

Elgar's Third Symphony
The Story of the Reconstruction
Anthony Payne



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Elgar's Third Symphony Anthony Payne, 1998 Elgar's Third Symphony has long been one of the great unknowns of twentieth century music Commissioned in 1932 by the BBC it appeared fragmentary and disorganized when Elgar died in 1934 A few months before his death he asked for his sketches to be destroyed saying that No one must tinker with it Yet he continued to talk about the Symphony even writing out passages that seem almost to be instructions for its completion In 1935 his great friend W H Reed published many of the sketches in facsimile allowing a tantalizing glimpse of the composer's final thoughts After much deliberation Elgar's heirs decided to commission the composer Anthony Payne to make a full length realization of the work first performed to great acclaim in February 1998 Payne's account of his long involvement with the Symphony's sketches is totally absorbing He explains the difficult decisions involved in filling the gaps that Elgar left and the responsibility that he felt in completing the last work of England's greatest composer *Two Centuries of British Symphonism* Jürgen Schaarwächter, 2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum Der hier vorgelegte Überblick zeigt wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis eigene Wege zu finden Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken die zu einem gewissen Grade von anderen überschattet wurden unveröffentlicht oder unaufgegriffen geblieben Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein Only in relatively recent times has any real attention been given to British symphonies So a comprehensive survey showing what exists and how the situation in the United Kingdom developed from the beginnings in the 18th century until well into the 20th century is long overdue The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century through influences from abroad and at home enterprising attempts to find new ways of expression By the end of the 19th century British symphonists had produced an impressive body of work yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown In this publication light is shone on those works that have to some extent been overshadowed as well as on those that have remained unpublished or unperformed The result is a multi-faceted panorama of British symphonism offering many insights into the composers thinking and their socio-cultural contexts A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject *Elgar's Third Symphony* Anthony Payne, 2013-06-20

Elgar's Third Symphony has long been one of the great unknowns of twentieth century music. Commissioned in 1932 by the BBC, it appeared fragmentary and disorganized when Elgar died in 1934. A few months before his death, he asked for his sketches to be destroyed, saying that no one must tinker with it. Yet he continued to talk about the Symphony, even writing out passages that seem almost to be instructions for its completion. In 1935, his great friend W. H. Reed published many of the sketches in facsimile, allowing a tantalizing glimpse of the composer's final thoughts. After much deliberation, Elgar's heirs decided to commission the composer Anthony Payne to make a full-length realization of the work, first performed to great acclaim in February 1998. Payne's account of his long involvement with the Symphony's sketches is totally absorbing. He explains the difficult decisions involved in filling the gaps that Elgar left and the responsibility that he felt in completing the last work of England's greatest composer.

The Cambridge Companion to Elgar Daniel M. Grimley, Julian Rushton, 2005-01-06

Edward Elgar occupies a pivotal place in the British cultural imagination. His music has been heard as emblematic of Empire and the English landscape. The recent success of Anthony Payne's elaboration of the sketches for Elgar's Third Symphony has prompted a critical revaluation of his music. This Companion provides an accessible and vivid account of Elgar's work in its historical and cultural context. Established authorities on British music and scholars new in the field examine Elgar's music from a range of critical perspectives, including nationalism, post-colonialism, decadence, reception, and musical influences. There are also chapters on interpretation, including his own. Elgar was the first major composer to commit a representative quantity of his own work to record, and on Elgar's relationships with the BBC and with his publishers. The book includes much new material, drawing on original research as well as providing a comprehensive introduction to Elgar's major musical achievements.

Edward Elgar and the Nostalgic Imagination Matthew Riley, 2007-02-08

A study of nostalgia in the music of the popular twentieth-century composer Edward Elgar.

Imperialism and music Jeffrey Richards, 2017-03-01

Edward Elgar Christopher Kent, 2012-12-12

This updated second edition is an in-depth exploration of Elgar's compositions and of writings by and about the composer and his music. The past 16 years have seen a steady increase in scholarly publications and the emergence of *The Elgar Society Journal* as well as further discoveries of the composer's MSS and letters, and the new edition incorporates this latest research. The compositions are examined in a work-by-work catalog in chronological order, in which each entry gives a complete census and collation of manuscript, proof text, biographical, printed edition, and bibliographical sources for each item. The listing also includes unfinished sketches and details of much unpublished material. The bibliography section covers selected established literature as well as details of reviews and articles contained in the European periodicals at the climax of Elgar's career.

Edward Elgar, 2013

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Music Sketches Friedemann Sallis,2015-01-29 The term music sketch relates to the vast variety of documents that are used by composers to work out a musical technique or idea and to prepare their work for performance or publication These documents can often provide crucial insights into authorship biography editorial practice and musical analysis This introduction provides students and scholars with the knowledge and skills they need to embark on research projects involving the study of composers working documents Presenting examples of the compositional process over a 400 year period it includes a selection of detailed case studies on how sketches were created and the techniques that were used such as transcription and the sorting of loose leaves Numerous illustrations of manuscripts and autographs many of which have never been published before show how these vital documents can be used to better understand compositional processes

Music After the Fall Tim Rutherford-Johnson,2017-02 Music after the Fall is the first book to survey contemporary Western art music within the transformed political cultural and technological environment of the post Cold War era In this book Tim Rutherford Johnson considers musical composition against this changed backdrop placing it in the context of globalization digitization and new media Drawing connections with the other arts in particular visual art and architecture he expands the definition of Western art music to include forms of composition experimental music sound art and crossover work from across the spectrum inside and beyond the concert hall Each chapter is a critical consideration of a wide range of composers performers works and institutions and develops a broad and rich picture of the new music ecosystem from North American string quartets to Lebanese improvisers from electroacoustic music studios in South America to ruined pianos in the Australian outback Rutherford Johnson puts forth a new approach to the study of contemporary music that relies less on taxonomies of style and technique than on the comparison of different responses to common themes of permission fluidity excess and loss

Literary Music Stephen Benson,2017-03-02 Music is commonly felt to offer a valued experience yet to put that experience into words is no easy task Rather than view verbal representations of music as somehow secondary to the music itself Literary Music argues that it is in such representations that our understanding of music and its meanings is constituted and explored Focusing on recent fictional and theoretical texts Stephen Benson proposes literature narrative fiction in particular as a singular form of musical performance Literary Music

concentrates not only on song and opera those forms in which words and music overtly confront one another but also on a small number of recurring ideas around which the literary and the musical interact including voice narrative performance and silence The book considers a wide range of literary and theoretical texts including those of Blanchot and Bakhtin Kazuo Ishiguro Vikram Seth David Malouf and J M Coetzee The musical forms discussed range from opera to the string quartet together with individual works by Elgar Strauss and Michael Berkeley As such *Literary Music* offers an informed interdisciplinary approach to the study of literature and music that participates in the lively theoretical debate on the status of meaning in music

Elgar and Chivalry Robert Anderson, 2002 Robert Anderson explores the historical background to Elgar's major compositions and analyses the chivalric influences and characters that affected the man and his music *BBC Music Magazine*, 2000 **The Gramophone**, 2003 The New Grove Dictionary of Music and Musicians Stanley Sadie, John Tyrrell, 2001 **Elgar the Music Maker** Diana M. McVeagh, 2007 The music of Edward Elgar is played recorded loved and written about as much today as ever Here the author harvests five decades of thoughts about his music scrutinizing the biographical details that have since been discovered but using them only insofar as they affect the compositions **The New Grove Dictionary of Music and Musicians: Egypt to Flor** Stanley Sadie, 2001 **The Instrumentalist**, 1999 **New Catholic Encyclopedia**, 2003

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