ELGAR AND HIS PEERS
The Art of the Military Band
London Symphonic Concert Band
Tom Higgins conductor
The Joyful Company of Singers*
Peter Broadbent director

Elgar/Evans
1. Pomp and Circumstance March No 2 1901  5:46

Sir Thomas Beecham
2. March 1947†  4:17

Bach/Elgar – The Tower Chorales 1911
3. O Mensch, bewein dein Sünde groß†  3:29
4. O Haupt voll Blut und Wunden†  1:31

Elgar/Winterbottom
5. With Proud Thanksgiving* 1920†  8:11

B. Walton O’Donnell – Three Humoresques 1923
6. I. Pride and Prejudice  3:26
7. II. Prevarication  3:25
8. III. Petulance and Persuasion  4:33

Ralph Vaughan Williams
9. Sea Songs 1923  4:00
10. Toccata Marziale 1924  4:49

Elgar/Geehl – Severn Suite 1930
11. I. Worcester Cathedral (Introduction)  2:22
12. II. Tournament (Toccata)  4:11
13. III. The Cathedral (Fugue)  3:10
14. IV. In The Commandery (Menuet)  5:46
15. V. Coda  2:21

Elgar/Higgins
16. So Many True Princesses Who Have Gone* 7:26
   (Queen Alexandra Memorial Ode) 1932†
17. Pomp and Circumstance March No 5 1930† 5:47

Total duration:  74:33

Premier recording: †
The Victorian bandstands of Britain are testament to the popularity of music played out of doors before the arrival of the gramophone and radio. Bands played a variety of music, from popular songs of the day to arrangements of orchestral pieces and airs from opera and operetta. The performers might be the local Brass or Silver bands (often tied to a local employer) or from the nearby regimental ensemble. Military bands added woodwind to their instrumentation, thereby giving their sound a closer affinity to that of an orchestra.

Performances out of doors of music composed for string instruments present a challenge when the attenuation of these instruments and their need to avoid inclement weather makes their use inappropriate or impossible. Works specifically composed for the combination of band and chorus are rare although recently composers such as Malcolm Arnold have contributed to the genre. Elgar’s two works for military band and chorus recorded here were specifically commissioned for an outside event and it is perverse that the score for With Proud Thanksgiving is preserved although the work was never performed and the full score for the later work, So Many True Princesses Who Have Gone, which was performed at the time soon after it was composed, has been lost.

ELGAR AND HIS PEERS
The Art of the Military Band

With Proud Thanksgiving

On 4 October 1917, the first complete performance of Elgar’s The Spirit of England took place in Birmingham’s Town Hall. Elgar’s setting of poems by Laurence Binyon (1869 – 1943) had caught the imagination of the public and Elgar’s choice of three of Binyon’s poems emphasised the varied emotions that, by the time of their composition, had settled on the people of Britain. All three poems, part of a small anthology entitled The Winnowing Fan, were published before the end of 1914 and it is to Binyon’s credit that he foresaw the significance of the war and its likely length. The first setting, ‘The Fourth of August’, is a reflection on Britain’s obligations and the demands the war would make on the nation and its servicemen. The second poem, ‘To Women’, is a celebration of the fortitude of those who supported home and family. Elgar’s final and most substantial setting, ‘For the Fallen’, is a tribute to the stoicism, sacrifice and sense of duty of the ordinary fighting man. Elgar catches Binyon’s mood with his music moving to a climax of great emotional power.

With the signing of the Treaty of Versailles on 28 June 1919 the Great War officially came to its end. An official Victory Parade was arranged in London for 19 July during which servicemen would march past a temporary Cenotaph erected in Whitehall. This Cenotaph, made of wood and plaster, had been designed by the architect Sir Edwin Lutyens and constructed in less than two weeks. Although it was dismantled after the ceremony the structure had become such a significant token of the nation’s suffering that the Government bowed to pressure and commissioned a permanent memorial to be unveiled on 11 November 1920, the second anniversary of the Armistice. King George V would officiate at the
ceremony. It was at this time that The League of the Arts for National and Civic Ceremony (The League) stepped in. The League, ‘the object of which is to supply an organisation, hitherto lacking, whereby our national joys or aspirations can be adequately expressed through the co-operation of all the Arts’ was formed in the spring of 1919. The League’s ‘aspirations’ were presented to the press on 1 March and its open letter goes on to state that ‘we propose that its first public effort should be directed to open-air ceremonial in connection with the forthcoming peace celebrations.’ As a signatory it is unsurprising that Elgar was commissioned by The League, at the end of 1919, to provide a choral work for the service at the Cenotaph. How much The League liaised with the authorities about this commission remains an open question.

In the January of 1920 Elgar settled upon ‘For the Fallen’ as the work he would adapt for the occasion, shortening it to almost half its original length, adding some new music and removing the solo voice which is at the heart of the three settings that comprise The Spirit of England. He also altered the order of words in the first line of the now famous verse three. However, events conspired to alter the emphasis of the November day the main event becoming the service of internment of the body of the Unknown Warrior in nearby Westminster Abbey. The decision to make the burial the centre-piece of the day’s events meant that the ceremony at the Cenotaph was curtailed and Elgar’s piece was not performed. The Westminster Abbey choir participated in a short religious service before processing to the Abbey and, consequently, the commission was forgotten or just ignored. Elgar decided to name the work after the first line of Binyon’s poem, With Proud Thanksgiving. On 5 May 1920, anticipating a substantial event, a journalist from the Worcester Herald reported: ‘it is hoped that on the unveiling every Choir in London – both church and secular – will take part in the ceremony.’

Once he had completed With Proud Thanksgiving Elgar approached the Professor of Instrumentation at the Royal School of Military Music, at Kneller Hall in Middlesex, Frank Winterbottom (1861–1929), to arrange the work for Military Band. Winterbottom transposed With Proud Thanksgiving down a tone from A minor to G minor which, as the score’s editor Andrew Lyle points out, is ‘a more band-friendly key.’ Winterbottom had also made other arrangements of Elgar’s music including the Suite from The Crown of India and Sevillana.

In 1921 Elgar made his own version of the re-worked piece for full orchestra and chorus and it was premiered in the Royal Albert Hall on 7 May. Acknowledging the original commission the score is inscribed: ‘This adaptation of “For the Fallen” was made at the request of the League of Arts [sic], to whom it is dedicated.’ It is likely therefore that, in this recording, Elgar’s and Winterbottom’s version of the work can be heard for the first time.

So Many True Princesses Who Have Gone (Queen Alexandra Memorial Ode) Elgar admired King Edward VII greatly. His final tribute to the man he called ‘that sweet-tempered King-Man’ was written to commemorate the King’s Danish consort, Queen Alexandra, who had died in 1925. Seven years later Elgar, as Master of the King’s Musick, received a formal request in May 1932 to set verses by John Masefield (1878-1967) who had been appointed Poet Laureate in 1930.
Masefield had written his poem for the unveiling of Sir Alfred Gilbert’s memorial to the late Queen. Elgar’s solemn introduction precedes his masterly word-setting; its memorable melody becoming a quiet, subtle and intimate reflection on the Queen’s significance to her adopted country.

Set in the wall of Marlborough House the monument was unveiled by King George V on 8 June 1932, the ceremony’s attendees spreading across Marlborough Gate. Elgar’s score was arranged for military band by Captain (later Major) Andrew Harris (1875–1953) who was then Senior Director of Music, Brigade of Guards. Captain Harris had formed the band of the newly formed Welsh Guards in 1915 and it was this ensemble that would perform at the ceremony. Regrettably, Captain Harris’s arrangement has been lost and, despite exhaustive searches, no trace of it has been found. Fortunately, Elgar’s short score has been preserved which enabled the composer Anthony Payne to create an orchestral version for the 2002 Aldeburgh Festival. Conductor Tom Higgins who arranged the version performed in this recording writes:

*So Many True Princesses Who Have Gone* is a significant contrast to the grander *With Proud Thanksgiving*. Elgar’s setting of John Masefield’s words is affectionate; almost personal. For a work that was designed to be played at a public occasion, it comes close to the feel of salon music – the genre that Elgar knew so well. Music-making at home and in other people’s houses was where Elgar started. Here he goes one step further by writing a sincere – almost simplistic – choral work, but one which is accompanied by large forces at a great national event. In undertaking a new transcription for concert band, I resolved to mirror these sentiments.

It would be a mistake to think that the military band cannot be as subtle as an orchestra, but obviously different techniques in scoring must apply. One golden

Sir Alfred Gilbert’s memorial to Queen Alexandra, set in the wall of Marlborough House
On the day of the Memorial’s dedication The Daily Telegraph reported that ‘The Prime Minister and the members of the cabinet arrived … and presently came the children of the Chapels Royal, in their liveries of scarlet and gold, and the choir of Westminster Abbey. Following them was Sir Edward Elgar, a magnificent figure in his doctor’s habit surmounting his Court dress…. Sir Edward has taken up his baton, and the wistful melody of his music rises and falls as the little puffs of wind in the June sunshine carry it back and forth …’ A member of the choir was Sir David Willcocks (1919–2015) who recalled the occasion when speaking to me several years ago: ‘I was from Westminster Abbey but the choirs taking part, if I remember rightly, were the choirs of St Paul’s Cathedral, the Chapel Royal and Westminster Abbey. We were stretched out in a semi-circle and I happened to be on the end of the row. After the performance, I said to one of the St Paul’s boys, “Elgar always seemed to be looking in our direction” and of course the chap said “No, he was looking at us the whole time”. Elgar had that all-embracing gaze, and I remember feeling that I was in the presence of a great person.’

Severn Suite, Op. 87
Following his wife Alice’s death in 1920 Elgar composed few works of substance until the last years of his life when he began a Symphony and an opera, The Spanish Lady, neither of which was finished when he died in 1934. However, the most substantial work Elgar completed after his music for Laurence Binyon’s play Arthur in 1920 was his Severn Suite originally commissioned as a work for brass band by Herbert Whiteley, the Editor of The British Bandsman (1906 – 1930). This was to be the test piece for the 1931 Brass Band Competition held at Crystal Palace, in South London. The first iteration of the suite was completed in full score; Elgar having taught himself the technicalities of scoring for brass band.

2 According to the Court Circular of the day the Choir of St Paul’s Cathedral was not present and photographs of the occasion confirm this.
Elgar was contracted to the music publisher Keith Prowse and, in addition to producing an orchestral version of his Severn Suite, he was also required to provide an arrangement for military band the scoring for these forces being undertaken by Henry Geehl (1881–1961). Elgar’s original score was in C major but Geehl altered this to B flat, a key better suited to players in a military band. The titles for each movement are engraved on this version of the score for the first time acknowledging ancient landmarks in the City of Worcester. No such titles were applied in Elgar’s hand on any other version of the score, and Robert Kay makes the point that these subtitles ‘do not, strictly speaking, apply either to the earlier brass band or orchestral versions.’ Of the places named Worcester Castle is the least prominent, only remnants and foundations of which exist today. It stood to the south of the Cathedral looking west across the River Severn towards the Malvern Hills. Mediaeval entertainments may have been staged south of the Castle on Diglis Meadows or across the river in the fields between the Severn and Teme. In any event, Elgar’s Tournament looks back to happy times, centuries earlier. The Cathedral dominates the City and downhill to the east The Commandery became the headquarters of King Charles I during the Civil War, and long before it had been a hospital under the command of a Knight Templar.

The five movements are played without a break. The ‘Introduction’ marked ‘pomposo’ is as imposing as Worcester Castle would once have been, whilst the relentless energy of the ‘The Toccata’ (Tournament) only dissipates as it segues into the ‘Fugue’ which is based on a C minor piece written as recently as 1923. This is a haunting portrait of the Cathedral – the river at its feet – the building in which Elgar had learnt so much as a child and young man. A climax, largamente, is over quickly and the ‘Menuet’4 which Elgar subtitled ‘In The Commandery’ reaches back into the composer’s past as he weaves in music from his Promenade No 5 (Allegro molto) from 1878 and Harmony Music No 5 (Menuetto and Trio) composed a year later. The Suite’s ‘Coda’ reflects on the themes from the first movement, refers to the ‘Toccata’ and presents the opening theme grandioso as the work ends.

The Severn Suite was the first piece to which Elgar had applied an opus number since his orchestration of Bach’s Fantasia in C minor in 1922 and, for the orchestral version, Elgar wrote the following: ‘The Suite was written for brass band in 1930. The movements bore some fanciful titles connected with the river after which the suite is named.’ He dedicated the music to George Bernard Shaw who wrote to Elgar that it would ‘secure my immortality when all my plays are dead and damned and forgotten’.

Pomp and Circumstance Military March in A minor, arranged in G minor, (Op.39 No 2)

Unencumbered by the weight of a ‘big tune’ the second March has a claim, in the opinion of many including the composer Charles Villiers Stanford, to be the finest of the five Marches grouped by Elgar, after Shakespeare, as Pomp and Circumstance. Dedicated to the composer Granville Bantock, the version of the March performed on this recording was arranged for military band by C. Evans who altered the key down a tone to G minor, moving to the major

3 For comprehensive information relating to the composition of the Severn Suite the reader is directed to the article ‘The Severn Suite: Manuscripts, Music and Myths’ by Robert Kay published in The Elgar Society Journal, Volume 18 No 3 (December 2013) and to the work of Philip Maund. Kay’s article makes clear that Henry Geehl scored the military band version. Despite his later claims to the contrary Geehl did not score the brass band version.

4 It is only in this edition of the Severn Suite that the French spelling of ‘Menuet’ is used.
for the Trio as in the original. All five marches are of similar construction but could not be more different, each beginning with a lively section that gives way to a memorable trio tune that, except for the trio of the Second March, is considerably broader in nature than the preceding material. This March begins with a flourish announcing the slightly breathless first theme. The trio tune maintains the sense of forward momentum but this is more the Elgar of the *Wand of Youth* than that of the ‘pomp’ that infuses the more frequently played first and fourth marches. The material is repeated before ending portentously in the home key.

**Pomp and Circumstance Military March in C major**, (Op.39 No 5)

Elgar had been asked by Percy Hull, the organist of Hereford Cathedral, for a new piece for the 1930 Three Choirs Festival. He turned to an idea that had come to him the previous year. We can trace the story of the composition with some ease, for Elgar told Ivor Atkins that: ‘… a theme occurred to me suddenly the other day (June 1929) while I was out with the dogs, and I jotted it down on the back of a map I had with me. I have ideas about developing it, and I think it will be another March.’ Notwithstanding Hull’s request the March was premiered in London’s Kingsway Hall on 18 September as part of an HMV recording session with Elgar conducting the London Symphony Orchestra. All the same Elgar dedicated the March to Hull. This is Elgar in his jaunty ‘out-of-doors’ mood but the music darkens with the change of key to A Flat for the Trio melody which, as Elgar’s biographer Jerrold Northrop Moore has pointed out, is ‘as fine as anything in the earlier Marches.’5 This version for military band has been arranged by Tom Higgins.

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**Arrangements of Two Chorales from J S Bach’s St Matthew Passion**

During 1911 Elgar collaborated with the organist of Worcester Cathedral, Ivor Atkins (1869-1953), on an edition of J S Bach’s *St Matthew Passion* which would have its first performance during that year’s Three Choirs Festival. Inspired by hearing a brass band play a hymn from the top of the church tower in the Bavarian town of Rothenburg-on-Tauber Atkins suggested to Elgar that some of the brass players performing during the Worcester Festival might be persuaded to play arrangements of a couple of chorales from Bach’s *Passion*. This would take place on the top of Worcester Cathedral’s tower before the performance in which Fritz Kreisler, who was in the city to perform Elgar’s concerto, also played the violin obbligato in ‘Erbarme dich’ (Have mercy). Elgar arranged two chorales: ‘O mensch bewein dein sunde Gross’ (O man, bemoan thy sins so great) and ‘O Haupt voll Blut und Wunden tab’ (O sacred head now wounded) which, when played by the brass for the first time, created something of a sensation. Elgar inscribed the manuscript: ‘Edward Elgar Hon. Freeman of this City who was incited to this doubtful enterprise by the wishes of Ivor Atkins.’ The performance created something of a trend and the performance of the chorales was adopted by later Three Choirs Festivals for several years thereafter. Tom Higgins has edited Elgar’s arrangements for this recording.

**Elgar’s Contemporaries**

**Ralph Vaughan Williams (1872 – 1958) – Toccata Marziale and Sea Songs**

Vaughan Williams, like Elgar, also contributed new music to the 1924 British Empire Exhibition held at Wembley. Elgar’s music for his *Pageant of Empire* is largely overlooked today, but Vaughan Williams produced his *Toccata Marziale*, a short work of brilliance for military band composed for a commission that
followed close on the heels of his first work for the same forces, the English Folk Songs Suite. Vaughan Williams had developed a deep understanding of how to score for these forces and conceived as the first movement of a Concerto Grosso the Toccata Marziale begins with a sense of energy and forward movement that barely slackens throughout. Frederick Fennell wrote that: ‘the Toccata is difficult rhythmically, not because of complex or diverse meters, but in the sophisticated placement of simple fundamental rhythmic impulses and in the constant demand for vitality of tonal production in their precise execution.’ None of this feeling of ‘vitality’ falters even when the folk song like main theme is introduced. Complex interplay between the instrumental groups varies the colour with the percussion and woodwind used sparingly.

Commissioned by the Commandant of the Royal Military School of Music at Kneller Hall, Ralph Vaughan Williams’s English Folk Songs Suite was first performed there on 4 July 1923 under the direction of the Bandmaster, Hector Adkins (1885-1962). Originally composed as a movement for his Suite, Vaughan Williams’s Sea Songs, a quick march for military and brass bands, was published separately and first performed at the 1924 British Empire Exhibition. The song ‘Portsmouth’ forms the central section; the March beginning and ending with arrangements of ‘Admiral Benbow’ and ‘Princess Royal’.

Sir Thomas Beecham (1879 – 1961) – March for Band

As a conductor and impresario Sir Thomas Beecham was at the centre of British music making for more than 60 years. During his life, he formed three orchestras ran opera companies, championed little-known composers and became a renowned interpreter of the music of Delius, Haydn, Mozart, Strauss and Sibelius. Although Beecham knew Elgar they were never close yet his few recordings of Elgar contradict Beecham’s often cynical comments about Elgar the composer and his music. Beecham was renowned for his wit and his extensive orchestral repertoire and he was well known too for his interest in some of the by-ways of classical music. His interest in the music of Handel led him to arrange the latter’s then lesser known music for ballets such as The Gods go a’Begging, The Origin of Design and the unstaged Love in Bath. Beecham composed little music so it is perhaps surprising that one of his later compositions was for the band repertoire, for he once said that: ‘Brass bands are all very well in their place: outdoors and several miles away.’

Beecham, who formed the short-lived Beecham Wind Orchestra in 1912, seems to have begun the composition of his March ‘for large wind band’ in 1945, the date of the first manuscript sketches. The full score (in manuscript) was completed the following year and published in 1947. The March makes an instant impact, with a sense of momentum which Beecham sustains throughout. A broad opening theme is introduced by the woodwind which is then strengthened by the brass. A jaunty interlude follows lead by the flutes and piccolos. The trio theme, introduced rather cautiously, is soon caught up in Beecham’s sense of forward movement and the very ‘Beechamesque’ sense of joie de vivre that informs the March until the end. The full resources of the Band come together as the March moves towards its heady conclusion.

B. Walton O’Donnell (1887 – 1939) – Three Humoresques

Bertram Walton O’Donnell was born the son of a military musician in Madras, India. He was one of three brothers all of whom became bandmasters. O’Donnell studied at the Royal Academy of Music and joined the Army before transferring...
to the Royal Marines. He was commissioned in 1921 but left to join the BBC where he conducted the Corporation's military band which broadcast regularly before its closure in 1943. In addition, O'Donnell served as a professor at the Royal Academy of Music and became Head of the BBC in Northern Ireland a role which included the conductorship of the local BBC Orchestra. He composed extensively for military band, the pieces recorded here being fine examples of his melodic and compositional skills. Each of the three parts of the *Humoresque* refers to the novels of Jane Austen. This work, with his *Theme and Variations*, became staples of the Band repertoire.

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THE LONDON SYMPHONIC CONCERT BAND

Created for the recent SOMM recording, *The Crown Imperial*, the London Symphonic Concert Band now completes its second CD with *Elgar And His Peers*. The Band has been assembled by Hale Hambleton and Leslie Lake with Tom Higgins as its founding Director of Music and marks a new venture in British symphonic wind music. The ensemble’s members are drawn from all quarters of the music profession.

TOM HIGGINS conductor

Tom Higgins studied conducting at the Guildhall School of Music and Drama, winning a silver medal with honours in his first year. He continued his studies with James Lockhart, formerly Music Director of the Kassel Opera House in Germany.

During a four-year association with London’s Opera Holland Park he directed the Royal Philharmonic Orchestra. His diverse operatic repertoire includes more than 50 works for the stage, ranging from Mozart’s *The Magic Flute* to Menotti’s *The Consul*.

He made his German debut in 2003 when he conducted the New Year’s Day Concert with Dresden’s Staatsoperetten Orchestra. While he has conducted leading British orchestras, he is also keen to promote Britain’s fine tradition of wind band playing. He has conducted the New Queen’s Hall Symphonic Wind Band.
at London’s Cadogan Hall and his recently released recording, The Crown Imperial (SOMM 0138) became Classic FM’s Featured Album of the Week. The recording features the London Symphonic Concert Band.

In 1999 he released through the BBC Music Magazine the world premiere recording of Sir Arthur Sullivan’s last completed work for the stage – The Rose of Persia. Chosen by The Observer as ‘Classical CD of the Week’, it features the Hanover Band. The CD was recently re-issued by CPO – ‘It is very good with excellent playing under Tom Higgins caught in good clean sound’ – Opera Magazine). In 2009 he recorded a revival of Elgar’s song cycle, The Fringes of the Fleet (SOMMCD 243) with Roderick Williams, baritone and the Guildford Philharmonic Orchestra. This was the work’s first professional recording since Elgar’s own in 1917. It drew wide critical acclaim and became Classic FM’s CD of the Week. (‘This is a superb performance’ – Michael Kennedy ~ ‘Wonderfully done!’ – Jerrold Northrop Moore). Tom Higgins later directed a private performance of the work for the Queen and Duke of Edinburgh.

In 2000 he was awarded a Diploma of Honour by the International Robert Stolz Society of Vienna. He has directed a series of concerts in Berlin for the district of Charlottenburg and from 2002 to 2011 was Resident Music Director of Opera South, attaining highly-praised performances – (‘Tom Higgins drew firm polished playing from the Guildford Philharmonic Orchestra and gave good support to his cast – Opera Magazine).

The London Symphonic Concert Band

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
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<tr>
<td>Piccolo</td>
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THE JOYFUL COMPANY OF SINGERS

One of Europe’s most active chamber choirs, the Joyful Company of Singers has a repertoire ranging from the 16th century to the present day including over thirty first performances by many of the UK’s leading composers. Formed by conductor Peter Broadbent, the choir came to prominence when it won the 1990 Sainsbury’s Choir of the Year competition, since when it has maintained its profile in the music world, winning an impressive list of national and international competitions leading to many invitations. JCS regularly appears at major music festivals throughout the UK and Europe, broadcasting in many countries as well as on BBC and Classic FM in the UK. The JCS discography extends to 25 CDs, and recording continues to be an important part of its activity, as does its work with orchestras including the City of London Sinfonia, the Royal Philharmonic Orchestra, the Bournemouth Symphony Orchestra and the Orchestra of the Age of Enlightenment. Conductors JCS has worked with include Sir Andrew Davis, Sir Mark Elder, Richard Hickox, David Hill, Nicholas Kraemer, Sir James MacMillan and Sir Roger Norrington.

SOPRANOS
Sophie Atalar
Jessica Blake
Emma Bond
Deborah Borg Brincat
Sarah Brown
Sally Donegan
Victoria Ely
Rebecca Harrison
Helen Jones
Jane Metcalfe
Wendy Norman
Frances Palmer
Joanna Parton
Dawn Ponniah

SOPRANOS
Louisa Roberts
Nicy Roberts
Jenny van Heerden
ALTOS
Hannah Bale
Mirella Cavaera
Louisa Denby
Julie Dyg
Alexandra Loewe
Denise Fabb
Annika Lindskog
Pamela Poust

TENORS
Simon Colston
Nick King
Richard Milnes
Julian Tolan
Peter Murphy
Jonathan Palmer
Ian Saville
Alistair Walker

BASSES
Kevin Bailey
Alex Britton
Tim Bull
Andrew Goff
Duncan Thomson
Peter da Costa
Thomas McTiernan
Paul Medlicott
Trevor Roberts
Adrian Saltor
Chris Williams

With Proud Thanksgiving

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
 Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into the immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They shall not grow old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

For where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

Laurence Binyon (1869 – 1943)
So Many True Princesses Who Have Gone

So many true princesses who have gone
Over the sea, as love or duty bade,
To share abroad, till Death a foreign throne,
Have given all things, and been ill repaid.

Hatred has followed them and bitter days. But this most lovely woman and loved Queen Filled all the English nation with her praise; We gather now to keep her memory green.

Here, at this place, she often sat to mark The tide of London life go roaring by, The day-long multitude, the lighted dark, The night-long wheels, the glaring in the sky.

Now here we set memorial of her stay, That passers-by remember with a thrill: “This lovely princess came from far away And won our hearts, and lives within them still.”

John Masefield (1878 – 1967)

The producers are grateful to Andrew Lyle for editing the score of With Proud Thanksgiving for this recording. They also thank Frank Beck, Barry Collett, Stephen Connock, Colin Dean, John Francis, John Lucas and Michael Trott for their advice and assistance in the making of this compact disc.

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• Regular regional meetings with talks by well-known musicians or writers
• Free entrance to the Elgar Birthplace Museum in Broadheath
• Invitation to the annual Birthday weekend in May/June
• Discount prices on the Society’s books and CDs
• Support of the Elgar Society Edition: creating a comprehensive edition of all Elgar’s published works
• Sponsorship of performances of Elgar’s lesser-known works both here and abroad
• Access to a worldwide membership
• Access via the website to member services, archives and programme notes

For further information, visit www.elgar.org or contact the Membership Secretary, David Young, 29 Badgers Close, Horsham, West Sussex RH12 5RU.
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