

Half-Century

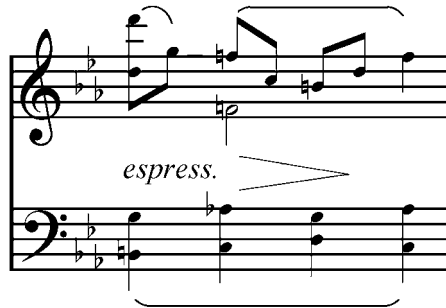


The Elgar Society,
1951-2001

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Written and compiled by Michael Trott
with contributions from
Frank Beck, Frank Greatwich, Geoffrey Hodgkins,
John Knowles, John Norris and Ronald Taylor.



The Elgar Society

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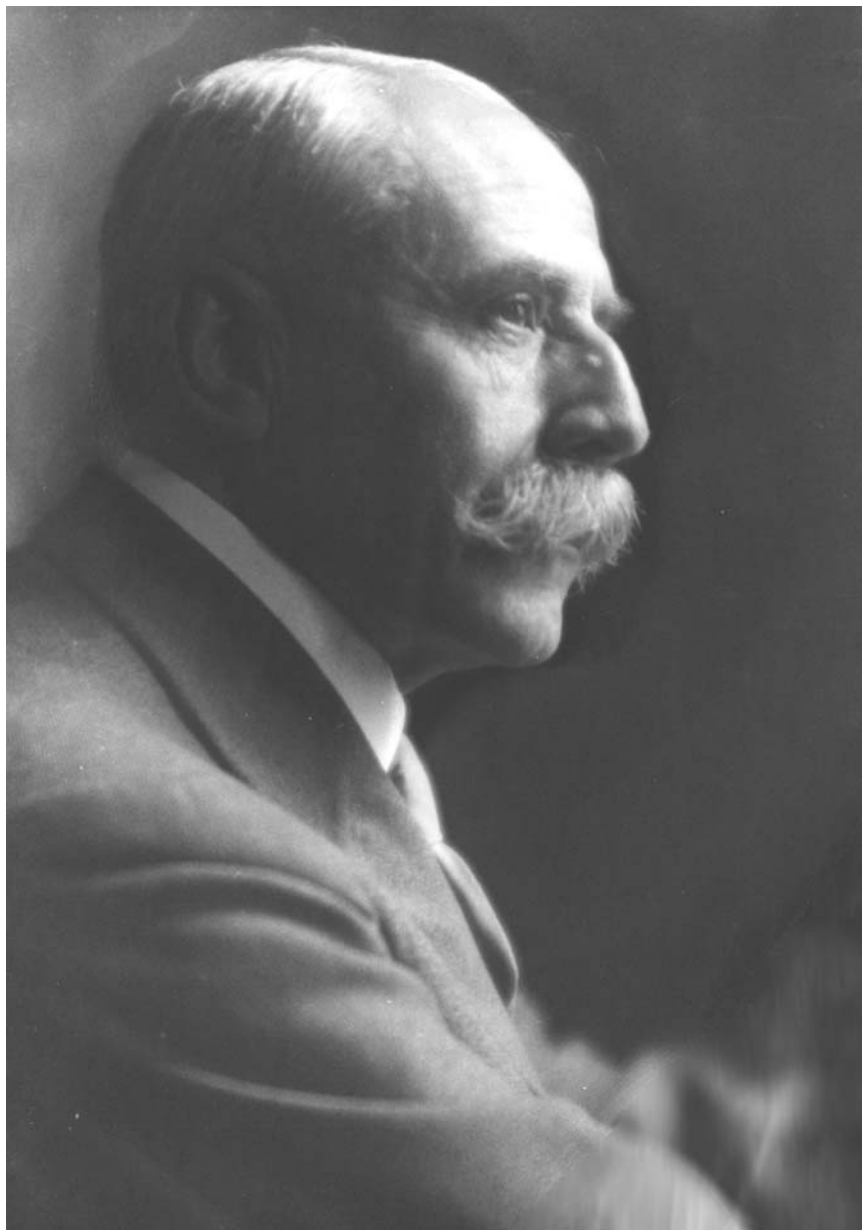
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*Previous page : The Malvern Hills from Longdon Marsh, where Elgar
drew inspiration while writing The Apostles. (M L Waite)*



*Elgar, 1922, by either Richard Hall or Herbert Lambert
(courtesy of Elgar's Birthplace)*

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The anniversary logo was created by Judith Branham, assisted by Stephen Cox and Martyn Marsh.

Michael Trott has been a member of the Elgar Society for over twenty-five years and is Chairman of the West Midlands Branch.

Foreword by the Chairman of the Elgar Society

When I was presented to the Prince of Wales in Worcester Cathedral in 1981 prior to his unveiling of Elgar's statue, he asked me what the Elgar Society did. This was and remains a valid question, and although its answer lies within these pages, it is one we should ask ourselves from time to time. Without a purpose, a society like this will become complacent and lose momentum. Inevitably, though, we cannot appeal to all those who have an interest in or who have a love of Elgar's music, and indeed there are those who are naturally antipathetic to membership of a society such as this. However, our size does demonstrate the special place Elgar's music occupies in the hearts of many music-lovers in Britain and increasingly elsewhere. His fascinating and well-documented life enables us to discover, continually, new facts and angles, which shed light on Elgar's creative process, as well as that of his contemporaries and the culture of his times, and this Society remains a vehicle for presenting much of this research.

I joined the Society in 1967, following a visit to the Elgar Birthplace, where I was immediately befriended by the then curator, Alan Webb, and his wife, Joan. It was he who persuaded me to persevere in my youthful efforts to gain an understanding of *The Dream of Gerontius* and to join the Society. Its expansion into an international organisation is well documented here, but what is important is that Alan's initial hand of friendship remains a cornerstone of this Society without interfering with its wider role of proselytising Elgar's life and music. As I look back on many visits to the Birthplace and long conversations in the garden, visits to Three Choirs' Festivals, London Branch meetings and journeys to distant places to hear rarely performed works of Elgar, I am grateful for the many friendships I have made over the years. Many of these have lasted since the time I first wandered the lanes of Worcestershire in search of Elgar's original home.

Since then, the Birthplace has changed radically. I hope, though, that the initial peace and atmosphere I found there, which induced those early friendships, remains in some part, and that this Society, which has likewise changed, will remain true to those roots and to the vision of those who formed it. Elgar remains under-appreciated in many countries, which should know better, and the Society will continue to play its part in altering misconceptions about him and his music. I hope also it will continue to be a source of friendship to all those who join during the next fifty years and beyond. May this volume remind those of us who are members of what we have achieved and what more we can do.

Andrew Neill

Introduction

The story of the first fifty years of the Elgar Society is one of undoubted success. Membership has widened from a few hundred to over 1,500 members at home and abroad; the Society is by far the largest composer society in Britain. A prodigious amount of scholarship and research has been fostered and recorded through the Elgar Society JOURNAL and various publications. Elgar's music, particularly the once neglected works, has been advanced through the promotion of recordings and concerts. Branch meetings have provided a regular opportunity across the country for lovers of Elgar's music to have their knowledge, appreciation and enjoyment enhanced.

This level of interest was far from the picture at the inception of the Society. In March 1934, the month after Elgar's death, his biographer, Basil Maine, had suggested the formation of an Elgar Society, but the musical climate was not auspicious. Notwithstanding the reaction against Elgar's music in the 1930s and 1940s, there was sufficient enthusiasm on his home territory in the post-war years to organise a number of Elgar Festivals at Malvern. This prompted the suggestion that an Elgar Society ought to be formed. A number of enthusiasts met in the town in 1950 to investigate this idea, and on 29 January 1951 the first formal meeting was held. From a comparatively small band of people who met once or twice a year, the Elgar Society has grown into a large organisation with members across Britain and around the world. It is difficult for younger people to apprehend how much the musical climate for Elgar has changed in the last fifty years. His works now appear regularly in concert programmes, and all his significant output has been recorded, many works many times over. The flow of books and papers on Elgar appears unceasing. This remarkable change is surely due in some measure to the efforts of the Elgar Society. The purpose of this document is to celebrate the Elgar Society's Golden Jubilee by reviewing its activities and achievements.

1. The Early Years

by Frank Greatwich

Frank Greatwich (1906-2000) was Honorary Secretary of the Society, 1970-72, and Vice-Chairman, 1972-75 and 1976-78; he was an Honorary Member of the Elgar Society. This article first appeared in the Elgar Society JOURNAL, May 1981.

To set the scene, one must recall the Malvern of the pre-Second World War years when the town established, over a decade, a world-wide reputation for its annual drama festival. George Bernard Shaw, at the height of his fame, bestrode the event as its patron saint, and wrote a number of plays specially for it. J B Priestley was almost as closely associated with the festival, and to the gatherings of other foremost figures in the world of literature and the stage, Elgar, in the last few years of his life, added his commanding presence from the world of music.

Music was never as important a part of the Malvern Festival as it was to become in the later festivals, such as Edinburgh, but when, after the interruption of the war, efforts to revive the drama festival failed, Elgar's past association with the event prompted the idea of an Elgar Festival, which was duly held in 1947 under the direction of another Worcestershire composer, Julius Harrison.

The Liverpool Symphony Orchestra (under four conductors - Basil Cameron, Clarence Raybould, Harold Gray and Julius Harrison) played *Froissart*, the *Enigma Variations* and the A Flat Symphony; Astra Desmond, Parry Jones and Henry Cummings sang in *The Dream of Gerontius* (in Malvern Priory); and Thomas Matthews played the Violin Concerto and Anthony Pini the 'Cello Concerto. Of the performance of *The Dream*, a certain 'ATS', writing the notices for the local newspapers (which he did for more than half a century) commented: 'With many recollections of past performances in other places, I have no hesitation in saying that this was easily the greatest reading of the work I have heard since the composer's death in 1934'.

There were the usual accompaniments of a successful festival in the way of talks and social events, but financially the result was not such as to inspire the organisers to begin immediately planning a festival for the following year. In fact, it was not until 1950 that the impetus was regained, largely due to a group of Elgar enthusiasts, including a number from what became the Royal Signals and Radar Establishment, of whom Spencer Noble (1910-1997) was one of the foremost.

It was at this time that Bertie Shaw and I became closely associated with the two following festivals, in 1950 and 1951, out of which the Elgar Society was to emerge. No doubt we were a little critical of the inertia of Elgar Festivals Ltd, the company which came into being to sponsor the 1947 festival, and before we knew it the traditional British formula for solving such problems had been applied - that is to say, the critics were promptly saddled with the job! Bertie Shaw was already chairman of the Festival Committee, and he and I and Dorothy Bell (later to be the first secretary of the Elgar Society) were elected directors of the company, Bertie as Chairman.

Putting on an Elgar Festival was no daunting problem in a place like Malvern, with a good deal of know-how from long experience with festivals. Paying for it was another matter, in times when most of the 1,000 seats available had to be sold at 7s 6d and 5s, and the Arts Council could run to a grant of only £100. The solution was a guarantee fund, the newspapers with which I was associated putting up £250 towards the £1,000 target, which we reached without difficulty.

The festival was musically a great success, and one writer, posing the rhetorical question of what had given most pleasure, said the ready answer was 'the chance to hear a number of Elgar works recreated in his own country by his foremost living exponent'. He was alluding to Sir Adrian Boult, conducting the London Symphony Orchestra in the *Enigma Variations*, *Falstaff*, the 'Cello Concerto, *In the South* and the *Introduction and Allegro for Strings*. And it was Sir Adrian who gave the idea of founding an Elgar Society, which had been simmering in some of our minds, a decisive step forward. The writer referred to above, the late Hugh Ottaway, had concluded a notice: 'What of the future? The Malvern Elgar Festival, as an annual or biennial event, has a definite place in English musical life. All who are sensitive to the pull of places will know the benefit of studying a man's work in his own country. This is particularly valuable in Elgar's case, for his music is tinged with so many local references and associations. He transcended his native heath, becoming at heart the "gentleman of Worcestershire". The formation of an Elgar Society will be a great step forward. One envisages such a body not only as a means of securing a regular festival, but also a patron of Elgar research. A really active society could do much to promote that positive revaluation of the composer's works which is undoubtedly due.'

The 'positive revaluation' was still some way off, but we like to think that the festivals and the Society had something to do with it when it did come about. What the 1950 festival did was to bring to a focal point our thoughts on founding an Elgar Society. We were given much encouragement by Sir Adrian and, soon after the festival in September, a provisional committee was appointed to draft a constitution for submission to a general meeting to bring the Society into existence. This meeting was held on 29 January

1951. The recommendation of the provisional committee was discussed and (say the minutes) 'after discussion it was proposed by Mr A T Shaw, seconded by Mr F B Greatwich, that this Society should be formed to honour the memory of Sir Edward Elgar', and a further motion, by Mrs Shaw, seconded by Mrs Gertrude Mitchell (a director of Elgar Festivals Ltd), named it 'The Elgar Society'.

The provisional committee consisted of Mr John Tompkins (chairman), Mrs Cartland (mother of Barbara Cartland, the novelist), Mrs A T Shaw, Miss Joyce King (editor of the *Malvern Gazette*), Mr Spencer Noble, Mr Wyndham Croome, Mr Durham Holl (Priory organist), with Mr Reg Marsh (who was secretary of Elgar Festivals Ltd) as secretary. They did their work so well that their recommendations went through practically unaltered. The categories of membership and subscriptions make interesting reading now: Adult membership 5s; Junior membership (under 18) 1s; Family membership 10s 6d; Life membership £5 5s; Corporate membership 10s 6d. The newspaper account of this meeting records that Sir Adrian Boult was elected President and Mr John Tompkins the Society's first chairman. With prophetic words he said that 'While the Society's home for the moment is in Malvern, it is hoped that the Society will develop on a national basis'.

The first committee consisted of the provisional committee with the addition of Miss V Cooke, Miss K Pearn, Dr R A Smith, Mr (now Sir) David Willcocks, Bertie Shaw and myself. The Society was seen in those early days as having the primary duty of keeping the Elgar Festivals in Malvern alive, in a supporting role to Elgar Festivals Ltd and the Festival Committee, and it was first thought advisable for these organisations to be kept separate and distinct. But this proved hardly practicable, with so many of us wearing different hats at various meetings, so that when, after a year, John Tompkins had to withdraw for business reasons, the direction of all three bodies passed to Bertie Shaw as chairman and he remained chairman of the Elgar Society for the next quarter of a century.

One of his first duties was to tell members that even after another guarantee of £1,000 - raised like that of the previous year - had been taken into account, a deficit of £500 still remained on the 1951 Festival, and that no further festival could be contemplated until that debt was discharged. Eventually this was achieved, mainly through the efforts of the Society, but lack of sponsorship, and the meagre returns which were available even from full houses at seat prices ruling at the time, precluded any further festivals in the foreseeable future.

The Society's ties with Malvern, despite the lack of a festival connection, remained close over the following years, and most meetings were held there. Some members today, when the Society has many branches and demonstrably a national outlook, may wonder at the continued regional

slant of the Society for the first fifteen or twenty years of its existence, but it was natural that the keenest interest should be displayed by the people of the area of Elgar's birth and upbringing who were steadfast in their appreciation of his music - possibly, let us admit, out of local pride - before the days of its later widespread popularity.

In the 1950s the Society was able to maintain its aims only in a modest way, but from the time of the celebration of the centenary of Elgar's birth in 1857 there was an infusion of new members (68 in 1958). Stanley and Winifred Lambert took over the secretaryship in 1959 and for the next eleven years served the Society in that capacity with great zeal and efficiency. They capitalised on the increasing interest in Elgar's music, issued the first newsletters and collaborated closely with Alan Webb when, during the five years he was Curator of the Birthplace, he directed many visitors into membership of the Society.

Alan Webb also became the Society's secretary for recorded music and was a valuable link with EMI in the years when the new recordings began to flow and more people became acquainted with Elgar's works.

Sixty or seventy members a year were joining the Society in the late 1960s, and I note that just short of a hundred members attended the Birthday celebration in 1968. With the Society's fortunes showing an upturn, I took over the secretaryship from Mr and Mrs Lambert in 1970. Despite a number of outside distractions the Society was ready for expansion, as was proved soon afterwards when we launched out with a new policy of stimulating interest in many areas of the country through autonomous branches, beginning with the London Branch.

Postscript

The meeting to appoint a provisional committee was held on 5 December 1950 at Warwick House Restaurant, Malvern. Miss Kathleen Pearn from Stockport proposed that an Elgar Society be formed; this was seconded by Mr P J McDonald of Malvern. The Malvern Gazette of 8 December reported the meeting under the headline, 'INAUGURATION OF THE ELGAR SOCIETY', a fact brought to the attention of the Society's officers in later years by the Society's Honorary Archivist, Carl Newton. However, on 2 February the Gazette reported the 29 January meeting at the County Hotel, Malvern as 'PROMISING START FOR ELGAR SOCIETY'. A society might choose to date its birth from the first public resolution to form it or from the first formally constituted meeting. In stating 1951 as its founding year, the first officers of the Elgar Society clearly opted for the latter practice and this has been perpetuated.

2. The 1950s

From the inception of the first regular Elgar Society Newsletter in 1973, the activities of the Society were well documented. It is therefore valuable to record here something of the earlier years from archive material and members' memories.

At the time of the Elgar Society's first formal meeting, Elgar had been dead scarcely 15 years. We could have spoken then to many people who had known him well: his daughter, Carice Elgar Blake (d.1970), and nieces, Madge and May Grafton (d.1972 and 1963 respectively); Sir Ivor Atkins (d.1953); Ernest Newman (d.1959); Sir Barry Jackson (d.1961); Dora Powell ('Dorabella')(d.1964); Sir Percy Hull (d.1968); and Basil Maine (d.1972). We would have seen a Worcester substantially unaltered since Elgar's time, including his last house, Marl Bank, on Rainbow Hill (demolished in 1969), and the old family music shop at 10, High Street (swept away during drastic 1960s redevelopment). However, it was far from a golden age for Elgarians. Few would have been familiar with the pre-1900 cantatas and *The Light of Life*, and gramophone recordings were restricted to Elgar's major works. A modern biographical reassessment was overdue.

The 1950s perpetuated the lack of public enthusiasm for Elgar's music - indeed, a reaction against it - shown in the previous two decades, save for a resurgence of interest in 1955 when the first modern biographies by Diana McVeagh and Percy Young appeared to critical acclaim, and in 1957, the centenary year of Elgar's birth, when there was a celebration of Elgar's music in Worcester. This is the period in which the Elgar Society took root and started to grow. Its members then were certainly keepers of the flame.

The Elgar Society's debt in these years to A T Shaw, a key founder member and long-time Chairman, cannot be overstated. Albert Thompson Shaw (1897-1981) was a man of quiet distinction. Bertie Shaw taught art and music at Worcester Royal Grammar School from 1928 to 1962. He was also organist and choirmaster of St Leonard's, Newland for more than 50 years. He conducted the Malvern Orchestral Society in the 1930s. He often sang tenor in the Three Choirs' Festival Chorus, and edited the Worcester Three Choirs' Festival programme book, providing concert notes for the Festival and other local music societies. He was perhaps known to most people as perceptive music critic for the Berrow's Newspaper Group for more than 50 years; at a conservative estimate, the initials ATS must have appeared over 5,000 times. He was one of the founders of the Worcester Concert Club. He was chairman of the Malvern Elgar Festivals in the late 1940s, which became the springboard for the founding of the Elgar Society. His wife, Lydia (1897-1996), actively supported him in his tireless efforts for the

Society, and once stepped into the breach as Honorary Secretary when the incumbent had to retire mid-term from ill health.

A T Shaw was Chairman of the Elgar Society through the 1950s with the exception of the first year, 1951, which was under the chairmanship of John Tompkins. The Honorary Secretary was Miss Dorothy Bell, who in 1954 became Mrs Norman Maisey. From the start, the Manager of Lloyd's Bank, Malvern, acted as Honorary Treasurer, a practice continued until the early 1970s.

The 1950s were years when members came together perhaps two or three times a year, usually in Worcester or Malvern, where the core of the membership resided. Some members travelled considerable distances to meetings. Meetings were occasionally held in other parts of the country - in October 1953, the Society promoted a concert at the Pump Room in Tunbridge Wells at which Elgar's daughter, Mrs Elgar Blake, spoke about her father. The Mount Pleasant Hotel in Malvern was often chosen for annual general meetings, held in March, not near Elgar's birthday on 2 June, as was later adopted. On Elgar's birthday, A T Shaw would lay a wreath on Elgar's grave, and there would be a commemoration concert, often at Hartlebury Castle; Elgar's Violin Sonata or String Quartet would often be played. Tea would be arranged for members during a Worcester meeting of the Three Choirs' Festival.

An impression of the Elgar Society during the 1950s can be gauged from the following extracts from the Minutes of the Committee.

6 March 1951. The Chairman reported that Sir Adrian Boult, Admiral Sir William Tennant (Lord-Lieutenant of Worcestershire), Sir Ivor Atkins, Julius Harrison, Sir Percy Hull and Dr R Vaughan Williams, had accepted invitations to be Vice-Presidents of the Society.

23 April 1951. The Chairman reported that Mrs Elgar Blake had accepted the Committee's invitation to be an Honorary Member of the Society. (She was elected a Vice-President shortly before her death in 1970.)

(In May, Sir Adrian Boult broadcasted on the BBC General Overseas Service a memorable portrait, *As I Knew Him: Sir Edward Elgar*. This was included on the Elgar Society's second LP record.)

14 June 1951. The Secretary reported that there were 193 adult members, 2 junior members, 27 family members and 8 life members.

The Committee must have been pleased that the Worcester Three Choirs Festival during the first year of the Elgar Society featured *The Kingdom*, the Violin Concerto, the Second Symphony and *The Dream of Gerontius*.

13 November 1951. The Secretary read a letter from Mr Stanley Thompson of Sheffield, in which he said that a group of people in Sheffield wished to form a branch. The Committee received this news warmly.

Following an initial meeting in October 1951, a separate Sheffield & District Elgar Society was set up and continued in existence till 1983. Mrs Elgar Blake was its President; Sir John Barbirolli was a Vice-President. (That 'JB' was never invited to become a Vice-President of the national society seems inexcusable.) A Short History of the Sheffield & District Elgar Society by E D Mackerness is deposited in the Local Studies Library (ref. 780.65) of Sheffield Archives Office.

20 January 1954. The Committee agreed to send a wreath to the funeral of Sir Ivor Atkins.

October 1954. Sir Adrian Boult agreed to give a talk to the Society in June 1955.

18 April 1955. It was resolved that 500 copies of a talk to the Society on Elgar by Diana McVeagh be printed and circulated to members. It was agreed that the pamphlet contain an advertisement for Miss McVeagh's new book on Elgar.

30 November 1955. It was agreed that Mr Harold Watkins Shaw and Dr Percy Young be invited to talk to the Society. (Dr Young spoke on 'The Unknown Elgar' in February 1956.)

6 February 1956. The Chairman reported that the Elgar Society had been invited to send representatives to assist in civic arrangements for the Elgar Centenary in Worcester in 1957.

At this point, it is appropriate to review some of the special events of 1957. Even though comparatively little was known of Elgar and his music during the 1950s, the hundredth anniversary of his birth could not pass unmarked.

On 11 February the composer and Elgar Society Vice-President, Julius Harrison, gave an address to the Elgar Society in Malvern, entitled 'Elgar, Master of the Orchestra'. This was published for the Elgar Society by Berrow's Newspapers Ltd. Sir Arthur Bliss also spoke to the Society at Worcester Guildhall, where Elgar had received the Freedom of the City in 1905.

During the course of the year, the Elgar Society made a donation to Malvern Musical Society to help them put on a performance of *The Kingdom* at Malvern Priory. The chorus, soloists and City of Birmingham Symphony Orchestra were conducted by Leonard Blake, Director of Music at Malvern College. The Society also supported a BBC chamber concert.

On Sunday 2 June there was a broadcast Elgar Centenary Service at Worcester Cathedral. In his address, the Bishop of Worcester, The Rt Rev L M Charles-Edwards, referred to the fact that the service of a Roman Catholic was taking place in an Anglican cathedral. The Cathedral's foundation, he said, went far back into history to 'those days when our sins and selfishness had not divided us'. A T Shaw later wrote that Elgar's music at the service was most impressive, the performers seemingly highly conscious of the solemnity and significance of the occasion. David Willcocks played the first movement of Elgar's G Major Organ Sonata and conducted performances of the Prologue to *The Apostles*, 'Nimrod' from the *Enigma Variations* and The Angel's Farewell from *The Dream of Gerontius*, sung with memorable emotion by Norma Proctor. For this last item, the conductor used the autograph full score, lent specially for the occasion by the Birmingham Oratory. In the Worcester Festival Chorus was a man whose father and grandfather sang in the first performance of the work in Birmingham Town Hall in 1900. But there were older connections present at the service. Among the large congregation was 82-year-old Miss Katherine Lechmere who, when a child of nine at Rhydd Court near Malvern, was taught the violin by Elgar; he had walked miles to give the lesson for 5 shillings and a glass of sherry.

At Elgar's Birthplace that day, some fifty visitors came, including members of the Birmingham Symphony Orchestra and a BBC television team. John Drew, who was the first visitor, recorded his memories for posterity (Elgar Society JOURNAL, January 1984). The Curators at this time were Mr and Mrs John Goodman, selected by Mrs Elgar Blake in the 1930s. Herbert Howells (d.1983), one of the Trustees of the Elgar Birthplace, wrote an appreciation of the composer for the local press. 'We, who are of Elgar's own shires, are not meanly parochial if we claim a special and privileged approach to his music, nor unreasonable if we say the world's famous concert halls cannot rival the image of the three cathedrals. We are not stubbornly in error if we feel that *The Dream of Gerontius* heard in a secular hall is a masterpiece encountered in exile.'

At the Malvern Winter Gardens on 11 June, after months of strenuous rehearsals, 140 girls of Lawnside School presented *The Wand of Youth*, a fairy play written by the school's Headmistress, Miss Winifred Barrows, around the story of Elgar's orchestral suite of that name. Elgar's music was played by the Albert Webb Orchestra, directed by David Willcocks, who had

been school choirmaster since becoming organist at Worcester Cathedral. Miss Barrows (d.1974) had produced the play in shorter form at Lawnside in 1930 with Elgar's permission, although Elgar was unable to attend. After the 1957 performance, the proceeds of which were donated to the Elgar Birthplace Trust, Julius Harrison said to Mrs Elgar Blake, 'Your father would have enjoyed it all.' Lawnside had already paid its respects to its old friend: a wreath of golden roses had been left on Elgar's grave since 2 June with the inscription 'in proud remembrance of our great Sir Edward Elgar'.

On 5 September at the Three Choirs' Festival, happily in Worcester (as it was in 1984, the fiftieth anniversary of Elgar's death), a performance was given in the Cathedral of *The Dream of Gerontius* by the London Symphony Orchestra, conducted by David Willcocks. Gerontius was sung by William Herbert, John Cameron sang the parts of the Priest and the Angel of the Agony, and Norma Procter sang the Angel. Sir Percy Hull conducted the *Enigma Variations*, Melville Cook conducted the *Introduction and Allegro for Strings*, and Harold Darke played the G Major Organ Sonata.

A performance of Elgar's First Symphony, conducted by Sir Malcolm Sargent, took place in Worcester Cathedral on 1 November, and was broadcast by the BBC. Sir Malcolm recorded an interval talk on both Elgar's symphonies; Elgar's music, he said, 'speaks to us of aspirations, beliefs, human nature at its most sorrowful or at its heights of heroism. He expresses emotions which will be ever present in the best of us, and his music will never die'. It is pertinent to recall Elgar's observation to Dr Herbert Sumsion that, of all the young conductors, it was Sargent who in performances of his works came closest to his ideal. Sir Malcolm had recorded his memories of Elgar in *Music & Musicians* in June; these are reprinted in *An Elgar Companion*, edited by Christopher Redwood (Sequoia and Moorland Publishing, 1982). It is sad that this devoted Elgarian was never made a Vice-President of the Elgar Society.

During the year, Mrs Carice Elgar Blake and Mrs Richard Powell ('Dorabella' of Elgar's *Enigma Variations*) were interviewed on the radio. Elgar's daughter spoke of the telepathic understanding that developed between her and her father in the years after her mother's death. Alec Robertson wrote and narrated a radio documentary programme, *Fifteenth Variation*, in which he interviewed friends of Elgar, such as Sir Percy Hull and Sir Barry Jackson.

1958 saw the death of the grand old man of British music, Dr Ralph Vaughan Williams. RVW had publicly stated how much he and other composers of his generation had learned from Elgar in their youth, and he had agreed to be one of the first Vice-Presidents of the Elgar Society.

The Minutes of the Committee for this year bring the first mention of the good work Alan Webb did to press for more recorded music. Alan Webb (1900-1992) was the son of a Worcester businessman and amateur musician, Frank Webb (1866-1951), who played chamber music with Elgar in the early days and to whom Elgar dedicated the short piece for violin and piano, *Virelai*. Through his father's connection, Alan Webb and his wife, Joan, were invited to spend an evening with Elgar at Marl Bank in 1931, listening to Elgar's gramophone records. Alan was a tremendous Elgar enthusiast and has left us a vivid description of this evening (Elgar Society JOURNAL, May 1983). He was Curator of the Elgar Birthplace Museum from 1966 to 1972 after a career in teaching modern languages.

4 March 1958. The Secretary reported a letter from Mr Alan Webb, suggesting that the Elgar Society try to persuade gramophone companies to make new recordings of Elgar's music.

13 February 1959. The Treasurer reported that he had paid 10 guineas to the Elgar Bust Appeal in Malvern.

Thus draw the 1950s to a close with a hint of the rejuvenation of Elgar's popularity in the years to come.



3. The 1960s and Early 1970s

A T Shaw remained Chairman of the Elgar Society through the 1960s up to the mid 1970s. The joint Honorary Secretaries for no less than eleven years during this period were Stanley and Winifred Lambert. Their unfailing courtesy and warmth are remembered by all who belonged to the Society at this time. Outside the Elgar Society, they were well known in the Worcester-Malvern area as supporters of the arts in general, like the Shaws. Stanley Lambert (d.1978) was a working owner of the organ-builder, Nicholson and Company, and was organist at St George's Roman Catholic Church in Worcester for many years. In 1970 he supervised the renovation and enlargement of the organ at St George's, upon which Elgar had worked out the registration for his *Vesper Voluntaries*. Winifred Lambert did valuable book conservation work at the Elgar Birthplace.

The pattern of events in the 1950s was largely repeated in the following decade. However, although there was still no regular newsletter, members were kept in touch by occasional news sheets: Elgar concerts were publicised, the Lamberts often arranging tickets; Alan Webb would review recent Elgar records with a few well-chosen words; Birthplace news would be included. We continue reference to the Elgar Society Committee Minute Book where it makes a second reference to the Malvern Elgar Bust.

14 February 1961. The Chairman reported that representatives of the Society had attended the unveiling of the bronze Elgar Bust by Sir Steuart Wilson in Priory Park at the invitation of Malvern Urban District Council. (The bust was sculpted by Hilary Carruthers, wife of the first principal of the Yehudi Menuhin School, and the West Midlands Branch of the Elgar Society prompted Malvern Hills District Council to place an information plaque on the plinth in 1995.) The Chairman also reported a broadcast on 27 October 1960 by Julius Harrison on his personal reminiscences of Elgar; the BBC had given permission for the manuscript to be copied for members.

27 November 1961. The Secretary reported that he had received on the Society's behalf certain articles that belonged to the late Sir Barry Jackson: a wooden cigarette box with music on the lid, that Elgar had given Sir Barry; a gun-metal cigar case used by Elgar, given on his death to H Scott Sunderland by Mrs Elgar Blake; Elgar's opera cloak given to Sir Barry; and an unidentified academic cap and hood of Elgar, given to Sir Barry. It was resolved to offer these items to the Elgar Birthplace Trust. (Scott Sunderland was an actor friend of Sir Barry Jackson, and had visited Elgar at Marl Bank with him.)

9 May 1963. The Chairman reported an offer from the BBC to loan for the AGM a film of a TV programme on the life of Elgar. It was agreed that A T Shaw and H Watkins Shaw form a sub-committee to 'try to bring pressure to bear on EMI to revive old recordings and explore the possibility of getting some other company to make a disc of smaller works'. It was agreed that Yehudi Menuhin, together with H Sumsion, E Bradbury and Lord Cobham, be invited to become Vice-Presidents. (There is no record of Ernest Bradbury, the Yorkshire music critic, becoming a Vice-President.)

The reference in the Minutes to a BBC film is Ken Russell's celebrated 1962 documentary film on Elgar, which was first shown on the BBC's television arts programme, *Monitor*; this is generally credited with starting the popular revival of interest in the composer. Director Ken Russell was the inspired driving force behind the project, although much credit is also due to scriptwriter Huw Wheldon, film editor Allan Tyrer and cameraman Ken Higgins. Huw Wheldon later wrote: 'We made our *Monitor* film about Elgar because we thought his music was being underestimated and carelessly dismissed as dated; and because his music is complex, rich, ebullient and sad, as was his life'.

The Worcestershire sequences were shot in high summer during the last half of August. Assistance was given by a large number of local people, including Councillor John Tompkins, the Elgar Society's first Chairman. Anne James, secretary to the film's editor, told the *Malvern Gazette* that she was specially grateful to the staff of Malvern Telephone Exchange for the expeditious manner in which they handled many telephone calls. A man in Barnard's Green lent donkeys; the assistant district scout commissioner organised Elgar's bell tent at Forli, Elgar's one-time home at Malvern Link; Lord Beauchamp gave permission for filming on the Madresfield estate; Mr Roberts, the Malvern Hills Ranger, advised on the hills scenes; a vintage Alvis car was provided and driven by Jim Wallace, who lived at Napleton Grange, another Elgar house by Kempsey; Mrs Elgar Blake and Mrs Goodman facilitated the scenes at Elgar's Birthplace. Sequences at the former County Asylum at Powick were particularly interesting, as some of Elgar's early music for the Staff Band was copied from the hospital archives, so that it could feature in the film. (Powick Hospital closed in 1986 and was demolished for housing in the 1990s, despite protests from the Elgar Society and others, concerning the listed ballroom.) The scene showing Elgar and his dogs outside his last home in Worcester, Marl Bank, is poignant in view of the house's demolition seven years later.

One young person played an unexpected part in the making of the film. The film crew had gone for refreshment into The Wellington Inn near Colwall and asked if anyone knew where they could get a lad to ride a pony in their film as the young Elgar, and where they could borrow some dogs to represent

Elgar's beloved companions in his old age. They were put in touch with Mrs Noble at nearby Ockeridge Farm; her family could supply both their requirements (although the dogs were not the right ones!). The image of young Bill Noble astride his pony on the top of the Malvern Hills, silhouetted against a setting sun, remains indelibly fixed in the minds of all who have seen the film. (Bill was no casual horse-rider: he went on to the Spanish Riding School in Vienna, and later emigrated to work with horses.) There are various inaccuracies throughout the film, but these do not seem to matter, so uncannily successful is it in capturing the essence of Elgar's life and the spirit of his music. It undoubtedly created many Elgar enthusiasts, although there was no surge in Elgar Society membership: that had to wait till the following decade.

One episode in 1963 illustrates the uphill task of the Society in the early years. David McBrien recalls:-

In February 1963, the Gramophone magazine published an article by Trevor Harvey entitled, 'A Society Has Been Formed'. He told of receiving two letters, one asking him to help set up a Peter Warlock society, and the other asking what could be done about the disgraceful lack of good recordings of the music of Elgar. It was indeed a grim time for lovers of Elgar's music. Most of the mono recordings had been deleted from the catalogues in the wake of the introduction of stereo in 1958 and, as Trevor Harvey pointed out, there had been no issue of a major work by Elgar, the *Enigma Variations* excepted, since 1958. Harvey urged readers to pressure the record companies to rectify this situation. Vaughan Williams, Holst, Delius and even Warlock had been treated much more favourably in comparison. This article provoked a lively correspondence stretching over the next nine months. Various people called for a British Music Society (and one was discovered in Canada). It wasn't until September that A T Shaw wrote, as Chairman of the Elgar Society, pointing out that it existed, had been formed in 1951, was still active and giving the name and address of the Joint Honorary Secretary, Mrs S E Lambert, for further enquiries.

During the 1960s the old fabric of Elgar's city came under post-war assault. By 1965 the outlook from the north-east corner of Worcester Cathedral was changed beyond recognition in order to construct the Lychgate Shopping Centre. Gone were the Punchbowl Inn, the Cathedral's unique Lich Gate, St Michael's Church (fortunately redundant), Lich Street itself and a number of houses at the narrow south end of High Street, including the former Elgar Brothers' music shop. 10 High Street had remained a shoe shop since the Elgars' music business closed around the time of the death of Elgar's brother, Frank, in 1928, when the shop was taken over by Mr T A Collins. (Some Worcester people think they remember the Elgar music shop in the 1950s,

but what they recall is Spark's at 12 High Street.) In 1964 two other Elgar houses were demolished in housing developments: Battenhall Manor in Worcester and Tiddington House near Stratford-upon-Avon.

The Committee Minutes for 1964 raise the issue of the condition of Elgar's grave, which was to recur in future years.

5 May 1964. The Chairman reported that Alan Webb had suggested the possibility of forming a record library and drew attention to the scarred condition of Elgar's grave. Miss Howell reported that the grave had been disfigured by scratches and chalk marks. It was agreed to ask the Treasurer for money to purchase Elgar records that were to be deleted.

18 September 1964. A letter from Mrs Elgar Blake had been received, asking if it would be possible for the Committee to undertake the care of the Elgar grave. Mrs Elgar Blake offered to bear any expenses.

12 May 1965. Alan Webb was appointed Secretary for Recorded Music. He stated that he had received a letter from the World Record Club, saying they wanted to record *The Kingdom*, but it would cost at least £10,000, and they could not contemplate it unless they had support from the British Council and the Vaughan Williams Trust.

18 January 1966. Alan Webb reported that the Waverley record of solo songs was now available and was, on the whole, recommended. He had been advised by EMI that they hoped to bring out an LP of English choral music, to include some Elgar part songs. They had invited suggestions, and Alan Webb had sent a list. EMI were also exploring the possibility of recording *The Kingdom*.

10 February 1967. It was agreed to have duplicated a list of houses where Elgar lived and worked, and some works composed in them. (This was subsequently compiled by Alan Webb, together with a bibliography.) Alan Webb suggested a plaque be erected at the site of 10 High Street, Worcester. Frank Greatwich said he would make enquiries. (Mr Geoffrey Dorrell of Russell & Dorrell's was subsequently receptive to the idea; this led, largely through Frank Greatwich's endeavours, to the erection of a plaque on one end of the store in 1972.)

(At the AGM in March 1967, the distinguished writer on music, Frank Howes, spoke on 'Elgar Today'.)

26 February 1968. The Chairman reported that the Elgar bust had been stolen from Priory Park and subsequently found. (This would happen again in 30 years' time! The bust is now kept inside at the

Winter Gardens.) Malvern Council had asked if the Society would contribute to the cost of re-siting; a cheque for £5 was subsequently sent. Alan Webb reported that EMI said that priority would be given to the recording of *The Kingdom*. Sir Adrian Boult had told him that another company had asked him to do both symphonies. It was suggested that the Chairman write to *The Times* about the proposed demolition of Marl Bank.

(At the AGM in March 1968, Professor Ian Parrott spoke on 'The Enigma: a New Slant'.)

Marl Bank on Worcester's Rainbow Hill was Elgar's last home, an imposing house with a large garden and historical significance as the site of the Parliamentary headquarters during the Battle of Worcester; here, in 1648, the last force to uphold the King's cause surrendered. After Elgar's death, Marl Bank passed through a number of owners. Part of the garden was sold off for housing as early as the late 1930s. In the mid 1950s, it was owned by the YMCA, who tried without success to convert it into a hostel. The gracious old house was not properly maintained, and its poor general condition in the 1960s seems to have been a significant factor in determining its fate: it was demolished for flats in 1969. Victor Cornick of Stratford-upon-Avon sent a telegram to the Queen: 'Demolition of Sir Edward Elgar's house, Marl Bank, Rainbow Hill, Worcester, commenced today. Implore you intervene to save this national inheritance.' There was no intervention, royal or otherwise. Mr Cornick managed to rescue Elgar's thatched summerhouse and, after his death in 1981, his widow presented it to the Elgar Birthplace.

9 January 1969. The Chairman reported that Professor Ian Parrott was preparing a new book on Elgar. (The previous year had seen the publication of Michael Kennedy's seminal *Portrait of Elgar*, which was later described by composer Hugh Wood as the greatest musical biography.) The Secretary reported that most new members were introduced through Alan Webb at the Elgar Birthplace.

On 16 July 1970 Mrs Carice Elgar Blake, Elgar's only child and a Vice-President of the Elgar Society, died at the age of 79 after a brief illness in a nursing home at Westbury-on-Trym, Bristol. For many years, she had lived at Woodend, opposite Elgar's Birthplace at Broadheath, which she had set up as a museum after it was bought by the City of Worcester following Elgar's death in 1934. She was devoted to her father's memory and had taken a great interest in the Birthplace for the rest of her life. She was buried next to her parents' grave at St Wulstan's, Little Malvern.

One of two significant achievements of the Elgar Society at the end of the first two decades of its history was the Elgar Memorial Stone in

Westminster Abbey. The location was the North Choir Aisle, near the memorials to Purcell and Vaughan Williams. Designed by S E Dykes Bower, Surveyor of the Fabric of Westminster Abbey, the stone was formally unveiled on 1 June 1972 by the Prime Minister, Edward Heath, as the climax of a dedication service. Dr Douglas Guest, Abbey Organist, played Elgar's Organ Sonata in G before the service. (Douglas Guest was formerly at Worcester Cathedral and became Chairman of the Elgar Society in 1976.) Sir Arthur Bliss, Master of the Queen's Music, read the lesson, 'Let us now praise famous men ...'. While the *Elegy for Strings* was played, A T Shaw, Chairman, and Frank Greatwich, Vice-Chairman, joined the Dean, Dr Eric Abbott, in a procession to the North Choir Aisle. Mr Heath unveiled the diamond-shaped stone, and Sir Adrian Boult, President of the Elgar Society, laid a laurel wreath. Viscount Cobham, Lord-Lieutenant of Worcestershire and a Vice-President of the Elgar Society, was among those present. In the first edition of *Music and Letters* in 1920, George Bernard Shaw had asserted with customary flamboyance that Elgar was destined for Westminster Abbey. Now, 38 years after Elgar's simple burial at Little Malvern, Shaw's prognostication had come partially true.

The Elgar Memorial Stone was thanks largely to Frank Greatwich (1906-2000), who was Honorary Secretary at the time. Frank's involvement with the Society went back to its very beginnings. A newspaper man all his professional life, he was Editor for 28 years of *The Berrow's Journal*, Worcester's weekly newspaper with the distinction of being the oldest newspaper in the world, and ultimately rose to become Editor-in-Chief of the Berrow's group of publications.

The other significant achievement of the Elgar Society at this time was allowing for its later growth through the establishment of regional branches. Founder-members A T Shaw and Frank Greatwich were largely the architects of this expansion, which is covered in a later chapter.

In 1972 EMI released the Elgar-conducted electrical recordings of his works on LP records. This refocused public attention on Elgar's skill, some would even claim supremacy, at conducting his own works.

In 1973 Wulstan Atkins, Joint Secretary and Treasurer of the Elgar Society, established the Society's first regular newsletter, thus preparing the ground for Ronald Taylor's editorship four years later. This put documentation of the Society's activities and scholarship on a firm footing, and renders further detailed review of the Society's events unnecessary.



1 (above) : Miss Kathleen Pearn, A T Shaw and J V H Tompkins, public meeting in Malvern on 5 December 1950. Miss Pearn, who had travelled from Stockport, proposed the formation of an Elgar Society at the meeting. John Tompkins chaired a provisional committee and, at the first formal meeting on

29 January 1951, became the Elgar Society's first Chairman. A T Shaw was present as Chairman of Elgar Festivals Ltd and succeeded John Tompkins as Chairman of the Elgar Society in 1952.

(courtesy of the Malvern Gazette)



2 (left) : A T Shaw (Chairman) and Professor Ian Parrott (Vice-President) at A T Shaw's Worcester home, 1971. A T Shaw was an accomplished artist as well as musician: his painting of a Pennine peak hangs on the wall.

(courtesy of Berrows Newspapers)



3 & 4 : Frank Greatwich (Vice-Chairman), A T Shaw (Chairman), Sir Arthur Bliss (Master of the Queen's Musick), The Rt Hon. Edward Heath (Prime Minister) and Sir Adrian Boult (President) at the unveiling (below) of the Elgar Memorial Stone (above), Westminster Abbey, on 1 June 1972.
 (both photographs courtesy of the Worcester Evening News)





5 (above) : Alan and Joan Webb, Elgar's Birthplace, 1972. Alan Webb was Birthplace Curator from 1966 to 1972. (the late Michael Dowty)

6 (below) : West Midlands Branch tree planting on the Malvern Hills at the old West Malvern Quarry, January 1974. Frank Greatwich, Jack McKenzie, Stanley Lambert, Eleanor Noble, Martin Passande (foreground), Winifred Lambert, T A Picton (Vice-Chairman, Malvern Hills Conservators), T W Roberts (Chief Ranger), Councillor Reg Green (Chairman, Malvern Hills Conservators) and A T Shaw (Elgar Society and West Midlands Branch Chairman).

(the late Michael Dowty)





7 (left) :
E W A ('Bill') Jackson,
Honorary Secretary
of the Elgar Society,
1976-1979, pictured
here with his wife
Connie.

(courtesy of
Lindsay Jackson)

8 (below) :
Jim Bennett and
Jack McKenzie, then
present and past
Curators of Elgar's
Birthplace, 1984.

(courtesy of
Dennis Clark)



4. The United Kingdom Elgar Society

An account of this episode is included since, although the Elgar Society played no active part, the Society naturally had a keen interest in it and was affected to some extent by its outcome. The writer is indebted for information to Raymond Monk, Senior Trustee of the Elgar Birthplace and Honorary Member of the Elgar Society.

A certain amount of confusion has always existed among members of the public over the fact that the Elgar Birthplace is administered by the Elgar Birthplace Trust, whilst the Elgar Society is a separate organisation. From 1951 to 1983, there was an independent Sheffield & District Elgar Society to add to the public confusion. Inevitably, there have been suggestions over the years for a formal linking of the Elgar organisations.

In 1970 the posts of Secretary and Treasurer of the Elgar Birthplace Trust were filled by Bernard van Dieren, who was also a Trustee. He was the son of the Dutch-born composer, Bernard van Dieren (1887-1936), a highly individual man of wide-ranging culture. Sir Arthur Bliss, a family friend, had introduced him to Elgar's daughter, Carice Elgar Blake, and this led to his joining the Trust. Van Dieren sensed that the Elgar Birthplace was not benefiting from the lack of cohesion between the Elgar organisations, and proposed a United Kingdom Elgar Society as a sort of over-arching body with himself as administrator. He did not consult the Elgar Society. He published a prospectus, which stated that the proposal came from the Elgar Birthplace Trust 'for the purpose of maintaining in perpetuity the historic Birthplace of Sir Edward at Broadheath', and gave a list of patrons that included the Prime Minister (Edward Heath), Clifford Curzon, Colin Davis, Charles Groves and Yehudi Menuhin.

The prospectus gave the annual fee as £2 and stated that the funds accruing would be devoted to:-

- a. The completion of the current appeal for funds to maintain and preserve the Birthplace of Sir Edward Elgar in perpetuity, as a centre for visitors, scholars and music researchers alike.
- b. The establishment of certain awards to be granted annually, if possible, to young British musicians for:
 1. The further training of a conductor.
 2. The further training of an instrumentalist.
 3. The most outstanding and meritorious orchestral, choral or solo work by a composer.

The awards would be granted by a committee composed of those prominent in the field of music and the arts, and whose names would be announced from year to year.

Members of the new Society would receive a quarterly newsletter, a reduction of 25% of the cost of one Elgar LP record per year, a reduction of 20% of the cost of an Elgar concert ticket, and a reduction of 33% of the entrance fee to the Elgar Birthplace.

Van Dieren intended that the United Kingdom Elgar Society would be independent of the Elgar Birthplace Trust, as well as the Elgar Society and the Sheffield & District Elgar Society, which he offered special corporate membership. Some Birthplace Trustees were in favour of the new venture, but not all.

A press reception to launch the new society took place on Wednesday 16 September 1970 in a side room at the Royal Festival Hall. It is clear that the press did not arrive in good time. Elgar Society member David McBrien went along to discover only he and van Dieren were present: 'Once he discovered I was just a member of the public, he did not show much interest in me and, since no-one else showed up whilst I sipped my glass of wine, I beat a hasty retreat'.

Next month, the Chairman and Vice-Chairman of the Elgar Society, A T Shaw and Frank Greatwich, sent out a forthright notice to members.

Members may have seen reference in the Press, or received publicity matter relating to the foundation of a United Kingdom Elgar Society, and a statement by the general administrator, Mr Bernard van Dieren, that no national society to honour the composer existed.

Our Society, which has been active for 20 years, has a country-wide membership - and, indeed, a number of overseas members - and has always regarded itself as a national society.

It has Sir Adrian Boult as its President, and over the years has had many persons distinguished in the world of music as Vice-Presidents. It has recruited members from advertising in national magazines. The fact that its meetings have been held primarily in the area where Elgar was born and wrote most of his music is natural. This does not make it a local society, as claimed by Mr van Dieren.

The Committee of the Society met on 5 October and deplored the launching of the new society without any steps having been taken to notify or consult the existing Elgar Society.

It was also noted, from reports in the Press, that Sir Adrian Boulton and Sir Gerald Nabarro, both Trustees of the Elgar Birthplace, had called upon Mr van Dieren to retract a statement that the new society had been formed under the sponsorship of the Elgar Birthplace Trustees.

Van Dieren had indeed received backing from fellow Trustees at a meeting, but Sir Gerald Nabarro (d.1973) insisted that the meeting was not a proper one as insufficient notice had been given. Nabarro, the colourful MP for South Worcestershire, prevailed on the Patrons of the United Kingdom Elgar Society to withdraw en masse. The Prime Minister and other patrons publicly terminated their patronage of van Dieren's venture. Thus, an idea with merit came to nought.

A rumour began to circulate that van Dieren had absconded with Trust funds. However, the truth was less scandalous. When Sir Gerald Nabarro became a Trustee in 1969, he discovered that some £10,000 was apparently missing from the Trust. The 'missing' money had in fact partly been used up in the expenses of a month-long (and unsuccessful) fund-raising tour of the United States made by Carice Elgar Blake, her friend Sybil Russell (later Mrs Henry Wohlfeld) and Bernard van Dieren. The rest had disappeared in general, unrecorded Birthplace running costs. Due to negligence, the authority to use Trust funds for the American tour had not been minuted.

Nabarro pressed the matter, consulting a friend at Scotland Yard. However, this was not a case of fraud, but one of incompetence: in addition to the matter of the £10,000, van Dieren had not had an audit at the Elgar Birthplace for three years. Van Dieren could not be pursued for the money, since his personal assets were quite insufficient. Certain Trustees, notably Sir Adrian Boulton and Sybil Russell, dipped into their own pockets to make up the deficit. (Mrs Elgar Blake had died in 1970.)

By the next Elgar Society NEWSLETTER, there was more for A T Shaw and Frank Greatwich to relate to members about the position of the Trust.

At a meeting held at the House of Commons on 14 December, Mr van Dieren, who was not present, was relieved of his posts as Secretary and Treasurer and was asked to resign as a Trustee. Other resolutions passed by the Trustees concerned the appointment of a firm of accountants to bring the accounts of the Trust up-to-date so that the financial position can be ascertained ...

The opportunity now presents itself for closer and more fruitful links to be established between the Elgar Society and the Elgar Birthplace Trust. As we have a common objective - to honour the memory of Sir Edward Elgar - this is an opportunity we welcome.

Was there any long-term effect of this episode? Its effect on the Elgar Society's membership was negligible and actually evoked from some members expressions of confidence in the Committee, for which they were naturally grateful. But van Dieren's assertion that the Elgar Society was not a national society hit home and gave impetus to the formation of the first regional branch of the Elgar Society in London. It also increased desire to forge closer ties with the Elgar Birthplace Trust - in the words of Alan Webb at the next Society AGM, to close the ranks of Elgar organisations. Bernard van Dieren, the humiliated man at the centre of the affair, died not long afterwards in 1973. In the years ahead, much effort went into investigating how the Birthplace Trust and the Society could co-operate more, and it is probably true that the organisations are now as close as they can be without merging.



5. The Establishment of the Regional Branches

Up to the 1970s, the Elgar Society arranged relatively few meetings each year, and some members had to travel considerable distances to attend. The advent of regional branches meant that many were able to travel to meetings without difficulty and participate in their running. By 1971 membership had increased to a level at which the creation of the first branch could be contemplated in the London area, which by now had the highest concentration of members. As has been stated, Bernard van Dieren's assertion that year that the Elgar Society was not a national society seemed to give impetus to the formation of the first regional branch. The following notice was sent out to members of the Elgar Society in October.

To implement the decision made at the last Annual General Meeting to form a London Branch, a special meeting of members (and others) resident in the metropolitan area took place in London. The Chairman, the Honorary Secretary and Honorary Treasurer were present, and the main function was to elect a steering committee, whose function is to endeavour to give practical effect to the expressed wishes of members. It is hoped thereby to stimulate a much wider interest in the Society and thus attract many new members.

The elected committee consists of the following:-

Mr Douglas Guest (Chairman)
Dr H Watkins Shaw
Dr Jerrold Northrop Moore
Mr E W A Jackson
Mr Douglas A Pudney
Mr Michael D Pope.

Arrangements have been made for the first meeting to be held on Wednesday, 1st December, 7.30 pm, at the Institute of Recorded Sound, 29 Exhibition Road, London SW7 (close to the Albert Hall). This will take the form of a short introductory business meeting, to be followed by the presentation of the newly recorded Elgar Sonata and Quartet by Mr Douglas Pudney (EMI).

Thus began the first regional branch of the Elgar Society. Today, London Branch is a thriving branch, by far the largest in the Society. Many members live some distance from the capital, but work there and find it convenient to attend evening meetings there during the week. It is appropriate to record here the debt of gratitude owed to E W A Jackson

(1904-1992) by the whole Society, of which he was Hon. Secretary for three years in the late 1970s, but also by London Branch, which was essentially his creation. Bill Jackson was a man of great integrity and charm, who took a real interest in members and impressed them all with the breadth of his experience and encyclopaedic memory. (London Branch members once heard Bill recall misty-eyed how, as a young man in Worcester on business, he once summoned up the courage to call on Elgar at Marl Bank. Elgar listened as Bill enthused over Elgar recordings he had recently bought.)

In the NEWSLETTER in November 1972 was the following notice.

For administrative purposes and to save the work of the Honorary Secretary, members living in the West Midlands will be asked to form themselves into a separate branch, with their own chairman, secretary and committee. To inaugurate this, a meeting will be held on Saturday 13th January next at 2.30 pm at the Old Palace, Worcester. It is hoped that many members living in the area will come primed with ideas for future meetings.

The West Midlands Branch was duly formed on 13 January 1973, with Bertie Shaw as Branch Chairman, Mrs Lydia Shaw as Honorary Secretary and Norman Thomas as Honorary Treasurer. The first committee consisted of Mrs Agnes Elgar (daughter-in-law of Elgar's brother, Frank), Miss Dorothy Howell, FRAM, Frank Greatwich, Stanley Lambert, Spencer Noble, Walter Cullis, Martin Passande and Alan Bouldstridge. The first meeting of the new branch was a joint one with Worcester Recorded Music Society on 24 February 1973, at which Bertie Shaw introduced Elgar recordings. The West Midlands Branch meets mostly in the Worcester-Malvern area, where the majority of its members live; they are fortunate in having so many places associated with Elgar close at hand.

During 1973 discussions took place regarding setting up branches in Wales, the North East (this was not to be) and the North West. An East Midlands Branch was established in 1975, based on Leicester, although this was sadly wound up in 1989. A North West Branch, based initially on Liverpool, then Manchester, and an East Anglia Branch followed in 1978. East Anglia Branch is one of the smaller branches, suffering from the diffuse spread of the population over its area and poor road and rail communications between many towns. Yorkshire Branch, based on Leeds, and South West Branch, based on Bristol, arrived in 1979. South Wales Branch was established in 1983; communications between South and North Wales are notoriously difficult, so it was recognised that an all-Wales Branch was not going to be viable. Southern Branch, based on Havant, was set up in 1990. Most recently, in 1998 came the Thames Valley Branch, based on Thame, and the Scottish Branch.

All members pay a subscription to the Society and may then join a branch and attend its meetings or, indeed, those of other branches. Branches elect at annual general meetings their own officers and committee, including a representative to sit on the Council of the Society. Branch treasurers apply annually for funding to the Honorary Treasurer of the Society. Branches are autonomous within the limits of their constitutions, which must be approved by the Council. A typical branch annual programme will feature five or six meetings where members or visiting speakers talk on aspects of Elgar and his music, often illustrated by recorded music. Usually, at least one meeting is a concert of live music. Some branches arrange excursions to places of interest.

Experience has shown that, for a branch to be viable, a nucleus of several enthusiasts is required to take office; a branch that exists by the efforts of one individual, however capable, sits on very shaky foundations. Moreover, the region must be a distinct one, separate from those of established branches, and there must be at least a few tens of members resident in the area and willing to support a branch. There should be at least one suitable place to meet, within easy reach of branch members.

The Elgar Society's regional branches are its life blood. They bring members more closely together. Without them all members would share the position of the geographically isolated members (whimsically termed 'unattached' members), whose contact is generally limited to the Elgar Society JOURNAL and NEWS, and the events surrounding the Society's Annual General Meeting.

The advent of regional branches in the early 1970s marked a turning point for the Elgar Society. As most events became organised by branches, the vision of the central Society became both more national and international; membership increased steadily at home and abroad; the governing body became enlarged and acquired specialised expertise; technological advances in publishing and recording were seized to full advantage, including latterly the proselytising opportunities of the Internet. These varied activities are reviewed separately in coming chapters.

Mention has been made in an earlier chapter of Dr Douglas Guest (d.1996), who was Chairman of the Society from 1976 to 1978. This was a time of significant expansion under the new regime of regional branches, and the Society was fortunate to have a musician of Douglas Guest's distinction, as well as a man with his leadership skills, to guide its direction.

6. The Last 25 Years

Following the watershed establishment of the first regional branches, the Elgar Society entered a period of sustained growth in membership during the 1970s and early 1980s. From this time on, most events were branch events. It is not proposed to record here the history of the branches, rather to focus on the concurrent national activities of the Society, that arose from the deliberations of the Council, and review other events of interest. The Society's activities are in part documented here, but have been fully recorded in the Elgar Society JOURNAL and NEWS over the past 25 years. The JOURNAL saw major changes in the 1970s, and the Elgar Society went into the recording business; these significant developments demand a full commentary and are described in separate chapters.

The last half of the 1970s brought a profusion of premier Elgar recordings: *Polonia*, the *Grania and Diarmid* music, *The Starlight Express*, the *Oboe Soliloquy* (orchestrated by Gordon Jacob), *Caractacus*, the *Coronation Ode*, *The Spirit of England* and the early wind quintets. What a joyful time that was for Elgar record collectors!

1978 brought a biography of Lady Elgar by Dr Percy Young. Elgar's home in Hereford, Plas Gwyn, came under threat of demolition (not for the first time); there was a brave but unsuccessful attempt by the Elgar Foundation to purchase it. During an Elgar Festival at Tewkesbury, Philomusica of Gloucestershire accomplished the first performance of *The Apostles* and *The Kingdom* on the same day. In this year, the AGMs of the Elgar Society returned permanently to the West Midlands after two poorly attended meetings in London. The AGM, held on a Saturday close to Elgar's birthday on 2 June, developed into a Birthday Weekend of events for members, held in Worcester and Malvern.

In 1981 Society membership exceeded 1,000, and the Prince of Wales unveiled Worcester's Elgar Statue, to which the Elgar Society had contributed. Compact discs were introduced this year, adding another dimension to recorded sound.

In 1982 Novello embarked on a major project to publish definitive full scores of all Elgar's works with scholarly notes. The first works to appear in the Elgar Complete Edition were *The Dream of Gerontius* and the First Symphony. This enterprise continued through the following decade until 1990, when Novello withdrew after a change of ownership. Seven volumes had been completed.

In 1983 the Society's first President, Sir Adrian Boult, died at the age of 92, and the office rightly fell to Sir Yehudi (later Lord) Menuhin. Sir William Walton, Herbert Howells and Edgar Day, assistant organist at Worcester Cathedral for 50 years, also died this year. The independent Sheffield and District Elgar Society was wound up: it had failed to attract new members and its remaining members were infirm and few in number.

1984 saw many Elgar concerts to mark the fiftieth anniversary of the composer's death; the Three Choirs' Festival, happily at Worcester this year, featured many of these, including *The Black Knight*, which was soon to be recorded for the first time. Two significant Elgar books appeared: Jerrold Northrop Moore's long-awaited *Edward Elgar: A Creative Life*, and Wulstan Atkins's *The Elgar-Atkins Friendship*. The first official Elgar Route was established in Worcestershire, a sign of the increasing level of public interest in Elgar.

The late 1980s brought recordings of the last remaining large-scale Elgar works to be recorded: *King Olaf*, *The Banner of St George*, *Une Voix dans le Désert* and *Le Drapeau Belge*, not to mention the early music written for the Staff Band at Powick Asylum.

From 1987 to 1990, Jerrold Northrop Moore brought out several volumes of edited Elgar letters.

In 1988 the Elgar Society became a registered charity; the benefits of this status had long since been recognised by the officers of the Society, but now the case for the change had become compelling.

The 1990s brought several books of Elgar scholarship, including two notable volumes, *Elgar Studies* and *Edward Elgar: Music & Literature*, edited by Raymond Monk and supported by the Elgar Society.

In 1995 a permanent headstone was erected for the Elgar Family Grave at Astwood Cemetery, Worcester; this was jointly funded by the Elgar Society, the Elgar Foundation and the Elgar family. This year, the shell of a new centre was erected behind Elgar's Birthplace amidst a fair amount of public controversy; the building remained unfinished for five years, due to lack of funds. The following year, bold plans to establish an *Elgar Centre for English Music* at the former Lawnside School in Malvern were abandoned, also through lack of funds.

In 1996 the Elgar Society established its joint web-site on the Internet with the Elgar Foundation and Birthplace Trust. In 1996 and 1997 St Wulstan's Church in Little Malvern undertook a major refurbishment of church and churchyard; the Elgar Society contributed towards the costs around Elgar's Grave, as did members of the Elgar family.

The last years of the twentieth century saw scholarly attention turn to Elgar's uncompleted works: recordings became available of music written for Elgar's opera, *The Spanish Lady*, and the slow movement of a piano concerto, both edited by Dr Percy Young; the sketches for the Third Symphony, explained by Anthony Payne; and, finally, Anthony Payne's elaboration of these sketches into a full-length symphonic work. Lord Menuhin, the Society's second President and one of the last remaining direct links with the composer, died in 1999, to be succeeded by Richard Hickox. Elgar appeared with Worcester Cathedral on the new £20 note.

In 1999 the Elgar Society provided a commemorative plaque for the Muswell Hill home of A J Jaeger, Elgar's friend and mentor at Novello. Wulstan Atkins unveiled the plaque and gave an address; afterwards, Felix Aprahamian generously threw open his house and garden nearby to entertain the assembled throng, which included the descendants of some of the 'friends pictured within' Elgar's *Enigma Variations*. Jaeger had famously drawn attention to this work, and the plaque unveiling took place on the 100th anniversary of its première.

In 2000, the Duke of York unveiled Malvern's Elgar Statue, the Birthplace's Elgar Centre was finally fitted out and opened, and the Elgar Society took the initiative to lead a project to finish, under the name *Elgar Society Edition*, the Elgar Complete Edition that had been abandoned by Novello seven years previously.



7. The Membership

The writer is indebted to Paul Adrian Rooke, Elgar Society Publicity Officer, for statistical data.

The Elgar Society is by far the largest composer society in Great Britain and has a number of members overseas. In its first year, 1951, it had 230 members. Membership stayed in the low hundreds through the 1950s and 1960s with a small surge of recruitment during and after the centenary of Elgar's birth in 1957. The 1970s and early 1980s saw real growth, so that by 1981 membership had passed 1,000. Since then, it has fluctuated, never dropping much below 1,200 and exceeding 1,500 in 1999.

To obtain a good understanding of the membership, Paul Adrian Rooke, Publicity Officer for the Society, conducted a detailed questionnaire in 1998. One third of members responded and Paul valiantly analysed the resulting data. Based upon the sample, 30% of members join the Society when they are under 40, 70% over 40. 47% remain in the Society for up to ten years, and an additional 27% for 11-20 years. 20% have been members for over twenty years, indicating a generally middle-aged commitment to the Society which lasts for an appreciable number of years. Less than 1% are under 18, 2.5% aged 18-30, 9.25% aged 31-45. 45% are in work, 51% retired, and the rest are students or unemployed. (The preponderance of middle-aged people is in line with membership of most societies of a serious, artistic nature.)

The vast majority join to increase their knowledge of Elgar's music and life, and a slightly smaller number to increase their understanding of his music and life. The most popular stated aims of the Society are to sponsor recordings of lesser-known works, to publicise the Society in the United Kingdom, and to sponsor performances of lesser-known music and re-issues of historical recordings. 46% of those replying attend branch meetings.

8. The Elgar Society in North America

by Frank Beck

Frank Beck is a New York-based writer and video producer who has been a member of the Society since 1981. His work includes a radio play, A Mass for Miss Hanley, and video biographies of Longfellow and Robert Louis Stevenson. He is a member of the Scottish Branch and a regular contributor to the JOURNAL and the Society's web site.

If anyone wonders whether the Society's efforts are needed as much today as they were in 1951, consider this conversation, which took place a few weeks ago in a New England supermarket. A music critic for a local newspaper was waiting in the check-out line when the young man standing next to him recognized him and introduced himself. The man said he was a freelance horn player who worked for various regional orchestras.

'I wonder if you could tell me something,' he asked. 'I've just played a work I'd never heard of, and it was one of the most amazing experiences of my life. Can you suggest a good recording of it?' 'Sure, what was it?' 'It was called *The Dream of Gerontius*.'

The Society's North American members are helping to promote interest in Elgar among a continent of musicians and listeners who are still learning to appreciate the full range and diversity of his music. There are 51 members in the United States and 12 in Canada, as well as 12 institutional subscribers. We are scattered across an enormous continent - one of the members I hear from most often is Pat Kinahan, who lives some 3,000 miles away in Richmond, British Columbia - but we find many ways of working with one another and with members in the UK.

Our first sizable meeting was in September of 1984, when 12 members from four north-eastern states and their friends gathered at the American Stanhope Hotel in Manhattan. It proved difficult to hold regular meetings for the members at large, but five members in British Columbia meet regularly as part of the Elgar Association of Vancouver. In addition, individual members throughout the continent frequently attend concerts together or just get together to talk; and many North American members have been able to visit the UK, where British members have invited us into their homes and welcomed us with great hospitality. These visits often have been the start of ongoing relationships, conducted by mail and 'phone in earlier days, and now by e-mail as well.

One of our most important projects has been the donation of scores of CDs, cassettes and books to university and municipal libraries, giving thousands

of Americans access to Elgar works they might not encounter otherwise. It has been gratifying to hear that many of the recordings have become favourites in local collections.

The Internet has given us some very useful new tools. Every Elgar performance that we learn about is posted on the Society's web site. We then contact the people promoting the concert and tell them about the Society. North American members are also active participants in the network of Elgarians that exchange information and ideas through the Internet. Anthony Anderson, a California member, circulates a regular round-up of articles about Elgar from the world press via e-mail.

Sometimes e-mail and more traditional forms of communication work very effectively together. When I heard about an upcoming performance of *Gerontius* in Hartford recently, I contacted the music critics at two newspapers there and asked if they planned to write about the concert. Both said they wanted to run feature articles about the work but needed photographs for them. I 'phoned Lani Spahr, a member who lives in Concord, New Hampshire, and within 24 hours Lani was able to supply both papers with a wide range of photographs electronically. Two well-illustrated stories, which otherwise might not have been done, appeared during the week before the concert.

One of most encouraging recent developments here has been the growth of the Elgar Association of Vancouver, which held its 26th regular meeting in April 2000. Andrew Neill has expressed the hope that the Association will become a full-fledged branch of the Society, and I hope that this will inspire groups of members in other parts of North America to do the same.



9. The Elgar Society Council

Three times a year, twenty-five members of the Elgar Society converge on London to spend several hours talking around a table. They are the members of the Council of the Society (formerly General Committee), comprising the executive officers and committee, elected at the Society Annual General Meeting, and Branch Representatives, elected at the annual general meetings of the various Branches. The regular meetings of the Society are organised by the Branch officers and committees, so what does the Council do?

The Honorary Secretary, assisted by Council members, arranges the Annual General Meeting of the Society on a weekend close to Elgar's birthday, 2 June, in the Worcester-Malvern area. Accompanying events are organised to provide a weekend of interest to members. These events may include a lecture, a concert or a visit to places associated with Elgar. It is customary for Worcester Cathedral to arrange a special Elgar Evensong on the Sunday, which many members attend and where the Chairman lays a chaplet at the Elgar Memorial Window. A garden party follows at Elgar's Birthplace at Broadheath; given the vagaries of the British climate, it is astonishing how lucky with the weather members have been over the years. Other occasional events for the whole Society are arranged, such as day schools on aspects of Elgar's music and the unveiling of memorial plaques. The Honorary Treasurer, assisted by Council members, considers annual requests for funding from the regional branches, and allocates money to the Society's many ventures, including the upkeep of the Elgar Graves. The Council monitors the health of the regional branches through Branch Representatives, and helps establish new branches when such branches seem viable.

The Council disseminates information to members and the public in a number of important ways. The Elgar Society NEWS and the Elgar Society JOURNAL are produced three times a year by the Editor, who is appointed by the Council. The Council oversees publication of Elgar studies; in recent times the Council has set up Elgar Enterprises to publish specialist books on Elgar, produce CDs and CD-ROMs, promote concerts and to undertake other commercial activities connected with the composer that could not be taken on by a registered charity. A joint web-site with the Elgar Foundation and Birthplace Trust is maintained on the Internet by a Society member to promote interest in Elgar; it shows listings of Elgar concerts and Elgar Society branch information, including branch events. The Council oversees the production of historical Elgar recordings on compact discs, and makes donations to others' Elgar recording projects, which it deems worthy and in

need of financial support. It tries to promote the live performance of Elgar's music through grants to performers at home and abroad, although the comparatively modest income of the Society places a restriction on the size and frequency of these grants. The Council is aware of a large potential for Elgar's music beyond these shores; the level of interest abroad is monitored and a network of correspondents in various countries is maintained for co-ordination and promotional purposes. The Council considers recommendations for new recipients of the Elgar Medal, believing this to be an effective way of encouraging non-British nationals to perform Elgar. It lobbies for ventures outside the Society that it believes worthwhile, such as the Elgar Complete Edition. The condition of Elgar houses has been monitored through the Council's Conservation Sub-Committee.

Council members come from a variety of professional and non-professional backgrounds; it is extraordinary to witness the range of skills that are brought to bear (free of charge!) on Society issues. It is invidious to select members worthy of note, but mention must be made here of Carol Holt (1939-1995), who worked tirelessly as Honorary Secretary for almost a decade. Her forthright and positive, warm and open personality was an inspiration to her fellow members, who were deeply saddened by her early death through illness. A temporary fund named after her was set up by the Council to help young musicians in their careers, a cause that was dear to Carol.



10. Managing the Finances

The writer is indebted to John Greig, Honorary Treasurer of the Elgar Society, for financial information.

The Society's income comes from the following sources:

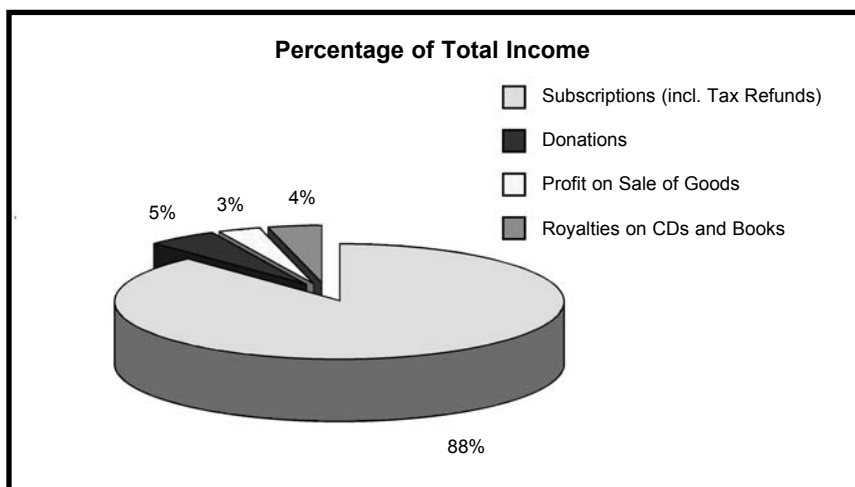
- Subscriptions (including reclaimed tax when covenanted)
- Donations
- Profits on sales of merchandise (through Elgar Enterprises)
- Royalties on recordings and books

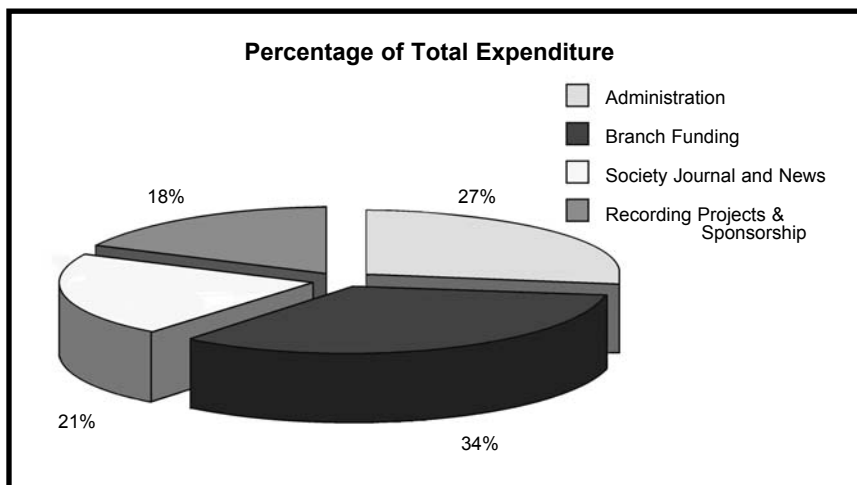
Expenditure goes on the following:

- Administration (meeting expenses, stationery, postage, etc)
- Branch funding (hire of meetings rooms, speakers' fees, etc)
- Elgar Society JOURNAL and NEWS
- Recording projects and sponsorship of concerts, etc.

The annual turnover in 1999 was £25,000. The diagrams below and opposite show the relative proportions of items of income and expenditure for the year 2000.

The annual subscription started in 1951 at 5 shillings (25p); life membership cost 5 guineas (£5.25). It was not until 1968 that the

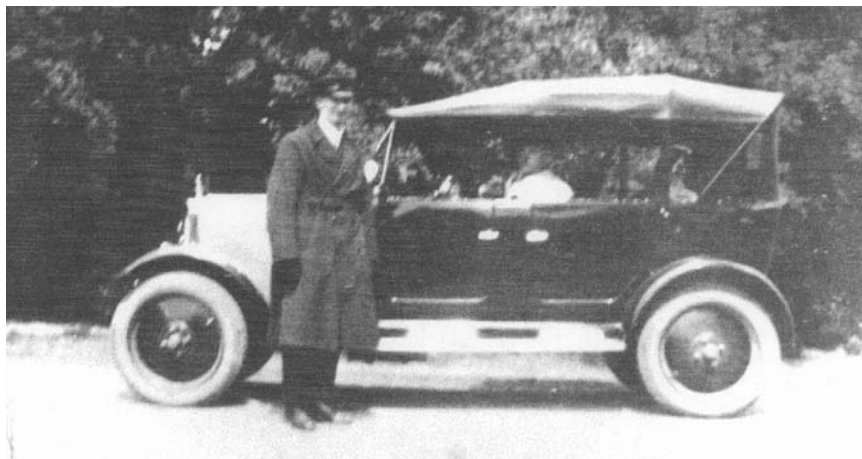




subscription was increased to 10 shillings (50p), life membership still 5 guineas!. We now enter the years of inflation for in 1973 the subscription rose to £1. Inflation meant that those taking out life membership were getting rather too good a deal, particularly as the Society was becoming significantly more active. Life membership was increased to £10 in 1971 and later discontinued, life members being asked to pay an annual subscription! 5 guineas took a bit of finding in the early years of the Society, and it could be argued that the Society ought to have given some recognition to the 'lifers'. For the next twenty years, branches levied their own branch subscriptions: London Branch started out at £2, West Midlands Branch 75p. By 1993 the Society subscription had become £10; this included a sum to cover branch activities, which were now being funded centrally. In 2000, the subscription stood at £18.

When compared to subscriptions of other societies of a similar nature, the Elgar Society's subscriptions have been comparatively modest. There have always been reduced subscriptions for students (1951: 1 shilling, 2000: £9), and a single subscription has for a long while covered another named person at the same address, prepared to share one copy of the JOURNAL and NEWS.

It is a delicate job, balancing unpopular increases in subscriptions against new, money-consuming projects, of which there never seems to be a shortage. The Honorary Treasurer strives to keep membership of the Society affordable to most, while funding a level of activity that most members expect to see.



1 (above) : Dick Mountford (chauffeur) with Elgar and dogs in his Lea Francis, Napleton Grange, 1925. (courtesy of Elgar's Birthplace)



2 (left) : Elgar outside Queen's Hall in November 1928, after a rehearsal of Falstaff. (courtesy of Elgar's Birthplace)

3 (opposite) : Elgar's other family, the Graftons, at The Elms, Stoke Prior, c.1905.
Standing: Clare, Gerald, Roland (in front), Vincent.
Seated: May (who spent much time in the Elgar household), Willie (Martin William), Elgar's sister Pollie (Susanna Mary) and Madge (Madeline).
(courtesy of Paul Grafton, son of Roland)





4 : Lady Elgar at Plas Gwyn
(courtesy of Elgar's Birthplace)



5 : Elgar, 1904

(courtesy of Elgar's Birthplace)

6 : Drawing of Elgar at Marl Bank by 'Batt', dedicated to Carice Elgar Blake and first published in Radio Times in December 1940. 'Batt', the artist Oswald **Barrett**, was renowned for his attention to detail : a visit to Elgar's Birthplace confirms the authenticity of the desk and artefacts on it. The original drawing was given to Mrs Elgar Blake and was subsequently reproduced in Percy Scholes's Oxford Companion to Music. (courtesy of BBC)



7 (left) :
Elgar Grave,
St Wulstan's,
Little Malvern,
1997.
(Gordon Lee)



8 (below) : Elgar
Family Grave,
A s t w o o d
C e m e t e r y ,
W o r c e s t e r ,
1996. The
wooden cross
marks Frank
Elgar's grave.
(Michael Trott)



11. From NEWSLETTER to JOURNAL

by Ronald Taylor

Ronald Taylor was Editor of the Elgar Society JOURNAL from the autumn of 1976 to June 1991. He has made a special study of BBC broadcasts of Elgar's music during Elgar's lifetime.

Members of the Elgar Society, now used to the very professional magazine, in two sections, may not realise that its beginnings were in occasional leaflets, seldom running to more than three or four pages, issued from the Secretary's office in Malvern. When Wulstan Atkins took over the office of Secretary in 1973, he realised that a growing membership needed something more. He instituted a series of duplicated quarto Newsletters, which simply grew and grew. Articles began to appear, submitted by members, reviews of records and books, as well as the usual concert and meeting announcements. So much material, in fact, that at the end of Wulstan's tenure of office in 1976 the NEWSLETTER could barely be held together by the staples. Something had to be done, and somehow I became involved.

The Society's base had shifted, inevitably, to the capital from Malvern and Worcester, and it marked the beginning of a number of changes which would lead to a larger Society, with a number of branches. Wulstan Atkins had done a remarkable job in combining the offices of Secretary and NEWSLETTER Editor, and with his growing Elgar Foundation, but he was the first to realise that this situation could not continue. I took over from him at a very civilised ceremony at his Surrey home where, I recall, we jointly demolished an excellent bottle of wine at his kitchen table. Perhaps it was the effect of that wine, but whereas I had mentally thought that (unless dismissed for incompetence!) I would do the job for a maximum of three years, I ended up holding office for some fifteen! In the first instance the new Secretary, Bill Jackson, had suggested an editorial committee of six people plus myself! What would we all have talked about? In the end it was reduced to a committee of three others, John Buttrey, Michael Rostron and Trevor Fenimore-Jones, all of whom provided valuable help to me during those early years. Eventually the committee almost withered away for, as Trevor said, 'You're going to do it your way, anyway!' Looking at that first 1977 volume, with its regular cover, printed contents list from typed copy, and with the occasional illustration, I am a little amused to see that the basic framework instituted then has changed very little. Dates for your Diary, Record and Book reviews, 'gossip' column, News from Branches ... all are still with us today. But our modest 32 pages looks very inadequate besides today's offering. However, it was a much smaller Society, there were few books about Elgar, and the spate of recordings to which we are now accustomed, was then only a trickle. It should also be remembered that we never had a budget for the JOURNAL. The Society was not rich, and economy was always welcomed.

The Society, though, was growing. New Branches were being established, and this Editor was certainly learning a great deal, not only about Elgar and his music, but about the members all over the country. I was very conscious that for over half the membership the NEWSLETTER, in 1979 renamed the JOURNAL, was the only thing they got for their subscription. I felt that the JOURNAL belonged to the members, and if on occasions I had to stamp on a particularly large bee in a bonnet, generally I was encouraged by the degree of knowledge among some of the members, and the generosity with which they placed their researches at my disposal. The late Gareth Lewis was a tower of strength from my first months as Editor. His perceptive reviews of new recordings, his musical knowledge, and occasional articles, all helped to set a standard. There were, of course, a number of 'solutions' to the Enigma. (Why does it fascinate so many?) Less likely, and occasionally painfully, I discovered POETS. It seems that one aspect of enthusiasm for an artist or his work is to write a poem about it. Almost all had to be rejected, though I did it as kindly as I could. On only one occasion that I recall did I refuse to publish a lengthy article which the authors insisted should be printed without any cuts. Since some of it was an attack on certain individuals, who probably never saw the JOURNAL anyway, I pointed out that personal grievances had no place in the Society's JOURNAL. Their contribution was returned, and I never heard from them again. Many events took place over the years, especially the musical celebrations during 1984, the fiftieth anniversary of Elgar's death. It was fascinating, and hard work - the resulting JOURNALS seldom reflected adequately all the efforts which were going on, to say nothing of battles with printers. Friendships were made, which I valued, and contact was made with a number of overseas members for the first time.

I think that the standard of the JOURNAL improved, the quality of the articles increased in value certainly, and we even began to be quoted. It was when scholars of the calibre of Percy Young, Jerrold Northrop Moore, Diana McVeagh and Michael Kennedy all said how valuable they found the JOURNAL, that I felt that all the hours of hard work, journeys, and researches, were worthwhile. By 1990 I felt that it was time to give someone else a chance to move the JOURNAL forward. I believe that I and my contributors had laid good foundations - but future development wanted new ideas, and new technology was beginning to knock on our door. I gave the Society a year's notice in 1990, and in 1991 I finally handed over after producing the May 1991 issue: 42 pages, with even the occasional advert., computer type-set, with coloured covers. It looked, and felt, a better production than that tentative issue of January 1977. Stepping down was in some ways a sad moment for me, but the very generous remarks, and the present of a CD player, made at the AGM in 1991 were a great compensation, and the granting of an Honorary Membership to me was a gesture I had not expected. I value it greatly. The new Editor even lets me contribute to the JOURNAL from time to time ...

12. From the Editor's Chair

by Geoffrey Hodgkins

Geoffrey Hodgkins has been an active member of the Elgar Society for over twenty-five years, and has sung in a number of Elgar choral recordings. He has written Providence and Art, a study of Elgar's religious beliefs; numerous articles on all aspects of Elgar's music; a definitive Elgar Bibliography; and edited The Best of Me, a Gerontius Companion. Since 1991, he has edited the Elgar Society JOURNAL and NEWS, and in 1999 he became editorial director of the Elgar Society's newly-formed Elgar Enterprises.

Taking over the editorship from Ronald Taylor was a daunting prospect, and I soon learned the difficulties under which he had laboured. Copy was typed up and then sent to a typesetter, who prepared camera-ready artwork for the printer. The typesetter sent proofs back to Ron for editing, and sometimes human frailty meant that these corrections were not always incorporated, and on occasions *new* errors appeared (once or twice pages had been printed in the wrong order). The finished product was then sent to the printers, and the JOURNALS were eventually passed on to a distribution company, who would stuff them into envelopes and post them off. Considering all things, it was a minor miracle that each issue reached the high standard it did and came out approximately on time.

I persevered with this arrangement for my first two issues, but found it tiresome, and decided to streamline the operation. After discussions with the Hon. Treasurer, the Society very kindly bought me a computer and printer so that I could produce the copy myself. I was pretty much illiterate on the computer then, and it helped to have two teenage daughters, whose dexterity and knowledge of the technology left me reeling on occasions! Another development was to change to a printing company nearer to where I live: this meant I could take the completed JOURNAL directly to them to save time. They also had a mailing outlet, which further reduced the number of stages in the operation.

Another problem for me was that publication dates of January, May and September meant deadlines in December, April and August - all months with major holidays, the first two also being major Christian festivals, and extremely busy for a practising church musician. So 1994 saw *four* JOURNALS published - January, May, September, and one in November, which ushered in the new publication dates of March, July and November.

Ronald had also cautioned me about publishing too big a JOURNAL. 'If there is a fall in the number of pages, some people will feel cheated and short-changed,' he said. But Topsy-like, the JOURNAL gradually grew in size.

Elgar's popularity meant that there was a steady stream of books and recordings, and occasionally other things such as printed music and videos, to be reviewed. There seemed to be no shortage of able and knowledgeable writers who wanted to write. Ronald always told me that his recurring nightmare was that he would get to the publishing deadline with nothing to put into the JOURNAL. My problems were much more concerned with what to omit! The large amount of up-to-the-minute news of happenings in the world of Elgar often meant that items of a more timeless nature, such as 'learned' articles, had to be left over to the following issue, or split into two or even three parts. To me this was an unsatisfactory state of affairs. Another change took place therefore in 1997: the JOURNAL acquired a younger brother - the Elgar Society NEWS. (I considered reviving 'NEWSLETTER', but it sounded a little parochial for what it was, and I didn't want it to be confused with the earlier publication from the 1970s.)

The new format JOURNAL - on coated paper - continued to include major articles on aspects of Elgar's life, music and world (which could now be published in their entirety rather than being split); obituaries of eminent Elgarians; plus reviews of books, music and recordings; and correspondence. As we were approaching the centenary of the beginning of Elgar's greatest creative period, I included a feature entitled '100 Years Ago ...', a page-long description of the happenings in Elgar's life at the time.

The NEWS was to include editorial comment on current events; coverage of important happenings such as the annual Birthday Weekend or the presentation of the Elgar Medal; reviews of concerts, radio and TV programmes; the concert diary; reports of activities by the various branches; news from the Birthplace at Broadheath, and a whole host of other things.

It is perhaps inevitable that my original estimate for the new format of 72 pages (48 for the JOURNAL, 24 for the NEWS) would be too small; and so it proved. In 1999 the average size of each JOURNAL was 67 pages; and of the NEWS 41 pages. Some might suggest that I could wield the Editor's scissors a little more often; but to me it is of vital importance to include a wide variety of topics, as that reflects the multifarious nature of the Society's membership.

As can be readily imagined, all this development has been incredibly time-consuming, and thus it was wonderful for me towards the end of 1998 to hand over the layout of the two publications to John Norris. His expertise has been invaluable, particularly with the NEWS, which looks much more professional than before. Technological developments, especially electronic mail, have reduced much of the 'chore' element in preparing each issue for publication; and as in many other areas, the Society has cause to be grateful to John for his current contribution to the production of the JOURNAL and NEWS. Our changing world, especially the growth of the Internet, means that Elgar's world is now much larger than this country: the concert diary is

many times the size it was when I became Editor, and many of the concerts are in other countries.

What makes the JOURNAL so special to me is that it is *for* the members, and although we have often included pieces from other sources, it is largely *by* the members. A look at the articles published over a quarter of a century reveals an amazing variety of topics, often containing a good deal of original research, or detail which is beyond the scope of a book. Elgar's links with other composers is a favourite topic, either dealing with his contemporaries, such as Warlock (by Ian Parrott), Bantock (Gareth Lewis), Bliss (K D Mitchell), Coates (Ian Lace), Sullivan (Philip Scowcroft) or Horatio Parker (William Kearns); or earlier composers, such as Tchaikovsky (Digby Hague-Holmes), Byrd (Richard Turbet), and Bach (Ian Parrott again). A related topic concerns characters in the Elgar story - the Fitton family (Olive Gosden), A C Benson (David Bury), Charles Buck (Dennis Clark), and Nicholas Kilburn (Wendy Labbett). Important collections of correspondence have been dealt with : by Kenneth Shenton on Elgar's letters to the blind organist, William Wolstenholme; Kevin Allen on those to Rosa Burley; and both sides of the Elgar-Pitt correspondence (by the past and present Editors). We also reprinted an article from *Musical Opinion*, which contained the letters from Elgar to the German composer, Fritz Volbach. Elgar's interpreters is always a popular subject, right from the early days of the NEWSLETTER, when Barry Collett wrote on foreign-born conductors performing Elgar's works. Since then Gareth Lewis has written on Hans Richter, Henry Coward and Edward Lloyd; David Bury on Ludwig Wüllner and James Whewell; and Charles Hooey on Caroline Hatchard and other early soloists in *The Spirit of England* (this article also established that the first complete performance of the work took place in Birmingham under Appleby Matthews, and not in Leeds under Elgar).

Writings on Elgar's works are of course well covered in the many biographies, and therefore many JOURNAL articles on this subject have looked at some of the less familiar pieces, such as *Polonia* (by the Polish-American Joseph Herter); the *Te Deum & Benedictus* (John Winter); *The Starlight Express* (Ken Simmons); the Queen Alexandra Memorial Ode (Christopher Kent); the Loughborough Memorial Chimes (James R Lawson); the Organ Sonata (Rodney Baldwyn); Elgar's orchestration of Brewer's *Emmaus* (Michael Trott); and the *Severn Suite* by Philip Maund, an outstanding piece of scholarship by a brass band expert, which threw much new light on this work.

Of the major works, the most popular must be the *Enigma Variations*, but focusing mainly on suggested solutions to the puzzle (if there is one). My experience is that nothing stirs members' interests (or curiosity?) as much as this work. It would be closely followed by *The Dream of Gerontius*, and many articles on this - especially those by Lewis Foreman, Walter Essex,

Charles McGuire, Gareth Lewis, David Bury, and Carl Newton - were included in *The Best of Me* in 1999 (see below). Some articles on larger works focused on recordings of them, by Michael Plant on the Violin Concerto and the Second Symphony, and by Edwin Buckhalter on the First Symphony; while Roger Hecht analysed *Sea Pictures* and reviewed all known recordings of it.

Reprints of earlier articles appeared: by Leopold Auer on the Violin Concerto, and by Jaeger on the Opus 53 and 54 part-songs. Geoffrey Hodgkins introduced Elgar's notes to Percy Pitt on *In the South* (prior to the work's first performance). Arthur Reynolds wrote a fascinating piece, a detective story really, about the fate of the manuscript full score of *Falstaff*, and how it was linked to Elgar being filmed for the cinema. Robert Anderson's 1993 A T Shaw Lecture on *The Crown of India* filled in much intriguing background to the work and its performance. Two outstanding articles on libretti appeared, of *Sea Pictures* and *Caractacus* respectively, by the New Zealand musicologist, Patrick Little.

Elgar was not only a much-travelled man, but moved house a large number of times. Places he lived in or visited have always been popular themes for writers. His own West Midlands country has been covered by Michael Trott, Ken and Marion Simmons, Vincent Waite, and Jacob O'Callaghan. Dennis Clark has dealt with Elgar's visits to Yorkshire and to Scotland, whilst Geoffrey Hodgkins and Louie Eickhoff dealt with aspects of his years in Hampstead. Finally, personal memories of Elgar have included those of Sir Steuart Wilson, Sir Percy and Lady Hull, William Alwyn, Alan Webb, and Basil Maine.

Most of the above names are 'ordinary' Society members, and it is a reminder that a Society like ours has enormous potential in the enthusiastic 'amateurs' within its membership. The Society is also indebted to Elgar's biographers - Robert Anderson, Michael Kennedy, Diana McVeagh, Jerrold Northrop Moore, Ian Parrott, and Percy Young - who over the years have freely and graciously contributed articles, reviews and obituaries, and thus enhanced the status of the JOURNAL.

Where will it all end? Will Ronald Taylor's nightmare become a reality? Shall we, as a memorable letter to the JOURNAL many years ago put it, be reduced to articles with titles like 'Elgar and the man who punched tickets at Worcester Railway Station'? Certainly, recent research has often uncovered more of the minutiae of Elgar than was known heretofore. Some of his works which suffered neglect for many years are being reappraised, taken up and performed. But beyond that, although music itself will not change, our *perception* of it may, as *we* change, and as our culture changes. Great composers and their music will always need to be re-discovered and re-interpreted by the next generation of listeners.

13. Elgar Society Publications

by Geoffrey Hodgkins

For some years before the Society produced a regular publication for its membership, an occasional monograph was forthcoming. The first two appeared in the mid 1950s, based on talks given to the Society, by Diana McVeagh (1955) and by Julius Harrison (1957). There followed quite a long gap until in 1968 Professor Ian Parrott's new ideas on the Enigma were published (and later incorporated into his biography of the composer in the 'Master Musicians' series); and in 1969 the Birthplace Curator Alan Webb brought out a small book of anecdotes and thoughts, based on his time at Broadheath. The next publication was in 1976, the text of Yehudi Menuhin's lecture to the London Branch earlier that year. The growth and enterprise of that branch over the next few years were shown in two further publications based on lectures - Geoffrey Hodgkins' *Providence and Art* (1979); and David Bury's *Elgar and the Two Mezzos* (1984).

A major project in 1977 was the publication of *An Elgar Discography*, compiled by the Society's Treasurer, John Knowles. This was the largest publishing project thus far, 70 pages in A5 format, similar to the new NEWSLETTER. Obviously there were a few errors and omissions, and lists of these were included by Knowles in subsequent NEWSLETTERS. With the continuing large number of Elgar releases, the book went to a second edition in 1985, enlarged to 133 pages and brought out in landscape format by Thames Publishing. There was particular interest in Elgar around this time, centring on the fiftieth anniversary of his death: in 1984, as well as Bury's book from the London Branch, the Society produced *The Elgars of Worcester*, a short but enlightening account of the movements of the Elgar family in the early years of Edward's life, based on some painstaking and original research by Ken and Marion Simmons.

Ten years later, a bibliography of Elgar by Geoffrey Hodgkins appeared in *The Music Review*, and the Editor of that periodical, the late Anthony Leighton Thomas - who was also the Chairman of the South Wales Branch of the Society - kindly arranged for it to be published as an offprint. Another Branch Chairman - Michael Trott of the West Midlands - produced an Elgar Family Tree on a single sheet that same year, and this was included free to members with the JOURNAL.

Raymond Monk's two excellent books of essays *Elgar Studies* (1990) and *Edward Elgar - music & Literature* (1993), should also be mentioned here. Although not published by the Society, Raymond generously donated the proceeds from the books to Society funds.

As we enter the new millennium, the Society has embarked on its most ambitious scheme yet in the area of publishing. Forbidden to trade under the terms of the Charities Act, it decided to set up a trading company, Elgar Enterprises, whose object is to produce and sell products which will bring in revenue to the Society to enable it to pursue its charitable aims. The first of these appeared in late 1999 - a Centenary Companion to *The Dream of Gerontius*. Edited by JOURNAL Editor, Geoffrey Hodgkins, it was a collection of reviews and articles about Elgar's great choral work, comprising nearly 400 pages and published in hardback. As already stated, many of the articles had first appeared in the JOURNAL, written by Society members. A second book, this time in paperback, on the Elgars' German holidays in the 1890s, entitled *In the Bavarian Highlands*, by Peter and Jean Greaves, appeared in the spring of 2000 and a number of other titles are now in preparation. The production of such material is obviously an important way in which we can make people aware of the Society and thus keep the name of Elgar before the public.



14. Elgar Society Recordings

By John Knowles

John Knowles was Honorary Treasurer of the Elgar Society from 1976 to 1984 and Vice-Chairman from 1992 to 1995. He was instrumental in the production of the Society's recorded anthologies of historic Elgar performances on LP record and compact disc, and compiled a comprehensive Elgar Discography in 1977 (revised 1986). He is an Honorary Member of the Elgar Society. A complete list of recordings, with which the Elgar Society is associated, is given in an appendix.

I stood outside the block of apartments in Maida Vale, my knees knocking, wondering what on earth I had let myself in for. Of course, I had seen him on the rostrum many times. I had heard him speak on the radio, but what would he be like face to face and on a one-to-one basis? After all, he was nearly sixty years older than I was. A lady in a flowery pinafore opened the door. Doubts as to her status were immediately resolved by her warm welcome: 'Ah, Mr Knowles. My husband is expecting you.' Without further ado, I was quickly ushered into an armchair opposite Sir Adrian Boult. It was November 1982, and I had been summoned by the great man to explain why, through the good offices of Michael Pope, then Chairman of the Society, I had persuaded him to waive the conductor's fee, to which he was entitled, for the 1967 BBC broadcast of Elgar Choral Songs that the Society had just issued as an LP.

This was not, however, the first record to have appeared on the Elgar Society's own label. A predecessor had been released two years before, although its genesis really dates back to the autumn of 1973. David Michell and I had got to know each other through the London Branch Committee, and he had invited me to his home on two or three occasions to sample his large collection of Elgar 78s. I remember being bowled over by Tudor Davies's 'And King Olaf heard the cry' and thinking what a tragedy it was that so few people were able to enjoy both the music, for a complete recording of *King Olaf* seemed very unlikely at that stage, and that particular singer, for LP transfers of old recordings were comparatively few. Within a decade, both aspects of the dream were realised and entirely because of action by the Elgar Society.

On those evenings in 1973, David and I had in front of us a copy of the Elgar discography that Jerrold Northrop Moore had prepared for the British Institute of Recorded Sound in 1963. As well as listings and comments on the composer's own recordings, it contained a list of other recordings of Elgar's music and it was from these pages that I made my requests. By then, Dr Moore had written *Elgar on Record*, which gave much more detail and

analysis of the Elgar sessions, but there were no longer any listings of Elgar recordings by other performers. At that time, a number of members were saying that it was not enough now for the Society just to exist - it needed to be doing things. I therefore persuaded my colleagues on the Committee that the publication of a complete listing of all the known recordings of Elgar's music would be a worthwhile step. Months of research and hours at the typewriter eventually yielded the first edition of my Elgar discography, *Elgar's Interpreters on Record*, a slim A5 booklet, which sold for a mere £1.30. The feedback from all round the world was gratifying and, by the time Thames Publishing produced a second edition in 1985, it had grown enormously.

Amongst the comments I received were a number pointing out that, whilst it was very interesting to read about records, that was no substitute for listening to them. Their appetites had been whetted. By the late seventies, all of Elgar's own recordings had been transferred to LP, but their contemporaries, featuring performers known to him, were largely hidden treasure-trove. And so I went to the Committee with a further idea - an aural companion to the discography, an LP with the same title, containing transfers of some of the finest of these records which, being over fifty years old, were now out of copyright.

Although the Society had never issued records before, it had both individually through its members, as well as corporately, lobbied the record companies to fill gaps in the Elgar catalogue and had been successful. I remember a London Branch Committee meeting held in EMI's headquarters in about 1973, at which we were given the news that a few hours earlier, approval had been given to record *The Apostles*. John Whittle, head of the Classical Division, had taken the opportunity of a new Chief Executive to press the case, citing the letters he had received, and he recounted to us his conversation. 'Will it make us any money?' 'No' was the honest reply. 'Will it bring the company kudos and prestige?' 'Yes.' 'OK, go ahead' and that was it!

To produce our own recording was a task of a different order. I drew up a suggested list and then a number of Society members were asked to comment. Of course, the Tudor Davies *King Olaf* extract was there and also the extract from *In the South* recorded in Italy in 1909, just five years after the work's première, but never released in the United Kingdom. It was decided early on that the LPs should be produced by Nimbus, as they were renowned at the time for the quality of their pressings and ability to produce long sides. To reserve a slot in their production schedule, I was asked over the telephone for a catalogue number. We hadn't thought about that and so off the top of my head ELG 001 was born. Bill Jackson, then Secretary of the Society, talked to EMI about distribution to the trade. Conifer had just been established as distribution company and was working closely with EMI. In return for giving the distribution rights to

Conifer, EMI would transfer the 78s for us at Abbey Road at no cost. When they were shown the list, they pointed out that Company policy was never to have anything to do with the transfer of other companies' recordings, even if they were out of copyright. This occasioned a very few minor changes and I took the opportunity to include on the new list Sir Adrian Boult's only recording of *Sospiri*, which was still just in copyright, to see what would happen. It appeared on the master tape without comment. The EMI archives produced mint copies of one or two of the items, including the very rare disc of *The Crown of India* March made in 1911. They were also able to provide details of the sessions for most of the tracks.

For the sleeve we chose the painting of *Plas Gwyn* that the Society had commissioned from Elizabeth Parrott as a 90th birthday present for Sir Adrian Boult the year before. Notes were written and I then had to design the label, get them printed and then dispatched to Nimbus. These were moments when my full-time employment was seriously getting in the way of producing the record, or more probably vice-versa! More by good luck than by skilled management, the records and sleeves were ready at the same time, and my wife and I spent many hours putting them together. The Society arranged a launch party at a shop in central London and the record attracted very favourable notices in a variety of newspapers and magazines.

Having established all the contacts, we were encouraged to think about a follow-up, on the grounds that it would be easier to market two records than one. In 1967, Boult had conducted the BBC Singers in a programme of Elgar's Choral Songs. The BBC had just begun to record some of its sessions in stereo and, although not transmitted in that format at the time, we knew there was a stereo tape in the archives. Not only would this be the only record ever of Sir Adrian conducting unaccompanied choral music, but it would also fill some gaps in the Elgar discography. Negotiations began. Even if the BBC agreed to release the tape to us, in addition to a fee to the corporation, the original performers would need to be traced and paid an additional fee as, at the time of the recording, their contracts were for a radio broadcast, not a gramophone record. As soon as we showed some interest, BBC Records, who had the final say, began to wonder if they shouldn't hold on to it. If we thought the public might buy it, then perhaps at some later date BBC Records ought to issue it. A host of letters and 'phone calls merely produced prevarication until the day when I telephoned and they were busy working on their records of the wedding of the Prince and Princess of Wales. In exasperation, they gave in. There was not quite enough material to fill two sides and I wondered if the BBC Archives might contain any other useful material. Further telephone work eventually gave me access to the Archives, and on a visit to Broadcasting House, I found two fascinating period pieces, both involving Sir Adrian. The first was a conversation he had with Elgar's daughter, broadcast in 1940, and reminiscences from Sir Adrian, produced for the Overseas Service in 1951.

Contracts were signed. The singers were paid. Designing the labels and sleeves, and arranging production was much easier second time around. At a time when record buyers probably expected a photograph of Worcestershire on an Elgar cover, Andrew Neill and I thought that it would be good to highlight the link between Italy and the Choral Songs by using a photograph of Tuscany. We went to the Italian Tourist Board in London and were able to choose from a vast array, which they were very happy for us to use without charge. (Andrew Neill subsequently visited the church in the photograph, and the picture he took was used by EMI when, some years later, they took over 'our' Choral Songs record.) The critics again welcomed the record very warmly and it was fascinating to hear reminiscences of the sessions from Peter Gellhorn, the chorus master, and Michael Pope, the producer of the broadcast and, at that time, the Society's Chairman, at the launch party at another London record shop. Again there were some excellent reviews and the record was even chosen by the *Sunday Times* as their record of the week.

Although the singers had been paid at standard rates, no one knew quite how to negotiate with Sir Adrian. In the end, he was persuaded that, as the Society's President, he might feel able to waive his fee. Hence my visit described in the opening paragraph, an opportunity in Sir Adrian's words 'to meet the chap who diddled me out of a fee'!

Sales of ELGS 002 were encouraging, a second pressing was ordered and we wondered about a third record. Midway through 1983, we heard that Sir Charles Groves was to conduct *The Black Knight* in Liverpool the following April. This seemed a good opportunity on which to base a première recording. We explored with a number of companies the possibility of a joint venture. In the end, EMI said they would do it provided the Society could come up with some money. Profits from the Choral Songs record, a grant from the Elgar Foundation and sponsorship from Reader's Digest proved sufficient. This pattern of pump-priming recordings from commercial companies proved to be the pattern for the next decade.

Ron Taylor, then Editor of the Society's JOURNAL, and I travelled up to Liverpool for the concert as guests of the orchestra. I stayed on another day to attend the first of the recording sessions. Emulating Prince Esterhazy by sitting in the front of the circle in an otherwise empty auditorium engendered delusions of grandeur! In the control room, there were worries that the opening was a touch pedestrian, but no one seemed brave enough to suggest to Sir Charles that it might go a touch faster. This was an early digital recording and I remember problems ensuring that all was quiet on the platform in the silence at letter D in Scene II. I also remember Edmund Walters, the chorus master, being very excited by *The Snow, Fly Singing Bird* and the *Spanish Serenade*, which were recorded as fill-ups.

There was now only one major gap in the Elgar discography - *King Olaf* - but the trouble was that it was a big one and would be very expensive to record. Nevertheless, encouraged by the good relationship which the Society had established with the London Philharmonic Orchestra, the idea of making a recording of *King Olaf* with the orchestra began to be explored in 1984. Conducted by its associate conductor, Vernon Handley, it gave a concert in London's Royal Festival Hall on 23 February to commemorate the 50th anniversary of Elgar's death. Subsequently both Handley and Stephen Crabtree, then Managing Director of the orchestra, spoke at the Society's commemorative dinner in Malvern on 2 June and it was then that the idea of recording *King Olaf* with Vernon Handley and the Orchestra was first broached, the idea being warmly supported by both guests. Many of us remembered Handley's conducting of *King Olaf* in Liverpool in 1978 and felt certain he was the man for the project. Andrew Neill then arranged a meeting with Simon Foster, head of the Classical Division of EMI Records to discuss the idea of making the recording with EMI. His response was immediate: yes, it should be done with Handley and the LPO and Teresa Cahill, one of the soloists in the Liverpool performance, should be invited to sing the soprano role. In the meantime Bryan Rayner Cook also agreed to sing the baritone role. Simon Foster quickly advised that EMI would consider the tenor role and would support the project financially, but not completely. The aim was to raise £10,000 by the middle of 1985, well ahead of the performance on 3 November, which would precede the recording sessions provisionally booked for the following month.

The Committee then embarked upon a fund-raising project, which canvassed every member of the Society together with a number of commercial organisations. Disappointingly, this only produced about half of the target figure, but, with a contribution from the Elgar Foundation, EMI generously agreed to go ahead nonetheless. The November performance took place with Anthony Rolfe-Johnson and the LPO chorus joining Handley, the other soloists and the orchestra. Andrew Neill, who attended three of the recording sessions in No.1 Studio, Abbey Road, remembers being very worried at the six-week break between the November performance and the first session on 16 December. How well would the chorus (which included Geoffrey Hodgkins) remember this unfamiliar work, and would the soloists be free of throat infections and the pressures of Christmas? A week before the sessions, Anthony Rolfe-Johnson withdrew because of ill health, and from nowhere Philip Langridge stepped in as his substitute.

As it turned out, Langridge proved to be an inspired substitute, which with Handley's leadership enabled the recording to take place without any further problems. At the end, champagne flowed in the studio and those present were unanimous in their feeling that something special had been created. Critical opinion has endorsed that hunch, and this *King Olaf* set

has been widely regarded as one of the finest of Elgar choral recordings. Shortly afterwards, Andrew Neill left for a two-and-a-half-year spell in Australia, but continued to keep in touch with EMI over further aspects of the project. He suggested the use of a photograph of the Sutton Hoo helmet for the box front as the helmet is not only roughly contemporary with *King Olaf*, but also reminds us of his English connections. EMI sent Andrew test pressings of the LPs and eventually the end result appeared, with notes by Jerrold Northrop Moore, in all three formats (LP, cassette and CD). The full story of this project can be found in an article written by Andrew for the Elgar Society JOURNAL (Volume 5, No.1).

As part of the arrangements with EMI, the company then bought out the Society's rights to the Choral Songs record and re-issued it both on LP and cassette, inevitably bringing it to a much wider audience. The original costs were therefore more than recouped and Michael Pope and I were even paid a (small) fee for our sleeve notes! Communications with EMI from the other side of the world were at times difficult, and Andrew points out that from a series of photographs he had taken, EMI in due course reproduced the tower of Worcester Cathedral on the sleeve of its première recording of *The Banner of St George* with the title 'St Peter's Church, Powick'!

By the end of the 1980s, the Compact Disc had emerged as the standard medium for recorded music. Modern editing techniques when applied to older recordings were also achieving much in reducing background noise and distortion, as well as seemingly to expand the dynamic range. Much as we might look back with nostalgia at our '78' records, and the wonderful two boxes of Elgar's recordings which EMI had produced in the 1970s, it was felt by many that the time had come to discuss a CD edition of the recordings, which would benefit from the new technology and bring these important historical documents to a new audience.

During 1988, Andrew Neill returned to London and re-joined the Society's Committee. It was eventually agreed to charge him with opening a dialogue with EMI about this possibility. So began the first of many meetings with EMI, and in December 1990 he called on Stephan Bown, who now occupied Simon Foster's chair in EMI's offices in Manchester Square. They discussed the possibility of issuing separate CDs over a period of time to cover most of Elgar's recordings, excluding the concertos, which had already been issued, and the fundamental issue of cost and the aid which EMI would require to produce them. Thus developed a dialogue that would in due course culminate in one of the finest reissues of any composer's recordings.

It was felt that the means to fund the project should become a priority for the Society and the Elgar Foundation, which had funds left over from the Worcester Elgar Statue Appeal. Indeed, Sam Driver White (now Vice-

Chairman of the Foundation) had in turn stressed that the means should be found of achieving the permanency of this unique series of recordings. The negotiations became further complicated by the fact that Stephan Bown had left EMI at the end of 1990 and Andrew had then to go back to Manchester Square at the end of January 1991 to meet Roger Lewis, Bown's successor. What emerged was that EMI could only contemplate the issue of the eight CDs with financial assistance to the level of £30,000. The fact that this was eventually reduced to £15,000 is a tribute, Andrew feels, to the support the project obtained from Roger Lewis, once it caught his imagination. It was eventually agreed that the Society and Foundation (Statue Appeal) would contribute £7,500 each in three annual instalments in return for a royalty payment from EMI, and thus a proper Elgar Edition would be produced.

During 1991, the project gained momentum, particularly with the close co-operation at EMI of Richard Abram, now an Honorary Member of the Society. Of particular importance was the decision to issue the CDs in three sets of three and to include every known electrical recording of Elgar, some of which had never been issued before. Mike Dutton, then working for EMI, was responsible for the engineering of the first set. EMI agreed with the Society's proposals that the set, which would also contain substantial booklets largely written by Jerrold Northrop Moore, warranted a prestigious launch. This took place in Abbey Road Studio No.1 on 14 May 1992, a date chosen to match with the availability of the President of both the Society and Foundation, Lord Menuhin. Inspirationally, an excerpt from Yehudi Menuhin's and Elgar's recording of the Violin Concerto (to be re-mastered by Andrew Walter for Volume 2) was played to an absorbed audience from the Society, Foundation, journalism and the wider world of music. Here, perhaps for the first time, the recording was heard in the place in which it was made, with its soloist present on the stage. I doubt that anyone there would forget that moment. The Society also took advantage of the occasion to award its first medal (given only to non-British citizens), which Lord Menuhin presented to Jerrold Northrop Moore, whose guiding hand behind the renowned boxes of LPs of Elgar's recordings and this project was vital to its quality and success.

That memorable launch for the edition led on some months later to a *Gramophone* award. What was more important, the records began to sell, assisted by excellent and widespread publicity. There was no question that the high standard with which the series had begun would now be maintained. Those members of the Society who own these three sets of CDs will know just how much care and attention to detail went into their production. This reflects the great support that EMI gave to the project and their willingness to take risks such as in the re-mastering of the *Serenade Mauresque* and issuing for the first time the original scherzo from *Symphony No.2*.

A very different project in 1994 saw co-operation between the Society, the Cobbe Foundation and the National Trust. The 1844 Broadwood square piano that Elgar used in his study at Birchwood was closely associated with the composition of *The Dream of Gerontius*, the first two *Pomp and Circumstance Marches* and the *Enigma Variations*. In 1989 the instrument was given to the Royal Academy of Music, who in 1991 transferred it, on permanent loan, to the Cobbe Foundation, whose composer-associated collection of instruments is one of the delights of a visit to Hatchlands, a National Trust property in Surrey. The Society was delighted to have the opportunity to support a CD of Elgar piano compositions and transcriptions. Elgar's own solo piano version of the *Variations* was particularly appropriate and the original short finale was included as a separate track, its first appearance on record.

For many Elgarians, Sir Malcolm Sargent's first recording of *The Dream of Gerontius*, made in 1945 with Heddle Nash in the title role, has never been surpassed. HMV transferred it on to LP in the mid seventies, but it seemed very unlikely that it would ever appear on CD. A very generous, anonymous donation allowed the Society to negotiate in 1994 with a new label, Testament, and the two-disc set, which includes Tortelier's first recording of the 'Cello Concerto, has been universally acclaimed and has sold exceptionally well, and indeed continues to sell. A further partnership with Testament in 1997 yielded a Boult CD, which included his first (1950) recording of *Falstaff* and an unpublished account of the Bach *Fantasia and Fugue* transcription.

Elgar's songs are often considered a minor part of his work, although many are acknowledged to be of some quality. Therefore, the approach of Siva Oke of SOMM Recordings to the Society to make a record of the songs was welcomed. The Elgar Society Council agreed to give some financial assistance, and the recording sessions took place at Southlands College, London in April 1999. The distinguished accompanist was Malcolm Martineau with three fine singers, Catherine Wyn-Rogers, Neil Mackie and Christopher Maltman.

A few months earlier, the Society with the Foundation had again sponsored a recording by the Spanish pianist, María Garzón, following an approach by the distinguished record producer, Brian Culverhouse. With excellent notes by the current secretary of the Society's London Branch, this record of Elgar's piano music is important for a number of reasons. Not only does it allow an overseas performer to bring her understanding of Elgar's music to a wider audience, but also enables us to hear the *Enigma Variations* on a modern piano, a timely issue for the work's centenary.

Some of the most recent CD projects link back to the two original LPs. Although most of Elgar's music for unaccompanied chorus was written with very large forces in mind, most of the recordings hitherto had utilised a small chamber choir, and that included the Boult recordings issued by the Society. A small choir may bring clarity, but what is missing is the sheer scale of much of this underrated and rarely heard music. The Society put up the proposition of a set of recordings with the London Symphony Chorus and was able to support Hyperion in this, who brought in Vernon Handley to conduct. The CD has had mixed reviews, but this has largely been because the reviewers do not seem to have appreciated that Elgar had large choirs in mind and have based their views on comparisons with small choir recordings.

If that CD looked back to ELGS 002, then the Society's current association with Dutton returns to the theme of ELG 001, recordings made by Elgar's contemporaries. The series shares the title, *Elgar's Interpreters on Record*, with both that first LP and my discography. Four volumes have appeared thus far with more planned. We have been able to include what we believe is the first ever recording of any of Elgar's music, an account of *Salut d'Amour*, played by Mr G Jacobs, which appeared in around 1901. The quality of the transfers on these Dutton CDs is remarkably good, with, for example, the excerpts from *The Dream of Gerontius* conducted by Sir Henry Wood in 1916 totally belying their age. Most of the items from ELG 001 have now reappeared and so things have come full circle. You can now hear Tudor Davies with a fidelity unimaginable in 1929, and that wonderful *King Olaf* disc is readily available to a wider public in a way unthinkable in 1973, when David Michell first played it to me. Indeed it is David Michell who edited together a 'playing' version of the 1924 recording of *The Dream of Gerontius* conducted by Joseph Batten, which was issued as Volume 4 of the series. His work, combined with that of Mike Dutton, has produced something extraordinary in a quality of sound unheard and inconceivable before.

Those of us involved in the production of these recordings over the last 20 years feel happy that many gaps have been filled in Elgar's discography. We also feel it is important that performances of an older generation should continue to be available to modern audiences, through the work of labels such as Testament and Dutton. As we come to the end of this activity, we can also take a little pride in the wider understanding of Elgar's music the Society has been able to stimulate.

15. Elgar Houses

Elgar lived in a great many houses; this may reflect a restless temperament, although, it should be stated, most houses were rented and several moves were occasioned by inability to renew leases. The Elgar Society naturally takes an interest in these houses, particularly those where he lived a number of years and wrote his greatest works, although this concern is peripheral to the Society's central purpose to promote a wider interest in Elgar's music. In addition to the houses where Elgar lived, there are properties where he stayed as a guest and wrote music. The Society's interest extends to ensuring the important places have commemorative plaques, providing accurate information about them to the public, and stating the case for the preservation of important houses when such houses are under threat. The Elgar Society is appreciative of the occasional access that some Elgar house-owners allow its members. However, it clearly does not possess the resources to fund remedial work. Furthermore, the Society cannot convincingly argue for the preservation of all buildings connected with Elgar.

One Elgar house clearly has special significance: Elgar's Birthplace at Broadheath, which he wanted preserved, as he indicated to his daughter, Sir Barry Jackson and others. The preservation of this cottage and its contents is in the capable hands of the Elgar Birthplace Trust, and the close co-operation between Society and Trust is evidence of the Society's commitment to Elgar's Birthplace. With the agreement of the Trustees, the Elgar Society absorbed the Friends of the Elgar Birthplace, since when members of the Society have enjoyed free access to the Elgar Birthplace Museum.

The houses that Elgar lived in are listed in an appendix that indicates those with commemorative plaques. More information on the subject is to be found in a number of publications, including *The Elgars of Worcester*, written by K E L and Marion Simmons and published by the Elgar Society. Elgar owned three properties, including one bought for a relative. Severn House, Hampstead, was bought by Elgar and his wife in late 1911; this was sold in 1921 after Lady Elgar's death and was demolished in 1937. In 1922, while living at St James's Place, London W1, Elgar bought 2 Waterworks Road, Barbourne, Worcester, for his sister, Lucy, and her husband, Charlie Pipe. Lucy died in 1925 and Charlie lived on here till his death in 1938, when ownership of the house came into Elgar's Will Trust; this house still stands. In 1929 Elgar bought Marl Bank, Rainbow Hill, Worcester, and lived the remainder of his life here; it was demolished in 1969.

16. The Elgar Graves

Elgar's Grave, St Wulstan's Roman Catholic Church, Little Malvern

Elgar was buried on 26 April 1934 in the grave of his wife, Alice, at St Wulstan's, Little Malvern. Their daughter, Carice, saw to the upkeep of the grave for the next 30 years. The Elgar Society's involvement with Elgar's grave goes back to 1964, when Carice Elgar Blake asked the Committee to undertake its care at her expense. Six years later Carice died and was buried close by her parents' grave. A number of dedicated local members of the Elgar Society have over the years provided flowers and kept a watchful eye on this part of the churchyard: Miss Dorothy Howell (d.1982), Miss Patricia Soper, Mr and Mrs Richard Hessel and Dr and Mrs Geoffrey Bradshaw. They have contrived to ensure there is floral interest throughout the year. The Society provides money for flowers and for the services of a grass-cutter, but the efforts of the volunteers cannot be praised too highly.

By the 1990s over-mature cypresses to the south of the grave were towering up against the churchyard wall, causing it to crumble and making the vicinity of the grave dark and gloomy. Moreover, inadequate surface drainage was causing the footpath to become sodden in winter. The church too was requiring attention, particularly the roof, and a major restoration appeal was launched in 1996 to refurbish church and churchyard. The Elgar Society made a donation to the appeal specifically for improvements to the churchyard around Elgar's grave, as did members of the Elgar family. This work was completed in 1997.

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The Elgar Family Grave, Astwood Cemetery, Astwood Road, Worcester

This is the grave of Elgar's parents, William and Ann Elgar, and his brothers, Henry John and Frederick Joseph. Elgar himself had curbstones erected round the plot and intended a gravestone (letter to Troyte Griffith, dated 25 October 1907), but the plan was never carried through.

In 1984 the West Midlands Branch of the Elgar Society erected a glazed wooden information cabinet, made by member Vernon Cartwright (d 1987). After several years, vandalism was taking its toll, and in 1995 the Elgar Society had the cabinet replaced with a permanent Purbeck headstone by

Dike & Son of Cirencester. The cost was shared between the Society, the Elgar Foundation and the Elgar family. (The inscription on the headstone gives the date of birth of Henry John as 1850; sources are at variance on this date, which may have been 1848.) The Society pays an annual sum to the City of Worcester to keep the surrounding grass weeded and cut.

Nearby are the graves of Elgar's brother, Francis Thomas (Frank), and uncle, Henry Elgar. The wooden cross marking Frank's grave was made by Jack McKenzie and inscribed by Vernon Cartwright, and was installed by the West Midlands Branch in 1986.

To find the Elgar Family Grave, enter Astwood Cemetery and proceed along the drive (initially one-way) to the car park beyond the crematorium. Walk back to the point where the drive forks into one-way entrance and exit sections. The graves are to be found in the Catholic part of the cemetery by a cross-path, a short distance into the triangle of land formed by the path and the one-way drive.



17. Elgar and the Internet

by John Norris

John Norris set up and developed the Elgar Society's web site on the Internet (<http://www.elgar.org>), and was instrumental in the formation of the Society's new publishing arm, Elgar Enterprises.

Despite its position as the largest United Kingdom-based composer appreciation society, at the end of 1995 the Elgar Society's membership remained predominantly British; fewer than 10% of members were permanently resident outside the UK, many of them British nationals. Indeed, while touring British orchestras regularly perform works by Elgar, performances by foreign orchestras at home are notable for their rarity. To correct this imbalance, the Elgar Society decided to develop its own Internet site. The Society saw the international nature of the Internet helping to fulfil three main aims: to spread knowledge of Elgar and his works around the world; to recruit new members within the UK and abroad; and to provide a better service to members and non-members alike.

This site, which is shared with the Elgar Foundation and Birthplace, was established in December 1996. Within one month, the site had demonstrated its potential to fulfil all three aims: four new Society members, three of them living in the USA; visitors to the site from over 20 countries, including Japan, Russia and Indonesia; and a flourishing e-mail correspondence among Society members and other Elgarians around the world. And all this before the official launch of the site in March 1997. The site has since seen a steady and continuing growth in visitors, now averaging 1,000 a week, of whom around 120 have gone on to become Society members.

The site is divided into a number of areas, each dealing with a separate aspect of Elgar. The Society and Birthplace have their own areas, the first including details of all branch meetings and application forms for those wishing to join the Society, the second providing a virtual, room-by-room tour of the Birthplace. The Elgar Marketplace lists merchandise available through Elgar Editions (the Society's publishing arm) and the Birthplace; Elgar Networking lists other websites likely to interest Elgarians and the e-mail addresses of Elgarians wishing to exchange views with each other; and *The Apostle* is an on-line newspaper carrying news, reviews, letters, questions and answers, and a page of trivia questions to test even the most knowledgeable Elgarian.

But the two areas that form the backbone of the site are concerned respectively with Elgar's life and music. The former includes short biographies of Elgar in six languages, a pictorial tour of the houses Elgar

lived in and a monthly-changing 'timeline' cataloguing the events of the world around Elgar 100 years ago. Not surprisingly, it is the area of the site devoted to Elgar's music which is the most comprehensive, innovative and frequently visited. Each of Elgar's compositions has a separate page providing a short history of the work, with more extensive spreads with musical excerpts on the Elgar-Payne Symphony, the 'Cello Concerto and *The Dream of Gerontius*. There is a rolling diary of forthcoming concerts featuring a work by Elgar which, freed from publishing deadlines, is updated whenever we receive new details. And each month a new 2-3 minute excerpt from one of Elgar's compositions is added to the site. At any time, a visitor can listen to seven varied excerpts of Elgar's music wherever he or she may be, thus making Elgar's music accessible in parts of the world where he would otherwise rarely be heard.

The website has given the Society a world-wide presence that allows others to contact the Society with questions and requests for help. An e-mail postbag, which often exceeds forty items of mail a week, brings details of additional concerts to be added to the website diary, requests for help in locating and purchasing scores, yet more solutions to the Enigma and a multitude of more obscure and varied queries. Perhaps the most offbeat was an offer from an Italian guitarist to give recitals of Elgar's works for guitar! The most common remains requests for the words to '*Land of Hope and Glory*'.

Some e-mails have led on to greater things. Perhaps the most notable was an innocuous request from the host of a classical music radio programme in China, explaining that the range of available CDs of Western classical music available in China was limited and asking if the Society would be willing to donate a couple of CDs. The idea was met with enthusiasm by the Society membership, who rushed to donate a total of more than twenty recordings, resulting in the first Chinese radio broadcast of *The Dream of Gerontius*, a near simultaneous broadcast on Nanjing Music Radio and BBC Radio 3 of the *Six Promenades* for wind quintet, a Christmas telephone call from China to thank the Society for its generosity and some favourable press coverage for the Society in a number of UK national newspapers and music magazines. Other initiatives arising from e-mails have proved less successful: two separate requests for assistance in making TV documentaries on Elgar ended in disappointment as both programmes failed to materialise.

But it is clear that the website will continue to play an important role in the Society's activities, attracting new members and offering new opportunities. As the Society ventures into the world of publishing with Elgar Editions, the website is being used to sell our books to members of choirs, orchestras and their audiences around the world who may never have heard of the Society and would not otherwise come across the books.

18. Finale

This slim volume has attempted to record and celebrate the achievements of the Elgar Society in the first fifty years.

Somewhere in the region of one thousand meetings have been held at branch or national level, enabling members to increase their knowledge and understanding of Elgar's art, and to share their mutual enthusiasm. Hundreds of articles have been researched and written by members and published in the Elgar Society JOURNAL. Many meetings and articles have impinged on the lives and work of Elgar's contemporaries in the world of music. The Elgar Society has published or financially supported the publication of several books on Elgar, including two volumes of essays, *Elgar Studies* (1990) and *Edward Elgar: Music & Letters* (1993), and a collection of articles on one of Elgar's most significant works, *The Best of Me, a Gerontius Companion* (1999). Elgar concerts have been promoted and day schools held. Importantly, interest in Elgar abroad has been fostered.

The Elgar Society was responsible for the Elgar commemorative stone in Westminster Abbey (1972), and has helped maintain Elgar's Grave at Little Malvern and the Elgar Family Grave in Worcester. Commemorative plaques have been provided for the Elgar houses that needed them and the London home of Elgar's great supporter, August Jaeger.

Hours of Elgar's music, many in historic performances, have been produced by the Elgar Society on LP record and compact disc, and thereby brought to a wider audience. Members of the Society lobbied successfully for the first, long-overdue recording of *The Apostles* (1974). The Society financially supported the first recordings of *The Black Knight* (1984), *Scenes from the Saga of King Olaf* and *The Banner of St George* (1987), and the transfer to compact disc of the outstanding 1945 recording of *The Dream of Gerontius*, conducted by Sir Malcolm Sargent.

It is tempting to speculate on what Elgar's reaction to this industry would be. No doubt he would be astonished at the almost forensic scrutiny to which his life has been subjected, and may well have ridiculed this activity. However, he would surely have lauded the work that has led to a wider knowledge and appreciation of his life's work. It is incontrovertible that the past fifty years have seen a transformation in the fortunes of Elgar's music; members take pride that their Society has helped to bring this about.



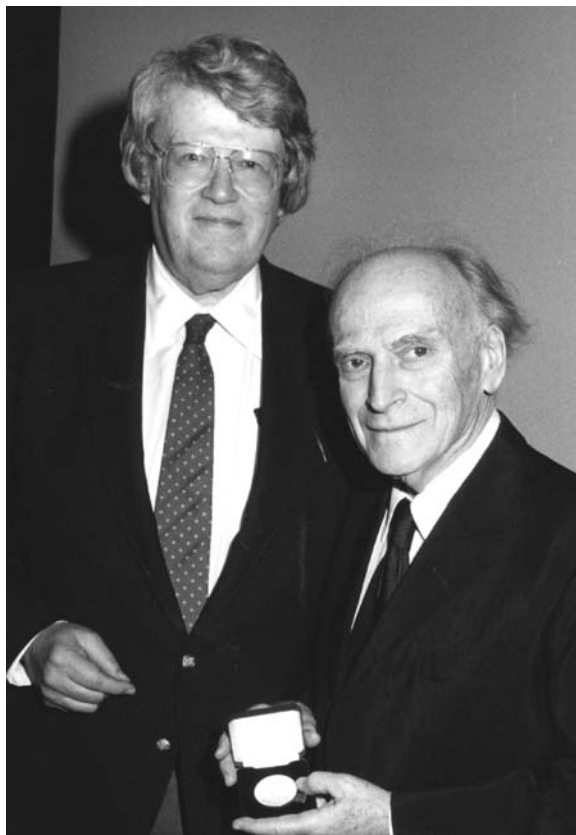
1 (above) :
Ronald Taylor
(Journal Editor),
David Morris (Hon
Treasurer),
Christopher Rob-
inson (Chairman),
Carol Holt (Hon
Secretary), Trevor
Fenemore-Jones
(Vice-Chairman),
Lanside,
Malvern, 26 May
1990.

(courtesy of
Malvern Gazette).

2 (right) :
Geoffrey
Hodgkins, current
Editor of the Elgar
Society JOURNAL,
at the Cotford
Hotel, Malvern
during the 1998
Birthday weekend
celebrations.

(Paul Adrian
Rooke)





3 (left) :

Dr Jerrold Northrop Moore (Vice-President) about to be presented with the first Elgar Medal from Sir Yehudi Menuhin (President), Abbey Road Studios, 1992.

(courtesy of EMI Records)

4 (below) :

Richard Abram (EMI Re-issues Manager), Roger Lewis (Director, EMI Classical Division), Andrew Neill (Elgar Society Chairman) and Michael Dutton (Elgar Edition sound engineer) with Gramophone Record of the Year award for Vol 1 of The Elgar Edition, 1993. EMI is presenting its award to the Elgar Society for the Society's part in the project.





5 (above) : Elgar Society Thirtieth Anniversary Dinner, Abbey Hotel, Malvern, 1981. Michael Kennedy (Vice-President and guest of honour), Michael Pope (Chairman), John Knowles (Hon Treasurer) and Andrew Neill (Hon Secretary).
(courtesy of Berrows Newspapers)

6 (below) : Wulstan Atkins (Vice-President), Jane Atkins, Martin Passande (London Branch Chairman) and Catherine Atkins at London Branch presentation of 90th birthday cake to Wulstan Atkins, 1994. (Stephen Harper)





*7 (above) : Tadaaki Otaka and Society Chairman Andrew Neill after the presentation of the Elgar medal at St David's Hall, Cardiff, 18 November 2000.
(Geoffrey Hodgkins)*

*8 (below) : Ann Vernau, John Wallace, John Norris, and Lani and Judy Spahr enjoy the Elgar Birthday Weekend celebrations at Tiltridge Vineyard, Upton-upon-Severn, 31 May 1998.
(Paul Adrian Rooke)*



Appendix 1 - Presidents and Vice-Presidents of the Elgar Society

Presidents

1951-1983 Sir Adrian Boult, CH
 1983-1999 Sir Yehudi (later Lord) Menuhin, OM, KBE
 1999- Richard Hickox

Vice-Presidents

June, Marchioness of Aberdeen, CBE	Sir Charles Mackerras, CBE
Dr Robert Anderson, FSA	Diana McVeagh
Sir Ivor Atkins (d.1953)	Yehudi (later Sir) Menuhin, OM, KBE (d.1999)
E Wulstan Atkins, MBE	Dr Jerrold Northrop Moore
Dame Janet Baker, CH, DBE	Professor-Emeritus Ian Parrott
Lady Evelyn Barbirolli, OBE	Michael Pope
The Viscount Cobham, KG (d.1977)*	A T Shaw (d.1981)
Sir Andrew Davis, CBE	Leonard Slatkin
Sir Colin Davis, CBE	Sir Georg Solti (d.1997)
Carice Elgar Blake (d.1970)	Dr Herbert Sumsion, CBE (d.1995)
Sir Charles Groves (d.1992)	Admiral Sir William Tennant, KCB, CBE, MVO (d.1963)**
Dr Douglas Guest, CVO (d.1996)	Lionel Tertis (d.1975)
Dr Vernon Handley	Dr Ralph Vaughan Williams, OM (d.1958)
Julius Harrison (d.1963)	Sir William Walton, OM (d.1983)
Richard Hickox (President, 1999)	Alan Webb (d.1992)
Sir Percy Hull (d.1968)	Professor Sir Jack Westrup (d.1975)
Lady Molly Hull (d.1990)	Sir David Willcocks, CBE, MC
Michael Kennedy, CBE	Dr Percy Young

* Lord-Lieutenant of Worcestershire, 1963-74.

** Lord-Lieutenant of Worcestershire, 1950-63.

Appendix 2 - Officers of the Elgar Society

Year	Chairman	Vice-Chairman	Hon. Secretary	Hon. Treasurer
1951/52	J V H Tompkins	R Marsh	Miss D G Bell	H N E Spencer*
1952/53	A T Shaw	R Marsh	Miss D G Bell	H N E Spencer
1953/54	A T Shaw	-	Miss D G Bell	S W L Poole*
1954/55	A T Shaw	-	Mrs N J Maisey**	S W L Poole
1955/56	A T Shaw	S W Noble	Mrs N J Maisey	S W L Poole
1956/57	A T Shaw	-	Mrs N J Maisey	S W L Poole
1957/58	A T Shaw	-	Mrs N J Maisey	S W L Poole
1958/59	A T Shaw	-	Mrs N J Maisey	S W L Poole
1959/60	A T Shaw	-	S & W Lambert	S W L Poole
1960/61	A T Shaw	-	S & W Lambert	S W L Poole
1961/62	A T Shaw	-	S & W Lambert	J W M Ling*/ S G Hall*
1962/63	A T Shaw	-	S & W Lambert	S G Hall
1963/64	A T Shaw	-	S & W Lambert	S G Hall
1964/65	A T Shaw	-	S & W Lambert	S G Hall
1965/66	A T Shaw	-	S & W Lambert	S G Hall
1966/67	A T Shaw	-	S & W Lambert	S G Hall
1967/68	A T Shaw	-	S & W Lambert	S G Hall
1968/69	A T Shaw	-	S & W Lambert	S G Hall
1969/70	A T Shaw	-	S & W Lambert	S G Hall
1970/71	A T Shaw	-	S & W Lambert	S G Hall
1971/72	A T Shaw	-	F B Greatwich	B Cloutte*
1972/73	A T Shaw	-	F B Greatwich	N V H Thomas
		F B Greatwich	R C Baldwyn/ L Shaw (acting)	N V H Thomas
1973/74	A T Shaw	F B Greatwich	E W Atkins	E W Atkins
1974/75	A T Shaw	F B Greatwich	E W Atkins	E W Atkins

1975/76	A T Shaw	-	E W Atkins	E W Atkins
1976/77	D A Guest, CVO	F B Greatwich	E W A Jackson	J G Knowles
1977/78	D A Guest, CVO	F B Greatwich	E W A Jackson	J G Knowles
1978/79	M D Pope	-	E W A Jackson	J G Knowles
1979/80	M D Pope	T C Fenemore-Jones	A H A Neill	J G Knowles
1980/81	M D Pope	T C Fenemore-Jones	A H A Neill	J G Knowles
1981/82	M D Pope	T C Fenemore-Jones	A H A Neill	J G Knowles
1982/83	M D Pope	T C Fenemore-Jones	A H A Neill	J G Knowles
1983/84	M D Pope	T C Fenemore-Jones	A H A Neill	J G Knowles
1984/85	M D Pope	T C Fenemore-Jones	A H A Neill	D P Morris
1985/86	M D Pope	T C Fenemore-Jones	A H A Neill	D P Morris
1986/87	M D Pope	T C Fenemore-Jones	C Holt	D P Morris
1987/88	M D Pope	T C Fenemore-Jones	C Holt	D P Morris
1988/89	C J Robinson, CVO	T C Fenemore-Jones	C Holt	D P Morris
1989/90	C J Robinson, CVO	T C Fenemore-Jones	C Holt	D P Morris
1990/91	C J Robinson, CVO	A H A Neill	C Holt	J R Greig
1991/92	C J Robinson, CVO	A H A Neill	C Holt	J R Greig
1992/93	A H A Neill	J G Knowles	C Holt	J R Greig
1993/94	A H A Neill	J G Knowles	C Holt	J R Greig
1994/95	A H A Neill	J G Knowles	C Holt	J R Greig
1995/96	A H A Neill	J G Knowles	C Holt/	J R Greig
			J A E Kelly (acting)	
1996/97	A H A Neill	D P Morris	W Hillary	J R Greig
1997/98	A H A Neill	D P Morris	W Hillary	J R Greig
1998/99	A H A Neill	D P Morris	W Hillary	J R Greig
1999/2000	A H A Neill	D P Morris	W Hillary	J R Greig
2000/2001	A H A Neill	D P Morris	W Hillary	J R Greig

* Manager, Lloyd's Bank, Great Malvern.

**In 1954, Miss Dorothy Bell became Mrs Norman Maisey.

Appendix 3 - Honorary Members of the Elgar Society

At an Annual General Meeting, the Council of the Elgar Society may nominate for election to Honorary Membership of the Society any person whose valued services to the Society should in the opinion of the Council be specially recognised. Recommendations may be made at any time in writing by members to the Honorary Secretary for consideration by the Council. The Honorary Members of the Elgar Society are as follows :

Richard Abram*	Mrs Winifred Lambert
E Wulstan Atkins, MBE (Vice-President 1992)	Mr & Mrs Jack McKenzie
Mrs Wendy Barrett, formerly Pudney	Raymond Monk
Christopher Bennett	Andrew Neill
Christopher Bishop*	Spencer Noble (d.1997)
Lady Ann Boulton (d.1989) (widow of Sir Adrian)	
Carice Elgar Blake (Vice-President 1970, d.1970)	
Trevor Fenimore-Jones	Douglas Pudney* (d.1978)
Frank Greatwich (d.2000)	Mrs Douglas Pudney
Clifford Harker (d.1999)	Mrs Lydia Shaw (d.1996)
E W A 'Bill' Jackson (d.1992)	Ronald Taylor
Andrew Keener*	Mrs L Tertis (widow of Lionel)
John Knowles	Rev & Mrs Michael Vockins
Ian Lace	John K R Whittle*

* From the world of recorded music.

Appendix 4 - Recipients of the Elgar Medal

The Elgar Medal was instituted by the Elgar Society in 1992 to honour those who are not citizens of Great Britain and have done much to further Elgar's reputation, either by performance or through scholarship.

1992	Jerrold Northrop Moore
1992	Leonard Slatkin
1999	Jerzy Maksymiuk
2000	Tadaaki Otaka

Appendix 5 - Dates of Formation of the Regional Branches of the Elgar Society

From 1951 to 1971, all Society events were organised nationally. Then, increasing membership nationwide led to the formation of regional branches.

1971	London
1973	West Midlands (based on Worcester & Malvern)
1975	East Midlands (wound up 1989)
1978	North-West (based on Manchester)
1978	East Anglia
1979	Yorkshire (based on Leeds)
1979	South-West (based on Bristol)
1983	South Wales
1990	Southern (based on Havant)
1998	Scottish
1998	Thames Valley (based on Thame)

The Elgar Society of Vancouver was affiliated to the Elgar Society in 2000.

Some members in the United States of America keep in touch with one another as an informal circle and there is a growing number of members with Internet access who conduct a vigorous correspondence by electronic mail.

An independent Sheffield & District Elgar Society existed from 1951 to 1983.

An independent Elgar Society of the Netherlands was in existence in the 1980s.

Appendix 6 - Elgar Society Recordings

1980	ELG 001 (LP)	Elgar's Interpreters on Record	An anthology of early recordings, 1906-1937.
1982	ELGS 002 (LP)	Elgar Choral Songs	BBC Chorus, Sir Adrian Boult (broadcast 1967). Subsequently released by HMV on ED 290818-1 (LP), ED 290818-4 (cassette).
1997	CDAX 8019 (CD) [Dutton]	Elgar's Interpreters on Record, Vol 1.	An anthology of early recordings, 1912-1948.
1998	CDAX 8020 (CD) [Dutton]	Elgar's Interpreters on Record, Vol 2.	An anthology of early recordings, 1906-1940.
2000	CDLX 7042 (CD) [Dutton]	Elgar's Interpreters on Record, Vol 3.	An anthology of early recordings, 1901-1952.
2000	CDLX 7044 (CD) [Dutton]	Elgar's Interpreters on Record, Vol 4.	Extracts from <i>The Dream of Gerontius</i> , cond. Joseph Batten

The following recordings were part-funded by the Elgar Society:

1984	[HMV] EL 270157-1 (LP) EL 270157-4 (cass) [EMI] CDC 747511-2 (CD) CMS 565104-2 (CD)	<i>The Black Knight</i> , <i>Spanish Serenade</i> , <i>Fly Singing Bird</i> , <i>The Snow</i> .	Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra, cond. Sir Charles Groves.
1985	[EMI] EX 270553-3 (LP) EX 270553-5 (cass) CDS 747659-8 (CD) CMS 565104-2 (CD)	<i>Scenes from the Saga of King Olaf</i>	Teresa Cahill, Philip Langridge, Brian Rayner Cook, London Philharmonic Choir and Orchestra, cond. Vernon Handley.
1992/ 1993	[EMI] CDS 754560-2 (CD) CDS 754564-2 (CD) CDS 754568-2 (CD)	The Elgar Edition, Vol 1, Vol 2, Vol 3.	Transfer of all Elgar's electrical recordings. In 2000, the Elgar Society purchased from EMI all remaining unsold stocks.

1994	[Cobbe Foundation] MRCD 94001 (CD)	Elgar's Piano	Anthony Goldstone plays Elgar's 1844 Broadwood square piano.
1994	[Testament] SBT 2025 (CD)	<i>The Dream of Gerontius</i> , Cello Concerto.	Sir Malcolm Sargent's 1944 recording, Paul Tortelier's 1954 recording.
1997	[Testament] SBT 1106 (CD)	<i>Falstaff</i> , <i>Dream Children</i> , <i>Fantasia and Fugue</i> (Bach).	Recordings from 1949- 1950, London Philharmonic Orchestra, cond. Sir Adrian Boult.
1997	[Hyperion] /98 CDA 67019 (CD)	Elgar Choral Songs	London Symphony Chorus, cond. Vernon Handley.
1999	[ASV] CD DCA 1065 (CD)	Elgar's transcription of <i>Enigma Variations</i> and other works for piano.	María Garzón
1999	SOMMCD 220 (CD) [Somm]	Elgar Songs	Catherine Wyn-Rogers, Neil Mackie, Christopher Maltman, acc. Malcolm Martineau.

Individual members of the Elgar Society campaigned for the first recording of *The Apostles* (LPO, LPO Chorus, cond. Sir Adrian Boult, 1974) on LP EMI SLS 976 (reissued on CD in 1992 as CMS 7 64206 2).

Appendix 7 - Elgar Society Publications

- 1955 **Elgar: an Appreciation** by Diana McVeagh, a lecture given at Malvern on 7 February 1955.
- 1957 **Elgar: Master of the Orchestra**, an address by Julius Harrison, given at Malvern on 11 February 1957.
(republished by Elgar Editions, March 2000.)
- 1968 **The Enigma: A New Slant** by Ian Parrott.
- 1969 **A Curator's Notebook** by Alan Webb.
- 1976 **My Musical Grandfather** by Yehudi Menuhin, an address given in London on 19 January 1976.
(London Branch, republished by Elgar Editions, November 2000.)
- 1977 **An Elgar Discography** by John Knowles.
(Thames Publishing brought out revised edition in 1986.)
- 1979 **Providence and Art, a study of Elgar's religious beliefs**, by Geoffrey Hodgkins (London Branch).
- 1984 **The Elgars of Worcester** by K E L and Marion Simmons
(to be republished by Elgar Editions in
Elgar's Britain, Part 1 - Worcester, May 2001.)
- 1984 **Elgar and the Two Mezzos** by David Bury (London Branch).
- 1995 **Elgar: A Bibliography** by Geoffrey Hodgkins (published for the Elgar Society in *The Music Review*, Vol.54, No 1.)
- 1995 **Elgar Family Tree** by Michael Trott.
- 1999 **The Best of Me - A Gerontius Centenary Companion**, edited by Geoffrey Hodgkins (Elgar Editions).
- 2000 **In the Bavarian Highlands, Edward Elgar's German Holidays in the 1890s**, by Peter Greaves (Elgar Editions).

Appendix 8 - A T Shaw Lectures

The A T Shaw Lectures were inaugurated in 1983, and were so named in honour of the founding member and long-time Chairman of the Elgar Society, A T Shaw (1897-1981).

1983, London	Professor Brian Trowell : Elgar's Use of Literature [1]
1985, Worcester	Michael Pope : King Olaf and The English Choral Tradition [2]
1987, Loughborough	Professor Ivor Keys : The Apostles in relation to other settings of the Passion [3]
1989, Worcester	Dr Percy Young : Newman, Elgar and The Dream of Gerontius [4]
1991, Worcester	Diana McVeagh : 'A Man's Attitude to Life' [5]
1993, Worcester	Dr Robert Anderson : Elgar's Passage to India [6]
1995, Worcester	Professor Stephen Banfield : Elgar's Counterpoint [7]
1997, Worcester	Professor Peter Evans : Elgar's 'Two Keys at Once' and Other Tonal Japes
1999, Malvern	Dr Jerrold Northrop Moore : The Enigma Variations a Century On [8]

- 1 Published in expanded form in Edward Elgar: Music & Literature, ed. Raymond Monk, pub. Scolar Press, 1993.
- 2 Published in Elgar Studies, ed. Raymond Monk, pub. Scolar Press, 1990.
- 3 Résumé published in Elgar Society JOURNAL, September 1987.
- 4 Published in Elgar Society JOURNAL, January 1990.
- 5 Published in Edward Elgar: Music & Literature, ed. Raymond Monk, pub. Scolar Press, 1993.
- 6 Published in Elgar Society JOURNAL, March 1995.
- 7 Published in Musical Times, Summer 1999.
- 8 Published in Elgar Society JOURNAL, November 1999.

Appendix 9 - Plaques on Elgar Houses

Bold type indicates plaque provided by the Elgar Society. Most of the remaining plaques were provided earlier by Mrs Elgar Blake.

- | | | |
|-----------|---|---------------|
| 1857-59 | The Firs, Crown East Lane, Upper Broadheath, near Worcester, now Elgar's Birthplace Museum (postal address, Lower Broadheath!). | |
| 1859-61 | *1 Edgar Street, Worcester (demolished in 1870s). This house stood in what is now roadway opposite Castle Place. | |
| 1861-63 | *2 College Precincts, Worcester. The Elgar family lived here before their move to Broadheath in 1856 (pre-1861, College Precincts was known as College Yard East). | Plaque |
| 1863-79 | *10 High Street, Worcester (demolished mid 1960s). This site is now part of Russell & Dorrell's department store and is approximately identified by plaque (which shows Elgar family's move to 10 High Street incorrectly as 1866). | Plaque |
| 1879-83 | Loretto Villa, 35 Chestnut Walk, Worcester (present no.12). This was the home of Elgar's sister, Pollie. | Plaque |
| 1883-89 | 4 Field Terrace, Bath Road, Worcester. This was the home of Elgar's sister, Lucy. | Plaque |
| 1889 | 3 Alexander Gardens, Ventnor, Isle of Wight (for the Elgars' honeymoon). This house is now the Bermuda guest house. | Plaque |
| 1889 | 3 Marloes Road, Kensington. Temporary accommodation. | |
| 1889 | **Saetermo, 7 The Lees, Great Malvern. Temporary accommodation. | |
| 1889 | 4 The Lees, Great Malvern. Temporary accommodation. | |
| 1889-90 | Oaklands, Fountain Road, Upper Norwood (demolished circa 1920, road now Fountain Drive). | |
| 1890-91 | 51 Avonmore Road, West Kensington. | Plaque |
| 1891 | ***2 The Limes, Hornyold Road, North Malvern (now 16 Hornyold Road). Temporary accommodation. | |
| 1891-99 | Forli, 35 Alexandra Road, Malvern Link (now no.37) | Plaque |
| 1898-1903 | Birchwood Lodge, Storridge, near Malvern. Summer cottage only. | Plaque |
| 1899-1904 | Craeg Lea, 86 Wells Road, Malvern Wells. This house was named by the Elgars. | Plaque |
| 1904-11 | Plas Gwyn, 27 Hampton Park Road, Hereford. | Plaque |
| 1910 | 58 New Cavendish Street, London W1 (demolished 1971). Temporary accommodation. | |

- 1910/11 Queen Anne's Mansions, London SW1 (demolished 1972). Temporary accommodation. This building stood at the corner of Petty France and Queen Anne's Gate.
- 1911 76 Gloucester Place, London W1 (present no.97). Temporary accommodation.
- 1912-21 Severn House, 42 Netherhall Gardens, Hampstead Plaque (demolished 1937, present no.44 is built on site, in spite of plaque on no.42). This house was named by the Elgars.
- 1917-21 Brinkwells, Fittleworth, West Sussex. Summer Plaque cottage only.
- 1921-23 37 St James's Place, London W1.
- 1923-27 Napleton Grange, Napleton, Kempsey, near Worcester. **Plaque**
- 1927-28 Battenhall Manor, Worcester (demolished 1964). A mulberry tree in the garden of 24 Arundel Drive was planted in 1931 by Elgar and the owner of Battenhall Manor, Mrs C S Buckle, to mark Elgar's stay. A plaque was erected in 1972 by Worcester City Council, but it has not survived.
- 1928-29 Tiddington House, Tiddington, Stratford-upon-Avon (demolished 1964). Site now occupied by Beeches Walk.
- 1929-34 Marl Bank, Rainbow Hill, Worcester (demolished Plaque 1969). Site now occupied by Elgar Court flats.

* Ref. The Elgars of Worcester by K E L and Marion Simmons, published by the Elgar Society. (Elgar once indicated to Edgar Day Tower House in what is now Severn Street, but it is quite possible that Elgar was mistaken, being only 3 or 4 when the family left the house.)

** Ref. letter from Nigel Edwards to compiler, 6 May 1982.

*** Ref. article by Nigel Edwards in *Worcester Evening News*, 15 April 1982.

All the above houses were rented, except Severn House and Marl Bank, which were owned by Elgar.

The Elgar Society provided a plaque, unveiled on the 100th anniversary of the première of the *Enigma Variations*, for the home of A J Jaeger ('Nimrod') from 1902 to 1909: 37 Curzon Road, Muswell Hill, London.

The London and Yorkshire Branches of the Elgar Society installed a plaque on the house of Elgar's Yorkshire friend, Dr Charles Buck, in Settle; this building is now a bank.

There are various other plaques with Elgar connections, such as at EMI's Abbey Road Studios in London; the place on the bank of the River Wye in Hereford where G R Sinclair's bulldog, Dan, leapt into the river, inspiring a variation of Elgar's *Enigma Variations*; and at 20 Church Street, Hereford, the home of G R Sinclair, where Dan is buried.

Appendix 10 - Elgar Milestones, 1951-2001

Bold type indicates support by the Elgar Society.

	Books	First Recordings	Events of Significance
1951			First formal meeting of Elgar Society in Malvern. Elgar Festival in Malvern (following similar festivals in 1947 & 1950). Independent Sheffield & District Elgar Society set up.
1955	<i>Elgar: His Life & Works</i> by Diana McVeagh <i>Elgar, OM</i> by Percy Young		
1956	<i>Letters of Edward Elgar</i> ed. Percy Young		
1957	<i>Centenary Sketches</i> (Novello)	Organ Sonata	Elgar Centenary Service in Worcester Cathedral. Many Elgar concerts to mark centenary of his birth.
1958			Introduction of stereo records, leading to deletion of mono Elgar recordings without immediate stereo replacement.
1960			Elgar bust unveiled in Priory Park, Malvern.
1962			Ken Russell/Huw Wheldon documentary film on Elgar for <i>Monitor</i> programme on BBC TV.
1963			Demolition of 10 High Street, Worcester (Elgar family music shop up to 1928).
1965	<i>Letters to Nimrod</i> ed. Percy Young		
1967			<i>The Music Makers</i>

1968	<i>Portrait of Elgar</i> by Michael Kennedy <i>A Future for English Music & Other Lectures by Edward Elgar</i> ed. Percy Young		Lost MS of Elgar's <i>Concert Allegro</i> for piano is found and is performed by John Ogdon.
1969	<i>Elgar</i> by Michael Hurd	<i>The Kingdom Romance for Bassoon</i>	Demolition of Elgar's last home, Marl Bank, Rainbow Hill, Worcester.
1970			Death of Carice Elgar Blake, Elgar's daughter. Abortive attempt by Bernard van Dieren to start United Kingdom Elgar Society. Elgar's Hereford home, Plas Gwyn, under temporary threat of demolition.
1971	<i>Elgar</i> by Ian Parrott (Dent's Master Musicians series)		Formation of Elgar Society's first regional branch (London).
1972	<i>Edward Elgar: the Record of a Friendship</i> by Rosa Burley & Frank Carruthers <i>Elgar, A Life in Photographs</i> by Jerrold Northrop Moore		Unveiling of commemorative stone in Westminster Abbey. Reissue of major Elgar-conducted recordings of his music on LP (HMV <i>Images of Elgar</i> box set).
1973		<i>King Arthur Suite</i>	Start of regular Elgar Society NEWSLETTER (ed. E Wulstan Atkins). The Elgar Birthplace Trust establishes the Elgar Foundation to raise funds for the Elgar Birthplace.
1974	<i>Elgar on Record</i> (letters) ed. Jerrold Northrop Moore	<i>The Apostles</i> <i>The Sanguine Fan</i>	Reissue of remaining Elgar-conducted recordings on LP (HMV <i>Elgar on Record</i> box set).
1975		<i>Polonia</i> Music for <i>Grania and Diarmid</i>	<i>Hope & Glory</i> , an amateur film portrait of Elgar by John Pike.

- 1976 *The Starlight Express*
Oboe Soliloquy
- 1977 *Caractacus*
Coronation Ode
The Spirit of England
Wind Quintets
(‘shed’ music)
- 1978 *Alice Elgar: Enigma of a*
Victorian Lady by Percy Young
Elgar Country by Barry Collett
- 1980 *Elgar: His Life & Times*
by Simon Mundy
- 1981 *Elgar Lived Here*
by Pauline Collett
- 1982 *An Elgar Companion*
ed. Christopher Redwood
- 1983 *Elgar: The Man*
by Michael De-La-Noy
- 1984 *Edward Elgar: A Creative Life*
by Jerrold Northrop Moore
Spirit of England: Edward Elgar in
His World by Jerrold Northrop Moore
The Elgar-Atkins Friendship
by E Wulstan Atkins
- The Starlight Express*
Oboe Soliloquy
- Caractacus*
Coronation Ode
The Spirit of England
Wind Quintets
(‘shed’ music)
- Alice Elgar: Enigma of a*
Victorian Lady by Percy Young
Elgar Country by Barry Collett
- Elgar: His Life & Times*
by Simon Mundy
- Elgar Lived Here*
by Pauline Collett
- An Elgar Companion*
ed. Christopher Redwood
- Elgar: The Man*
by Michael De-La-Noy
- Edward Elgar: A Creative Life*
by Jerrold Northrop Moore
Spirit of England: Edward Elgar in
His World by Jerrold Northrop Moore
The Elgar-Atkins Friendship
by E Wulstan Atkins
- Start of Elgar Society NEWSLETTER (new format)/JOURNAL (ed. Ronald Taylor).**
- Elgar’s Hereford home, Plas Gwyn, again under temporary threat of demolition. Abortive attempt by Elgar Foundation to buy Plas Gwyn. First performances of *The Apostles* and *The Kingdom* on same day (27 May) by Philomusica of Gloucestershire in Tewkesbury Abbey.
- Elgar Society’s first LP recording, ELG 001.**
- Unveiling of Elgar statue in Worcester.**
Elgar Society membership exceeds 1,000.
Introduction of compact discs.
- Novello’s Elgar Complete Edition: *The Dream of Gerontius* and the First Symphony.
- Elgar Society’s second LP recording, ELGS 002**
- Death of first President of Elgar Society, Sir Adrian Boulton. Sir Yehudi (later Lord) Menuhin succeeds as second President. Sheffield & District Elgar Society is wound up.
- Novello’s Elgar Complete Edition: *The Apostles*. Many Elgar concerts to mark 50th anniversary of Elgar’s death in 1934.
- Establishment of ‘Elgar Route’ in Worcester.
- Hope & Glory*, a film appraisal of Elgar’s life & work by Jim Berrow for Central Television.

- 1985 Novello's Elgar Complete Edition: *The Kingdom* and the Second Symphony.
- 1986 **West Midlands Branch erects cross to mark grave of Elgar's brother, Frank, in Astwood Cemetery, Worcester.**
- 1987 **King Olaf**
The Banner of St George
Une Voix dans le Désert
Le Drapeau Belge
Powick Asylum music
- 1988 **Elgar & His Publishers** (letters)
ed. Jerrold Northrop Moore
- 1989 *Edward Elgar: The Windflower*
Letters ed. Jerrold Northrop Moore
- 1990 **Elgar Studies ed. R Monk**
Elgar in Manuscript by R Anderson
Edward Elgar: Letters of A
Lifetime ed. J N Moore
- 1992
- 1993 *Elgar* by Robert Anderson (Dent's Master Musicians series)
John Henry Newman, Edward Elgar & The Dream of Geronotius
by Percy Young
Edward Elgar: Music & Literature ed. R Monk
- 1995 *Edward Elgar: Sacred Music* by John Allison
Elgar, Newman & The Dream of Geronotius in the Tradition of English Catholicism by Percy Young
- Novello's Complete Elgar Edition: music for organ.
- Erection of headstone for Elgar family grave, Astwood Cemetery, Worcester.**
Shell of new centre erected at Elgar's Birthplace (building completed in 2000).
- Restoration of gravestone of Elgar's friend, Canon Gorton, at Breinton, near Hereford (West Midlands Branch).**
Novello's Complete Elgar Edition: *The Light of Life*.
- Reissue of Elgar-conducted recordings on CD (EMI Elgar Edition 3-volume set).**
(Gramophone award to EMI for Vol.1.)

Elgar's Gigantic Wox: The Story of The Apostles Trilogy by Michael Foster

1996 *Edward Elgar: A Guide to Research* by Christopher Kent
Edward Elgar: A Source Book by Stewart Craggs

1997

Abortive attempt to establish Elgar Centre for English Music at Lawnside, Malvern.
Elgar Society's website established on the Internet.

Improvements around Elgar Grave, St Wulstan's, Little Malvern.
Elgar Society's first CD, *Elgar's Interpreters on Record*, Vol.1.

1998 *Conducting Elgar* by Norman Del Mar

Elgar Society's second CD, *Elgar's Interpreters on Record*, Vol.2.

1999 *Elgar: Enigma Variations* by Julian Rushton
Elgar's Enigma Variations by Patrick Turner
Elgar & The Three Choirs Festival by Donald Hunt

Death of second President of Elgar Society, Lord Menuhin. Richard Hickox succeeds as third President.
 Appearance of Elgar on £20 note.

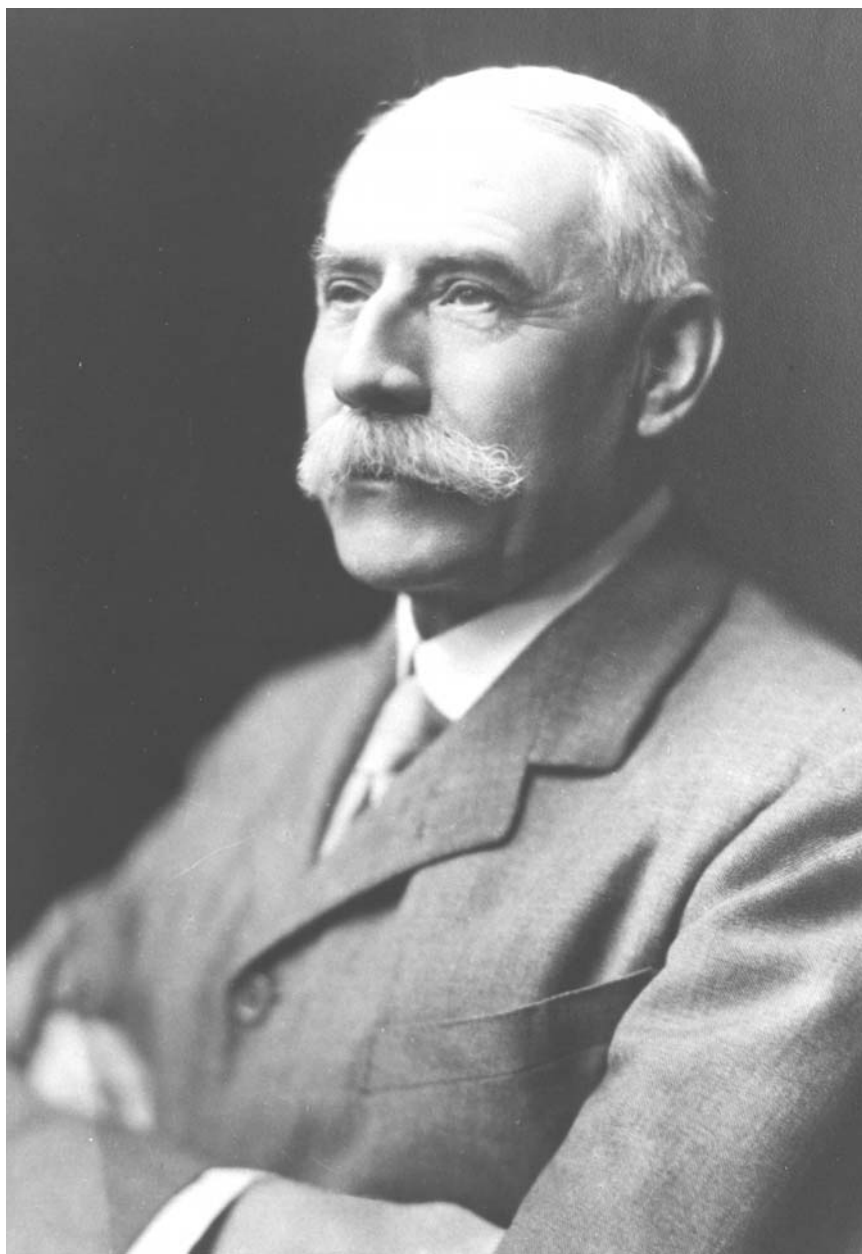
***The Best of Me, A Gerontius Companion* ed. Geoffrey Hodgkins**

2000

***In the Bavarian Highlands, Edward Elgar's German Holidays in the 1890s* by Peter Greaves**

Slow movement of piano concerto (ed. Percy Young)

Elgar Society's third CD, *Elgar's Interpreters on Record*, Vol.3.
Elgar Society takes lead in attempt to complete Elgar Complete Edition.
 Elgar Centre at Elgar's Birthplace completed.
 Unveiling of Elgar Statue and Enigma Fountain in Malvern.
Elgar Society's fourth CD, *The Dream of Gerontius*, cond. Joseph Batten (1924).



*Elgar by Richard Hall, Gloucester, 1922
(courtesy of Elgar's Birthplace)*

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Back cover (top): Ripon Diocesan Coat of Arms that hung in Elgar's study window at Marl Bank (see 'Batt' drawing) and was taken to 'Woodend' at Broadheath by Carice Elgar Blake after her father's death. Elgar told Wulstan Atkins that he had bought it in a second-hand shop in either York or Leeds. Wulstan recalled that Elgar was always buying oddments connected with cathedrals, and the coat of arms seems to have had no significance for Elgar other than that he liked it..

(Photograph by Michael Trott by permission of Mrs Vera Carter of Woodend; heraldic information from Michael Furlong and Heward Rees)

*Back cover (bottom): Roberts Coat of Arms in petit point by Lady Elgar.
(Raymond Monk Collection, photograph by Gordon Richmond)*



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