

The origins, development, and legacy of Elgar's *Memorial Chimes* (1923)

Scott Allan Orr
UCL Institute for Sustainable Heritage

Abstract (EN)

Elgar's *Memorial Chimes* (1923) has become canonical in carillon repertoire as an early idiomatic work by a composer prominent within the broader musical community. Despite this, the origins of the work are poorly understood. This article explores the development and legacy of this important musical work for carillon, particularly the essential role of the English campanologist William Wooding Starmer in its inception and musical characteristics that make the work particularly effective when executed on the carillon. A final section outlines the surprising journeys and current whereabouts of various manuscripts of the work.

Abstract (NL)

Elgar's *Memorial Chimes* (1923) behoort tot de canon van het beiaardrepertoire als een vroeg idiomatisch werk van een componist die binnen de bredere muzikale gemeenschap een prominente plaats innam. Desondanks zijn er heel wat misvattingen over de oorsprong van het werk. Dit artikel onderzoekt de ontwikkeling en de nalatenschap van dit belangrijke beiaardwerk, met name de essentiële rol van de Engelse campanoloog William Wooding Starmer bij de totstandkoming ervan en de muzikale kenmerken die het werk bijzonder effectief maken wanneer het op de beiaard wordt uitgevoerd. Een laatste paragraaf schetst de verrassende reizen en huidige verblijfplaatsen van verschillende manuscripten van het werk.

Keywords: Campanology, Edward Elgar, carillon, W.W. Starmer, musicology, Loughborough War Memorial Carillon

Introduction

Memorial Chimes is the single known work for carillon composed by Sir Edward Elgar (1857-1934). It was written for the inauguration of the WWI memorial carillon in Loughborough and first performed by Jef Denyn on July 22nd, 1923. *Memorial Chimes* is important as an early example of a prominent composer (within the broader musical community) writing idiomatically for the instrument, predating, for example Jef van Hoof's *Preludium quasi una fantasia* (1927) written for the inauguration of the carillon in Albany, NY. It also predates the works of three (then) young composers: Samuel Barber (1920-1981), Nino Rota (1911-1979) and Gian-Carlo Menotti (1911-2007), who spent a winter in residence at Bok Tower, FL, in 1931 while students at the Curtis Institute of Music. The music they composed for the carillon was published by Schirmer but is generally quite simple (*e.g.*, comprised of single voices without harmonic accompaniment or counterpoint) or not idiomatic (for example, requiring rapidly repeating notes on large bells, which would have been difficult on most carillons of the period).

In this article, the origins of the composing of *Memorial Chimes* and its musical characteristics are explored, as well as the integral role William Wooding Starmer had in both. A final section outlines the surprising journeys and current whereabouts of various autographs and manuscripts of the work.

Starmer and Elgar's relationship

William Wooding Starmer (1866-1927) was an English campanologist and bell advisor of international renown. His contributions to campanology, and specifically the carillon art, span across early examples of original compositions for the carillon, formal education in campanology, technical design of instruments, among others. During his time, he was viewed as a leading figure in the carillon community for his expertise and influence, as demonstrated by his frequent correspondence and close ties with the likes of Jef Denyn and William Gorham Rice. Starmer was also a respected organist who had married well: his wife was the Honorable Florence Emily Frances Somerville, daughter of William Meredyth Somerville, 1st Baron Athlumney. Throughout his career, Starmer used his social status and connections to generate support (financial and otherwise) for campanology and the carillon art.

Accounts of how Elgar's work for carillon came to be written generally start with the correspondence between Sir Edward and Starmer in 1923.¹ Although, it has been previously noted that Starmer was a devotee of Elgar's works and frequently programmed them during his tenure as the Conductor of the Tunbridge Wells Vocal Association.²

This simplification ignores the frequent and close contact Starmer had with both Sir Edward and his wife in the decades preceding the composition of *Memorial Chimes*. Starmer first received correspondence from Elgar in 1899 when Elgar was at the Norwich Festival.³ The two continued to correspond: Starmer's records indicate that by 1920 he had received 17 letters from Sir Edward and 25 from his wife, Lady Caroline Alice Elgar before her death in the same year.⁴

The topic of their correspondence varied: Starmer made a habit of reporting to Elgar on performances of his works for choir and orchestra that he conducted, which were warmly received and responded to by both Elgar and his wife.⁵ However, other correspondences hint at a slightly more personal relationship: in 1916, Starmer told his close confidante Denison Taylor, a key figure of the John Taylor & Co. bellfoundry at the time, that he had recently received a most interesting letter from Elgar about his bellringing as a boy.⁶ By this time, Starmer and the Elgars had progressed from written correspondence to social calls: Starmer was entertained at Severn House in 1913—presumably for the first time. Although Elgar reflected that he was “not very pleased at first” he added that it soon became a nice time.⁷

Elgar's other work that is often associated with the instrument, *Carillon*, is a recitative interspersed with orchestral interludes written after the invasion of Belgium 1914. It was published as a piano transcription in the anthology *King Albert's Book: a tribute to the Belgian king and people from representative men and women throughout the world*. A letter composed in Elgar's typical scrawl reads: “I enclose [illegible] the original part as altered all in my own handwriting...tear it up when you are done with it, Thank you”.⁸ The existence of a manuscript of the various sketches of orchestral parts for bell-type instruments in the same archive as the aforementioned

1 Bird 2014:478; Moore 2012:419.

2 Lawson 1968.

3 Elgar 1920(2).

4 Ibid.

5 Starmer 1909; Elgar 1920(1).

6 Starmer 1916.

7 Bird 2014:478.

8 Elgar 1914; Starmer 1914.

letter suggests Starmer did not follow Elgar's direction.⁹ Despite its title, it is more of an ode to the national musical culture of Belgium that was intended to "make [one] feel [the music of Belgium] as the heart-beat of a noble country" but says nothing of the carillon.^{10,11} While this might suggest that Elgar was unfamiliar with the specifics of the carillon as an instrument, further correspondence between him and Starmer in 1916 reinforces the motivation for *Carillon* as more emotive and connected to a national tradition than concerned with the semantics of its title¹²:

Hampstead March 10 1916

Dear W Starmer: As to the Carillon : I know or rather knew Belgium and its carillons very well and in writing an illustrative accompaniment to E. Cammaert's poem memories of bell music came naturally. Any musician would know that to use proper notes as are so largely played by the Belgian carillons would be impossible so I used the four notes as you see: I understand that my knowledge of carillon music was questioned in a silly article in the Musical Times, written by an ignorant insufficient ass in a crude and parochial manner. It is curious that in connection with this subject I have not seen Bizet's short movement referred to, he uses:



...

Most yours sincerely
Edward Elgar

Thus, we can also establish that Elgar was confident in his familiarity with and technical understanding of the carillon as an instrument by 1916. Further, Starmer corresponded with Elgar in 1921 about the prospect of a 54-bell chromatic carillon that was proposed for Washington, D.C.¹³

⁹ Starmer fonds.

¹⁰ Rice 1915.

¹¹ Rombouts 2015.

¹² Elgar 1916(1).

¹³ Elgar 1921.

Further rationale for this is provided by H.C. Colles in *The Musical Times* in 1915¹⁴:

How deeply rooted the English idea of bell music is appears strikingly illustrated in the famous work in which an English composer has set himself to celebrate the glories of the Belgian carillon. Sir Edward Elgar, in his music to M. Cammaerts's poem, has pictured not the carillon but the peal ringing out from an English belfry. All unconsciously he has treated the bells exactly as Purcell has treated them in the Bell Anthem, except that he has chosen as his 'ground' a half peal instead of a whole one. But the persistent descent of the four notes with their accents falling across the bar are the very method of Purcell's 'Rejoice' and of his 'Elegy.' The 'Carillon' is, in fact, a piece of English music offered to the honour of Belgium.

The correspondence between Elgar and Starmer demonstrates that Elgar held a level of respect for Starmer as a musician and scholar. In 1916, he provided him with a reference letter for a Cathedral organ position, and some of their correspondence critically analysed strengths and weaknesses of Elgar's composition abilities.^{15,16}

The writing of Memorial Chimes

Starmer wrote to Elgar on May 18th 1923:

Dear Sir Edward

The great War Memorial of Loughborough consists of a tower 153 ft high and a Carillon of 47 bells, costing £21,000 to be inaugurated on Sunday July 22nd. The Chevalier Jef Denyn, the great virtuoso of Malines is coming over to play every day for a week, and when I was at Loughborough last week settling the programme one thing above all others was acclaimed 'Land of Hope and Glory' for the end of the ceremony.

Now I approach you with fear and trembling to make a request in the name of the Borough of Loughborough and that is will you write a short

14 Colles 1915.

15 Elgar 1916(2).

16 Bayliss 1957.

piece to be played on the Carillon? It need only be 32 bars which can be repeated, and I will tell you every peculiarity of the instrument and arrange the music if necessary as long as we can get you to do this. A melody with simple chords, one or two in a bar, is most effective. The key, say C, G, or F, but preferably the former for certain technical reasons. But I need not enlarge on this because if you will do something for us, I will see you and explain everything to you so that there shall be no trouble as far as you are concerned re [regarding] the natural arrangement of playing parts. If you will do this you will get European exposition because this function will be fully reported in every country in this Continent.

...

Now please say 'yes' to one of your most enthusiastic friends and I will do everything you ask of me.

As ever
Willing Wooding Starmer

In the meantime, he must have told Denison Taylor of what he had done; Denison hoped Elgar would be kind.¹⁷ Elgar responded several weeks later:

Kempsey, Worcester. June 2 1923

Dear Dr. Starmer: I am sorry for the delay: your letter finds me here where I am for the summer. Many thanks for the invitation to write for the new carillon at Loughborough. I do not feel I am equal to the task but shd. [should] like to do something for you. Will you send something—anything—written for carillon. —I thought of something like the enclosed few bars—but shd. [should] like to know more of the 'position' of chords etc. I have heard no carillon since the old days in Bruges &, in the state the machine then was, the 'music' was unexhilarating.

In great haste Yours sincerely, Edward Elgar.

Starmar wrote back in haste, encouraging Elgar to continue based on potential of his initial ideas. He provided technical information on the compass of the clavier (see Figure 1, including suggestions of dispositions of the notes, and particularly recommended the use of the diminished

¹⁷ Taylor 1923(1).

7th chord as being “wonderfully effective being all minor 3rds”).^{18,19} He included examples of music written for carillon from which he hoped Elgar would see what sort of technique is possible, although there is no record of what was sent. He instructed Elgar on the use of dynamics, tremolando, and limitations of the players reach and ability. Starmer iterated that if Elgar provided a draft, Starmer would “go through it and make a copy—for the player” which would be submitted to Elgar for approval.

In the meantime, Denison Taylor told Starmer that Elgar “really ought to hear our little [Foundry] carillon”.²⁰ Taylor would have arranged for Elgar to be fetched by someone and the carillon would be played by the carillonneur Eric Jordan. Starmer must have written at once to Elgar about the proposition; a few days later he received a reply²¹:

KEMPSEY, Worcester

June 15 1923

Dear Mr Starmer:

Many thanks for your letter about a visit to Loughborough: you will have heard from my telegram, I am fully engaged in [illegible] next week in Wales. With this I send a sketch for the piece: I don't know if it simply will not do, but it is best to send it to you to see and arrange it, if it is possible to adapt it to your liking. I will be back here on the 25th.

Thank you Yours truly Edward Elgar

Sometime between June 15th and 26th, 1923 Starmer transcribed the sketch and made various editorial recommendations, which was subsequently sent to Elgar for review.²² Elgar's reply laments that he was unable to see the instrument²³; with this letter he attached Starmer's transcription with further comments.²⁴ He goes on to discuss specific points in the manuscript

18 Starmer 1923(1).

19 Starmer 1923(2).

20 Taylor 1923(2).

21 Elgar 1923(1).

22 ² This version is referred to as Starmer's transcription [C].

23 Elgar 1923(2).

24 A few days later on June 29th he also sent his second draft to Starmer; Elgar 1923(3).

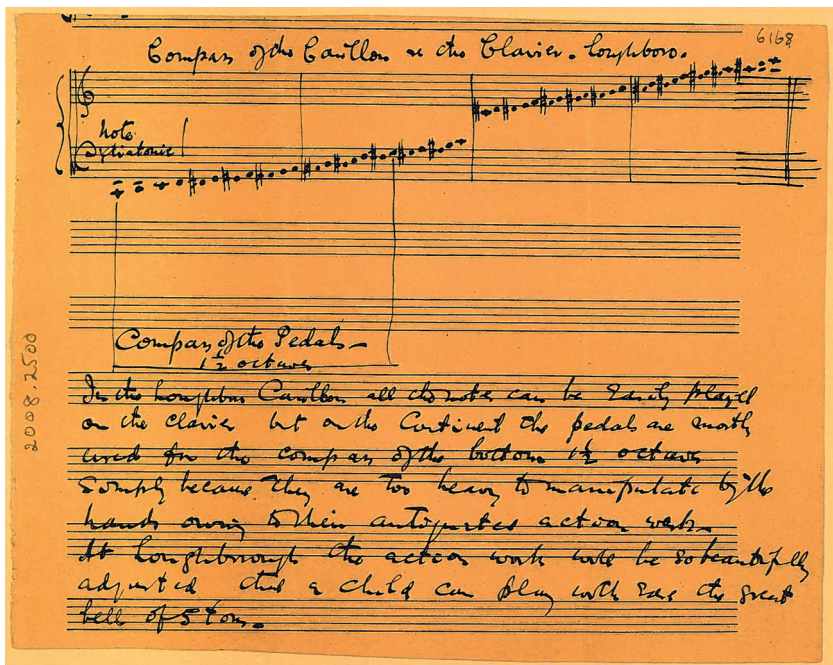


Figure 1: An excerpt of the materials sent to Sir Edward Elgar by Starmer to inform the composing of *Memorial Chimes*. The text on the bottom reads: “In the Loughborough carillon all the notes can be easily played on the clavier but on the Continent the pedals are mostly used for the compass of the bottom 1 1/2 octaves simply because they are too heavy to manipulate by the hands owing to their antiquated action work. At Loughborough the action work will be so beautifully adjusted that a child can play with ease the great bell of 5 tons”.

where he was unhappy with the transcription. He also attached his original first draft, which “is longer than the m.s. [Elgar] sent to [Starmer]” [B], but “more satisfactory *musically*”, but he was unsure how far it could be arranged for carillon.²⁵

Comparing Elgar’s second draft [B] to Starmer’s transcription [C], we can see that Starmer made several editorial decisions that impacted the musical intentions of Elgar. Given the scrutiny Starmer’s transcription underwent (Elgar was meticulous over his music²⁶), it is unlikely these passed Elgar by: in many cases, he was happy with the changes proposed by Starmer, as there are only a few points on which he proposed a compromise or requested the original intention be kept.

25 Referred to as Elgar’s first draft [A]; no known whereabouts or facsimiles.

26 Moore 2012:421.

The heading of Starmer's transcription reads:

Inscribed to ~~W. W. Starmer, Mus. D. F.R.A.M.~~
William Wooding Starmer

With his revisions, Elgar offered to Starmer the dedication, adding "Inscribed to W. W. Starmer, Mus. D.", or putting "Dr." first, as Starmer preferred.²⁷ Instead, it seems Starmer first scratched out "Mus. D." and added F.R.A.M. in his own hand, later crossing out W. W. Starmer and adding his full name below.

One element was noticeably missing from both Elgar's second draft [B] and Starmer's transcription [C]: a title. On the same day that Starmer received Elgar's comments on his transcription, Denison Taylor wrote to Starmer to ask how Elgar's work should appear in the programme of the inauguration.²⁸

Starmer wrote Elgar to ask after the name of the work, while also informing him that in the meantime he had written out a version [D] to play from and sent it to Jef Denyn.²⁹ In haste for London on July 2nd, Elgar replied definitely: *Memorial Chime*, writing³⁰: "I could not think of anything further and if this should be unfit (from a technical (? chime)[]) point of view please suggest something else. But I think it will do." Evidently, Starmer did not question Elgar's decision: a postcard (at present displayed in the museum of the Loughborough Bellfoundry Trust) reads:

FROM
WILLIAM WOODING STARMER
52, Warwick Park, Tunbridge Wells,

2nd July 1923

The title of the special piece by Sir Ed. Elgar O.B. for the inauguration of the Loughborough War Memorial Carillon is :-

"Memorial Chime".

William Wooding Starmer

²⁷ Elgar 1923(3).

²⁸ Taylor 1923(3).

²⁹ Elgar 1923(6), 1 of 3.

³⁰ Elgar 1923(4).

Starmer articulated his appreciation to Elgar for his efforts in the same letter in which he enquired about the title of the work³¹:

Let me at once thank you most heartily for all the pains you have bestowed on my request. To do something of the greatest importance re[garding] bell music in the world and particularly in England.

...

Please accept my very grateful thanks for the dedication of this composition to me. I cannot tell you adequately how much I appreciate this and I cannot tell you how great an influence this will have in the fortune both as to myself and all things with which I am concerned, but ever to your advantage.

In a facsimile of *Memorial Chimes* kept in Starmer's collection, the work is entitled *Memorial Chime*.³² How then did the work come to be known as *Memorial Chimes*? Although it appeared correctly in the programme of the inauguration, a newspaper printed it incorrectly in the plural form³³; Denison Taylor immediately knew this error would be propagated in the media. This was likely exacerbated by the fact that Starmer sent Denyn a final version from which to practice [D] before Elgar had specified the title.

Several weeks later, Elgar informed Starmer that he would not be able to accept the invitation from the Hon. Mrs Tennant to attend the inauguration.^{34,35} Despite Elgar's absence, the inauguration, held on Sunday July 22nd, 1923, was incredibly well attended by both high-profile individuals and huge numbers of local people (many of whom had donated funds to erect the monument and install the carillon). The programme included a concert given by Jef Denyn. Elgar's work was 'the big ticket item' on the bill. Several days later, and acknowledging his disappointment that Elgar could not attend the inauguration, Starmer sent Elgar a report, highlighting Denyn's rendition in which he was "on his top form"; he also noted that the only alterations Denyn made was the playing of three notes an octave higher than notated.³⁶ Although Starmer continued to encourage Elgar to go to Loughborough to hear his work performed, this did not transpire

31 Ibid., 1 of 3.

32 Elgar 29.7.

33 Taylor 1923(4).

34 Likely Kathleen Manners, née Tennant, later the Duchess of Rutland.

35 Elgar 1923(5).

36 Elgar 1923(4), 3 of 3.

(although he did intend to arrange it for organ).³⁷ Elgar did attempt to have *His Master's Voice* make a recording of the inauguration performance by Denyn, to which the Recording Manager politely responded that previous attempts at recording carillon music had produced such disastrous results they saw no point in attempting to do so again.³⁸

Analysis of the musical elements and development of Memorial Chimes

Memorial Chimes is a five-minute work for four-octave carillon for a solo performer. Drawing from Starmer's recommendations, it is composed in C Major and structured as a series of sections mostly in two and three parts incorporating recurring themes, interspersed with cadenzas.³⁹ In his Second Draft [B], Elgar makes extensive use of a series of diminished 7th chords (another recommendation of Starmer's, acknowledging their efficacy on the carillon as a series of minor 3rds, which accord well with the prominent minor 3rd overtones of well-tuned European bells):

The image displays three systems of musical notation for piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble clef with a diminished 7th chord in the bass clef. The second and third systems show similar piano accompaniment with melodic lines in the treble and bass clefs.

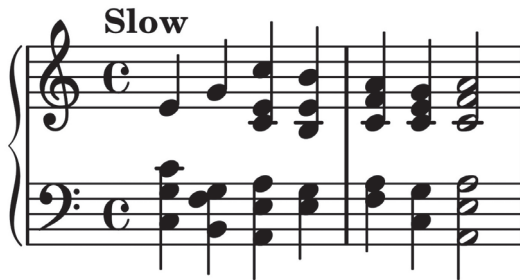
³⁷ Taylor 1923(5).

³⁸ Colledge 1923.

³⁹ Starmer 1923(1).

Most of the editing Starmer undertook was to thin out Elgar's second draft [B] without modifying the harmonic intent. This is very common practice in arranging music for carillon to avoid incongruous combinations of overtones that might otherwise obscure the intended harmonic structure.⁴⁰ As well, Starmer reconfigured the work to avoid a high density of low notes in the instrument's range that sound for longer time periods, resulting in potentially harsh clashes of overtones.

Both of these types of reconfiguration are demonstrated in the opening bars of the work:



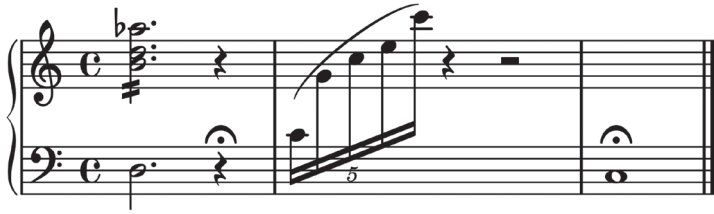
Recognising that Elgar intended for this passage to be sonorous and legato, Starmer recommended to make use of tremolando, a performance technique pioneered by Jef Denyn in the early 20th century: two or more notes are rapidly alternated to produce a consistent sound that can be melodically phrased. Starmer's edit, including a thinning out of the texture, resulted in:



This example also demonstrates that Starmer went beyond transcribing and reconfiguring Elgar's Second Draft [B] to make it effective for carillon. For example, we can see that Starmer modified the harmony of Elgar's second chord: what was originally a dominant seventh in first inversion, *i.e.*, G7/B, has been replaced with a mediant in second inversion, *i.e.*, Em/B. He also added

40 °Rombouts 2015:319–320.

Thus, this represents an element of Starmer's editorial work that introduced new elements into the work:



Starmer also needed to reconfigure several parts of Elgar's draft because they were out of the range of the instrument. However, Starmer's provided guidance likely led to this (see Figure 1), in which Starmer notates the range of the instrument one octave below the strike tone of the bells (the humtones). This is unexpected, as autographs of Starmer's original compositions for carillon are notated by the strike tone (as remains common practice).⁴²

In doing so, Starmer must alter the melody in the top voice (he also removed the phrasing, perhaps feeling it was implicit due to the rest at the start of the first bar). Elgar must have been happy with this proposed modification, as he did not mention it in his letters or annotate it.

⁴² Starmer 27.24.

In contrast, he was thoroughly displeased with Starmer's modification of the portion of the top voice indicated in brackets. In his letter Elgar proposed a compromise which was accepted by Starmer and pasted over in his transcription [C], as Elgar was unhappy with the 'appoggiatura sort of things' Starmer had introduced.⁴³ As Starmer pasted over it, we cannot know what modification he originally proposed.

Several of the cadenzas in *Memorial Chimes* are sweeping arpeggios across several octaves up to the top of the instrument's range (the highest note in the instrument). This is reflected in Elgar's Second Draft [B] and Starmer's transcription [C]:

43 Elgar 1923(3).

Elgar forgot about this limitation when recommending further changes to Starmer's transcription. On the back of p. 4 of Starmer's transcription, Elgar requested the measure be substituted with the first bar as in:

The image displays two musical staves. The upper staff is in 5/4 time and features a sweeping arpeggiated figure. It includes a 'Sva' marking above the staff, a first ending bracket, and two triplet markings (indicated by '3' below the notes). The lower staff is in common time (C) and contains a single measure with a 'rit.' marking above the staff and an asterisked note (marked with an asterisk '*') below the staff.

However, Starmer later informed Elgar that in the version he wrote out for Denyn to play from [D] he did not change this bar as requested, since the pinnacle of the proposed sweeping arpeggio lies above the highest note on the clavier.⁴⁴ He most likely reverted to the form in Elgar's Second Draft [B] as originally included in Starmer's transcription [C]. The second bar above is included only to highlight that due to a transcription error, later publications of this work incorrectly include the asterisked note as a G, and not F as intended by Elgar.⁴⁵

Through Starmer's efforts (sharing recommendations of idiomatic carillon music) and his editorial contribution, *Memorial Chimes* is an early work for carillon by a prominent composer of the broader musical community that is effective on contemporary carillons, while also being rich in harmonic variation and characteristically strong melodies and musical themes.

The manuscripts after the inauguration

Considering the prominence of Elgar's work in the programme of the inauguration, it is surprising there has been so much difficulty in keeping track of the whereabouts of the manuscript for the work since then. This, it would seem, is partially due to several manuscripts having been in the care of Starmer after the inauguration.

Having received approval on his transcription [C], Starmer returned Elgar's first draft [A], which has now been lost.

⁴⁴ Elgar 1923(4), 1 of 3.

⁴⁵ Elgar 2004.

In 2012, the Charnwood Borough Council (the local authority that manages the Loughborough War Memorial Carillon) reported they had found the manuscript of Elgar's work entitled *Carillon Chimes*.⁴⁶ This in fact is Elgar's Second Draft [B]. It was also not the first time it had been lost. In 1935, the local council reported that the manuscript for *Memorial Chimes* has been lost. After a brief publicity campaign, Starmer's son (Lionel Meredyth Starmer) reported in the press that the manuscript "had never been missing" and that it was "never theirs to lose".^{47,48} This version [B] was later donated to the council in the 1950s, which is how it became 'lost' for a second time.

Percival Price, the prominent Canadian campanologist, and Starmer had corresponded throughout the 1920s and had met during one of Price's visits to the United Kingdom. After Starmer's death in 1927, Price must have corresponded with his son. Although his wife claims to have destroyed Starmer's campanological material, she must not have destroyed all of his sheet music for carillon, for Starmer's son later sent these to Price in 1929. It is for this reason that many of the works for carillon in Price's collection bear the file prefix '29' (signifying he acquired them in 1929) and are annotated with "From the W. W. Starmer Carillon Library".⁴⁹ One item that does not bear a file number in Price's system is the manuscript for Starmer's transcription [C], with the following inscription:

To Percival Price as a memento of the late
 William Wooding Starmer
 Fellow of the Royal Academy of Music
 Professor of Campanology at the University of Birmingham from W. L.
 Meredyth Starmer[,] March 1929

When in 1960, the New York-based *Societas Campanorium* wrote to Elgar's daughter in 1960 seeking to publish *Memorial Chimes*, she replied⁵⁰:

"...though I tried very hard after my Father's death to find the original M.S. I never succeeded. Mr. Starmer died a long time ago now, and no one in Loughborough knew anything about what happened to it."

46 BBC News 2012.

47 Gloucestershire Echo 1935.

48 Western Daily Express 1935.

49 e.g. Allan.

50 Lawson 1968:58.

So, by 1960 the council had lost track of Elgar's second draft [B]. The version in the UK at the time (lost by the council) would not have been much help to the *Societas*, as it would have required extensive editing as Starmer had undertaken in 1923. It is ironic, then, that the version of the work that would have been most helpful to the *Societas* goal of publishing the work was nearby in Michigan, where Percival Price was then a professor at the University of Michigan.

It is difficult to say whether the copy Starmer prepared for Denyn [D] still exists. However, yet another contemporary copy exists: that which Denyn then wrote out for himself to play from.⁵¹ This version is very similar to contemporary monographs, except that mm. 24-26 is written in thirty-second notes as descending arpeggios and mm. 48-50 are notated in 4/4 instead of 2/4.

This landscape of various manuscripts and versions has proliferated the distribution of various versions, many claiming to be 'the original', around the world. Having received permission from Elgar's daughter and the Elgar Estate, the *Societas Campanorium* published a version copied from one in the library of Clifford Ball (1899-1986), which would also later be the basis for the version published by the British Carillon Society. In his own collection (later sent to Percival Price), Starmer had a 'clean' version of his transcription with all agreed changes.⁵² The similarity between this and other editions dating from the second half of the 20th century suggests this is likely representative of the version Denyn played from [D] that exists. An unpublished version (accompanied by an unbound arrangement for violin and piano made by Eric Jordan, long-time carillonneur at Loughborough) was in the private collection of Yehudi Menuhin, before being donated to the Royal Academy of Music.

Impact on Elgar

While it has been written that Elgar was "never too enamoured with the composition" [p. 112], it is possible that it left with him an enduring sense of bells (and collections of bells) as musical assemblies with expressive capabilities.⁵³ In 1931, Elgar agreed to compose a melody for an 8-bell chime

⁵¹ Elgar, E. [*Memorial Chime*]. Library of the Royal Carillon School, Mechelen [13a ELGA 1].

⁵² Elgar 29.7.

⁵³ Jennings 1987.

at Eaton Socon (a small town in Cambridgeshire).⁵⁴ The music he delivered ideally included musical dynamics (piano and forte) and also tied notes—possibilities afforded by a carillon but not possible on an automatic chime. After working with the installation firm, the church reported that they were unable to achieve the musical attributes Elgar's melody would require, and they would thus not be using them.⁵⁵

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54 Fenemore-Jones 1991.

55 They did, however, ask if they could frame and hang the manuscript in the church as a thank you for his efforts.

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About the author

Dr Scott Allan Orr is a Lecturer in Heritage Data Science at the UCL Institute for Sustainable Heritage. Scott holds a diploma with greatest distinction from the Royal Carillon School 'Jef Denyn' and undertakes campanological research alongside his interests in applications for data science within climate change and heritage.