THE ELGAR SOCIETY

East Anglian Branch

THE Elgar Society

The East Anglian Branch of the Elgar Society meets on Saturday afternoons seven or eight times per year for illustrated talks by visiting writers, musicians and Elgarian experts. There is no charge for admission, but donations are welcomed towards branch running costs. Visitors and potential new members are always welcome; if you like the music of Elgar why not pay us a visit?

Unless otherwise stated, meetings are held in the Edmund Room at St Edmundsbury Cathedral in Bury St Edmunds, centrally located within East Anglia and with good transport links.

From the entrance on Angel Hill go down the steps, along the cloister and through the doorway on the right to find the staircase and lift up to the Edmund Room.

For more information please contact the Branch Secretary, Robin Self: telephone: 01728 621 577; e-mail: eastanglia@elgar.org

The East Anglian Branch of the Elgar Society is a member of the Ipswich Arts Association. To find out more about IAA, visit www.ipswich-arts.co.uk

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Front cover portrait of Sir Edward Elgar (1857–1934) on 1 October 1921, at his desk in Severn House, Hampstead.

THE ELGAR SOCIETY

Founded 1951
President: Julian Lloyd Webber FR.CM
Registered Charity No. 298062

The Elgar Society was founded to honour the memory of Sir Edward Elgar and promote interest in his life and music. The largest society devoted to a British composer, it has approximately 1,100 members worldwide, both musicians and music lovers. Three times a year members receive the Society's Journal, containing the latest research on Elgar's life and music, and the Elgar Society News. Other benefits are free admission to The Firs, Elgar birthplace near Worcester, and membership of the Society's branches.

Subscriptions and members' legacies fund the Society's activities. It supports academic research and works with schools and colleges to broaden knowledge of Elgar's music. Via its 'Elgar in Performance' scheme it gives financial and practical aid to encourage performances of those Elgar works which are unjustly neglected or costly to perform, and to foster interest abroad in his music. It aims to ensure that all Elgar's compositions be professionally recorded. The Society has set up a charitable company to bring to fruition the Elgar Complete Edition, a scholarly collection of all the composer's music in forty-three volumes. It also makes scores and orchestral sets available for sale and for hire.

In 1971 a London Branch of the Elgar Society was established; there are now eight more in the United Kingdom and one in North America. At regular illustrated talks on Elgarian subjects, and other social events, branches enable Society members, who might not otherwise meet, to learn more about the life and music of Elgar and his contemporaries, and share their enthusiasm with each other and the wider public.

First year's membership free
To welcome those joining the Society they may enjoy free membership for up to twelve months, depending when in the year they join. Further details, and an application form, are available from the East Anglian Branch Secretary and also from the Society's website: www.elgar.org

St Edmundsbury Cathedral from the Abbey Gardens

2017–2018 PROGRAMME
Richard Strauss in London

Richard Strauss (1864–1949) and Elgar admired each other’s music: Strauss hailed Elgar as ‘the first English progressiveist’ and, to Elgar, Strauss was ‘the greatest genius of our days’. Strauss came to London very regularly for fifty years and, eighty years ago, gave his last professional concert at the Royal Albert Hall. Professor Holden, an authority on Strauss and conductors of the period, follows his last entertaining talk to the branch, The orchestra in Elgar’s time, with an examination of Strauss’s time in London.

Saturday 9 September 2017, 2.30 p.m.

RAYMOND HOLDEN

Richard Strauss in London

Saturday 21 October 2017, 2.30 p.m.

PETER AVIS

Impressions of Dame Ethel Smyth

Peter Avis makes a return visit to recount the remarkable life and work of perhaps England’s foremost female composer and a close contemporary of Elgar, Dame Ethel Smyth. Her involvement with the women’s suffrage movement, whose anthem was her March of the Women, and for which she was imprisoned for two months in Holloway, has somewhat eclipsed her wide corpus of music, including two important English operas, The Wreckers and The Boatswain’s Mate.

Saturday 24 February 2018, 2.30 p.m.

PETER WORRELL

John Barbirolli, Elgar & the Hallé

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Saturday 7 April 2017, 2.30 p.m.

VALERIE LANGFIELD

Roger Quilter

The man, the music, and how the songs were sung

Roger Quilter (1877–1953) was one of England’s foremost composers of songs, but his orchestral and piano music—and his East Anglian connections—are less well known. We are fortunate that the singers who first popularised his music lived in the age of the gramophone. Valerie Langfield, composer, pianist and expert on English music, is Quilter’s biographer; here she examines his life and work with the help of contemporary recordings.

Saturday 5 May 2017, 2.30 p.m.

ROGER WRIGHT

A life with British music

Robert Wright is Chief Executive of Snape Maltings, and in his BBC career served as Senior Producer of the BBC Symphony Orchestra, Head of Classical Music, Controller of Radio 3 and, from 2007 to 2014, Director of the BBC Proms. He joins us to talk about his time with these organisations at the heart of British music-making.

Saturday 9 June 2018, 2.30 p.m.

RICHARD WESTWOOD-BROOKES

The true Soul of Elgar’s Violin Concerto

Richard Westwood-Brookes is an avid collector of Elgar’s manuscripts and letters who visits to examine the mysterious Inscription at the beginning of Elgar’s Violin Concerto which my be translated as ‘Herein is enshrined the soul of . . .’. Elgar admitted that the ‘soul’ was female and many writers since have agreed about her identity, but Richard’s conclusion is different and involves a fascinating journey through the evidence.

Saturday 7 July 2018, 2.30 p.m.

STEVEN HALLS

Elgar’s orchestral miniatures

Although best known for his large-scale orchestral works—symphonies, concertos, concert overtures, oratorios and cantatas—from his earliest career to a few months before his death Elgar composed a large number of shorter works. Steven Halls, Chairman of the Elgar Society, returns to talk about these not-always-appreciated works which reveal so much of the composer’s personality.