomed. The music is designed for moderate to advanced players and a certain simplification has naturally occurred. Duettists should enjoy learning these three pieces, and they will thank the publishers for the very clear way in which the music has been laid out. We hope that Duettino will be encouraged to publish more such pieces from Elgar's repertoire.

R.P.T.



RECORD REVIEWS

The Piano Music of Ivor Gurney and Edward Elgar (including Elgar: Concert Allegro, Skizze, In Smyrna and Adieu) played by Alan Gravill.

Gamut GAM-CD 516

'A Tunnel of Time', Piano music by Elgar (In Smyrna, Serenade and Adieu), Delius, Moeran, Ireland, Britten, Headington and Patterson, played by Christopher Headington.

Kingdom KCLCD 2017

Of the composers included on these two fascinating CDs, only John Ireland left a substantial legacy of piano music – and it must be said that much of the music on both the recordings is rather slight, although often very attractive. Indeed Ireland's musical seascape 'The Island Spell', written at Jersey in 1912, is one of the most individual and attractive works recorded. Delius's 'Three Preludes' of 1923 and Moeran's 'Summer Valley' are undemanding impressionistic pieces, and characteristic of their composer and period.

As we move forward in time we gradually enter a more individual musical world. Perhaps the greatest delight of the disc is the young Britten's 'Holiday Diary' – a suite of four short pieces, titled 'Early Morning Bath', 'Sailing', 'Funfair' and 'Night' – the latter a most haunting, dream-like piece. The longest works are the most recent: Christopher Headington's own appealingly direct 'Ballad-Image' of 1983 and the bravura 'Cinquanta' of 1987, both first performed by John Ogdon (whose 50th birthday is celebrated in the latter work), and Paul Patterson's fascinating 'A Tunnel of Time', completed in 1988, but which is, in fact, a reworking of an earlier work for solo harp.

Stanford considered Ivor Gurney perhaps the most talented of the many gifted young composers who passed through his hands. His early mental breakdown means that he stands, alongside William Hurlstone, as one of the great 'might have beens' of British music. Best known for his songs, (a handful of which rise to exceptional heights) and his poetry, Gurney's piano music is not only unknown, but mostly still unpublished. The nine 'Preludes', written in 1919-1920, are all short and compact, with some surprising melodic and harmonic twists – but stylistically never straying very far from the Edwardian drawing-room. The five other works recorded by Alan Gravill date from before the first world war, and are again pleasant and tuneful, more substantial in length, but perhaps even more derivative in style.

Alan Gravill's persuasive and sensitive playing no doubt does more than justice to Gurney's minor achievement in the field of piano music, but this is not a sequence of works that I will often listen to right through at one sitting – although I have already found myself dipping into individual pieces from time to time.

I have deliberately said nothing yet about the Elgar works. They are amongst the more familiar on the respective records, and are already well represented on CD in Peter Pettinger's fine Chandos recording (CHAN 8438). 'In Smyrna' and 'Adieu' are common to both these new discs, and I found Alan Gravill's slightly slower and more dreamy handling of the former piece much the more magical – aided, perhaps by the more sympathetic recorded sound. Headington is given an impressive, weighty sound in a rather dry acoustic, which is most realistic, but does less justice to the quieter music, whereas Alan Gravill's piano is slightly less closely balanced, given a generally warmer piano tone and a wider dynamic range.

The clinching factor for the Elgarian is Gravill's superb performance of the 'Concert Allegro', played in the same version as Peter Pettinger (Slightly shorter than the version played by John Ogdon on his pioneering recording), and anyone wishing to explore the rarely heard music of Gurney will certainly enjoy the Elgar items. On the other hand, the Christopher Headington recital is a most imaginative exploration of British piano music which is most satisfying, well played, and my slight reservations about the sound quality disturbed me in only a few of the gentler items.

GHL

* * * * *

Variations on an Original Theme (Enigma) op 36, Pomp & Circumstance Marches op 39 nos. 1 & 4, Salut d'Amour op 12 (with Delius: Brigg Fair. In a Summer Garden)

Czech Radio Symphony Orchestra, conducted by Adrian Leaper Naxos 8.550229

With recession looming, it's good to have newly-recorded CDs available at around £4, especially when they are as good as this one. Adrian Leaper was co-principal horn in the Philharmonia for a number of years, and more recently has been appointed assistant conductor of the Halle. His account of the Variations is conventional and unfussy in the Boult tradition. It is refreshing to hear H.D.S-P held back a little so that the detail can be heard. Leaper really drives the finale, though, in a very exciting way. The playing of the CSR Orchestra is admirable, though of course they lack the familiarity with the piece which British orchestras enjoy. The sound is good, though brass and woodwind tend to overwhelm the strings in the louder passages. The smaller pieces and the Delius are nicely done, too. A very pleasant release, not least the price.

G.H.

* * * * *

Variations on an Original Theme ('Enigma') op 36; Serenade for String Orchestra, op 20; 'In the South (Alassio)', op 50

*Philharmonia Orchestra, conducted by Giuseppe Sinopoli
Deutsche Grammophon 423679-2*

In the May 1989 'Journal' I welcomed Giuseppe Sinopoli's recording of Elgar's second symphony. It was not, perhaps, a first choice recommendation – indeed there were several interpretative points with which I strongly disagreed – but it was, nevertheless, a sensitive and thoughtfully prepared reading which commanded respect, and which would, I felt, renew any devoted Elgarian's affection for the music.

I had therefore looked forward to his 'Variations', but I must admit to being a little disappointed – although once again there is evidence of a very carefully prepared interpretation. On the plus side, although tempi are generally rather slow, few of the variations actually feel too slow, due to Sinopoli's careful control of rhythm, sensitive phrasing and meticulous balance of internal orchestra detail. There are exceptions: Variations V (RPA) and VI (Ysobel) are a trifle heavy – but VIII (WN), although well below the score tempo marking, has an almost hazy grace and delicacy which is most attractive – and Nimrod, which follows, at a tempo only marginally below the score indication, unfolds steadily, without exaggeration, and acquires a rare sense of quiet dignity.

On the negative side there is a tendency in some of the louder movements for the orchestral sound to become rather coarse, dominated by the brass and percussion. To what extent Sinopoli and the Philharmonia players are to blame is not clear. Deutsche Grammophon have given them a rather close-up sound quality, which makes the Watford Town Hall acoustic seem unusually dry – but Sinopoli should certainly have prevailed upon the somewhat frenetic tympanist to exercise a little more restraint in 'Troyte'.

To sum up then, a recording of the Variations to which no one could take strong exception, and which, in places, casts an attractive new light on this familiar music. All in all, though, and unlike the very best versions on record, it does not quite hang together as a satisfying whole.

What makes this CD well worth the price, however, is Sinopoli's superb handling of 'In the South' – a brilliant, dramatic and exciting performance which ranks amongst the two or three best versions ever recorded. The orchestral playing has a rare involvement and intensity, and here the DG engineers (making good use of the warmer acoustic of All Saints, Tooting) have given the orchestra a more recessed balance with more natural perspectives. The Serenade was recorded at the same location, and, despite the use of a large body of strings, is played with an appealing simple directness, the understated Larghetto, like 'Nimrod' gaining in dignity from the lack of exaggeration.

GHL



CD Round-up

Surprisingly Deutsche Grammophon, within the space of three months, has issued three different versions of the 'Enigma' Variations. The only new one is the Philharmonia/Sinopoli noted above. The two other could not be more contrasted. Little need now be said about Leonard Bernstein's notorious recording with the BBC Symphony Orchestra. At his best, Bernstein's 'heart on the sleeve' approach to his music-making led to interpretations which were fresh, vital and cast new light on the music. There were occasions, however, when the results could be disastrous – particularly when, as in the case of the Variations, he chose, in matters of tempo, to ignore not only the composer's instructions but the example of other conductors, including his distinguished New York predecessor, Toscanini.

The coupling, P & C Marches 1 and 2 and the March of the Mogul Emperors from 'Crown of India' are played with great spirit and vitality. Bernstein's Variations, however, is of curiosity value only its current reissue, on 4311033-2, (at full price, incidentally) was part of the first batch in the 'LB Edition' which sadly rapidly became a memorial issue.

It was a relief and pleasure (and not just by comparison) to turn to DG's other recording of the variations, conducted by Normal Del Mar, released on the mid-price 'Galleria' label (429713-2). This is one of the finest versions of all: tempi are brisk, and there is a spontaneity and vitality in the RPO's playing which is most appealing. The recording, made by Brian Culverhouse at Guildford Cathedral in 1975, is attractively warm and very resonant, without too much detail being masked. The organ makes a thunderous contribution to EDU. Del Mar's 'Variations' is, for me now something of a 'classic', and a strong recommendation at any price. As a fill-up we get all five P & C Marches, in exceptionally exciting performances, the RPO brass players, in particular, playing with a virtuosity and swagger which recalls the great Beecham years.

London orchestras these days rarely seem to play with the enthusiastic commitment of the RPO under Del Mar. The provincial orchestras still seem to have preserved some of the sheer enjoyment of music making – particularly the broadcasting orchestras, whose less arduous schedules seem to allow their players time to think, as well as play. Edward Downes' recording of the Variations with the BBC Philharmonic, on a Boots 'Classic Collection' CD was reviewed moderately enthusiastically by AHAN in the September 'Journal'. It has now been reissued on a full price Conifer CD, (CDCF187) – with an organ now dubbed on to 'EDU') and I have to say that I responded with rather more enthusiasm than my colleague.

I liked the rather recessed sound quality, (although the rather dry acoustic does not show off the strings to best advantage), and I appreciated the unexaggerated directness of Downes' approach. In particular, I warmed to the freshness and spontaneity of the orchestra playing, and there is some fine solo playing, especially from the woodwind. The new issue differs, however from the original Boots CD, in that the Variations is now coupled not with the Cello Concerto, but with lively performances of 'In the South' and 'Froissart', the former showing what a fine virtuoso orchestra the BBC Philharmonic has become in recent years.

There is yet another new CD Variations from a provincial orchestra which shares similar qualities of commitment and enthusiasm – as well as a straight-forward and unexaggerated interpretative approach, allowing the music to speak for itself. This is a reissue of Alexander Gibson's 1978 recording with the Scottish National Orchestra (on the new Chandos 'Collect' midprice series, number CHAN 6504). The programme, which includes the five P & C Marches exactly

parallels the Del Mar issue – and it must be said that the SNO of twelve years ago was not quite the equal of the contemporary RPO nor the present day BBC Philharmonic. Nevertheless lapses are few, the Marches are played with great vigour, and the Chandos recording, impressively spacious in the resonant Glasgow City Hall, has transferred most impressively to CD.

I reviewed Richard Hickox's 'Elgar Miniatures', with the Northern Sinfonia, when it was originally released on LP five years ago. I was somewhat disappointed, mainly because of the sound quality. The resonant location masked some detail, rather 'flattened' the dynamics and the string sound was rather thin. The belated CD issue (EMI CDC 7476720-2) has not changed my view of the sound quality, although, as the performances are generally satisfactory (Hickox has the appropriate light touch for these pieces) and as there is no real alternative collection on CD, it can be given a qualified welcome in the new format.

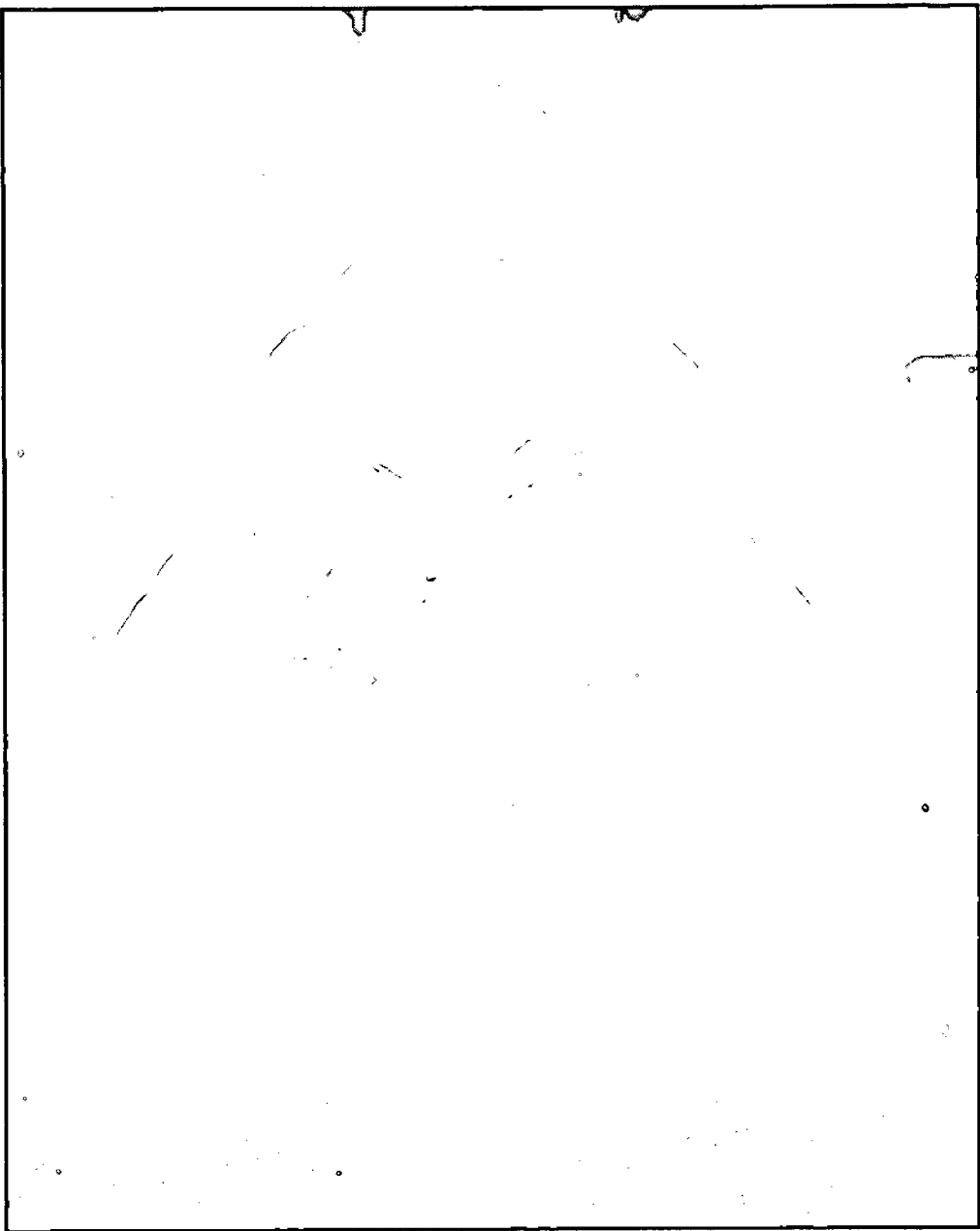
Finally, it has become easier in recent years to place Elgar's achievement in perspective, as more recordings of major works by his contemporaries have become available. Of particular importance have been Vernon Handley's series of Stanford recordings with the Ulster Orchestra for Chandos. Their most recent release, CHAN 8861, contains Stanford's last symphony, the seventh, coupled with two concertante works probably being heard for the first time, the delightful Third Irish Rhapsody, with Raphael Wallfisch as cello soloist, and the late (1921) and somewhat overextended Concert Piece for Organ and Orchestra.

The seventh, commissioned in 1912 for the centenary of the Royal Philharmonic Society, is not one of Stanford's stronger symphonic pieces, but it is tuneful and lightly scored in a Dvorakian manner, and, like the earlier symphonies recorded by the same team, is well worth hearing.

Parry, although frequently bracketed with Stanford, is, as far as his symphonies are concerned, made of sterner stuff, the shadow of Brahms hanging rather more heavily over him. His third and fourth symphonies, both dating from 1888/1889, have been recorded, again for Chandos, by the Swiss conductor Matthias Bamert and the LPO (CHAN 8896). The third, subtitled 'The English' has a breezy open-air quality, with anticipations of Vaughan Williams in the scherzo, and a stately, lyrical slow movement with echoes of Elgar. Parry's fourth symphony has an almost Brucknerian history of revisions, and has probably only once before been played in its final form – in 1910. Elgar much admired Parry, and there are some points in contact between their music (particularly in their choral works). Their symphonies, however, inhabit different worlds, and, listening to these works by both Parry and Stanford, one can only marvel again at Elgar's extraordinary achievements.

GHL





The restored gravestone of Canon C. V. Gorton showing the recut music motif at the base of the column

Photo: Michael Trott

Premiere ELGAR RECORDINGS

The Rutland Sinfonia's recent recordings have been widely welcomed and acclaimed.
World premiere recordings.

1. Elgar: Music written during the Great War

(Polonia, Carillon, Le Drapeau Belge, Une voix dans le desert, Fringes of the Fleet)

Teresa Cahill (Soprano) Richard Pasco (Narrator)

Rutland Sinfonia / Barry Collett

"Something of a scoop for the enterprising Pearl Company."

(Daily Telegraph)

"Listeners will be knocked sideways by the sheer weight and brilliance of the orchestral sound. The playing is rhythmic, has a grand sweep and plenty of panache".

(Elgar Society Journal)

on C.D. and Cassette (Pearl Recording)

2. Elgar: Polkas and quadrilles for Powick Lunatic Asylum

Rutland Sinfonia / Barry Collett

"They play with great gusto in a totally convincing manner . . . I enjoyed this music immensely."

(Elgar Society Journal)

Cassette only (Whitetower Recordings)

3. Elgar: From the Bavarian Highlands – and part songs by Bridge, Warlock, Finzi, Pinsuti, Sullivan

Tudor Choir of Leicester / Barry Collett

"A delightful collection of English part-songs, charmingly performed."

(Classical Music)

Cassette only (Whitetower recordings)

ORDER FORM

Please send me Cassettes/CDs of Elgar War Music

..... Cassettes of Elgar Powick Asylum Music

..... Cassettes of Bavarian Highlands, etc

CDs £10.00 : Cassettes £5.00 (incl P & P)

NAME

ADDRESS

Cheques payable to "Rutland Sinfonia"

Send Order Form to:

Mr. J. Smith, 61 Lonsdale Way, Oakham, Rutland LE15 6LP

NEWS FROM THE BRANCHES . . .

LONDON Branch season opened in October with the customary live music. Julia Wilson-James, late of the Royal College of Music and now firmly launched on a professional career, presented a short, well-planned, and quite delightful song recital, taking in Elgar and a number of his contemporaries. A subsequent social 'get-together' included one of London Branch's inimitable 'auctions' which realised over £200, notwithstanding the failure of the auctioneers to notice until it was almost too late that the value of one item was enhanced by reason of its carrying Troyte's autograph! In November an unlikely piece of secretarial planning came to a triumphant conclusion. James Hamilton-Paterson, author of the prize-winning novel "Gerontius", lives in Italy and is soon off to the South Seas to research his next book. However, he managed to be with us on bonfire night and treated an appreciative audience to a most stimulating presentation, which ranged far more widely than simply a consideration of his book. It is to be hoped that Mr. Hamilton-Paterson's thought-provoking paper will also appear in print.

* * * * *

The EAST ANGLIAN Branch Autumn/Winter season opened with a lecture by our ever-welcome colleague Pauline Collett on Elgar's 'Musical Apprenticeship.' Outstanding features of Pauline's (and Barry's) lectures are the excellent slides used to illustrate aspects of Elgar's life and environment.

'In house' meetings have included the 1945 recording of the Malcolm Sargent/Heddle Nash 'Gerontius', presented by Tony Merrill, and also what has now become an annual event – members' *Desert Island Discs* selections. As part of the recent Norfolk and Norwich Festival our local violinist Alan Brind, of Young Musician of the Year fame, included in his recital a performance of the *Violin Sonata*. The branch were well represented at this event, held in St. Gregory's Church, Norwich.

After our Winter Party in December, branch activities will resume with the AGM in March, and in the Spring we hope to welcome Margaret Elgar and Dr. Percy Young.

* * * * *

The NORTH WEST Branch 1990/91 season made a good start with a talk given by Dr. John Wray entitled 'E.E.C.!' This mysterious title was soon revealed as 'Elgar's English Contemporaries', and proved to be most enlightening and enjoyable. On 3rd November we were very fortunate to have Ronald Taylor give his talk 'Music in the air all around us: Elgar and the BBC.' This was very well received and we look forward to a return visit from Mr. Taylor in the not too distant future. Our next meeting will be our AGM/Christmas Social, with seasonal music performed by students of the R.N.C.M.

* * * * *

The WEST MIDLANDS Branch sends New Year greetings to all members in this the fortieth anniversary year. That was the good news, the bad news is that the Branch annual subscription went up to £3 per member from 1st January. The Treasurer would love to hear from you!

Our 1991 programme starts with a Supper Party at The Stables on 15th January, by kind invitation of Bridget Monahan. The cost is £3 per head. Please get in touch with the Secretary if you would like to attend. The Branch AGM on 9th March, again at The Stables, will be preceded at 2.30 p.m. by a programme of recorded music called 'Masters of the Sovereign's Music.' Warwick Round, the Branch Vice-Chairman will be at the turn-table. We have a joint meeting, an annual event, with Worcester Recorded Music Society, at The Old Palace on 23rd March, at 7.30 p.m., and our Spring programme ends with 'Elgar in Words and Pictures.' Here is an opportunity to hear Diana Walkley and Carol Holt talk about the man, and discuss his music in a unique presentation. This is also at The Stables, 2.30 p.m. on 20th April. We look forward to meeting you at some, if not all, of these events.

* * * * *

SOUTH WALES report that on 27th October, in Swansea, Bryan Rayner, a Branch member delivered a talk 'Elgar in his Historical Context.' Mr. Rayner, an historian with a special interest in the England that the composer knew, presented Elgar as a child of his time. We were given a survey of the extra-musical influences to which the composer was subject, descriptions by way of a number of contemporary guidebooks (including Baedeker) of the London with which, at times, he had been made painfully aware. We were reminded, too, that the years of Edward VII's reign were not, as we are so often inclined to think, peaceful years; they were, in fact, quite troublous times, though this is not something that would be defined from a study of Elgar's music. The talk was illustrated with plentiful musical examples, not only such well-known works as the *Cello Concerto*, and the first and fourth of the *Pomp & Circumstance Marches* were used, but also a number of less-familiar compositions, including the *Coronation March* of 1911, the *Loughborough Memorial Chimes* and the *Froissart-Longfellow Rondel* (Op. 16, no. 3). Mr. Robert Rayner, the speaker's son, kindly provided and operated the record-playing equipment.

It is intended that there will be three meetings in 1991: April, June and October.

* * * * *

YORKSHIRE Branch started the new season on 24th September with five new members, including two more married couples. It is a fact that more than half of our regularly attending members consist of couples, and we are pleased that this is so. We feel that the way ahead for any branch is to encourage the social aspect, and having both partners attend meetings has always seemed to help keep Yorkshire Branch alive.

Compact discs of Elgar music seem to proliferate and they provided the fare for the first meeting – a CD recital – chosen on the night by the earlier arrivals from a large display provided by two of our CD-equipped members. Tony Rawnsley's talk on 'Sullivan without Gilbert', due for 8th October, had to be postponed owing to illness, but will now appear in next season's programme. With no time to organise a replacement talk, the only answer was a further CD recital, in which those unlucky in September were able to make their choice.

12th November saw an excellent talk by Frank Holmes on 'Elgar and the Three Choirs Festivals,' spanning the period from Elgar's appearance among the 2nd violins in 1878 to his final participation as composer at the 1933 Hereford Festival. CDs again provided an excellent accompanying sound. We now look forward to the Christmas Social and on to next year's meetings, already mentioned in the Journal.

BRANCHES ON THE MOVE

On Sunday, May 27th, a group of 21 Elgarians and friends from the North West area travelled by Mini-coach to the events planned for the day in Malvern. The weather was beautiful, the journey trouble-free in spite of it being Bank Holiday. We visited 'Birchwood', then 'Lawnside' to hear about the Birthplace, and following lunch the concert with Felix Kok, Susannah Spicer and Christopher Robinson.

The day's proceedings were due to conclude at the Birthplace, but with a little time in hand our adaptable and good-natured coach driver took us above Malvern, along Jubilee Drive to British Camp, and down to St Wulstan's Church where members had asked to stop and see Elgar's grave. We arrived at the Birthplace for cake and sherry in the garden, a fitting end to a marvellous day, and one we shall long remember.

Our visit to Malvern, which is becoming an annual event, is very popular, and is an experience we can recommend to other branches, particularly those who draw their members from a wide area. As well as being an enjoyable and worthwhile day out, it gives our members a chance to get to know one another a little better, besides being a good way to encourage new members.

John Mawbey

* * * * *

A MERRY PARTY. W. H. Reed tells us that Elgar stayed with "a very merry party at Brockhampton Court" for the Three Choirs Festival of 1921, and this venue, now an imposing hotel, was the headquarters for London Branch's (plus Dennis and Betty Clark) weekend pilgrimage to Herefordshire in September.

Omens were not auspicious. The organiser had to withdraw, the treasurer was absent ill, and shortly before departure we found ourselves without the soprano who was supposed to sing for us at the planned Saturday Evening Concert. It also looked much like rain.

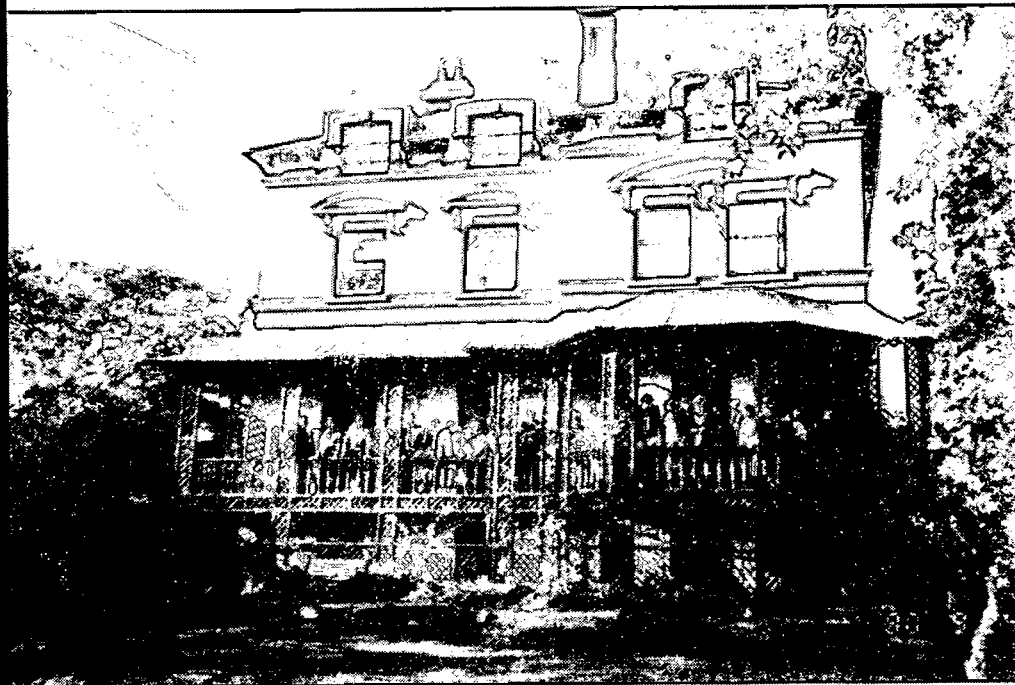
However, a large cast came heroically to the rescue. Geoff Scargill assumed the role of organiser in chief, and his genial presence, local knowledge and Headmasterial assurance ensured that all would be well. John Greig rapidly resumed the role of Branch Treasurer, which he had discarded two months earlier, and had no difficulty in discovering who had paid what and what was still owing! Julia Wilson-James travelled from Essex to rescue the concert triumphantly. The first evening had the Ken Russell film literally as a midnight matinee, following a long dinner and light-hearted commentary on the new London season from David Bury.

Saturday morning saw another of Maxwell Hutchinson's cleverly rehearsed surprise appearances, after which he justified his other role – President of the RIBA – by guiding us round remarkable rural churches constructed in styles varying from 19th century Arts & Crafts to 19th century mock-medieval Tuscan. The afternoon was free for raiding parties to strip Hay-on-Wye of a large percentage of its books.

Sunday was given over to Hereford, under the lead of Jacob O'Callaghan, certainly the nation's leading campaigner for the preservation of Elgar-associated buildings in that fine city. Indeed, since he is to an extent persona non grata in some circles, where preservation and commercial development have clashed, it was deemed desirable to smuggle him into the grounds of 20 Church Street (G.R.S.'s old home) for the photograph by Dan's grave. Next came the one anti-climax of the weekend, when it transpired that the party's popular four-footed member, Daisy, had gone missing at the vital moment when we reached the riverside site of Variation 11.

An excellent lunch at the appropriately-named Elgar Restaurant was followed by a fitting climax to the weekend when we moved on to Plas Gwyn. To browse in the very room where so many great masterpieces were written, to look from the balcony across the Wye, this was something of a spiritual experience for Elgarians – a pilgrimage indeed. Our debt to the present owner, Dr. Marshall, is great indeed, for extending the hospitality of her delightful home to us. And in the end it rained scarcely at all, or only when it mattered not. We were a very merry party after all!

David Bury



LETTERS

From Leslie Reason

Michael Trott's letter in the September JOURNAL making mention of an Elgar connection with Hampshire (Dorset today, I suppose), prompts the thought that here we have inspiration for an article in the Journal.

Recently, my wife and I discovered a tombstone bearing the surname Elgar, and situated in East Raynham churchyard in Norfolk. It marked the grave of a child of six weeks who had died on 8th December, 1908, and whose Christian names were 'Raymond Christmas'. Our brief visit did not bring to light any further graves of the same family.

From Lance Tufnell

Recently I bought two issues of The Liverpool Sunday Society Journal. These are dated 24th February, 1901 (Vol. XIV, no. 17) and 23rd February, 1902 (Vol. XV, no. 21). Each is just eight pages long and has a centre spread which gives details of the day's concert: there are also several advertisements, plus information about the Society and its activities. The latter contains references to A. E. Rodewald, which may be of interest to readers, since this was the time of his friendship with Elgar.

According to the 1902 issue, the Liverpool Sunday Society was founded in 1886, and had as its aims "the opening of Museums, Art Galleries, and Libraries; providing Lectures, Music Instruction, and Innocent Recreation for the People on Sundays". The issue lists Rodewald as being on the Society's council. It also mentions that he was at that time due to retire from this post, having served for three years, but was eligible for re-election, if nominated.

Consequently, the 1901 issue likewise names Rodewald as a member of the Society's council. Furthermore, in a section entitled "Honor to whom honor is due", it contains the following interesting remarks "... our thanks are due to gentlemen who, like Mr. A. E. Rodewald, voluntarily give their services and devote their talent to our cause". The issue also advertises a Society concert, to be held on 3rd March, 1901, with Rodewald as conductor in a Wagner programme. The 'special orchestra' for this event consisted of "about seventy performers selected from the Halle, Philharmonic, and other celebrated Orchestras".

By chance, on the day that I bought the Liverpool Journals my purchases included W. S. Meadmore's 'The Story of a Thousand Concerts (1887 - 1927)'. This details the early history of the South Place Popular Concerts in London. I was interested to learn that the sentiments of their organisers were akin to those of the Liverpool Society. Thus we are told in a survey of the 10th concert season (1895-6) that the committee expressed its satisfaction because "since presenting the last Report, the Sunday opening of Museums and Picture Galleries has been achieved".

From Geoffrey Hodgkins

The Journal for May 1989 carried a letter from Mr. J. Hammond concerning differences in the wording of Cardinal Newman's poem 'The Dream of Gerontius'. I have consulted various editions of the poem and there appear to be a significant number of minor differences in wording and punctuation, which I have set out below.

The Sources are:-

(A) 'The Month' for May and June 1865, the first appearance in print. The May edition carried the poem up to the beginning of the Demon's Chorus, ending with the well-known lines "But hark! upon my sense . . . Could I be frightened". The June edition began by repeating these three lines, and then continued to the end.

(B) The first edition, 1866.

(C) The eighteenth edition, 1884. This is the edition in which General Gordon made his markings (a copy can be found in the British Library).

(D) Longman's edition of 1906, with an introduction and notes by Maurice F. Egan, Professor of English at the Catholic University of Washington. Modern editions of the poem generally follow this.

The differences are as follows:-

- Line 81 "in that manhood crucified" (A, B)
 "in that Manhood crucified" (C, D)
- 1.111 "Of all that makes me man; as though I bent" (A, B, D)
 "Of all that makes me man; as though I went" (C)
- 11.132-145 No brackets round the word "Amen" (A)
 "Amen" bracketed (B, C, D)
- 1.156 "Go, in the Name of th'Holy Spirit" (A, B)
 "Go, in the Name of the Holy Spirit" (C, D)
- 1.170 Of Sion:-through the Same, through Christ, our Lord". (A, B)
 Of Sion:-through the Name of Christ, our Lord". (C)
 Of Sion:-in the Name of Christ, our Lord". (D)
- 1.235 "Whether I hear or touch or taste the tones" (A, B, D)
 "Whether I hear or touch or taste the tone" (C)
- 1.381 "For thee the bitterness of death is passed" (A)
 "For thee the bitterness of death is past" (B, C, D)
- 11.473-4 "And such fudge
 As Priestlings prate
 Is his guerdon" (A, B)
 "This gains guerdon
 So priestlings prate" (C, D)
- 1.493 "And therefore is it, in respect of man" (A, B, C)
 "And therefore is it, in respect to man" (D)
- 1.622 "To be His Vice-roy in the world" (A)
 "To be His Viceroy in the world" (B, C, D)

- 1.649 *"Has but the brutes for kin" (A)*
 "Had but the brutes for kin" (B, C, D)
- 1.656 *"From youth to old, from sire to son" (A)*
 "From youth to eld, from sire to son" (B, C, D)
- 1.732 *"And feel as though thou couldst but pity Him" (A)*
 "And feel as though thou couldst but pity Him" (B, C, D)
- 1.750 *"But hark! a deep mysterious harmony" (A)*
 "But hark! a grand mysterious harmony" (B, C, D)
- 1.772 *"But he who saw Him reel in that victorious fight?" (A, B)*
 "But he who saw Him reel amid that solitary fight?" (A, B)
- 1.897 *"Softly and gently, dearest, sweetest soul" (A)*
 "Softly and gently, dearly-ransomed soul" (B, C, D)

Elgar seems to have used an edition similar to (C), though he uses the early ending of part 1 (line 170), and even reverts to the original text for line 381.

It seems reasonable to suppose that the discrepancies in lines 111, 235 and 493 are errors in proof-reading or printing, but the rest obviously were sanctioned by (presumably) Newman himself; however, I am no Newman scholar, nor do I claim completeness. If anyone wants to check the other editions, good luck!

From A. M. Cutbush

Over the years there has been an increase in performances of The Apostles and The Kingdom, plus two recordings of the former and three of the latter.

Until these works are performed by one of our own opera companies, with soloists, chorus, orchestra and conductor experienced in performing Wagner's operas, these works will not be fully appreciated. This applies to Elgar's other choral works.

Performers and musicologists forget that Elgar was a musical dramatist, therefore the recorded and public performances do not do the works justice.

THE ELGAR SOCIETY

(President: Sir Yehudi Menuhin, O.M., K.B.E.)

ANNUAL SUBSCRIPTION: £7. Family membership is available if only one journal is received per family: two members per family £8: three members £9: four members £10: student members £5; Overseas £10 or equivalent, Branch members pay their branch subscription in addition to the basic amount. Applications for membership should be sent to the Hon. Membership Secretary, David Morris, 2 Marriotts Close, Haddenham, Aylesbury, Bucks. HP17 8BT. Renewal of subscriptions, due January 1st, should be made to the Hon. Treasurer, J. R. Greig, Orchard Barn, Derrington Street, Barham, Canterbury, Kent, CT4 6QB. The Hon. Secretary is Carol Holt, 20 Geraldine Road, Malvern, Worcs. WR14 3PA. Tel: 0684 568822.

BRANCHES:

London
Subscription £7

David Bury, SECRETARY, Flat 6, 19 Ringstead Road, Sutton, Surrey, SM1 4SE. Tel: 081-661 2120. John Kelly, TREASURER, 79 West Hill Avenue, Epsom, Surrey, KT19 8JX, to whom combined subscriptions should be sent.

West Midlands
Subscription £3

Jim Holt, SECRETARY, 20 Geraldine Road, Malvern, WR14 3PA. Tel: Malvern 568822. W. Cullis, TREASURER, 6 Barbourne Court, Barbourne Crescent, Worcester, WR1 3JF, to whom combined subscriptions should be sent.

North West
Subscription £4

Mrs. Pat Hurst, SECRETARY, 60 Homewood Road, Northenden, Manchester, M22 4DW. Tel: 061 998 4404. Dorothy Lawson, TREASURER, Meadowcroft Farm, Woodhouses, Failsworth, Manchester, to whom combined subscriptions should be sent.

East Anglia
Subscription £2

Mrs. Joan Pearson, SECRETARY, 4 Spinney Road, Thorpe St. Andrew, Norwich, NR7 0PW. Leslie Reason, TREASURER, 10 Kenwyn Close, Kelling Road, Holt, Norfolk NR25 6RS.

Southern
Subscription £5

W. J. Essex, CHAIRMAN, 39 South Road, Hayling Island, Hants. PO11 9A. Tel: 0705 466 974

Yorkshire
Subscription £3

Dennis Clark, SECRETARY, 227 Tinsill Road, Leeds, LS16 7BU. Tel: 0532 671533, to whom combined subscriptions should be sent.

South Wales
Subscription £3

All correspondence to the Branch TREASURER, Ken Wallace, 6 Ridgeway, Newport, Gwent, NP1 5AF. Tel: 0633 267345.