Edward Elgar. He was born here in 1857, in the small cottage which is set in the heart of the countryside he loved. Although the unrivalled range of Elgar CDs, music, cards and gifts, and take away a souvenir of their visit.

The Birthplace itself was first opened to the public during the 1930s, initially on an occasional basis. Today, together with the Elgar Birthplace Museum, it forms part of a complex of attractions, including an open-air theatre, a visitor centre, and a museum dedicated to the life and work of Sir Edward Elgar. The museum contains many fine Georgian buildings, and a board displaying Elgar’s name among those of other Freemen of the City of Worcester, and a bust of the composer by Donald Burne-Jones (son of the Pre-Raphaelite painter); a bust of the composer by Donald Burne-Jones (son of the Pre-Raphaelite artist). Elgar’s music is still to be heard regularly at the Cathedral, as well as at many concerts and other local music festivals.

The Elgar Birthplace Museum is situated in the village of Lower Broadway, three miles west of the city of Worcester. It is the only museum entirely devoted to the life and work of Sir Edward Elgar. He was born here in 1857, in the small cottage which is set in the heart of the countryside he loved. Although the family returned to live in the centre of Worcester when Elgar was only two years old, he retained a life-long affection for his birthplace and asked his daughter Carice shortly before his death to ensure that his life and music were remembered through the modest cottage in which he had been born rather than the many grander houses in which he lived during his long and active life.

The Birthplace itself was first opened to the public during the 1930s, initially on an occasional basis. Today, together with the adjacent Visitor Centre, the Museum is open seven days a week throughout the year except for January. Visitors enter through the centre where they can watch an introductory video; follow, with the aid of a free audio guide, the fascinating story of Elgar’s musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of Elgar CDs, music, cards and gifts, and take away a souvenir of their visit.

The Elgar Birthplace Museum is situated in the village of Lower Broadway, three miles west of the city of Worcester. It is the only museum entirely devoted to the life and work of Sir Edward Elgar. He was born here in 1857, in the small cottage which is set in the heart of the countryside he loved. Although the family returned to live in the centre of Worcester when Elgar was only two years old, he retained a life-long affection for his birthplace and asked his daughter Carice shortly before his death to ensure that his life and music were remembered through the modest cottage in which he had been born rather than the many grander houses in which he lived during his long and active life.

The Birthplace itself was first opened to the public during the 1930s, initially on an occasional basis. Today, together with the adjacent Visitor Centre, the Museum is open seven days a week throughout the year except for January. Visitors enter through the centre where they can watch an introductory video; follow, with the aid of a free audio guide, the fascinating story of Elgar’s musical development and inspiration through a series of permanent and changing displays; or pursue their particular interests through the Timeline terminal. A path from the centre leads to the Birthplace garden and the cottage itself where, a selection of personal memorabilia are displayed in the surroundings in which Elgar spent his earliest years. Before leaving, visitors can browse the unrivalled range of Elgar CDs, music, cards and gifts, and take away a souvenir of their visit.
Beyond the Victoria Institute is Shirley Hall. It was at a concert here in 1863 that Elgar first met Charles Buck, who was to become a long-standing friend and confidante. From Shire Hall, take the first turning on the left - Castle Street - and, immediately before the new Magistrates’ Court, turn right along a short pedestrianised stretch to reach Britannia Road and, after a further 200 metres, Britannia Square (see over).

Pass under the railway arch of Foregate St Station and past the end of Pierpoint Street to reach the red-brick building on the right, opened as the Victoria Institute but now the City Museum, Art Gallery and Library. A large stone plaque on the corner of Taylor’s Lane commemorates the opening of the building in 1896 by Lady Mary Lyon, dedicatee of Elgar’s ‘Three Characteristic Pieces’ and for long thought to be the subject of Elgar’s thirteenth ‘Enigma’ Variation.

To the right of the High Street at this point stood no.6, the home of Elgar’s sister Elizabeth and her husband Joseph Gurney, locally known as ‘The Ordinary’. Demolished during the 1960s, its former location is marked by a plaque on the corner of Taylor’s Lane. Further along the High Street on the left is St Helen’s Church, until recently the County Record Office but still in use as a church in Elgar’s youth. The next significant building on the left is the impressive Guildhall, rebuilt in 1721-24 to a design by a pupil of Wren. Much of the Guildhall is open to the public (see over).

At the end of College Yard, cross Deansway and enter the pedestrianised High Street past the statue of Elgar by Kenneth Potts, funded by public subscription and unveiled in 2003. The figure looks appropriately towards the Cathedral.

As you emerge from College Precincts, facing you to the left is the site of 1 Edgar Street, which was the Elgar family home from 1859 to 1861. But you should turn right to pass through the Edgar Tower to enter the quiet haven of College Green, where there are several sites of Elgarian interest (see over).

Starting from its junction with College Street in the shadow of the Cathedral, head down College Precincts toward the Edgar Tower. Immediately you reach 2 College Precincts, Elgar’s parents’ home from 1848 to 1856 and of Elgar himself from 1861 to 1863, and then 9 College Precincts, home for a while of Elgar’s Uncle Henry Elgar and which Elgar rented for the 1920s Three Choirs Festival.

At the far end of Corn Market is Mealcheapen Street. Facing the entrance to Reindeer Court is a rather grand building, originally the principal bank in the city but later a commercial inn and eating house known as The Shades. This is where Elgar’s father lodged in 1796 when he arrived in Worcester from Dover.

But the route back is along Friar Street, roads lined with interesting historic buildings, notably a half-timbered building where Charles II is reputed to have hidden in 1651 after defeat at the Battle of Worcester; the Greyfriars building, formerly a hostel for travellers on the site of a Franciscan friary; and Tudor House, another 16th-century timber-framed building. None, however, have specific Elgarian connections until Ye Olde Talbot Hotel, on the right at the end of Friar Street, where Sir Adrian Boult usually stayed after conducting Three Choirs concerts in the Cathedral. Beyond is College Street, close to the junction with College Precincts and the start of the walk.

On reaching the junction with Broad Street, turn left to reach the Crown Hotel (see over). Turn right down Crown Passage and at the end, right again up Angel Street to reach Foregate Street, where we turn left.

Continuing up the High Street, there are two further buildings with specific Elgar connections: no.90, on which now stands the north wing of the Guildhall, and no 84, now immediately beyond the entrance to the Crowngate shopping centre. In Elgar’s day, no 90 was the music salon of Thomas Strafford, who brought Elgar’s father to Worcester to work as a pianino-tuner, while no 84 was the shop of boot and shoe maker William Weavre, the father of Helen Weavre, to whom Elgar was engaged in 1883. Helen broke off the engagement the following year and emigrated to New Zealand but there are indications that Elgar always remembered her family.

At the end of College Precincts toward the Edgar Tower. Almost immediately you reach 2 College Precincts, Elgar’s parents’ home from 1848 to 1856 and of Elgar himself from 1861 to 1863, and then 9 College Precincts, home for a while of Elgar’s Uncle Henry Elgar and which Elgar rented for the 1920s Three Choirs Festival.

On the left at the end of Sansome Street, at the junction with Sansome Place and the city’s inner ring road is St George’s Roman Catholic Church, a place of notable importance in Elgar’s early musical development (see over).

From St George’s, cross the ring road to reach Corn Market, now largely given over to car parking but where, to the right, once stood the old Public Hall. Built in 1848-49 as a corn exchange, it was not a commercial success and was converted into a concert hall where Elgar himself conducted the premières of Froissart and The Black Knight, his first two substantial works composed during the early 1890s. The hall was demolished in the 1960s.

Return along Chestnut Walk and into Sansome Place. From the 1890s until at least the 1920s, the building called The Lodge on the corner of Sansome Place and the former location of Elgar’s life-long friend Hubert Leicesters whose son Hubert was Elgar’s life-long friend. Hubert Leicesters whose son Hubert was Elgar’s life-long friend.

After exploring Britannia Square, leave at the same corner as you entered but by a short stretch of road leading to The Tything, the busy main road out of the city. Across The Tything to the left, in the grounds of Alice Otley school, is The Whiststannes, Hubert Leicesters’ old house. But you should turn right, passing from the front of St Oswald’s Hospital, then left into St Oswald’s Road, and left again at the end to reach no 12 Chestnut Walk* on the right, the last house in the terrace before the junction with Chestnut Street. Formerly numbered 35 and named Loretto Villa, Elgar lodged here from 1879 to 1884 when it was the home of Elgar’s sister Pollie and her husband Will.