

A black and white portrait of Edward Elgar, a man with a prominent mustache, wearing a suit and tie. The portrait is set against a background of faint, blue musical notes on a light blue sky. Below the portrait, the name 'ELGAR' is written in large, red, serif capital letters.

# ELGAR

An Anniversary Portrait

*Contributors include:*

Dame Janet Baker, David Cannadine,  
Mark Elder, Donald Mitchell,  
Stephen Hough and Tasmin Little

Introduced by Nicholas Kenyon



# Portrait Of Elgar

**Don Michael Randel**



## **Portrait Of Elgar:**

**Portrait of Elgar** Michael Kennedy, 1968 The public image of Elgar as patriotic country squire was established in his lifetime but in reality it concealed a highly complex sometimes baffling private individual Although acquaintances found him a man of endless curiosity and good humour his family and close friends knew him to be rather different a prey to despair neurotically mistrustful both of himself and of those who loved him and so damaged by the condescension and neglect of his early years that emotionally he never recovered This is a reissue of the third edition of Michael Kennedy's portrait of this complex man not an analytical survey of the music but a faithful likeness of the composer recognizable but at the same time a thoroughly individual interpretation of the subject *Portrait of Elgar* Michael Kennedy, 1987 This biography of Edward Elgar one of England's foremost twentieth century composers paints a compelling portrait of Elgar's complex personal and musical character

**Portrait of Elgar** Maxwell F Kennedy, Michael Kennedy, 1982-07 The public image of Elgar as patriotic country squire was established in his lifetime but in reality it concealed a highly complex sometimes baffling private individual Although acquaintances found him a man of endless curiosity and good humour his family and close friends knew him to be rather different a prey to despair neurotically mistrustful both of himself and of those who loved him and so damaged by the condescension and neglect of his early years that emotionally he never recovered This is a reissue of the third edition of Michael Kennedy's portrait of this complex man not an analytical survey of the music but a faithful likeness of the composer recognizable but at the same time a thoroughly individual interpretation of the subject **Elgar**, 2008-11-04 Music **Portrait of Elgar by Michael Kennedy** Michael Kennedy, 1968 **Elgar**, 2008 Sir Edward Elgar ... With a Portrait, Etc John Francis PORTE, Edward Elgar, 1921 Imperialism and music Jeffrey Richards, 2017-03-01 **August**

**Jaeger: Portrait of Nimrod: A Life in Letters and Other Writings** Kevin Allen, 2017-11-01 This title was first published in 2000 August Jaeger was one of Elgar's most devoted supporters and was the subject of one of Elgar's most inspired movements the Nimrod variation This study explores the correspondence between Jaeger and the famous English composer

**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 Late Victorian Folksong*

*Revival* E. David Gregory, 2010-04-13 In *The Late Victorian Folksong Revival The Persistence of English Melody 1878 1903* E David Gregory provides a reliable and comprehensive history of the birth and early development of the first English folksong revival Continuing where Victorian Songhunters his first book left off Gregory systematically explores what the Late Victorian folksong collectors discovered in the field and what they published for posterity identifying differences between the songs noted from oral tradition and those published in print In doing so he determines the extent to which the collectors distorted what they found when publishing the results of their research in an era when some folksong texts were deemed unsuitable for polite ears The book provides a reliable overall survey of the birth of a movement tracing the genesis and development of the first English folksong revival It discusses the work of more than a dozen song collectors focusing in particular on three key figures the pioneer folklorist in the English west country Reverend Sabine Baring Gould Frank Kidson who greatly increased the known corpus of Yorkshire song and Lucy Broadwood who collected mainly in the counties of Sussex and Surrey and with Kidson and others was instrumental in founding the Folk Song Society in the late 1890s The book includes copious examples of the song tunes and texts collected including transcriptions of nearly 300 traditional ballads broadside ballads folk lyrics occupational songs carols shanties and national songs demonstrating the abundance and high quality of the songs recovered by these early collectors *Music and Orientalism in the British Empire, 1780s-1940s*

Bennett Zon, 2017-07-05 Filling a significant gap in current scholarship the fourteen original essays that make up this volume individually and collectively reflect on the relationship between music and Orientalism in the British Empire over the course of the long nineteenth century The book is in four themed sections Portrayal of the East traces the routes from encounter to representation and restores the Orient to its rightful place in histories of Orientalism Interpreting Concert Music looks at one of the principal forms in which Orientalism could be brought to an eager and largely receptive yet sometimes resistant mass market Words and Music investigates the confluence of musical and Orientalist themes in different genres of writing including criticism fiction and travel writing Finally The Orientalist Stage discusses crucial sites of Orientalist representation music theatre and opera as well as tracing similar phenomena in twentieth century Hindi cinema These final chapters examine the rendering of the East as unachievable and unrecognizable for the consuming gaze of the western spectator

*The Harvard Biographical Dictionary of Music* Don Michael Randel, 1996 Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages *The Oxford Companion to English Literature* Dinah Birch, 2009-09-24 The Oxford Companion to English Literature has long been established as the leading reference resource for students teachers scholars and general readers of English literature It provides unrivalled coverage of all aspects of English literature from writers their works and the historical and cultural context in which they wrote to critics literary theory and allusions For the seventh edition the Companion has been thoroughly revised and updated to meet the needs and concerns of today's students and general

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Choral Masterpieces Nicholas Tarling,2014-05-16 In Choral Masterpieces Major and Minor historian Nicholas Tarling surveys the landscape of choral works some standard masterpieces that are commonly performed by choruses around the world others deserving a second closer look As noted in the foreword by Uwe Grodd music director of the Auckland Choral Society this work is a collection of essays about a number of outstanding works including Beethoven s Miss Solemnis and Britten s War Requiem but he also invites attention to lesser masterpieces If the choral movement which includes both singers and listeners is to survive new works must be created and repertory expanded The book is an easy and captivating read even if you are not a chorister Choral Masterpieces Major and Minor features short essays on over 28 works from major masterpieces such as Handel s Messiah and Bach s St Matthew s Passion to off the beaten path choral works such as Samuel Coleridge Taylor s Hiawatha and Frederick Delius A Mass of Life Throughout Tarling offers assessments that sparkle with unique insights and at the same time ground listener s in the historical contexts of the work s production and performance Each work is transformed in Tarling s able hands from musical work into a window into the mind and milieu of the composer Choral Masterpieces Major and Minor mixes choral mainstays with works that demand revisiting Choral singers and their audiences as well as choral societies and their directions and promoters will find ample food for thoughts in these meditations on the choral tradition

**The Essential Canon of Classical Music** David Dubal,2003-10-24 An entertaining and informative

comprehensive guide to 240 classical composers and their music from the medieval era to the modern age Library Journal Music according to Aaron Copland can thrive only if there are gifted listeners But today s listeners must choose between classical and rock opera and rap and the choices can seem overwhelming at times In The Essential Canon of Classical Music David Dubal comes to the aid of the struggling listener and provides a cultural literacy handbook for classical music Dubal identifies the 240 composers whose works are most important to an understanding of classical music and offers a comprehensive chronological guide to their lives and works He has searched beyond the traditional canon to introduce readers to little known works by some of the most revered names in classical music Bach Haydn Mozart Schubert as well as to the major works of lesser known composers In a spirited and opinionated voice Dubal seeks to rid us of the notion of masterpieces and instead to foster a new generation of master listeners The result is an uncommon collection of the wonders classical music has to offer     The Penguin Companion to Classical Music Paul Griffiths,2004-10-07 This superbly authoritative new work provides a comprehensive A Z guide to some 1000 years of Western music It explores in detail the lives and achievements of a vast range of composers as well as looking at such key topics as music history from medieval plainchant to contemporary minimalism performers theory and jargon Through Griffiths skilfully blends lightly worn scholarship with personal insight whether examining the emotional colouring that different musical keys achieve or charting the rise and development of the symphony     A Dictionary of Music Titles Adrian Room,2024-10-15 The title of a great musical composition is not always a clear or simple matter An allusive title particularly in a foreign language or a title that does not seem related to the work can confuse even the most devoted music lover Here are histories of the creation of 3 500 titles for symphonies operas oratorios ballets orchestral works choral works chamber music keyboard compositions and songs ranging from the popular to the obscure Each entry arranged by English French German Italian or Spanish title includes alternate titles where appropriate the composer s name date of composition and first performance opus number where appropriate a description of the work and the origin of the title or any story behind it A bibliography and an index conclude the work     Modern England, 1901-1984 Alfred F. Havighurst,2004-07-08 The most comprehensive bibliography of printed books articles and standard texts on twentieth century England     **Albion's Glory** Stephen H. Smith,2022-01-12 My book begins with a brief consideration of what we mean by English music and what factors are involved I explain the reasons behind my choice of composers for consideration and for the omissions from the survey

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