

The Elgar Society NEWSLETTER



SEPTEMBER

1978

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Elgar Society Newsletter

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NEW BARNET,
HERTS.

01-440 2651.

EDITORIAL.

NEW SERIES No. 6

Just after the last editorial was written in April, I left for a trip to North America. I had thought that I would be leaving Elgar behind me, but a few surprises were in store. Firstly, the San Francisco record shops were remarkably well stocked with imported recordings of Elgar's music, including several only recently issued. To have a choice of four recordings of Gerontius in a downtown record shop is not always possible in this country. Secondly, at Stanford University, one of the most distinguished seats of learning in the United States, there is a music collection, mainly of manuscripts and letters, which has several Elgar mss. These are a ms. of Salut d'Amour(Liebesgrüß), the ms. of the arrangement for piano of Enigma Variations, the printed score of Cockaigne, inscribed to August Manns, the printed piano and violin score of the Violin Concerto, inscribed to the violinist Ysaye. (Did Ysaye ever play the work in public?) On to Edmonton, Alberta, where I found several Elgar enthusiasts, a remarkable stock of Elgar recordings in the University Record Store, and an admirer of The Dream of Gerontius who had no idea that Elgar wrote any other oratorios! At the famous school of music at the University of Indiana, Bloomington, I was given a tour of the music library, and duly noted that Elgar was well represented. In the evening a free concert in the magnificent concert/opera house on the campus by one of the three full-size student symphony orchestras, and it began with the Cockaigne Overture. A remarkably sympathetic performance, correctly performed including the organ. The second work was a splendid performance of Walton's Cello Concerto by a young cellist, Wolfram Geiss. He has a great future, if talent is anything to go by. The conductor, Keith Brown, is an instructor at the school.

In recent issues we have hinted at a change of name for this magazine. It began as the NEWSLETTER, because that is simply what it was - a forum of news about the Society. We are now going far beyond that, though it remains a vital part of the journal, and a number of Society members have suggested that the name is inadequate. Accordingly, from the January issue we will change our name to the ELGAR SOCIETY JOURNAL, and I hope that the change will meet with general approval.

RONALD TAYLOR
Editor

News Items

Mr. and Mrs. A. T. SHAW celebrated their Golden Wedding on the 31st July. We offer them our warmest congratulations, and presume that having achieved the 'Gold' they are now setting their sights on the 'Diamond.'

BARRY COLLETT tells us that he is hoping to have his book 'Elgar Country' published shortly. It is a study of Elgar and his environment. We have no further details at present, but readers should keep an eye on their local bookshops. Mr. Collett is an enthusiastic Elgarian, and well-known to members of the East Midlands branch of the Elgar Society.

THE ELGAR GRAVE Many members may not be aware that, since the death of Mrs. Elgar Blake, the Society has assumed financial responsibility for the grave at St. Wulstan's, Little Malvern. At the moment work is in hand to level the slabs and clean the headstone lettering. Eric Gill, A.R.A., the sculptor and engraver, was most probably responsible for the lettering, whilst the decorative device, which incorporates the coat-of-arms of Elgar's wife's family, is thought to be the work of Arthur Troyte Griffith, "Troyte" of the Variations, who was an architect and designer. Members with more precise information are asked to contact the Society. We are also most grateful to Miss Patricia Soper, of Malvern Wells, who regularly supplies flowers and attends to the grave surround. She has recently planted this with roses, and altogether has been tending the grave for about five years. Her predecessor, Miss Dorothy Howell, also of Malvern, did this work for many years, and it was she who was responsible for providing steps. Miss V. Bowkley of West Malvern has offered to donate a pair of heavy stone flower containers which will not easily be blown over. These will match, if possible, the vase which already stands on Carice's grave.

THE STARLIGHT EXPRESS has not, as far as we are aware, been performed on the stage since the Kingsway Theatre production in December, 1915. Now comes exciting news of a completely new production, which has been re-written by Therese Kitchin, who has gone back to Blackwood's novel A Prisoner in Fairyland to produce her script. However, great care has been taken to retain all of the musical score which Elgar wrote, and not to alter it or leave parts out. The new dramatization, put on by the Acorn Children's Theatre Trust, will be given at the Rhoda McGaw Theatre, Centre Halls, Woking, Surrey, on 26th to 28th October. The leading roles will be played by professional actors, and supporting cast of children will be drawn from the Acorn Trust. The cost of mounting such a production is heavy, and although some sponsors have been forthcoming, the Acorn Trust would greatly appreciate assistance, mainly financial, from any persons who would like to become benefactors or Friends of the new Starlight Express. The address to write to is: Miss Therese Kitchin, 33 Broadlands Avenue, Shepperton, Middlesex.

THE CHAIRMAN OF THE ELGAR
SOCIETY

Consequent upon the announcement made by Douglas Guest at the recent Annual General Meeting of the Society, and reported in the May NEWSLETTER, of his wish to relinquish the Chairmanship as soon as a suitable successor could be found, the Committee discussed the matter very fully at its meeting in April. It was decided unanimously to invite Mr. Michael Pope to succeed Mr. Guest.

We are delighted to report that, after careful consideration, Mr. Pope has accepted our invitation. Thus he will be nominated for the appointment by the Committee at the next General Meeting. Meanwhile, at the express request of the Committee, Mr. Pope has assumed the Chairman's duties in order to relieve Douglas Guest of his responsibilities.

Musician, Olympic athlete, music producer for the BBC Radio 3 programmes, Michael Pope is well known in music circles. Trained at the Guildhall School of Music where, amongst other subjects, he studied conducting under the late Joseph Lewis, he was responsible for arranging recent broadcasts of Elgar's lesser-known works such as Caractacus, and King Olaf. Brother-in-law of another staunch Elgarian, Christopher Bishop, who has produced so many outstanding recordings of Elgar's music with Sir Adrian Boult, member of the London committee of the Society for three years and an ardent advocate of Elgar, Mr. Pope can be expected to further the Elgar cause to the fullest extent. The Society is distinctly fortunate to have Michael Pope at its head, and can with every confidence look forward to continued progress in its affairs.

An appraisal of Douglas Guest's distinguished tenure of office will appear at the proper time.

E. W. A. J.

MALVERN FESTIVAL. A second Malvern Festival, under the 'new management' was held in May, and was a great success. We are indebted to Miss Vivian Cooke for the following account of the non-musical activities:

In the Festival Theatre, three plays by Elgar's friend Shaw were chosen. First week, Pygmalion; second week, You Never can Tell; and third week, St. Joan. These plays were well acted and beautifully staged, and played to mostly full houses. The Festival Club organised refreshments and social events. In the cellar were the original designs for the costumes by Terry Parsons, Wendy Shea and Robin Archer, also photographs of Elgar, Shaw, Barry Jackson, and past actors and actresses at the Festivals. In the three other galleries Mary Rennell, Lady Rennell of Rodd, showed drawings and paintings of recent Chinese portraits and other work. In the Abbey Hotel and Malvern Public Library, Group 7 showed paintings of 'The Elgar Country no. 2.' They showed the same exhibition at the Madley Music Festival in Herefordshire in July.

AN ELGAR LOAN COLLECTION at Morley College, London

Some time ago, Mr. John Morrison of Morley College, London, began to gather together in the college Music Library a collection of Elgar's music in orchestral and vocal parts. The difficulties must have been considerable on a number of counts. Mr. Morrison scorned the idea of only collecting the major works, and went instead for Elgar's entire output! It is not surprising that he has not entirely succeeded, but he has gone so far along the way to completeness that the collection must now have permanent value to all Elgar enthusiasts and performers. The collection does not restrict itself to just one set of parts for each work. In many cases there are multiple copies available.

This is a quite remarkable result, and Mr. Morrison now hopes that the collection will be used. Lists of works available are to be had, last running to some ten sheets, and these can be supplied at 7p. per sheet, and Mr. Morrison will at the same time explain the simple terms on which music may be borrowed.

There are still gaps in the collection, and there are also some part-songs which are surplus to requirements which Mr. Morrison is willing to swap. The gaps last given to us were: The orchestral/piano score of Mina.
Fight for the Right. (Song, 1916)
The Language of Flowers (Song, 1872)
A number of the out-of-print part-songs.

John Morrison's enterprise is to be highly commended, and it is hoped that orchestras, choirs, and soloists will make use of the Elgar Collection, and thereby justify the extremely hard work that he has put in to bring this music, much of it scarce, together.

The address to write to is: John Morrison
28 Westwood Road
Barnes, London,
SW13 OLA

The late Mrs. Alan Webb. The death of Mrs. Webb, wife of Alan Webb who was for so long Curator of the Elgar birthplace, occurred at the beginning of the year. The news took a little while to reach us, and we regret that this is the first mention of Mrs. Webb's passing in these pages. Mr. & Mrs. Webb endeared themselves to a host of visitors to the Birthplace over the years, and many will remember Mrs. Webb and the friendly welcome which visitors received at Broadheath. To Alan Webb we extend our sincere sympathy

SOME REMINISCENCES OF ELGAR

by Sir Steuart Wilson. Introduced by Gareth Lewis.

Sir Steuart Wilson (1889-1966) is remembered with particular affection by Elgar enthusiasts as the tenor soloist in the recorded performance of The Dream of Gerontius conducted by Elgar at the Royal Albert Hall on 26th Feb. 1927. Sir Steuart was, however, a man of many parts in his lifetime, having been Music Director of the Arts Council, Head of Music at the BBC, and deputy Director of the Royal Opera House, Covent Garden. In addition he was a prolific broadcaster. In his later years he gave two broadcast talks on Elgar: the first, under the above title, was given in 1944, to commemorate the tenth anniversary of Elgar's death. The second, in 1960, was entitled 'Elgar Today.'

Both these talks included much general material on Elgar which is familiar to Elgarians. However, they also contained some fascinating personal recollections of the composer, and thoughts on the music, which deserve to be better known. This article is a compilation from both these talks preserving all Sir Steuart's personal memories of Elgar.

I am grateful to the script archives of the BBC for providing copies of the original manuscripts, and to Lady Wilson, Sir Steuart's widow, for not only giving permission, as copyright holder, for Sir Steuart's writings to appear in the NEWSLETTER, but also for her assistance in tracing the original material and for kindly approving the revised form in which it now appears.

My first acquaintance with the name of Elgar was when, for the Coronation of Edward VII that was postponed, I went from my home in Rochdale to hear the Hallé concert in Manchester when they performed the Coronation Ode; I can't remember the date*, but it was probably in the Christmas holidays that followed the actual Coronation. Any excursion into Manchester was an excitement, and I remember best, not Land of Hope and Glory, but a quartet of soloists, I think, singing 'Daughter of Ancient Kings, Mother of Kings to be' -- put in adroitly because everyone had forgotten Edward's Queen, Alexandra.

But, perhaps before that even, my mother had been completely captivated by The Dream of Gerontius, also heard in Manchester. My father, who was a clergyman with no leanings whatever towards High Church, had a large engraved portrait of Cardinal Newman in our house, in such a position as to dominate the small hall, and I was brought up to consider it almost as a

* The performance, under Richter, was given at the Free Trade Hall, on January 15, 1903. - Editor.

sacred image. So, even if the name of Elgar meant nothing, the name of Newman was of first importance. I did not hear the music until we went to live in Worcester, where my father became a Canon. I lived for 25 years, on and off, in the City of Worcester, in fact right up against the cloisters of the Cathedral, and, from the age of 15, I was a regular attendant at the Three Choirs Festivals. There I soon learned the influence of Elgar, but I didn't really appreciate his music in general. It was, for many years, and indeed still is in large parts, a country into which I cannot enter except as a foreigner and a stranger, who only imperfectly reads the language and speaks it worse.

I first saw Elgar in 1905; even then his appearance - as a musician - was unusual. He was a man who looked like my uncle - an Indian cavalry colonel - moustaches and all. Now these same moustaches did make a significant difference: even in 1905 they belonged way back in the 80's, and they marked him out even among the remarkable beards and whiskers of the old-fashioned city of Worcester. Below that moustache was the mobile gay mouth, with almost quivering lip; above it an aquiline nose which gave his face a distinguished and old-fashioned look, and above again those quick, alert, yet introspective eyes.

In that year, 1905, The Dream of Gerontius was still new, and it was still debatable how far good Protestants in an Anglican Cathedral should listen to the Invocation of the Saints, etc. The main objectors to the music as "R.C." music came from the Cathedral clergy in Worcester, who didn't want the work performed in the Three Choirs Festival. Their objection was solely literary; they disliked the opening "Jesu Maria, I am near to death" and such parts of the text as used phrases which included the word "Masses". Elgar told me that Bishop Gore intervened at a critical moment to veto the work at its first performance in Worcester Cathedral. The fiery old Dean would not tolerate a Bishop's veto, so he promptly insisted on its performance! Elgar also said that he received later a wonderful letter from Bishop Gore, retracting all that he had said and coming out wholeheartedly in favour of the work; but for years after that time there were qualms, and even Gervase Elwes, the great singer of the name part, known to everyone as a devout Catholic, felt their force, and agreed to substitute some other words, reluctantly, because, as the gentleman that he was, he was disinclined to quarrel with a majority who were not of his faith. I remember Stanford calling on my father at that 1905 Festival, and explaining that he had written a Stabat Mater which was completely Protestant in outlook. This baffled my un-musical but logical father, who passed on to me his query: "Was there such a thing as "Protestant Music"? I found it difficult to come out - at the age of 19 - with the necessary definition that I felt he was waiting for.

When I was an undergraduate at Cambridge, I sang as a volunteer in the King's College Chapel Choir, and naturally sang in "Daddy" Mann's choir, which was not so "Gown" as the C.U.M.S. and much more efficient. The year was about 1909, I should say, when we tackled Gerontius, and I completely fell in love with it, and knew it bar by bar so far as the chorus went. Armstrong Gibbs (my year at school and at Trinity) also sang, and, as a more professional musician, he made me interested in the orchestral details. We lay in a punt all one afternoon after the performance, and botanised over it endlessly. I never took, in the same way, to The Apostles, which was Mann's next venture, I remember. I couldn't follow the sequence of ideas, either from a literary or a liturgical angle, and the music never "got a move-on" as did Gerontius. When Arthur Bliss came up to Pembroke, a year later than Gibbs and I did, we invited him to lunch, knowing his reputation from Rugby School. When we asked him who he thought was the greatest living composer - the usual adolescent question - he replied at once, "why, Elgar, of course". I ought to have known enough about it from the Three Choirs Festivals, which I had then been listening to for four or five years, to take him up and argue and discuss, but I was stuck; I'd heard the music and it hadn't occurred to me to dig further down. I confess it with shame, because it makes me even more of a "one-work fan", namely Gerontius. I never had a doubt about it - it was love at first hearing. I didn't go on loving the same bits; when the Demons' Chorus was new to all our ears, it was a splendid piece of devilry and we could quake at the "ho-ha's", yet it soon lost its terror. But, from the first moment of the opening bars of the Prelude, I was carried away on the full tide of an experience. I had no interest whatever in the theology involved, and the word "experience" is the fitting expression.

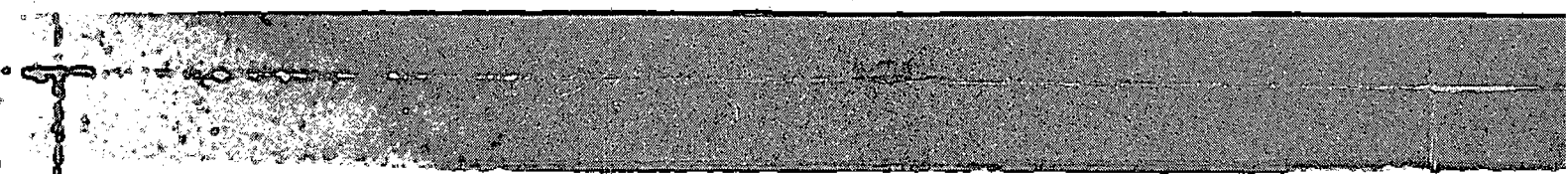
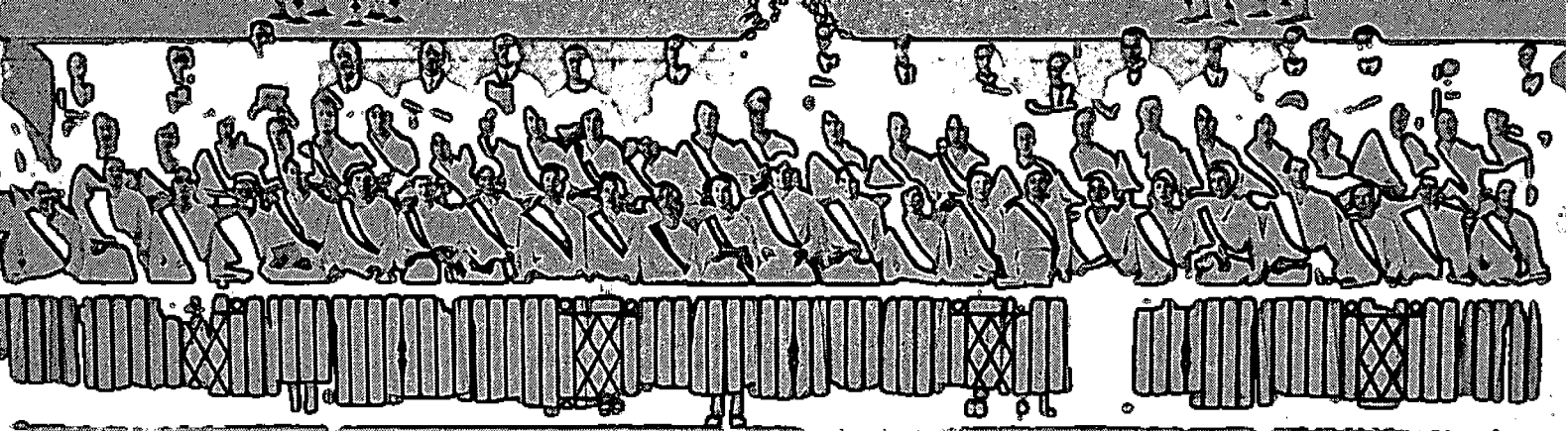
I got my first chance to sing the part of Gerontius in 1922 with Cuthbert Kelly and his remarkable choir of Oxford House in the East End, (who had thrilled Gervase Elwes with their spontaneity before the war). There, we were reverting to the simple-minded choir-singing where everything under Kelly was an "experience", and the Spirit of Music was more apparent than in the sophisticated atmosphere of the West End choirs. I had my first chance with Elgar himself as conductor in 1927, with the Royal Choral Society at the Albert Hall. I ventured greatly, and asked if he would give me a piano run-through when he came to London. He was immensely kind, came to my house in Notting Hill Gate - a part of London he had scarcely heard of - and we had a real run-through. I remember he was upset by the sound of the Hoover on the stairs, and treated it as if it were a mysterious quality that had come out of another world. I knew, even by then, that he wasn't a "devout" man, and he never tried to emphasise any sanctity in the music. When I had finished the "Sanctus fortis", he looked up and said: "Verdi wouldn't have been ashamed to write that tune", and I felt that he had

explained why I felt the Verdi Requiem to have no trace in it of any element but Music. In Gerontius I never smelt the incense that stank in the nostrils of my elders. As a conductor, Elgar was not the easiest in the world to follow. The thing I remember most was the kind of feeling that you caught up from his mysterious way of conducting. Technically, he was a bad conductor, but, emotionally, he managed to make everybody give the best performance of their lives.

Willie Reed noticed that: 'Elgar loved to revisit in after-years the scene of his labour: I expect it brought back some of the original thrill of putting on paper all the magic with which we are now familiar'. He did indeed enjoy it. He liked to take his friends to Worcester Cathedral, and say, 'Come here, I want to show you just where I sat when I first heard the Messiah;' and similar musical events were commemorated to the exact inch and square of the pavement where he was placed. He was - consciously I think - creating his own mythology, a fascinating task. He had then been unknown - as the 119th Psalm says, "I am small and of no reputation". There used to be a legend in my boyhood, of Dean Gott of Worcester (deservedly nick-named "Dean For-Gott") who gave a musical party in the vaulted hall of the Worcester Deanery at which the young Elgar was to play. The Dean greeted Elgar warmly at the door saying: 'I hope you'll enjoy it, we've got a local young man to play for us, but no-one knows anything about him". That was the atmosphere in which Elgar grew to fame. At the Festival in later years, he used to stand in a certain place on the platform, just by a certain pillar. You could look for him with certainty there - he could see his well-loved chorus and orchestra, but not be seen by the public. On the wall of the aisle of the Cathedral, just at that point, is a plaque to commemorate him, with the inscription 'Proficiscere anima Christiana' ('Go forth upon thy journey Christian soul').

After Elgar's death, there was a memorial concert at the Albert Hall, for which two orchestras were engaged. He had always wanted to fill the Albert Hall. Looking at that appalling array of trombones and horns, the whole Orchestra seemed nothing but brass, and I can remember Adrian Boult saying "Shall I keep them down?", and I said "No, let them go, the old man would have loved them". And how they went too! Four harps - you remember, he had great difficulty to get one while on earth, but in Heaven he got all four harps.

THE PHOTOGRAPH, opposite, shows Sir Edward Elgar conducting at the Woking Festival, c.1919. The precise date is uncertain, but one of the singers is in uniform, suggesting that it was not long after the First World War. Has any reader further information which would assist in dating the picture?



ELGAR FESTIVAL at TEWKESBURY 1978

This report on the ambitious Elgar Festival held in May and June, is written by David H. Lucas.

In 1966, James Walkley founded the Philomusica of Gloucestershire, comprising orchestra, chorus, and consort of solo voices. James Cowley became its first conductor, since when he has conducted well over three hundred concerts. In 1974, it was decided to hold an Elgar Festival; the result was this historic Festival of eleven concerts and five other events. The Festival opened with an impressive Civic Service, and, at that evening's opening concert, the principal work was The Light of Life, when John Poole (tenor) was outstanding and the chorus excellent.

So far as is known, The Apostles and The Kingdom have never before been performed on one day, and the decision to perform the work in this way was imaginative. James Walkley was to have sung the roles of Jesus (Apostles) and Peter (Kingdom), but a sore throat compelled him to hand over to understudies at a few hours notice. David Parsons had sung the role of Jesus previously, and the performance of The Apostles was most enjoyable; all the soloists sang well, the chorus was excellent (as it was throughout the Festival) and the orchestra was at its best, handling the many difficult passages with confidence and skill. Leslie Williams sang Peter splendidly; he was the obvious choice for the evening understudy and came through the test very creditably.

There were eighteen solo singers, and it was impressive to see the individuals taking their places in the chorus whenever they were not required as soloists. Thus, John Crayford (who was excellent as John in both oratorios, and who would sing Gerontius on the last night) was to be seen leading the tenors in the chorus during the Coronation Ode; Edward Chetcuti (splendid as Judas and as The Priest) was in the chorus on other occasions. With such enthusiasm and skill, it is not surprising that it was always a pleasure to listen to the chorus; James Cowley earned great praise as Chorus Master and Conductor. This was very much a team effort, but one singer deserves special praise. Diana Walkley has a fine voice, her words are unfailingly clear, she follows the composer's markings and sings with great conviction; in short, a singer "with brains". She was magnificent in Sea Pictures, The Music Makers, the Coronation Ode and The Dream of Gerontius; her great singing in the final work of the Festival will be remembered by those lucky enough to be present.

The Sea Pictures had been one of the items in the concert given by the Birmingham Philharmonic Orchestra. Kenneth Page conducted a long programme from memory, and he and his players were in good form. Clifford Harker (Bristol Cathedral organist) must share, as conductor, the credit for the beautiful performance of The Music Makers. The Avon Schools Orchestra, under David

Stone) played the Variations and the Serenade; their polished playing gave great pleasure to the audience. Our West Midlands Branch presented John Pike's film; Dr. J. N. Moore gave an excellent talk on the two oratorios being performed later that day; Dame Isobel Baillie, C. B. E., entertained with songs and personal memories of Elgar. Michael Trott, who had written and produced the fine Programme Book, presented an evening of "Elgar on Record."

Expenditure £6,000; Income £7,000. Result: Happiness. James Walkley, as Festival Music Director, announced during the final week the financial success of the Festival, whereby the Birthplace Appeal will receive £1,000. Our Society's aims being to honour the memory of Sir Edward Elgar, and to stimulate interest in his music, we salute and thank the Philomusica who went about that same business to such good effect.

We understand that copies of the special Programme, referred to above, will be available from the Elgar Birthplace, price 20p. plus postage.

STANLEY E. LAMBERT

Perhaps I may be allowed to add a few words to the editorial note on Mr. Stanley E. Lambert which appeared in the May issue of the Newsletter. Mr. Lambert's personal charm, and gift of improvisation at the keyboard, made him at all times a welcome guest at musical gatherings. As an organ-builder and working owner of the firm of Nicholson, his meticulous care for every detail of design, voicing, and craftsmanship was the cause of the respect accorded to him by all who had professional dealings with the firm. He had no patience with fads. A conservative approach permeated his attitude to baroque trends in organ design.

For a considerable time Mr. Lambert was organist of St. George's Roman Catholic Church at Worcester. Here, with particular care for the preservation of the stops used by Elgar, he supervised the renovation and enlargement of the organ upon which, in the eighteen-nineties, Elgar had worked out the registration of his Vesper Voluntaries. It remains only for me to say that, for the eleven years in which Stanley and Mrs. Lambert were joint Honorary Secretaries of the Elgar Society, he, always courteous and approachable, brought warmth and friendliness to the administration of its affairs.

A. T. Shaw.

ELGAR'S MUSIC IN PRINT A list compiled by

Geoffrey Hodgkins

[This list, which will appear in two parts, is designed to assist readers who are uncertain as to what is available, or who are not certain as to the publisher of a particular work. It is hope to make corrections and amendments to this listing in future issues of this journal.]

A study of the Elgar Discography by John Knowles will show what a remarkable increase there has been in the number of Elgar recordings in the last ten years. Many works have been recorded for the first time, and we are not far away from fulfilling Alan Webb's plea, in the January 1976 Newsletter, for all of the composer's music to be put on record.

However, during this time it has been increasingly difficult to obtain printed music by Elgar. Much of it was allowed to go out of print, and there were very few new publications, although the two piano pieces were welcome. We still await the Concert Allegro from Novello, though this was first promised some eight years ago. But, during the last year there have been some very encouraging signs. Novello's seem to have realised at last that Elgar's music is in demand, and several items have appeared: a book of seven anthems, two books of part-songs - one containing Op. 53, and the other Op. 71, 72 and 73, the vocal scores of The Light of Life and The Spirit of England, and a book of five organ pieces. More is promised in the future, including a second volume of organ pieces, and the suite from The Starlight Express arranged for piano.

Novello are the chief publishers of Elgar's music, but many other firms are also involved, and a list of these will appear in the January issue. The following is a complete list of available music published by Novello, with the stock numbers (which should be used in ordering) and the current (May 1978) price. These can be obtained from music shops, or direct from Novello's at Borough Green, Sevenoaks, Kent, TN15 8DT. Tel: 0732 883261.

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<u>ANTHEMS</u>	God Save the Queen (arr.)	16.0045.01	26p
	Jesu Word of God(Op. 2, no.1)	29.0164.01	18p
	(also in Latin only)	30.0036.02	18p
	(also in King of Glory(11 anthems))	03.0129.09	£1.45p
	The Spirit of the Lord(Apostles prologue)	29.0216.08	34p
	Seven Anthems	03.0134.05	£1.30p
	(Doubt not thy father's care;Light out of Darkness;Light of the World;Spirit of the Lord;O Heaken Thou;Fear Not, O Land; They are at Rest.)		

<u>PART SONGS</u>	As Torrents in Summer. S. A. T. B.	16. 0043. 05	18p
	(also arr. for S. S.)	16. 0100. 08	18p
	(also arr. for S. S. A.)	16. 0079. 06	18p
	My Love Dwelt in a Northern Land.	16. 0042. 07	26p
	(also arr. for S. S. A.)	16. 0077. 10	26p
	The Shower (Op. 71, no. 1)	16. 0050. 08	26p
	The Snow (Op. 26, no. 2)S. S. A. + 2 viol.		
	& pf.	16. 0075. 03	34p
	(also arr. for S. A. T. B.)	16. 0047. 08	34p
	Fly, Singing Bird (Op. 26, no. 2) for		
	S. S. A. + 2 viol. & pf.	16. 0076. 01	43p
	Four unaccompanied part songs(Op. 53)	07. 2324. 10	£1. 10p
Five unaccompanied part songs(Op. 71,			
72, 73)	07. 2325. 08	£1. 30p	
<u>PIANO</u>	Chanson de Matin(Op. 15, no. 2)	10. 0039. 10	74p
	Chanson de Nuit(Op. 15, no. 1)	10. 0040. 03	44p
	Nimrod	10. 0041. 01	44p
	Two Piano Pieces (In Smyrna & Skizze)	10. 0215. 05	£1. 05p
	Engima Variations (Op. 36)	10. 0042. 10	£2. 00p
	Wand of Youth Suite No. 1(Op. 1a)	10. 0043. 08	£1. 10p
<u>ORGAN</u>	Chanson de Matin	01. 0067. 06	74p
	Chanson de Nuit	01. 0068. 04	44p
	Nimrod	56. 0001. 04	44p
	Elgar Organ Album	01. 0994. 00	£1-65p
	(Cantique (Op. 3), Adagio from the Cello Concerto, Carillon (Op. 75), Solemn Prelude from For the Fallen, Imperial March(Op. 32))		
<u>VIOLIN & PIANO</u>	Chanson de Matin & Chanson de Nuit	12. 0431. 09	£1. 20p
	(nas)		
	Violin Concerto (Op. 61)	12. 0024. 00	£3. 80p
	Violin Sonata (Op. 82)	12. 0025. 07	£2. 20p
<u>VIOLA & PIANO</u>	Canto Popolare (from In the South)	12. 0067. 04	74p
	Cello Concerto(arr. by Lionel Tertis)	12. 0068. 02	£2. 75p
<u>CELLO & PIANO</u>	Cello Concerto (Op. 85)	12. 0082. 08	£2. 75p
<u>BASSOON & PIANO</u>	Romance (Op. 62)	12. 0137. 09	74p
<u>STRING QUARTET</u>	String Quartet(Op. 83)set of parts	12. 0152. 02. 00	£3. 15p

<u>PIANO QUINTET</u>	Piano Quintet (Op. 84) score & parts	12.0215.04	£6.20p
<u>BASS BAND</u>	Chanson de Matin (arr.) complete set	98.9152.08	£2.46p
	Nimrod (arr.) complete set	08.0086.04.01	74p
	Prelude to The Dream of Gerontius score	09.0056.07	£2.20p
	parts	09.0056.07.01	£3.45p
<u>MILITARY BAND</u>	Nimrod (arr.) set incl. Conductors	08.0086.04.02	79p
<u>CHORAL WORKS</u>	The Apostles (Op. 49) V. S.	07.0097.05	£3.15p
	The Banner of St. George (Op. 33) (arr. S. S. A. A)	07.0099.01	£1.05p
	Caractacus (Op. 35) V. S.	07.0101.07	£2.00p
	The Dream of Gerontius (Op. 38) V. S.	07.0102.05	£3.15p
	(analytical notes by A. J. Jarger)	11.0106.04	74p
	Give unto the Lord (Op. 74) V. S.	07.0104.01	74p
	The Kingdom (Op. 51) V. S.	07.0106.08	£3.15p
	(analytical notes)	66.1505.08	74p
	The Light of Life (Op. 29) V. S.	07.2338.10	£2.00p
	The Music Makers (Op. 69) V. S.	07.0107.06	£2.00p
	The Spirit of England (Op. 80) V. S.	07.0431.08	£1.45p
<u>SOLO SONGS</u>	Pleading (Op. 48) for high voice	17.0152.05	44p
	medium	17.0153.03	44p
	low	17.0154.01	44p
	The Torch (Op. 60, no. 1) high	17.0198.03	44p
	medium	17.0199.01	44p
<u>MINIATURE SCORES</u>	Cello Concerto (Op. 85)	89.0029.09	£3.15p
	Dream of Gerontius (Op. 38)	89.0021.03	£4.85p
	Falstaff (Op. 68)	89.0022.01	£4.20p
	Fantasia & Fugue in C min. (Op. 86)	89.0001.09	£1.05p
	Froissart (Op. 19)	89.0057.04	£2.20p
	Introduction & Allegro (Op. 47)	89.0023.01	£1.45p
	In the South (Op. 50)	89.0024.08	£2.20p
	Symphony No. 1 in A Flat (Op. 55)	89.0025.06	£4.20p
	Symphony No. 2 in E Flat (Op. 63)	89.0026.04	£4.20p
	String Quartet (Op. 83)	12.0319.03	£1.30p
	Variations (Enigma) (Op. 36)	89.0027.02	£2.75p
	Violin Concerto (Op. 61.)	89.0028.00	£3.15p
	Wand of Youth Suite No. 1 (Op. 1a)	89.0030.02	£2.00p
	Wand of Youth Suite No. 2 (Op. 1b)	89.0055.08	£2.20p

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DATES FOR YOUR DIARY

Sept. 2	<u>Organ Sonata in G maj.</u> Robert Vincent.	Royal North Coll. of Music, Manchester
Sept. 9	<u>Polonia</u> BBC Northern SO. cond. A. Panufnik.	Manchester Town Hall
Sept. 14	<u>Violin Concerto</u> BBC SO, cond. Bernard Haitink, Ida Haendel (violin)	Royal Albert Hall.
Sept. 16	<u>Sea Pictures</u> BBC SO, cond. Sir Charles Groves, Gillian Knight (contralto)	ditto (Last Night of Proms)
Sept. 23	<u>The Music Makers; Coronation Ode;</u> <u>Meditation, from Light of Life</u> Philomusica of Gloucestershire.	Tewkesbury Abbey Tickets: J. Walkley, Craeg-Lea, 86 Wells Rd. Malvern. 50p. £1 & £2
Sept. 27	Concert by Arioso Quartet. (No details available)	St. John's, Smith Square S. W. 1.
Oct. 7	<u>Chanson de Matin; Chanson de Nuit</u>	Oakham 6th Form Coll.
Oct. 8	Rutland Sinfonia. cond. B. Collett.	St. Steven's Ch. East Pk. Rd. Leicester.
Oct. 11	<u>Symphony no. 2</u> BBC SO. cond. G. Rozhdestvensky	Royal Festival Hall
Oct. 16	<u>Violin Sonata</u> Isabelle Flory (violin) Gordon Back (piano)	Purcell Room, South Bk.
Oct. 18	<u>Organ Sonata in G maj.</u> Malcolm Rudland	Royal Festival Hall (at 5.55 p. m.)
Oct. 24	<u>Serenade for Strings; Violin Concerto;</u> <u>Symphony no. 1</u> RPO, cond. Yehudi Menuhin, Nigel Kennedy (violin)	Royal Festival Hall
Oct. 26	<u>Cockaigne Overture; Cello Concerto;</u> <u>Symphony no. 1</u> RPO, cond. Menuhin, Yo Yo Ma (cello).	Royal Festival Hall
Oct. 30	<u>The Black Knight</u> Harrow Choral Soc. Philharmonia, cond. Bryan Fairfax	Royal Festival Hall

Nov. 5	<u>Symphony no. 2</u> Guildford Philharmonic Orch. cond. Vernon Handley	Civic Hall, Guildford
Nov. 11	<u>For the Fallen</u> City of London Choir, London Bach Orch. cond. Donald Cashmore. Linda Esther Gray (soprano)	Queen Elizabeth Hall South Bank
Nov. 20	<u>The Apostles</u> Royal Choral Soc., RPO, cond. Meredith Davies. with Felicity Lott, Alfreda Hodgson, Raymond Herinx, Stephen Roberts, and John King	Royal Festival Hall
Dec. 4	<u>Nursery Suite</u> Barclays Bank Music Soc. cond. Harold Barnes	Queen Elizabeth Hall South Bank
1979		
Jan. 30	<u>Violin Concerto; Falstaff.</u> Philharmonia Orch. cond. Andrew Davis. Kyung -Wha Chung (violin)	Royal Festival Hall
Feb. 1	<u>Cello Concerto; Symphony no. 1</u> Philharmonia Orch. cond. Andrew Davis. Paul Tortelier (cello)	Royal Festival Hall
Feb. 4	<u>Enigma Variations; The Music Makers.</u> Philharmonia Orch. cond. Andrew Davis.	Royal Festival Hall
Feb. 6	<u>Serenade for Strings; Sea Pictures;</u> <u>Symphony no. 2</u> Philharmonia Orch. cond. Andrew Davis	Royal Festival Hall
Feb. 11	<u>Violin Sonata; String Quartet; Piano</u> <u>Quintet.</u> Philharmonia Chamber Ensemble. Dir. Andrew Davis	Queen Elizabeth Hall
March 17	<u>Froissart Overture; Cello Concerto.</u> Rutland Sinfonia. cond. Barry Collett. Michael Evans (cello)	Venue to be announced

BRANCH REPORTS

EAST ANGLIA

Secretary: Barry Marsh, "Homelea"
Whitwell Road, Reepham,
Norfolk. Tel:Reepham 613

Since March the Branch has held four successful meetings in the Assembly House, Norwich, and taken the members on an outing. We now have a strong working committee of ten, and local membership continues to increase.

April 14th. The first monthly meeting - 35 people present. The Chairman and Secretary presented 'In this House...' a series of slides and readings backed by the music composed by Elgar in his various homes.

May 12th. Another member, Roger Rowe, talked about 'Enigma and the Early Successes.'

July 9th. Some members made a visit to Culford Hall, Bury St. Edmunds, where they were the guests of Alan and Doreen Young, for a pleasant informal afternoon and evening of park-walking and music-making. Amongst the music items was a charming version of Salut d'Amour for recorders.

July 14th. We welcomed John Knowles, our first guest speaker, to talk about 'The early Choral Works.' John's enthusiasm for The Black Knight, and King Olaf was enhanced by his infectious humour and his use of older, lesser-known recordings.

On September 22nd we start our Winter programme with a talk by Jerrold Northrop Moore on The Starlight Express, followed in October by Michael Nicholas, Norwich Cathedral's organist, and on December 5th we hope to organise a live performance of some of Elgar's Wind Music.

Future plans include Christopher Kent on 'The Third Symphony' (March 1979), Elaine Padmore, of the BBC, playing and introducing her award-winning tape of 'The English Renaissance', and Christopher Bishop, of EMI, on 'Recording with Sir Adrian Boult.'

NORTH WEST

Secretary: Douglas Carrington,
84 Park View Road
Lytham, Lytham St. Annes
Lancs. Tel:0253-737859

May 27th. Although Elgar's ambition to perform The Apostles, and The Kingdom on the same day was never realised in his lifetime, members of the branch were privileged to hear magnificent performances of both works in Tewkesbury Abbey, reflecting the highest credit on all soloists, members of the chorus and orchestra,

and their musical directors. After this superb feast of great music, it was regrettable that there was a breakdown of the coach returning us to Liverpool, but, as an uncalled-for reward, members in their joint adversity got to know one another better than they might otherwise have done!

July 1st. The July meeting was addressed by Mr. Thomas Rowbotham, whose charming and unaffected delivery of his programme of Elgar recordings was a model of all that an illustrated lecture-recital should be. 'Elgar, a Study in Contrasts' ranged from Froissart(1890) and The Music Makers(1912), to the Pomp and Circumstance March no. 5 (1930). As evidence of his own enjoyment of Elgar's music and life, and of the friendship of fellow-Elgarians, Tom Rowbotham has joined the NW branch of the Elgar Society.

Remaining programmes this year are: Sept. 9th, a recital by Roger Fisher on the organ of Chester Cathedral. Oct. 14th Christopher Kent on 'Recent Researches'--an illustrated talk. Nov. 18th, Charles A. Myers on 'The Piano Music of Elgar.'

WEST MIDLANDS

Secretary: Alan Boon, Old School House
Martley, Worcester.
Tel: Wichenford 419.

April 1st. at Newland, Malvern. At their annual evening of music, wine and cheese, West Midlands Branch was very fortunate to have the services of the Barbican Music Group, a string quartet, plus clarinetist Philip Shirtcliff, to perform the music, and Mr. & Mrs. Spencer Noble to provide the refreshments. The church and supper room were ablaze with a glorious assemblage of early Spring flowers, arranged by Miss Cora Jenkins.

The evening began with Divertimento No. 2 in D, by Mozart. Then followed three Elgar pieces - Serenade for Strings, Chanson de Matin, and the seldom heard, but delightful, Contrasts, the Gavotte, A. D. 1700 and 1900. A beautiful performance of the Mozart Clarinet Quintet in A concluded the evening's music. Some sixty members and friends were very grateful to Rebecca Wade, Philip Shirtcliff, and their fellow musicians for travelling from London to play for the Branch, and look forward to hearing from them again before long.

May 24th. at the Roses Theatre, Tewkesbury. A packed theatre, the audience including members from as far apart as Stoke-on-Trent and Bristol, saw John Pike present his colour film on the life of Elgar, "Hope and Glory." The film lasted almost two hours, and John took a year to make it, all on location, with most of the music coming from recordings made with Elgar himself conducting.

Whilst there were technical difficulties with the presentation of amateur film in a sizeable professional theatre, the audience was enthralled by his work and dedication.

June 4th. in Worcester Cathedral. At the close of evensong, the large congregation followed Dr. Hunt, and the Cathedral Choir, to the Elgar Memorial Window. There Mr. A. T. Shaw laid a wreath of laurel leaves on behalf of the Elgar Society, and the choir sang 'As Torrents in Summer'. During the service, sung to Dr. Hunt's own up-lifting setting, we heard the anthem Great is the Lord (Psalm 48) by Elgar, which had its first performance in Westminster Abbey, July 1912.

The programme for 1978/79 is now arranged as follows:

- Sept. 16. Bishop Perowne Secondary School, Barbourne Road, Worcester. "Music and Pictures" by Derek Forss, of EMI. Commentary by Michael Kennedy.
- Oct. 28. St. George's R. C. Church, Sansome Place, Worcester. "Chords to Remember" by Gilbert Jones, F. R. C. O. (Ch. M), L. R. A. M., A. B. S. M. Mr. Jones, a blind organist, will talk on, and play some interpretations of, Elgar's organ sonata.
- Feb. 3. Old Palace, Deansway, Worcester. Joint Meeting with Worcester Recorded Music Society, speaker Michael Trott.
- March 24. Primary School, Martley, (6 miles N.W. of Worcester - B4204) Annual General Meeting, followed by "New Elgar Recordings" by Jack McKenzie, Birthplace Curator.
- May 5. Wine and Cheese with music. Programme and meeting-place to be announced.
- June 3. Wreath-laying in Worcester Cathedral. at 4. p. m.

All meetings, except the last mentioned, commence at 7.30 p. m.

LONDON

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

To conclude the season three highly successful meetings were held prior to the A. G. M.

April 3rd. Prof. Ian Parrott - Elgar's Harmony.

One of the Society's distinguished Vice-Presidents and Professor of Music in the University College of Wales, Aberystwyth, Ian Parrott amply fulfilled our expectations by giving an illuminating talk entirely without notes. Having read his biography of Elgar, we already knew that he had made a close study of the composer's Harmonic Language and were not surprised to learn that he had developed further ideas about it. Illustrating his lecture both on the piano and with recordings, Prof. Parrott showed that whilst Elgar was fully aware of the influence of his contemporaries and earlier composers, notably Bach and Wagner, he was never constricted

by orthodox writing and was impelled to create new ideas which formed the basis of his unique orchestration. Space does not permit us properly to appraise this excellent lecture, which Ian Parrott commendably made most interesting and acceptable even to the least technically knowledgeable members of his audience. We are most grateful to him, and were delighted to welcome Mrs. Parrott.

May 8th. David Michell and Robert Tucker - Members' Evening.

Robert Tucker gave a most interesting talk on the Carillon erected to the memory of Loughborough men who fell in the 1914-18 war. The Loughborough Carillon was the first 'Grand Carillon' in Great Britain, and it was particularly appropriate to choose this memorial, for Loughborough has been world-famous for the making of bells for a century or more. The Carillon comprises 47 bells ranging in weight from $4\frac{1}{2}$ tons to 20 lbs., and plays music from folk songs to classics. For the opening ceremony Elgar composed a 'Memorial Chime', of which Mr. Tucker had hoped to play a recording, but this was not possible. He suggested that perhaps East Midlands might be able to arrange a special visit to hear the Elgar 'chime' and other music. East Midlands - please note!

David Michell took the opportunity to remind us of some of the many perceptive comments on Elgar and his music made over the years by distinguished musicians and musicologists. He quoted extensively from a wide-ranging number of authors whose books have been out-of-print for some time. It is a sad commentary on the present state of the book world to realise that almost all the biographies of Elgar, including those written within the past twenty years, are now unavailable. We must hope that some will be re-printed before long, especially those which have become standard works of reference. An extremely informative and rewarding evening.

June 5th. Michael Pope - Elgar and Parry.

Mr. Pope's very considerable knowledge of both these composers, allied to his professional expertise as a BBC music producer for Radio 3, ensured a full house for the last meeting of the season. In Elgar and Parry it would be difficult to find two men so vastly different in temperament and outlook - their background and careers were poles apart. Parry was a pillar of the establishment, and moved freely in the highest circles, almost inevitably succeeding to the most important appointments in the musical world - Professor of Music at Oxford, and Director of the Royal College of Music are but two examples in the academic field. As a composer and one of the leaders of his profession his output was prolific and it is a great pity that so little of his music is heard nowadays. By absolute contrast Elgar, as we all know, had constantly to battle against prejudice and non-acceptance by many of those in a position to help him had they so wished. That his genius ultimately triumphed over the many obstacles, hindrances, even jealousies, created by lesser men is a matter of history.

It is quite impossible here to attempt to do justice to Mr. Pope's entralling talk. We naturally hoped and expected he would concentrate largely on Parry who, although he was clearly unable fully to accept Elgar's brilliant ideas in orchestral

writing, nevertheless was one of a small group of established musicians who recognised that Elgar would one day become the foremost composer in his country. Although he wrote five symphonies and a number of very attractive orchestral works, including the Symphonic Variations, and two wholly delightful Suites for strings based on the dance (which have been superbly recorded by our President, Sir Adrian Boult), Parry undoubtedly excelled in his choral writing which Elgar greatly admired. Blest Pair of Sirens is a prime example, a choral masterpiece which has not been surpassed by an English composer to this day. Michael Pope's perceptive and carefully annotated talk demonstrated how Parry and his immediate colleagues necessarily paved the way for the coming of Elgar. It was fully illustrated by excerpts from recordings, but it requires skill to pick out passages and the invaluable help he received from John Knowles in this respect was gracefully acknowledged by Mr. Pope. Without any doubt this was one of the best meetings we have been privileged to attend in the last seven years.

June 12th. A. G. M. and Elgar Quiz.

The Chairman, Douglas Guest, C. V. O. presided, and as usual conducted the business in his admirable and felicitous manner. There were no controversial items on the agenda - the accounts were in good shape and were unanimously adopted, the Hon. Auditor, Mr. Stanley, being warmly thanked for his invaluable help in their preparation. The Hon. Secretary reported on progress made during the year which shews a steady increase in branch membership. He also announced the programme for next season, and said that meetings would continue at B. I. R. S. for another year. The following were elected to serve in 1978/79:-

Chairman: Douglas Guest, C. V. O. Hon. Secretary/Treasurer: E. W. A. Jackson.
 Hon. Auditor: E. G. Stanley. Messrs. David Michell and Ronald Taylor retired from the committee by rotation and were thanked by the chairman for their considerable help during the past three years. Mr. Garry P. Humphreys and Dr. Gareth H. Lewis were then elected to the committee. Both the chairman and hon. secretary were thanked for their continuing work for the branch and the meeting closed in just under the hour. It was followed by an excellent Elgar Quiz, skilfully prepared on tape by Michael Rostron, who had won a previous quiz several years ago. It provided a splendid finish to the season and we all learnt a great deal. Geoffrey Hodgkins was the winner with almost 80% for which he received a record token.

PROGRAMME FOR 1978/79. All meetings at 7.30 p. m.

<u>Friday 6th October.</u>	Film <u>Hope and Glory.</u>	John Pike
<u>Monday 6th November.</u>	Playing in the Middle.	Harry Danks
" 4th December.	Elgar and Sullivan.	Joseph Pilbery
" 5th February.	Troyte-Architect and Variation VII.	Maxwell Hutchinson.
" 5th March.	Concert of Songs by Elgar and other English composers	Exultate Singers
" 2nd April.	The Challenge of Biography	Michael Hurd
" 14th May.	Elgar's Religious Character	Geoffrey Hodgkins
" 4th June.	Elgar and the big orchestra	Prof. Ivor Keys
" 18th June.	AGM & Election of Officers.	

Secretary: Gordon Richmond,
1 Blankley Drive, Stoughton
Road, Leicester.
Tel: 0533 704930

There is not a lot to report from East Midlands on this occasion, though we are pleased to announce a number of new members to the Branch. We welcome them, and hope to see them as regular attenders at meetings. On May 13th, members went on an outing to Malvern, and the Birthplace, and a very enjoyable time was had by all concerned.

The new programme for 1978/79 has been arranged and we hope will interest all members.

All meetings at 7.30 p.m. at St.Mary Magdalene(Knighton) Parish Centre.

1978

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|-----------|---|-----------------|
| 9th Sept. | Pre-Gerontius Choral Works. | John Knowles. |
| 14th Oct. | Lords and Ladies. Recorded Music
from Byrd to Elgar. | Veronica Brown. |
| 25th Nov. | Ceremonial Elgar. | Rodney Baldwin. |

1979

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| 20th Jan. | Annual General Meeting, and Members Evening. | |
| 10th Feb. | Record Recital. | Martin Passande. |
| 10th Mar. | The Elgar Country. (Slides and Records) | Michael Trott. |
| 21st Apr. | Song Recital, and Cheese and Wine Party. | |
| 12th May. | A Talk on Music Generally, with particular
reference to Elgar. | George Gray, late
Master of Music,
Leicester Cathedral |
-

"Why didn't you mention the performance of the String Quartet at Little Twittering Parish Church?" "We've done the Kingdom twice this year, and you didn't mention it once!" "Why do you never mention music North of the Humber?"

These are the kind of comments which come back to us over the year. The answer quite simply is that we are not clairvoyants. In the concert diary, or elsewhere if specially merited, we will happily give details of Elgar concerts and recitals, but you must let us know in time. We try to publish on the 1st of January, May, and September. To do this we need almost all 'copy' one month before that. A complete coverage of Elgar performances may not be possible, but with your help we can improve our coverage.

Record Reviews

COMPLETE MUSIC FOR WIND QUINTET: Harmony Music 1 to 5; Five Intermezzos; Adagio Cantabile; Andante con variazioni; Six Promenades; Four Dances.

Athena Ensemble. (Richard McNicol and Sebastian Bell, flutes; David Theodore, oboe; Roger Fallows, clarinet; Robert Jordan, bassoon.

RCA RL 25144 (Two records, boxed)

Once again we are indebted to RCA for filling another gap in the Elgar discography. They now follow their recent issues of the complete organ music, The Spirit of England, and the Coronation Ode, with this double album of some of the composer's earliest work. This dates from 1878-9 when Elgar, about 20, was just beginning to make his mark in Worcester's musical life. About this time he formed a wind quintet, comprising two flutes, oboe, clarinet, and bassoon, the players being himself (on bassoon), his brother Frank, Frank Exton, and the two Leicester brothers. Elgar composed, or arranged, all their music, copying it out (we are told) in idle moments in the organ loft on Sundays, prior to its being tried out by the quintet. There is no record of this music being publicly performed at that time. However, some movements, at least, were done in the 1930's at the concerts in Sheffield promoted by John Parr, a local bassoonist and character (a benevolent one as the writer remembers from the 1950's), whose concerts revived much unusual music, especially wind music. Parr copied the Elgar quintet pieces, and these copies (at present in the British Museum - where are the originals?) have been used by Richard McNicol, principal flautist and guiding light of the Athena Ensemble, for this recording, which follows a number of recent broadcasts of the music by the same ensemble.

The issue is not quite complete, as Harmony Music 6 and 7, each of two movements, are missing from it, though listed in the catalogue of Elgar's works in Dr. Percy Young's Elgar O. M. Harmony Music 7, apparently unique in this corpus of wind music, dates from 1881, two years after the last of the others. Of the remaining five items entitled Harmony Music (after the German Harmonienmusik, signifying simply 'wind music'), all but one, the fifth, a substantial piece in four movements, are single sonata movements, the third being unfinished. They are attractively tuneful and show the young Elgar's remarkable grasp of classical form, and, still more noteworthy, his already apparent flair for instrumentation. The writing, indeed, suggests a mature composer, and it is only the almost total lack of Elgarian, or any especially individual, touches that betray the early date of the pieces. Often German influences like Haydn, Mozart or Beethoven are uppermost; at other times one detects French traits. Mr. McNicol's excellent notes mention Harmony Music 4's quotation - surely unconscious as the symphony

was not performed until 1935, - from Bizet's youthful Symphony, itself indebted in great measure to Mozart and Schubert. The bland Adagio Cantabile, nicknamed "Mrs. Winslow's Soothing Syrup", and the Variations, subtitled "Evesham Andante" (gently decorated rather than truly inventive) share the same qualities.

The shorter works are livelier, and, if still gracefully melodious, rather more original. The Intermezzos are brief and witty, especially the first, entitled "The Farmyard", which features some joyous crowing from the clarinet. The Promenades, ternary in form and slightly longer, also display deliciously witty turns of phrase, illustrating Elgar's liking for French music - they, like other movements from these works, often have whimsical subtitles: "Madame Taussauds" (sic) (No. 2), "Somniferous" (No. 4) and "Hell and Tommy" (No. 6). The Four Dances, respectively a minuet, gavotte, sarabande and gigue, show excellent period feeling, and it is no surprise that the composer intended, as late as 1933, reviving the sarabande for The Spanish Lady. It duly appears in Dr. Young's Suite for String Orchestra of dances and interludes from the projected opera. Elgar used a number of these wind movements in later compositions; the second Intermezzo appeared again in Cantique, op. 3; and the minuet of Harmony Music 5 and the main section of the fifth Promenade provided the themes of the minuet and trio section of the Severn Suite, op. 87. Enthusiasts will no doubt spot others.

The sound, naturally enough, with two flutes and no horn in the ensemble, is (treble-biased and light in weight, though charmingly fresh. Performances are impeccable in intonation and balance, the recording excellent. It gives me great pleasure to recommend this set, not only for the enjoyment it gives as "background music" in the best sense of that term, but also for the light it sheds on the youthful composer, already technically assured and searching for a means of individual expression. Is it too much now to hope for a recording of the, roughly contemporary, Powick music?

P. L. S.

THEY ARE AT REST (1909)

Westminster Abbey Choir, directed by Douglas Guest

Abbey Records LPB 791

For me, perhaps the most memorable part of the service marking the unveiling of the Elgar Memorial in Westminster Abbey, in June 1972, was the singing by the Abbey Choir of Elgar's "other" Newman setting, the elegy They are at Rest! This beautiful unaccompanied anthem was first sung at the Royal Mausoleum, Windsor, on the anniversary of Queen Victoria's death, on 22nd January 1910. Unlike, therefore, most of Elgar's music for the Church, it dates from a time when he was at the height of his creative

powers and like other 'chips from the workshop' of this period - the Romance for Bassoon and orchestra, and the Grania and Diarmid Funeral March, for example - should in no way be ignored.

How good then that this premiere recording from the Abbey Choir is so fine. Both the mellifluous singing and the well-balanced acoustic admirably reflect the opening lines "They are at rest; we may not stir the heav'n of their repose by rude invoking voice."

The rest of the record has music by other composers in some way associated with the Abbey (Gibbons, Blow, Purcell, Croft, Stanford, Britten, and Vaughan Williams), and is issued to mark the 25th anniversary of the Coronation. All in all, here is a record admirably conceived and executed that can be warmly recommended.

[I see that Abbey Records also have in their new listings what must be the first ever recording of Give unto the Lord with orchestra, but I have not as yet seen or heard this record (LPB 781).]

J. G. K.

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an Elgar Discography
compiled by
John Knowles

ELGAR BIRTHPLACE NEWS.....

The Curator(Jack McKenzie) writes: Since March, life at the Birthplace has been hectic, interesting, and at times hazardous. There have been 4,700 visitors, from the beginning of January to the 10th August (700 of them in those first ten days of August). We have had visitors from Israel, Zambia, Malaysia, India, Yugoslavia, Scandinavia, Japan, Holland, U.S.A. China, France, almost everywhere! Also visits from Japanese television, and Netherlands radio. But, during the last five days(writing 11th August) we have had no sink, no cooker, and no kitchen floor -- all in persuance of extending the damp course, and much-needed repairs to the kitchen/dining room/office floor. Since May we have had visits from Jacqueline Du Pré, James Loughran, Richard Pasco(making his third visit), his wife Barbara Leigh Hunt, and son William, Paul Robertson of the Medici Quartet, and Richard Weigall, oboist of the CBSO. Also the Dutch conductor J. P. Loorij.

I am particularly delighted with recent additions to the concert-programmes and photo collections, especially 'Dorabella's' copy of the Nimrod photograph, autographed by Jaeger, and presented to the Birthplace by John Mills, of Nottingham. The Edison Bell Velvet Face recording of The Dream of Gerontius, given by Michael Gordon, also a rare item and greatly appreciated. This particular set was borrowed by Sir Malcolm Sargent when he was preparing his own recording for HMV.

It seems that there are many members of the Elgar Society, and Elgar enthusiasts generally, who know little of the Birthplace, and are unaware of the many treasures it contains, and the time and effort needed to preserve them. For those who do not know the Birthplace the times of opening are set out at the end of this report. We continue to get a great deal of voluntary help, and on this occasion would particularly like to thank Sarah Boulstridge, Michael Dawson, Norman Ward, and a special word of thanks to Pat and Bill Neale for running the information table at the Tewkesbury Festival. The Elgar Birthday Party, held at the Birthplace, was very successful both as to weather and numbers attending. Dot and Alan Boon made themselves responsible for most of the organisation, and £10 was raised for funds. So successful was the occasion that guests turned it almost into a gala! Miss Gosden, our oldest guest, cut the cake with great efficiency.

The garden continues to improve, under the guidance of Eddie Williams, and we have new fences, and a mock gate under the yew tree, improving a previous black spot. The turf laid last year enabled the pupils of Tillington Manor School Stafford, to perform their own play on "The Life of Elgar", last month. The audience of parents and friends, and visitors, were enthralled by the enthusiasm of the young performers, whose ages ranged from 7 to 11 years. The children raised over £40 for the Birthplace, and were thrilled to see a new door-handle which their money had helped to purchase. A photograph of the play made the

front page of Berrow's Journal! The children must have given up a great deal of their spare time to the preparation of the play.

Copies of the Souvenir Programme of the Elgar Foundation concert at the Royal Albert Hall, are still available from the Birthplace, Lower Broadheath, Worcester, price 20p. plus postage.

TIMES OF OPENING OF THE BIRTHPLACE

Every day (except WEDNESDAY)	1.30 p.m. to 6.30 p.m. Summer 1.30 p.m. to 4.30 p.m. Winter
Bank Holidays, and during the Three Choirs Festival	10.30 a.m. to 12 a.m., in addition to the above times

Special arrangements can be made for party and student visits, by previous arrangement with the Curator at the Birthplace.

Mr. & Mrs. McKenzie give remarkable service and dedication to the Birthplace, and members are reminded that it is also their home! Members are particularly requested NOT to call or attempt to visit the Birthplace outside the times and days stated above. --- EDITOR.

Readers are reminded that the Birthplace Appeal Fund is still very much in need of funds to maintain and restore the building and its contents. Donations should be sent to the BIRTHPLACE APPEAL FUND, 8 College Yard, Worcester



BOOKS WANTED

A copy of 'Edward Elgar: Memories of a Variation' by Mrs. Richard Powell, is required by Eric E. Smith, 41 Hotson Road, Southwold, Suffolk. Offers direct to Mr. Smith please.

The editor requires a copy of Buckley's 'Edward Elgar', in either the first or second edition. Offers of a copy gratefully received. Please state the price required.

A member, Miss Beatrice Gwynn, who, members may recall, supplied an ingenious solution to a complicated Elgar puzzle some years ago, is eager to obtain some of the early news-sheets issued to members before the setting-up of the NEWSLETTER. Miss Gwynn's address is 74a Rodenhurst Road, London, S.W.4.

Early copies of the first series of the NEWSLETTER, with the exception of no. 4, are required by Mr. Ian Lace, 20 Quarry Hill, Haywards Heath, Sussex.

RECORD DELETIONS

Some sad news of deletions this month. Both the Barbirolli recordings of the Symphonies, on ASD 2748 and ASD 2749 respectively, are not now available.

Also from EMI comes news of the deletion of their boxed set of 'Elgar on Record', which was a splendid issue of Elgar's own electrical recordings. Additionally, a favourite record, though now some years old, was 'The Miniature Elgar', conducted by Lawrance Collingwood. This too is now deleted.

Surprisingly, CBS announce the disappearance from the lists of Barenboim's recordings of the Symphonies, CBS 78289. Presumably the company was disappointed by sales, and the records have now gone. Also deleted by CBS are the Beecham and Ormandy versions of the Enigma Variations.

BOOK NEWS..... After a long delay Dobson Books announce the publication of Percy Young's eagerly awaited Alice Elgar: Enigma of a Victorian Lady (£7.50). This is a study in depth of a most remarkable woman; it contains a vast amount of brand new material, bequeathed to Dr. Young by Mrs. Elgar Blake. In addition to Lady Elgar's papers, there are family papers back to the 18th century, and poems, letters, etc. by Elgar himself. These are reproduced together with drawings, water-colours and photographs.

Letters

From Mr. BARRY COLLETT

I have read the record reviews of the last few Newsletters to see if a review would appear of Barenboim's performance, with the LPO, of the In the South Overture (coupled with the Barenboim/Yvonne Minton Sea Pictures) So far no review of this disc has appeared (CBS 76579), and I would be curious to know your readers' comments. The Gramophone reviewer dismissed the record rather scathingly (August, 1977), but, on the contrary, I find the performance of In the South not only the best I know, but one which contains some of the most virtuosic and full-blooded Elgar playing on record. Does anyone else agree?

From Mr. IAN LACE

I wonder if I might make a suggestion - I'm sure it must have already occurred to you. I was interested to read in number 4 [Old Series], that membership then stood at 557. If my memory serves me correctly, Mr. Jackson informed me, in June, that the present membership now stands at over 800 - a significant increase in four years!

Possibly, like me, newer members would be interested in having access to the articles in early Newsletters to supplement the standard works of Kennedy, Young, Reed, Burley, etc. Would it not be possible then to produce a digest - the best of the Newsletters for newer members, and posterity. There must be some very valuable material there.

** Mr. Lace's suggestions are interesting. The early numbers of the Newsletter are almost all out of print, and many members have never seen them. Would members be interested in having some of the early articles reprinted in the pages of the Newsletter? The suggestion of issuing a special 'Digest' may be too costly, but members' comments are invited. Editor.

THE EDITOR writes:

Recently I came across a cutting from 'Tit-Bits' Magazine for 19th May, 1919, dealing with Elgar. The second paragraph stated: "I believe he is still a member of an interesting little club in the West-end composed entirely of musicians. It is called the 'You-be-Quiet' Club, and its title means that no 'shop' is permitted in conversation."

Can any reader tell us more of this Club, and of Elgar's connection with it?

THE ELGAR SOCIETY
[President: Sir Adrian Boulton, C.H.]

The Annual Subscription to the Society is £2. Applications for membership should be addressed to the Hon. Secretary, E.W.A. Jackson, 'Killiegray,' 7 Batchworth Lane, Northwood, Middx. HA6 3AU. Existing members should renew their subscriptions, which become due on the 1st January, to the Hon. Treasurer, John Knowles, 11 The Chase, Watford, Herts. WD1 7JQ.

BRANCH SUBSCRIPTIONS These are additional to the Society's annual subscription at the following rates:

LONDON	£3 per annum, the combined subscription to be sent to E.W.A. Jackson at the above address.
WEST MIDLANDS	£1 per annum, the combined subscription to be sent to Alan Boon, Old School House, Martley, Worcester.
EAST MIDLANDS	£1 per annum, the combined subscription to be sent to Gordon Richmond, 1 Blankley Drive, Stoughton Road, Leicester LE2 2DE.
NORTH WEST	£2 per annum, the combined subscription to be sent to Douglas Carrington, 84 Park View Road, Lytham, Lytham St. Anne's, Lancs.
EAST ANGLIA	£1 per annum, the combined subscription to be sent to Barry Marsh, 'Homelea' Whitwell Road, Reepham, Norfolk, NR10 4JT.

NEW MEMBERS are always welcome, and the Society will advise you if you live near a branch area. We hope to form more branches as support increases. All members receive the NEWSLETTER, at present published in January, May, and September.

ELGAR SOCIETY NEWSLETTER. Only two back issues of the first series are available. These are nos. 4 & 9, at 15p. plus 9p postage for each issue. An index to the articles in nos. 1 to 10 will be sent gratis. No. 1 of the New Series is completely out of print, but a few photo-copies of the issue have been made which can be supplied for £1, plus 9p. postage.

Numbers 2 and 3 of the New Series are available at 60p. plus 9p. postage for each issue.