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## Conducting Elgar's Wand of Youth suites : programming possibilities and perspectives on performance

Vaughn Aristides Cardona

*Louisiana State University and Agricultural and Mechanical College*

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CONDUCTING ELGAR'S WAND OF YOUTH SUITES: PROGRAMMING  
POSSIBILITIES  
AND PERSPECTIVES ON PERFORMANCE

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by  
Vaughn Aristides Cardona  
B.A., Transylvania University, 2008  
M.M., Colorado State University, 2011  
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## Abstract

The purpose of this monograph is to provide a performer's guide and conductor's analysis for both of Sir Edward Elgar's suites op. 1a and 1b, titled *The Wand of Youth: Music to a Child's Play*. Sources for this work draw from the extensive scholarly writings on Elgar's biography, compositional practice, and recordings, as well as from sources discussing issues of conducting analysis, gesture, and concert programming. As common techniques in formal and harmonic analysis are a standard component of performance guides, this work also includes commentary to that effect.

The first section of this work briefly situates the composition of Elgar's *Wand of Youth* suites into the already well-established biography of that composer. This section also provides readers with an account of the works' compositional genesis, placement within Elgar's oeuvre, and a review of literature for current scholarly debate regarding these works.

The second section gives a conductor's analysis of both of Elgar's *Wand of Youth* suites based on the conductor's analytical perspective used in Norman Del Mar's performance guides. This perspective uses a narrative description of a piece of music as a framework to discuss the necessary shifts of attention required from a well-prepared conductor while rehearsing or performing a work. In addition to a narrative description of events, this perspective also offers practical commentary on effective gestures tailored to the musical material at hand, as well as warnings of potential difficulties in rehearsal or performance. This analysis also discusses issues of pacing and of compositional architecture.

The conclusion of this work is a discussion of programming possibilities for the *Wand of Youth* suites as part of symphonic, youth outreach, or mixed media concert programming. This

section also discusses relevant performance practices and revisions or reductions that may be taken from Elgar's own performances as a conductor and recordings of the works.



## Introduction

Although the suites *The Wand of Youth: Music for a Child's Play*, op. 1a and 1b, number among Sir Edward Elgar's (1857-1934) works of shorter length and lighter character, they nonetheless have received rather focused scholarly attention with regard to their compositional origins. As an adult musical treatment on pieces conceived by the composer during his childhood, these works have provoked much study and debate. With their ironic opus numbers, they are presented as juvenilia, yet they still demonstrate the understatement, emotional complexity, and musical sophistication that characterizes Elgar's mature works. The close chronological proximity between these works and Elgar's first symphony has also fueled speculation as to the influence of this nostalgic exercise on the composer's relatively late transition from tone-poems and oratorios into absolute music. In their investigation of the composition of *The Wand of Youth* suites, Elgar scholars have organized the sequence of events through artifact and biographical study in an effort to better understand the composer, his connection to his own past, and his compositional methods.

In the longstanding historical presentation of *The Wand of Youth* suites, much of which comes from Elgar's own writings and extensive correspondences, these works are a collection of music that had been composed by Elgar as a child and had been applied to a domestic morality play put on by the Elgar children for the edification and enlightenment of their parents (spearheaded by young Edward, whose attitudes had earned him the nickname of "the General" from his father).<sup>1</sup> Concerning the circumstances of the play and its content, Elgar eventually wrote a brief statement.

Some small grievances occasioned by the imaginary despotic rule of my father and mother (The Two Old People) led to the devising of *The Wand of Youth*. By means of a

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<sup>1</sup> Jerrold Northrop Moore, *Elgar: Child of Dreams* (Chatham: Faber and Faber Limited, 2004) 1-10.

stage/allegory- which was never wholly completed- it was proposed to show that children were not properly understood.

The scene was a Woodland Glade, intersected by a brook; the hither side of this was our fairyland; beyond, small and distant, was the ordinary life which we forgot as often as possible. The characters on crossing the stream, entered fairyland and were transfigured. The Old People were lured over the bridge by the 'Moths and Butterflies' and the 'Little Bells;' but these devices did not please; the Old People were restive and failed to develop that fairy feeling necessary for their well-being. While fresh devices were making, 'The Fairy Pipers' charmed them to sleep; this sleep was accompanied by 'The Slumber Scene.' To awaken the Old People glittering lights were flashed in their eyes by means of 'Sun Dance.' Other episodes- 'The Fountain dance,' etc. (sic), whose character can be deduced from the titles, followed and the whole concluded with the 'March.'<sup>2</sup>

In a surviving draft of the program notes for the debut performance of the second *Wand of Youth* suite, Elgar spoke in further detail concerning the ensemble forces involved in the play. Instead of the music implying tunes that were to be sung, the "stage/allegory's" music was instrumental and apparently established the mood for each of the various tableaux. In addition to the music's character, Elgar also discussed some of the inevitable practical difficulties in mounting a theatrical production.

Our orchestral means were meagre: a pianoforte, two or three strings, a flute and some improvised percussion were all we could depend upon; the double bass was of our own manufacture and three pounds of nails went into its making; the needless asperity with which one of the Old People enquired into the disappearance of these nails confirmed us in our resolution to produce our play.<sup>3</sup>

In his description of the play, Moore states that Elgar (who had been consciously composing since the age of ten) utilized virtually all his juvenile oeuvre, including his very first tune.<sup>4</sup> This tune, the first written record of which comes from an 1879 sketchbook, was marked as "Humoreske – a tune from Broadheath (sic)- 1867." This dancing, jig-like tune would eventually become a central feature of "Fairies and Giants," the finale of the first *Wand of Youth*

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<sup>2</sup> Ian Parrott, *Elgar* (London: J.M. Dent & Sounds LTD, 1977) 57.

<sup>3</sup> Robert Anderson, *Elgar in Manuscript* (London: The British Library, 1990) 129.

<sup>4</sup> Jerrold Northrop Moore, *Elgar: Child of Dreams* (Chatham: Faber and Faber Limited, 2004) 5.

suite. With regard to the other movements of the suite, Elgar's program notes for the 1908 premiere of the second suite at the Worcester (sic) Festival provide some direct commentary.

Of the movements comprised in the Second Suite "Moths & Butterflies" (III) is the oldest. I do not remember the time when it was not written in some form or other. The wild Bears is also old and sketches of what, without paradox, may be called "completed fragments" of the other movements are scattered through old note books as far as the year 1879.... Some portions of the music have been hurriedly used for temporary needs to fill gaps in long-ago forgotten performances; two eight-bar sections of No. VI (The Wild Bears) were taken to complete a dance performed in M.S. (Manuscript) about 1880; a portion of the March also "assisted" in a forgotten trio for 2 violins & piano, but the music is now presented for the first time as imagined by the author: and in adapting to a modern orchestra these juvenile ideas the suggested instrumentation has been carried out as nearly as possible. Occasionally an obviously commonplace phrase has been polished but on the whole the little pieces remain as originally planned.<sup>5</sup>

Elgar's specific reference to 1879 (when Elgar was around the age of twenty-two), refers not to the period of composition, but rather to the recording of that idea into the composer's sketchbooks. In his analysis of Elgar's compositional and drafting practices, Anderson states, "These were already old tunes when Elgar started copying them from 1878 onwards in case they might prove of use."<sup>6</sup> Although Anderson makes that statement with authority, having compiled an exhaustive study of Elgar's manuscript resources, one should note that the sketchbooks from the late 1870s are the oldest extant Elgar sketchbooks. Because of this lack of material evidence giving chronologic specificity to the composition of the tunes, doubt has arisen as to the extent of Elgar's use of true juvenilia.

While significant inquiry has been (appropriately) spent in examining Elgar's childhood compositional attempts, one must not overlook the fact that, whatever its sources, the work was given its final form by a mature, if ruminative, Elgar. In and around 1907, when the project took place, Elgar's biography presents many events that may have prompted retrospective reflection.

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<sup>5</sup> Jerrold Northrop Moore, ed., *Edward Elgar: Letters of a Lifetime* (Rickmansworth: Elgar works, 1990) 197.

<sup>6</sup> Robert Anderson, *Elgar in Manuscript* (London: The British Library, 1990) 129.

Already prone to depressive episodes, the composer had to face the upcoming approach of his fiftieth birthday, the recent death of his father during Elgar's 1907 American tour, mixed critical reaction to his second large-scale oratorio *The Kingdom*, and severe eyestrain manifesting in the swelling of his eyelids. During this time, Elgar's first passing reference to the project that would become the *Wand of Youth* suites also suggested that his days as a composer had come to a close. On June 2, 1907 (incidentally, the composer's fiftieth birthday) letter to Augustus Jaeger (called Nimrod by Elgar, and the dedicatee of Elgar's most famous orchestral variation), the composer comments, "I have my pipe & the bicycle & a heavenly country to ride in – so an end. I take no interest in music now & just 'edit' a few old boyish M.S.S. (manuscripts)– music is off."<sup>7</sup>

In a separate letter to Jaeger from both Elgar and his wife on June 7, 1907, the composer again brings up the project in, frankly, unflattering tones. Elgar states "No I'm busy and must not use my eyes much so I am doing trifles: poor thing but mine own boyish thoughts. I wax old but not infirm." Despite a lack of evident enthusiasm for the project, music was apparently no longer "off." According to Moore's extensive chronology, these "trifles" were movements from *The Wand of Youth*.<sup>8</sup>

In addition to correlating the completion of the first *Wand of Youth* suites to this specific timeframe, both Moore and Anderson suggest that the successful work with these early instrumental sources may have helped in prompting Elgar towards his first symphony, and a general transition towards absolute music. Citing Lady Elgar's diary, Anderson records that only four days lie between entries commenting on what would become the first suite of *The Wand of*

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<sup>7</sup> Robert Anderson, *Elgar* (London: J. M. Dent, 1993) 78.

<sup>8</sup> Jerrold Northrop Moore, ed., *Elgar and His Publishers: Letters of a Creative Life* (Oxford: Clarendon Press, 1987) 2:673.

*Youth* and the first time Elgar played “the ‘great beautiful tune’ that was to open the First symphony.”<sup>9</sup>

Although Elgar’s own program notes assert that these childhood tunes were only minimally altered in their final form, some Elgar scholars have studied differences between the earliest extant sketches and the final works. In his manuscript and sketchbook study, Anderson specifically documents some of the alterations of “obviously commonplace” phrases. According to Anderson, these alterations vary significantly in size and type, ranging from multiple versions of the same tune with slight changes in phrase lengths that highly resemble their final form (as in the first melodic subject of “Moths and Butterflies”) to the complete replacement of full sections, (as in the trio section in “March”).<sup>10</sup>

Anderson also provides much information concerning the original formal design and eventual ordering of the suites. Seemingly, instead of the eventual two suites, Elgar originally conceived this project as a as a single work containing 13 movements and anticipated completion before the Elgar’s autumn/winter trip to Italy in 1907. Anderson argues that this continuous original structure may be found in the early “pagination” in the manuscripts. The placement and relationship between rehearsal numbers (called by Anderson “orchestral cues”) of the first and second suite seem to have been at first continuous. In the manuscript, Elgar labeled the final orchestral cue in what is now the first suite as number 60, with the next cue in the following movement originally labeled as 61 and eventually relabeled as number 1. Although examination of the manuscript has provided some evidence for the differing original form of the project, the

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<sup>9</sup> Robert Anderson, *Elgar in Manuscript* (London: The British Library, 1990) 130.

<sup>10</sup> *Ibid.*, 129-130.

reason for the separation of the suites into two separate works is not there (or elsewhere) given with any specificity.<sup>11</sup>

Additionally, Anderson records that Elgar seems to have had some doubt about the ordering of the movements, based on other evidence gleaned from examination of the manuscript. Anderson states, “There is evidence he was doubtful about the order of the pieces till a late stage. ‘Moths and Butterflies’ and the ‘Fountain Dance’ were both paginated separately 1-15 before having their final sequence numbers added on the full score. Doubts about the ultimate order are further suggested by the fact that the March is stamped ‘7’ and part of ‘The Tame Bear’ is given the number ‘9’.”<sup>12</sup>

While many Elgar scholars such as Moore and Anderson have been content to trust Elgar’s account of the composition of *The Wand of Youth* suites, recent scholarship has challenged Elgar’s own narrative. In his book *Edward Elgar and the Nostalgic Imagination*, Riley both summarizes and furthers the arguments first made by Christopher Grogan in his critical essay on the *Wand of Youth* in the *Elgar Complete Edition*. Grogan’s essay suggests that the lack of extant drafted music sources from Elgar’s childhood, inconsistencies in Elgar’s account of the date of the original children’s play, the fact that recorded references to the play itself do not appear until after the successful premiere of the first suite (with these in response to inquiries from supporters), and the obvious musical sophistication of materials allegedly minimally revised by the composer all serve to undermine Elgar’s own recollection of events.<sup>13</sup>

In explaining Grogan’s argument, Riley states that “in the final count, Grogan’s judicious analysis of the sources does not constitute proof positive that Elgar’s statements about

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<sup>11</sup> Ibid., 131.

<sup>12</sup> Ibid., 131.

<sup>13</sup> Matthew Riley, *Edward Elgar and the Nostalgic Imagination* (New York: Cambridge University Press, 2007) 116-126.

the play were inaccurate— it merely shows that, on balance, the available evidence tells against them” and “Grogan admits that a childhood play probably existed and that music was composed for it, but questions how much of that music is to be found in *The Wand of Youth*.”<sup>14</sup> Riley furthers Grogan’s argument by suggesting that Elgar’s account of the work’s genesis may have been clouded by the nostalgic composer’s internalization of a personal mythology. Instead of leveling this stinging criticism at Elgar, Riley takes issue with previous Elgar scholarship (and specifically in the work of Moore), stating, “The point...is not that Elgar scholars intentionally promoted a fantasy that they knew to be false, but rather that they collectively glossed over the issue, happy to take Elgar’s rather unlikely story at face value despite the uncertain evidence.”<sup>15</sup>

As the purpose of this monograph is to provide a conductor’s analysis of the work itself, neither a reconciliation, refutation, nor rebuttal for these scholarly positions will be attempted. Instead, it is hoped that a succinct explanation of both the origin of the work and associated scholarly positions in contemporary research will allow the anticipated audience (performing conductors) to familiarize themselves with relevant sources so that they may in turn devote as much time as they deem prudent to the sorting out of these musicological arguments. If Moore and Anderson become further supported in their assertion that Elgar’s music for *The Wand of Youth* does date to his early childhood and that the suites sprang (like a musical Athena) fully formed from a young Elgar, then this charming anecdote may continue to demonstrate the formidable creative powers of an oft forgotten master-composer. However, even if Grogan and Riley’s skeptical view becomes further substantiated, the reevaluation of this composition’s origin should not diminish the value of the work itself. Instead, that research would refine our

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<sup>14</sup> Matthew Riley, *Edward Elgar and the Nostalgic Imagination* (New York: Cambridge University Press, 2007) 116-126.

<sup>15</sup> Ibid.

understanding of Elgar's memories and perspectives and would only reallocate the works to being "about" childhood instead of being "from" childhood.

At present, the scholarly work regarding *The Wand of Youth* suites has dealt far more attentively with Elgar's experience in composing the suites than in of the works or commentary on their potential use in contemporary concertizing. In fact, this oversight may be part an unfortunate trend with regard to the orchestral repertory's so-called "lighter works." Grimley makes a comment about Elgar's string serenades that may also be applicable to *The Wand of Youth* suites, stating, "the music's relaxed rhetoric and accessibility, characteristics of the genre... has perhaps precluded a deeper critical appreciation of its musical quality."<sup>16</sup>

In a differing vein of inquiry concerning the compositions of Sir Edward Elgar, conductor and musicologist Norman Del Mar's last publication, *Conducting Elgar*, provides conductors (and interested orchestral players) with a performance guide to the majority of Elgar's orchestral masterworks. In his analysis of Elgar's orchestral pieces, Del Mar fuses a narrative description of the works with pithy insight into the structure, rhetoric, and practical difficulties encountered by conductors when conducting and rehearsing many of Elgar's compositions. Although Del Mar's *Conducting Elgar* offers practical insight to Elgar interpreters, the source is not exhaustive with regard to all of Elgar's orchestral oeuvre.<sup>17</sup> Many of the composer's so-called "lighter" or less frequently performed pieces, such as *The Wand of Youth* suites, were not included or mentioned.

While descriptive analyses of this type are inherently subjective, Del Mar's extensive practical experience as a working conductor allows him to provide meaningful solutions to common problems in performance in a format reminiscent of case study. Similarly, I have made

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<sup>16</sup> Daniel Grimley, "A smiling with a sigh": the chamber music and works for strings" in *The Cambridge Companion to Elgar*, ed. Daniel Grimley and Julian Rushton (Cambridge: Cambridge University Press, 2004.) 120-121.

<sup>17</sup> Norman Del Mar, *Conducting Elgar* (Oxford: Clarendon Press, 1998).



an effort to apply Del Mar's practical conductor's analysis to my own understanding of the conducting challenges posed by Elgar's *Wand of Youth* suites, so that other conductors' experiences in learning the work may be facilitated by my own score study and study of period recordings with Elgar himself conducting arrangements of these suites.<sup>18</sup> Although this type of narrative analysis necessarily relies on both the subjective and collective experience of an individual conductor, it will nonetheless promote a greater and more quickly gained familiarity with the work, as well as propose possible solutions for inevitable difficulties in rehearsal and performance.

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<sup>18</sup> Elgar, Edward, *Elgar Conducts Elgar*, Symphony orchestra, Edward Elgar, Music and Arts B005SQ3AU8. 2011. CD.

Edward Elgar, *Historical Recordings: Elgar Conducts Elgar* Vol. 1, Gramophone Orchestra, Edward Elgar, Broken Audio B00628AP8Q, 2011, CD.

## Chapter One: Conductor's Analysis of Op. 1(a)

### Movement 1: Overture

Elgar titles the first movement of the first *Wand of Youth* suite “Overture,” perhaps alluding to the theatrical origin of the project. The expressive character of this movement ranges from the delightfully energetic to the achingly poignant and establishes contrast and a significant aspect of the composer’s discourse. Elgar’s orchestration of this movement (and of the work as a whole) certainly requires a full orchestra, but not the expanded orchestra often required for other late nineteenth-century composers such as Wagner or Strauss. “Overture” uses two flutes with the second doubling with piccolo from 40-53, two oboes, two clarinets in B-flat, two bassoons, four horns in F, two trumpets in B-flat, three trombones, tuba, timpani, and the expected string compliments of two sections of violins, and one of violas, cellos, and basses.

Elgar marks “Overture” with a tempo instruction of *Allegro molto*, gives the music a  $\frac{2}{2}$  meter signature, and provides a metronome marking of half note equals 88 beats per minute, a relatively slow pulse for music marked *Allegro molto*. Elgar compensates for the relaxed speed of the pulse, however, with other compositional devices for conveying energy and movement, such as accents, detached articulations, and dynamic juxtaposition and contour. This movement should be conducted using a two beat pattern, and conductors should focus on maintaining the music’s energy and crispness of articulation through a dry, precise *staccato* where the majority of the gesture comes from the action of the wrist.

This movement begins in the key of B-flat major, using a B-flat in three octaves as the ensemble’s opening pitch. However, the composer subverts this pitch solidarity in the opening gesture through grace note ornamentation before the downbeat in the flutes, clarinets, and oboes, as well as in the violins and violas. As the initial sounds in the movement precede the first

downbeat, a conductor must make sure that the preparation of the first beat adequately conveys the tempo, so that the upper woodwinds and strings may anticipate the downbeat's placement and play their ornamentation correctly.

The orchestral texture of the first two measures involves three layers (see Example 1).

**I.  
OVERTURE.** Edward Elgar, Op. 1a.

*Allegro molto. (♩ = 88)*

The score is divided into two systems. The first system includes the woodwinds (Flutes I & II, Oboes, Clarinets in B-flat, Bassoons) and the brass (Horns I & II, Trombones I & II, Tuba, Timpani). The second system includes the strings (Violins I & II, Violas, Cellos, Basses). The tempo is marked 'Allegro molto. (♩ = 88)'. The key signature has one flat (B-flat). The score shows the opening gesture and the beginning of the first melodic subject. The woodwinds and brass play a rhythmic pattern of eighth and sixteenth notes, while the strings play a descending bass line. The first melodic subject is introduced by the violins and violas.

Example 1: Edward Elgar, *The Wand of Youth* op. 1a, “Overture,” mm. 1-3. Orchestral score excerpt showing opening gesture and beginning of first melodic subject.

First, Elgar uses the woodwinds and brass to provide punctuation and volume to the first note of the movement. Second, the composer creates a rapidly descending bass line in the cellos and basses. Lastly, the composer gives the melody in both violin parts and in a fragmented form in the violas. Careful conductors must be aware of the quickly shifting roles of instruments in

Elgar's orchestrations, and an excellent example of these frequent changes in function may be found in the viola line in measure 2. Here the violas transition between roles in mid thought; they first play in octaves with the melody, but during the last two eighth notes of the measure, suddenly join the bass line.

On the second beat of measure 2, the winds and several members of the brass join, contributing to the orchestral texture. The flutes, oboes, and clarinets reinforce the melody and its harmonization in the violin parts. The bassoons have a somewhat independent bass line that is reminiscent of (though dissimilar in rhythm and dynamic contour to) the bass part, and the trumpets and trombones contribute to the energetic arpeggiations of the violas and cellos.

The phrase ends in measure 4 with a chromatic gesture in the clarinets, bassoons, horns violas, and cellos arriving suddenly at an unexpected cadence. Elgar ends the first phrase rather far afield of the home key of B-flat major, selecting a half-cadence on a G dominant seventh chord in second inversion, suggesting the secondary function of V/II. Even these "trifles," as Elgar first referred to them, contain surprising musical sophistication, and adventuresome harmonic elements frequently present themselves.<sup>19</sup> At the end of measure 4, the flutes, oboes, and violins begin a thirty-second note run leads to a *sf* and *forte* downbeat in measure 5. Here, Elgar begins the opening melody once more, but instead of using the home key of B-flat major, uses C minor (the smooth transition to the new key area being facilitated by the secondary function (V/II) half cadence at the end of the first phrase).

The second phrase mirrors the orchestration and dynamic contours of the first in most respects, but Elgar does make some subtle changes. In the second half of measure 6, the viola matches the rhythm of the first violin and plays their part down an octave, while the second

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<sup>19</sup> Jerrold Northrop Moore, ed., *Elgar and His Publishers: Letters of a Creative Life* (Oxford: Clarendon Press, 1987) 2:673.

violin rests in preparation of a dramatic arpeggiated ornament played across several strings that immediately precedes the downbeat of measure 7. Also, the woodwind and brass entrance in measure 6 is marked *forte* instead of *fortissimo*. Other slight orchestrational change may be found in the trumpets, who do not contribute to the arpeggiations of the cellos and basses as they had previously, as well as in the bassoons, whose rhythm has changed. In measure 8, a chromatically approached half-cadence (here a D dominant seventh in second inversion) again appears, and further delays the approach of an authentic cadence.

The composer introduces new melodic material in measure 9 that is far more lyrical in character than the repeated *staccato* eights and fluttering dotted-eighth sixteenths of the opening. Here, Elgar presents the melody in the principal oboe, clarinets, first violins, violas, and cellos. Others, such as the flutes, have lines that are similar to the melody but are presented it in a fragmented form. In this same measure, the basses, second bassoon, and fourth horn form the bassline, while the remaining horns, second violins, and second oboe provide suspensions and other harmonic support that give both depth to the texture as well a sense of tension and release to the otherwise simple melody. These swelling figures in the accompaniment are also dynamically bolstered through the inclusion of the timpani on the peaks of these swells.

In measure 11-12, Elgar repeats this two-measure phrase with the melody exclusively among the woodwinds and with significant orchestrational reduction and reallocation of supporting textures. In measures 13-14, the two measure melodic returns to the violins, now sequenced a major third higher, with the full ensemble (save percussion) contributing to the texture. The large leaps (often a major seventh) in the melody and the use of dynamics to create swelling and sighing figures gives this second melodic subject an expressive quality that provides significant contrast in melodic shape and texture from the first melodic subject.

However, as the rhythmic values in the second theme are longer than that of the first, the pace of the music may seem to have slowed slightly in comparison to the first melodic subject (see Example 2).

The image shows a page from an orchestral score for Edward Elgar's 'The Wand of Youth op. 1a, "Overture," mm. 8-14. The score is written for a full orchestra, including strings, woodwinds, and brass. The second melodic subject is highlighted, showing a two-measure phrase that Elgar repeats and sequences. The score includes dynamic markings such as forte (f) and crescendo (cresc.) leading to sf (sforzando). The notation is in G major and 2/4 time. The first system shows measures 8-10, and the second system shows measures 11-14. The second melodic subject begins in measure 9 with an accented forte note and then crescendos to a relative climax marked sf. In preparation for this phrase shape, the second beat of measure 8 is marked with a crescendo.

Example 2: Edward Elgar, *The Wand of Youth* op. 1a, “Overture,” mm. 8-14. Orchestral score excerpt showing second melodic subject.

When conducting the second melodic subject, one must give careful attention to Elgar’s melodic contour. In the two-measure phrase that Elgar repeats and sequences to make up this section, the composer relies on differences in both volume and weight of articulation to negotiate the phrase shape. In measures 9-10, the melody begins with an accented *forte* and then crescendos to a relative climax marked *sf*. In preparation for this phrase shape, the second beat of

the first measure must have a sufficiently large rebound to both prepare a weighty and large downbeat of the next measure and instigate the hairpin crescendo on the second beat. In measures 11-12, Elgar reduces the weight of the phrase by removing the accents, lowering the dynamic to *mezzo forte*, and uses hairpin crescendo/diminuendo markings to suggest a similar phrase shape. In measures 13-14, Elgar alters the dynamic to *fortissimo* and places *sf* markings under the downbeat of measure 13. Although this the composers use of the *sf* marking in a new position in the measure may seem to alter the intended phrase shape, Elgar's use of the marking here seems more to imply a degree of volume and associated weight. The hairpin crescendo leading to the *fortissimo* on the downbeat of measure 14, which is marked with a *marcato* accent (^), suggest that the agogic accent of the two measure phrase should again be placed on the downbeat of the second bar of the phrase.

The significant diminuendo from the *fortissimo* in measure 14 to the *piano* of measure 15 must also be carefully managed (through either a left hand diminuendo or a drastic change in pattern size) for the given dynamic change to be effectively rendered. This dynamic reduction allows Elgar to build towards a restatement of the first melodic subject. Elgar's brief transition may be found between measures 17-19, where two measures of melodic sequence are followed by an energetic chromatic bassline paired with a substantive ensemble crescendo (perhaps most notably in the trombone in bar 19). The composer gives a largely verbatim return of the first theme; however, some small differences must be noted. First, the composer changes the *sforzando* indication on the downbeat in the upper strings; instead, they are marked *fortissimo*. This distinction may suggest to the conductor that a more broad and less weighty or forceful gesture may be more appropriate for this instance. Second, the initial octave B-flats across the ensemble now are harmonized as a B-flat major chord.

In measure 27-32 (after the reintroduction of the first melodic subject), Elgar extends the previously used cadential passage. Here, the composer instigates an orchestral call-and-response between the melodic dotted figures in the flutes, oboes, clarinets, and violins in measure 26, and the horns and oboes in measure 27 (see Example 3).

The image displays a page from an orchestral score for Edward Elgar's 'The Wand of Youth' op. 1a, 'Overture', measures 30-33. The score is written for a full orchestra, including woodwinds, strings, and piano. The top system shows the woodwinds and strings, with a '3' marking above the first measure. The bottom system shows the piano part, also with a '3' marking. The tempo change to 'Largamente' is indicated by a double bar line and the word 'Largamente' above the staff. A 'Soli.' marking is present in the woodwind section in measure 31.

Example 3: Edward Elgar, *The Wand of Youth* op. 1a, “Overture,” mm. 30-33. Orchestral score excerpt showing the transition to the *Largamente* section.

In measure 30, the rhythm of the dialogue changes, moving from the dotted rhythm found in the first melodic subject into a slurred gesture of four sixteenth notes plus one eighth note, which the violins play on the first and third beats of the measure, and the flute, oboes, violas and cellos play in arpeggiated groupings on the second and fourth beats. In measure 31, the violins



play the descending sixteenth melody, sequenced down by a thirds (first minor, then major, then minor) on each beat before inverting direction in measure 32, and leading to the return of the second subject in measure 33. Elgar precedes the return of the second subject by a substantive crescendo (from *piano* to *fortissimo*) in the first and second trombone, as well as in the bassoon.

The tempo transition into the return of the second melodic subject, which occurs in a slower tempo marked *Largamente*, requires some decision making on the part of the conductor. Here, one must consider whether to anticipate the tempo change during the buildup of energy in measure 32 to facilitate the change, or to risk ensemble instability by arriving at a new and unprepared tempo. This transition also becomes complicated by the rhythmic figuration of the accompaniment in measure 32, which includes a constant sixteenth note “motor rhythm” and syncopated quarters note “off-beats” in the flutes, oboes, and first and second horns, as well as by the location of Elgar’s tempo instruction on the downbeat of measure 33.

Two simple solutions present themselves. The first would be to subdivide the second pulse in measure 32; the sight of the subdivision in this context would certainly suggest an impending change in tempo to an attentive ensemble and would allow for an organic expansion of the syncopated figure and sixteenth motor rhythm into the new tempo. This solution provides the conductor with an opportunity to arrive at the *Largamente* with a steady sense of tempo intact, as the tempo of the subdivision (which would also indicate the new tempo) would be evident. However, the problem remains that an anticipated tempo change is clearly not what Elgar indicated in the score. Another practical, if nerve-wracking, solution would be to rehearse the *Largamente* section independently and then rely on the tempo memory of the ensemble to anticipate the degree of slow down on the first beat of measure 33. For more experienced ensembles who are familiar with the style and discourse of romantic composers, the abrupt

change in tempo should not prove difficult once it has been rehearsed. One must anticipate, however, devoting some rehearsal time to the preparation of the passage, should the second (and more faithful to the score) alternative be selected.

In addition to the method of transitioning to the *Largamente*, the tempo (and tempo relationship to the outer sections) of the *Largamente* must also be decided. While Elgar provides both a verbal tempo indication and a metronome marking for the beginning of the movement (*Allegro molto*, half note = 88), the *Largamente* is not given an associated metronomic relationship and is therefore to be determined upon consideration by the interpreter. While this decision remains within the subjective realm of interpretive artistry, a useful reference may be Elgar's own recordings of the movement.<sup>20</sup> The significant tempo reduction found in the *Largamente* section of the recordings may suggest that this section should be conducted in a four beat pattern, with the value of the quarter note at a slightly faster speed than the half note pulse of the rest of the movement (c. quarter = 106 in Elgar's own, brisk recording).<sup>21</sup> The four pattern also gives many opportunities for the conductor to reinforce the specific dynamic contours that Elgar gives in this repetition of the second melodic subject.

Fortunately, the return of the primary tempo in measure 39 does not prove to be so problematic for the conductor as the transition into the *Largamente*. The *a tempo* is marked at the downbeat of measure 39, and the approach to the *a tempo* may easily be negotiated. If the last beat of the four beat pattern in measure 38 is slightly slowed (coinciding with the entrance of the second violins) before beginning the two beat pattern in measure 39, the conductor should be

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<sup>20</sup> Edward Elgar, "Overture," *Historical Recordings: Elgar Conducts Elgar* Vol. 1, Gramophone Orchestra, Edward Elgar, Broken Audio B00628AP8Q, 2011, CD.

Edward Elgar, "Overture," *Elgar Conducts Elgar*, Symphony orchestra, Edward Elgar, Music and Arts B005SQ3AU8, 2011, CD.

<sup>21</sup> *Ibid.*

able to easily prepare the return to the first tempo. Especially as Elgar does not include any small subdivision of the beat immediately at the point of the marked tempo change, the orchestra has some more time to react without any distortion of the note length hierarchy.

Elgar uses another transitional section following the return of the second melodic subject, in which measures 39 and 40 draw from the second subject but measures 41-44 draw from the dotted eighth sixteenth figure previously used as a transition in measures 17-19. Elgar uses both printed instructions “*cresc. molto*” as well as sequences on each beat in measures 41-42 to escalate the music’s intensity. In measures 43-33, the composer keeps the pitch level of the melodic motive constant and relies on the descending chromatic scale in the bassline to build harmonic tension towards a *fortissimo* (in the winds *fff*) climax on the downbeat of measure 45.

After the climactic downbeat of measure 45, Elgar uses extended chromatic runs in descending sixteenths in the woodwinds that move to the strings in staggered entrances. This impressive gesture provides listeners with iridescent changes of register, chromatic color, and orchestral color over three measures before arriving at a final statement of the first melodic subject, which acts as a codetta to the overture. In measures 48 and 49, Elgar repeats the rhythmic character and orchestration of the first measure of the first melodic subject before setting up a vigorous ending of syncopated ensemble exclamations.

## Movement 2: Serenade

For the second movement of the first suite, Elgar provides a charming and pastoral “Serenade.” The orchestration of this movement includes two flutes, two oboes, two clarinets in B-flat, two bassoons, two horns in F, timpani, harp, and a full complement of orchestral strings. This smaller orchestration does not require the full orchestral forces of the first movement, and

the third and fourth horns, both trumpets, the three trombones, and the tuba are not used. Elgar, however, does introduce a new timbre through his use of the harp.

Elgar gives the second movement a key signature of one flat, suggesting the key of F major. Once again, the composer includes both tempo terms and specific metronome markings, labeling the movement *Andantino* and indicating that a quarter note should equal 72 beats per minute. The composer gives the meter signature as  $\frac{2}{4}$  and with the indicated tempo, it is suggested that the music be conducted with a two beat pattern.

“Serenade” begins with a *piano* “oom-pah” beat and off-beat figuration among the strings and the bassoons. This short introduction both alludes to a “walking” or “strolling” topic and subverts that topic through the given phrase length. Elgar uses a five measure introductory phrase, creating a subtle sense of asymmetry before the entrance of the actual melodic material. For a conductor looking to indicate phrase and phrase-component lengths in his or her score, three possible divisions immediately present themselves, each of which may evoke a different musical result. One possibility may be that the five-bar phrase has no internal constituent divisions of phrasing and should be perceived as a unit. While this stands as a reasonable suggestion for some, to others it may seem that the ordering of the events of the introduction suggest implicit phrase-constituents.

For those wishing to further divide the first five measures in their phrase analysis, two solutions seem to present themselves. One solution may be that the first five measures consists of two segments, three measures plus two measures with the peak of the crescendo over the barline between measure 3 and 4 marking the point of change (see Example 4).



triad instead of remaining C dominant seventh.<sup>22</sup> Through the removal of the B-flat seventh, Elgar creates a subtle yet powerful harmonic change that seems to remove the cadential gravity from this gesture.

Another possibility may be to subdivide this five-bar phrase as a four measure plus one measure grouping with the orchestrational change of the harp entrance being significant enough to segment measure 5 from the music that preceded it. Once again, Elgar's harmony may also inform the phrasing choice; here one finds that the only harmony in measure 5 is the tonic chord of F major. If one views this introduction as a phrase with the eventual harmonic trajectory of an authentic cadence, then it may be suggested that Elgar prematurely arrives at the tonic before the completion of the phrase (at the beginning of measure 5 instead of the end). Perhaps the composer has provided a subtle harmonic surprise for the audience, as well as an underlying sense of asymmetry, to what may otherwise have been an entirely predictable musical gesture.

The choice between these three (or other) interpretive possibilities for the introduction must rely on the active decision-making of the conductor. However, for the conscientious conductor, these decisions must not be left to whimsy; they should be informed by a larger view of the style, the composer, the work, and the musical evidence at hand. By choosing to shape the introduction as a five bar phrase lacking internal subdivisions, one conductor may suggest that the inherent asymmetry suggests the unschooled quality of juvenilia, calling this moment a reminder of Elgar's childhood source material. Still another may wish to use a 3+2 division of the phrase, claiming that the dynamic peak between the third and fourth measure requires deliberate attention, and highlights Elgar's subversive use of harmonic motion from C dominant seventh to C major in measure 4. This particular approach may give a more elegant sense of

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<sup>22</sup> Here I am designating the D and F in the viola part on the second eighth note of beat one a neighbor tone and an appoggiatura (respectively) and dismissing them as non-chord tones.

phrasing to the asymmetric introduction. Finally, one may wish to highlight the asymmetry as a deliberate subversion of the simple musical “walking” topic; the selection of the 4+1 division would certainly accomplish this by juxtaposing the inherent “square-ness” of the first four measures with an unexpected extension of the phrase by one measure with the entrance of the harp. To a listener without a score, this phrasing would certainly emphasize the deliberate asymmetry, but as a momentary homage to Elgar’s wit and humor. Of the given possibilities, I favor the last.

Beginning in measure 6, the clarinet enters with a long melodic line, marked *dolce e semplice*. Although called sweet and simple, Elgar’s rhythmic and inflective markings suggest a very tight compositional control over this first melodic subject of the movement. In measure 7, instead of relying on the typical dotted-eighth sixteenth rhythmic notation to facilitate a “long-short” rhythm, Elgar instead uses an eighth followed by a sixteenth rest, followed by a sixteenth, giving the figure the effect of the vocal *luftpause*. Also, in measures 7 and 11, the composer uses very small hairpins to instigate a quick swelling crescendo on the second beat followed immediately by a *subito piano* marking. This long melody in the clarinet lasts between measures 6 and 25. Although Elgar remains rather consistent in his inflective indication throughout this long melody, he breaks the pattern of crescendo and *subito piano* between measures 19-21. Here there is no indicated crescendo on the second beat of measure 19; therefore, it may be up to the conductor to reinforce the new dynamic contour with a consistently sized gesture, so that melodic habit will not insert an unindicated crescendo. Over measures 20-21 Elgar includes crescendo/diminuendo hairpins, and this swelling of dynamic becomes mirrored throughout the orchestra (see Example 5).

Example 5: Edward Elgar, *The Wand of Youth*, op 1a, “Serenade” mm. 17-25. Orchestral score excerpt showing a portion of the first melodic subject with accompanying orchestral textures.

Under too slow a tempo, or with an excess of rubato, “Serenade” may change from a charming stroll to an interminable trudge. However, I would like to point to one place in which a



little *rubato* seems particularly tasteful, and that (although unindicated in the score) is taken by Elgar in his recordings of this movement.<sup>23</sup> The last two eighth notes of measure 24 may stretch back slightly to give the clarinetist more time to negotiate the accent and detached release that Elgar specifies. Tempo may be reestablished on the next downbeat in measure 25.

The orchestral accompaniments present during the first melodic subject are also subtly wrought. The strings, except for the first violins, largely maintain the “oom-pah” figuration of the introduction, providing the same leisurely striding rhythm. The first violins, however, have punctuating material somewhat in dialogue with the melody, although the brevity of these phrases prevents the formation of any significant countermelody. These interjections, particularly those in measure 7-8 and 11-12, serve to reinforce the quick crescendo that Elgar gives the melody. In measure 15, the first violins also reinforce a syncopated figure in the clarinet’s melody.

In addition to the first violins, Elgar also occasionally gives the cellos a more sustained line. From measures 18-21, the cellos change from *pizzicato* to *arco* and have a sustained bassline of quarter notes. Although not an unusual indication in terms of orchestral effects, the context of this indication is quite curious. Here Elgar has the cellos and basses playing the bassline in octaves; however, he has the cellos playing sustained bowed (slurred in articulation) quarter notes, while the basses play *pizzicato* eighth notes. This pairing creates a unique composite articulation, with the attack of the *pizzicato* paired with the sustained quality of the slurs. These subtle types of changes in orchestral texture continue to engage the listener despite the movement’s simplicity and rustic charm.

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<sup>23</sup> Edward Elgar, “Serenade,” *Historical Recordings: Elgar Conducts Elgar* Vol. 1, Gramophone Orchestra, Edward Elgar, Broken Audio B00628AP8Q, 2011, CD.

Edward Elgar, “Serenade,” *Elgar Conducts Elgar*, Symphony orchestra, Edward Elgar, Music and Arts B005SQ3AU8, 2011, CD.

Other than the clarinet and strings, the rest of the ensemble makes rather minimal contributions to the section containing the first melodic subject. Beginning in measure 8, the bassoons and horns have small interjections with longer value rhythms than that of the clarinet's melody, suggesting that their contribution functions as harmonic support. The flutes eventually participate in the off-beats while the oboe also occasionally reinforces the clarinet's melody. The harp also plays a unique role during this first melodic section, both providing periodic punctuation and filling out the accompanimental harmonies on the downbeats. Like the artisan building a mosaic, the seemingly trite individual contributions of these small components can only be seen to fullest effect when the whole soundscape is presented. Elgar provides subtle shifts and blending of colors that serve to elevate the work's native simplicity.

The second melodic subject of the second movement begins in measure 26, and uses the common tone F to modulate abruptly to the distant but third related key of D-flat major. Here Elgar gives the first violins the melody, altered with accidentals. The second melodic subject includes elements of syncopation. The composer begins the melody on the second eighth note of the measure and frequently ties the last eighth over the barline. In addition to subtle changes in rhythmic profile, one must also note Elgar's dynamic alterations changing from *piano* to *pianissimo*. Adherence to the indicated dynamic contours will here fight monotony in this otherwise charming but somewhat melodically homogeneous movement.

In bars 26-29, Elgar gives some potentially contradictory information with the indicated dynamic levels. The violas, which present an obviously counter-melodic idea, are dynamically indicated as *piano*, as are the second violins and oboes when they enter in measures 28-29 (see Example 6).

Example 6: Edward Elgar, *The Wand of Youth*, op. 1a, “Serenade,” mm. 26-33. Orchestral score example of second melodic subject.

The elevated dynamic of the second violins and principal oboe may be readily explained, as they are reinforcing the dynamic contour of the melody with their entrance; however, the

violas have no such reason for their elevated dynamic level over that of the melody, and this dynamic indication has been removed in the critical edition of the score.<sup>24</sup>

With the entrance of the second melodic subject in measure 26, the orchestra's accompanimental textures change as well. Instead of the steady walking rhythm that had been previously used, Elgar now de-emphasizes the strolling topic through a much more fluid arrangement of the rhythmic underpinning (as may be found in the viola part). Once again, Elgar creates a composite articulation between the slurred cellos and *pizzicato* basses. Additionally, the horns and bassoons offer near-static harmonic support, with slow *legato* lines. Throughout this section, most of the rhythmic interest may be found either in the viola obbligato or in the syncopated figurations of the right hand of the harp. The intricacy and regularity of the harp and viola lines provides conductors with a "motor rhythm," that should stabilize the tempo and allow the conductor to turn his or her attention to the shaping of phrases and dynamic contours.

From measures 34-37, the second melodic subject moves from the violins to the upper woodwinds. In measure 38, the melody returns to the first violins, with the seconds, violas, and cellos moving in counterpoint. Elgar then uses melodic fragmentation and sequence of the characteristic eighth sixteenth rest sixteenth figure between the oboe and clarinet in measures 40-43 to facilitate a return of the first melodic subject in the F major. During the fragmentation and sequence, Elgar utilizes a string-oriented coloristic effect in the violins with tremolo in a *ponticello* bow placement. In measures 40-43, suspensions in the flutes increase the tension of the return of F major from the distant key of D-flat major.

As previously stated, Elgar accomplishes this harmonic transition through sequence. In measure 40, Elgar begins on an A-flat dominant seventh (a V chord in the key of D-flat). The

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<sup>24</sup> Edward Elgar, *The Wand of Youth*, ed. Christopher Grogan, Elgar Complete Edition, ser. 4, Orchestral Works, vol 25 (London: Novello, 2001), 45.

harmony then changes each measure via sequence, first moving down to G-flat major, then to F major, then to E flat major. In measure 44, the sequence stops and the E-flat major chord appears to be either the new point of arrival or a dominant prolongation preparing a cadence. Elgar's harmonic destination, however, is neither. In measure 45, Elgar slides chromatically up once more in the bass to E natural, causing an E-fully-diminished seventh chord for the first beat of measure 45 that then resolves on beat two via parsimonious voice leading to a C major first inversion chord acting as V of the home key of F major. This smooth harmonic motion via sequence and voice leading traverses a great harmonic distance convincingly in a very short amount of time.

The return of the first melodic subject does not occur in the same orchestration. In measure 46, the first violins and the violas have the melody, while the bassoons and cellos play the "oom-pah" figure, this time playing both "on" and "off the beat." In addition, the harp contributes to the off-beats, as do the flutes, oboes, and later the bassoons (the bassoon line changing to only off-beats beginning in measure 48). In measure 50, the violas and cellos exchange roles, with the cellos taking up the melody. In measure 52, the clarinets and bassoons have a small running figure that a conductor may wish to emphasize in the texture.

In measure 54, the oboe takes over the melody for four measures, and beginning in measure 57, the clarinet begins a run that reaches from near the bottom of the clarinet's range up into the soloistic clarion register, before again taking up the melody. Beginning in measure 58, the clarinet, the flutes, and both the first and second violins share the melody. Here, in anticipation of the movement's ending, Elgar staggers the exits of melodic instruments from the melody. The clarinet line ends on the downbeat of measure 62 and the flutes and the second violins end their line on the downbeat of measure 63, leaving the first violins by themselves as

they delicately diminuendo towards their harmonic A on the down beat of 64. On the downbeat of measure 64, the clarinet once again takes up the melody over a soft background of bassoons, horns and some rhythmic contributions from the strings and the harp (the harp is here marked *piano* and not *pianissimo*, which may indicate that Elgar wanted its accompanimental material to come to the foreground of the soundscape).

Beginning in measure 66, the second melodic subject briefly reappears in the flutes and oboes, once again in the key of D-flat major. Here the strings offer harmonic support in several octaves. In Measure 70, the principal clarinet takes over second melodic subject, this time in the key of B-flat minor, which facilitates a quick movement to a cadence in F major, as B-flat minor can be seen as the iv/F major creating a form of plagal cadence. As the clarinet is marked *espressivo* when given the melody in measure 70, one may anticipate some flexibility in the tempo, especially as the music is only a few measures from ending. However, one must also be wary of the double dotted figure in the first violins in measures 70 and 71. This rhythm would be difficult for the first violins to place with security were the clarinetist to use too much *rubato* or to anticipate the *ritardando* that begins in measure 73. As such, it may be necessary to suggest to the clarinetist that the *espressivo* marking may be more related to the dynamic contours suggested by Elgar, instead of permission for rhythmic liberties.

The last three measures have little in terms of melody, but offer much in terms of rhythm. In measure 73, the violas and cellos play a syncopated figure, accompanying the eighth notes in the harp. Due to the eighth notes in the harp and the syncopated figures in the violins and violas, one must be quite careful with to instigate an organic *ritardando* over the last three measures, as any sudden deformations of the tempo would detract from the effect (see Example 7).



Example 7: Edward Elgar, *The Wand of Youth*, op. 1a, “Serenade,” mm. 67-75. Orchestral score example of the rhythmic challenges posed by the end of the movement.

### Movement 3: Minuet (Old Style)

The third movement, “Minuet (Old Style)” introduces a specifically extra-musical reference to Elgar’s childhood play. In addition to the use of a well-known musical genre, Elgar also connects this music to a specific stage directions, as the composer included the words “the

two old people enter” in the score. Perhaps Elgar felt that this portion of the suite needed some form of explanation, as this somewhat dour movement contrasts significantly with the light-hearted yet nostalgic sentiments of much of the rest of the work. This movement also imitates the stylized formality and weight of early eighteenth-century Germanic court dances, and interpreters of this movement may consider introducing elements of style and specific performance practices associated with this antique topic.<sup>25</sup>

The third movement also requires a further reduction of orchestral forces. Elgar uses two flutes, two oboes, two clarinets in A, two bassoons, two horns in F, and strings (removing the harp and the timpani from the previous movement). However, in sharp contrast to Elgar’s nuanced approach to orchestration in the previous movements, the composer now relies on blocks of sound comprised of either the string family or a *tutti* texture. Elgar once again reinforces his extra-musical allusion to an antique style, not only borrowing stylistic elements and form, but also orchestrational color.

The minuet begins on the downbeat, suggesting a heavier style of dance and a downbeat oriented sense of phrasing. This stylistic cue pairs well with Elgar’s imagery of heavy-laden elders in desperate need of a rejuvenating and transformative experience. The composer gives the tempo of the movement as *Andante* with a metronome marking of a quarter note equals 69 beats per minute. The given key signature is one sharp, and implies E minor as a key center. This movement, cast in the expected  $\frac{3}{4}$  time, begins with the string family playing in a four-part texture at a *piano* dynamic. The melodic contour of the first two measures may also allude to the Sarabande, in that the melody emphasizes the second beat through both note length and

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<sup>25</sup> These may include a limitation of string vibrato, directional considerations in melodic ornaments, and imitations of the sound of the baroque bow through use of bow speed instead of bow weight.



resolution of dissonance. Once again, this allusion to antique musical forms informs the style of this movement and aids in the programmatic intention.

After the first four measures, Elgar lowers the dynamic level to *pianissimo*, also removing the violas for two measures and the basses for four. This use of terraced orchestration for dynamic effects also alludes to the baroque style. However, one must recall that this movement is in imitation of antique style, and Elgar's compositional practice may not totally adhere to all of the expected style rules. For example, although the composer's terraced approach to dynamics here is very clear, Elgar also uses the modern notation of hairpin crescendo/diminuendos to guide the orchestra's inflection, as may be seen in the second violin part in measure 6 from the third beat to the next downbeat.

The winds finally make their entrance in measure 9, as the dynamic abruptly jumps from *pianissimo* to *forte* (see Example 8).



Example 8: Edward Elgar, *The Wand of Youth*, op. 1a, “Minuet (Old Style)” mm. 8-16. Orchestral score except showing Elgar's deliberate articulation differences between the string and wind choirs.

Here both the string and wind choirs participate in another verbatim statement of the first phrase (save the coloristic difference provided by the added winds). Although the pitches and

voice leading may be identical to the first phrase, Elgar here adds articulation detail that was either missing from the first phrase or unintended for the first phrase. On the downbeat of measure 9, two contrasting articulations are given to the two choirs. The strings are given a *tenuto* marking over the first beat (and the cellos and basses are given *tenuto* markings over each note in the first measure) while the winds are given *staccato* markings over the first beat. As this juxtaposition is consistently marked through the choirs, one may assume that this is a deliberate choice of the composer, and not an editorial error in the score's compilation.

Any conductor directing this movement must plan in both gesture and rehearsal strategy how to address this problem, which presents itself on the downbeats of measures 9 and 10. One approach may be to suggest that the short note of the winds serves as an attack for the composite sound, while the strings provide the sustaining resonance of the sound. If such is the conductor's choice, one means of achieving this would be to rehearse the passage with the winds and strings separated and then in context only one articulation to convey with gesture. Considering the wind convention of matching note length "up" to the highest voice, one could remind the winds to match the *staccato* length to that of the principal flute (for the sake of unity), while gesturally reinforcing the *tenuto* of the strings (which would be in greater danger of becoming an unconvincing or un-unified articulation, unless reinforced through the conductor's gesture). Another solution may be to form a composite gesture that has an angular attack to indicate the *staccato* but has a sustained quality on the release to encourage the string *tenuto*.

This *forte* rendition of the first phrase ends with a juxtaposition in style of a different type. In measure 12, Elgar places *tenuto* markings immediately preceding *marcato* markings in the flute, oboe, clarinet, horn, and violin lines. This quick change in character within the space of an eighth note may be somewhat difficult to achieve, especially if the *tenuto* articulation receives

the weighted emphasis that usually accompanies it. If a conductor were to treat the *tenuto* marking as a reference to length and not weight (something more akin to a wind player's "tongued *legato*" or string player's portato articulation), with the heavier *marcato* accent receiving the agogic emphasis, then the passage could be more easily negotiated. Alternatively, if the conductor simply gives more weight to the prep of the downbeat in measure 12, then the *tenuto* would also bear more of the associated weight without the danger of losing tempo.

In measure thirteen, Elgar once again lowers the dynamic level and reduces the orchestral forces for the second part of the phrase. Here all of the winds have been given rests, as have the basses. The dynamic has also been marked *mezzo forte* for the first two measures that Elgar then softens via diminuendo to *piano* beginning on the second beat of measure 14.

The second half of the form begins in measure 17, after the double bar and returning repeat sign. Here Elgar reasserts the opening *piano* dynamic and strings only orchestration. The composer also changes the texture from homophonic to imitative with the violas, cellos, and basses imitating and sequencing the violin's measure 17 melody in measure 18. Beginning on the third beat of measure 20, the dynamic changes from *piano* to *forte*, and the winds once again become part of the texture in staggered entrances. In measures 21-24, Elgar returns to a more homophonic texture (although one less unified than before, due to Elgar's more diverse and fragmented use of the wind parts). In measures 22-24, the flutes (instead of participating in the choral texture) have *marcato* accents that begin each measure, and serve to emphasize the barline.

Elgar also makes his furthest departure from the terraced dynamic pattern that he established earlier in the movement. In measures 23-24, the whole ensemble has a diminuendo marked, reaching an indicated *piano* in the horn and bassoon. This may be an indication of

Elgar's awareness of instrumental idioms; however, a conductor will need to decide the quickness and arrival dynamic for the whole of the ensemble, not just a few of its members. One's interpretation of this diacritical marking could significantly influence the effect of the diminuendo. If the ensemble matches the indicated dynamic levels of the bassoon and horn, the effect become one of volume change; however, if only the horn and bassoon alter their dynamics to a *piano* level, the effect would become one of color change, in which the diminuendo in the horn and bassoon permit other colors to come to the fore. In measure 25, the whole ensemble has a crescendo leading to a *forte* downbeat in measure 26.

In the quarter-note pickup to measure 27, the dynamic becomes *piano* again and the winds drop out, as Elgar prepares for the cadence in the first ending, which takes the music back to measure 17.<sup>26</sup> After a repeat of the second half of this short movement, the music goes to the second ending. The second ending includes both a tempo and dynamic change, as Elgar changes the dynamic level from *piano* to *pianissimo*. Measure 28 is also marked *piu lento* but has no accompanying metronome marking. This tempo transition may be best handled as if the *piu lento* were indicated for the second beat as opposed to the downbeat of the second ending. This would avoid the danger of anticipating the character change after the third beat of measure 27, and would allow for a more deliberate transition between the tempo of the body of the movement and the tempo of the final cadential section. Especially in this circumstance, where the downbeat is so obviously the cadence of the previous phrase and is coupled by a *staccato* articulation that separates the cadence from the subsequent music, this seems like an excellent opportunity to securely place the new tempo concurrently with the new dynamic level.

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<sup>26</sup> Please note: in the numbering of bars in movements that contain multiple endings, the bars under the indicated first ending have not been numbered. In all cases, numbering of bars resumes in the second ending.

One must also take care that the *piu lento* does not begin too slowly, as Elgar also indicates a *ritardando* over measure 33 that also involves the negotiation of fermatas. Here, the violas and cellos sustain the second beat, while the violins sustain the first portion of the third beat, playing a dotted eighth sixteenth. The situation is further complicated by the violas, which (although sustaining their fermata from beat two) have an eighth note at the end of the measure. The clearest solution (assuming that the *piu lento* and the *ritardando* have not become excessively slow) is to subdivide the third beat of the measure, thus allowing a clear placement of the “and” of beat three to allow the violas to move, and providing the violins with a point of reference for the placement of their sixteenth note before the final note (see Example 9).

The image displays a musical score excerpt for Edward Elgar's "The Wand of Youth, op. 1a, Minuet (Old Style)," measures 26-32. The score is written for a full orchestra, including Violins I, Violins II, Violas, Cellos, and Double Basses. The key signature is G major (one sharp) and the time signature is 3/4. The excerpt shows measures 26 through 32. Measures 26 and 27 are marked with "1." and "2." respectively. Measures 28 through 32 are marked with "piu lento" and "rit." (ritardando). The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score also features fermatas over measures 28, 29, 30, 31, and 32.

Example 9: Edward Elgar, *The Wand of Youth*, op. 1a, “Minuet (Old Style),” mm. 26-32. Orchestral score excerpt showing the dynamic changes, tempo changes, and fermatas present in the last phrase.

#### Movement 4: Sun Dance

Like the third movement, the title and music of the fourth movement ties specifically into the action described Elgar's program notes.<sup>27</sup> In the play, the "old people" have been put into a magical sleep by fairy pipers, and are awakened by fairies performing the sun dance and showering them with light. This energetic movement certainly carries both the spirited energy of a dance, and a coloristic and virtuosic brilliance that successfully evokes imagery of light. Beyond appreciating the success of Elgar's evocative compositional language, one must also approach this movement warily, as elements of this movement may prove challenging for both conductors and orchestras.

Elgar gives the fourth movement a meter of  $\frac{3}{4}$ , but pairs this indication with a tempo marked *Presto* and a metronome marking of a dotted half note equals 63 beats per minute. This tempo suggests that the movement should be conducted in one beat per measure. In general, a dry *staccato* beat will help the orchestra negotiate the movement's vital rhythmic character. The orchestration of this movement utilizes the full wind and string instrumentation required for this suite: one flute with the second flute playing piccolo, two oboes, two clarinets in A, two bassoons, four horns in F, two trumpets in C, three trombones, tuba, timpani, triangle (unfortunately, the timpani and triangle parts are not separate enough that one player may easily handle both, so a second percussionist should be engaged for a performance of this work) harp, and a full complement of strings.

The movement begins with the woodwinds, most in somewhat high registration. Elgar begins the movement with four sixteenth notes followed by an eighth note in an ascending run at

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<sup>27</sup> Ian Parrott, *Elgar* (London: J.M. Dent & Sounds LTD, 1977) 57.

a *forte* dynamic level. The remaining three eighth notes of the  $\frac{3}{4}$  measure are played at a *piano* dynamic. In the first measure, the conductor has a significant challenge; how to suggest the sudden change in dynamic level within the confine of a single beat. One approach draws on the oft-quoted conducting maxim, “prepare the event.” The prep for the downbeat of the movement must be large and energetic to indicate a *forte* dynamic level; however, the rebound from the first beat must be small to visually instigate the written change in dynamic (see Example 10).

The image shows a page from an orchestral score for Edward Elgar's 'The Wand of Youth, op. 1a, "Sun Dance," mm. 1-5. The score is for a full orchestra and includes parts for Flauto, Piccolo, 2 Oboi, 2 Clarinetti in A, 2 Fagotti, 4 Corni in F, 2 Trombe in C, 3 Tromboni, III. e Tuba, Timpani, Triangolo, Arpa, Violini I and II, Viola, Cello, and Bassi. The tempo is marked 'Presto, (♩ = 83)'. The key signature has one flat (B-flat). The score shows the first five measures of the fourth movement. The Flauto and Piccolo parts have a dynamic change from p to f in the first measure. The 2 Oboi, 2 Clarinetti in A, and 2 Fagotti parts also have a dynamic change from p to f in the first measure. The 4 Corni in F, 2 Trombe in C, 3 Tromboni, III. e Tuba, Timpani, Triangolo, Arpa, Violini I and II, Viola, Cello, and Bassi parts are mostly silent in the first four measures, with some activity in the fifth measure. The Triangolo part has a dynamic change from p to f in the fifth measure. The Violini I and II, Viola, Cello, and Bassi parts have a dynamic change from p to f in the fifth measure.

Example 10: Edward Elgar, *The Wand of Youth*, op. 1a, “Sun Dance,” mm. 1-5. Orchestral score excerpt of the challenging opening phrase of the fourth movement.

The second and third measures have a different, but no less problematic challenge for the conductor. The accented and syncopated figure in both measures emphasizes the second eighth note of the first measure. As such, a “syncopated gesture” (or a gesture that uses great energy to emphasize the rebound instead of the arrival of the beat) would be appropriate; however, the danger becomes that the energy of the syncopated gesture coinciding with the downbeat would transfer the accent from the second eighth note to the downbeat. One method of preventing this unintended accent transfer would be to make sure that the prep of the beat is quite small. A small prep moving to an energetic beat will occur too quickly for the ensemble to react and mistakenly accent the downbeat. The stability of the visual appearance of the pulse may be somewhat undermined at this point, but as long as the tempo has been adequately conveyed to the orchestra before beginning the movement (the ensemble would certainly benefit from the added security of a two beat prep), the orchestra’s concept of tempo will likely remain stable.

Similarly, the fourth and fifth measures offer yet another unique challenge. Here, Elgar causes a one-measure crescendo and a one-measure hairpin diminuendo. These changes in dynamic must also be negotiated through the prep and rebound of the beat. A widening (using ever more horizontal or diagonal space) rebound leading into *forte* dynamic of the downbeat of measure 5 followed by a narrowing (using ever less horizontal or diagonal space) will reinforce the printed contour.

In the midst of these rapid from measure to measure during a quick tempo, one must also not forget simple logistical cueing. For example, on the downbeat of measure 5, the second violins, violas, and cellos, as well as the triangle have a single *pizzicato* quarter (a half note in the case of the triangle) coinciding with apex of the *forte*. Also, in the next measure (measure 6) that same group of strings plays on beat two. The first entrance of the strings is one that will likely



require the attention of the conductor, and a visual acknowledgment of the strings and triangle in anticipation of the downbeat of measure 5 will likely suffice. However, if the syncopated figure in measures 2 and 3 in the woodwinds have distorted the aural location of the bar-line, there may be some confusion on the part of the strings as to the proper placement of their downbeat. However, if the syncopated gesture has been successful in the second and third measures, this will be far less likely to be a problem.

Beginning in measure 7, the first phrase is repeated almost verbatim, save the changes in register of the flute passage to match that of the register of the piccolo. Elgar also changes the rhythmic placement of the *pizzicato* punctuation played by the second violins and violas. In measures 8 and 9, these punctuations participate in the syncopation of the melodic figure on the second eighth note of the measure (instead of on the downbeat). Also, instead of accents on the syncopations of measure 8 and 9, Elgar places *tenuto* markings. To negotiate these changes and differentiate them from their accented counterparts, it may be suggested that a similarly energetic syncopated gesture be used, but with less of a sense of landing weight. The ability of the ensemble to maintain tempo and rhythm may also influence the amount of emphasis one is able to give Elgar's subtle changes in articulations.

In measure 13, Elgar repeats the first melodic subject a third time, but at different pitch level, reflecting A minor instead of the home key of C major. The second half of this phrase also distinguishes itself in that the *forte* peak of the crescendo/diminuendo at the end of the phrase is extended. Following the *forte* in measure 17, the diminuendo now extends over two measures instead of the previously used single measure.

Beginning in measure 20, Elgar introduces a second melodic idea that acts as a transition between the first melodic subject and the lyrically contrasting second melodic subject. In

measure 20, Elgar uses bowed *staccato* in the strings in a *pianissimo* dynamic to present a hemiola that is dynamically contoured with hairpin crescendos and diminuendos. The character of the hemiola may be plainly seen in Elgar’s beaming. Here he beams the first four eighth notes together, as well as the second four, reaching over the barline to beam in the last two necessary eighth notes. Any time this transitional melody returns, the beaming remains consistent (see Example 11).



Example 11: Edward Elgar, *The Wand of Youth*, op. 1a “Sun Dance,” mm.19-25. Orchestral score excerpt of string section showing transitional material that is used thematically.

In this passage, Elgar’s tendency to micromanage articulations also comes to the fore. In measure 22, the fifth of the measure’s six eighth notes is marked *tenuto* instead of a *staccato*. At this speed and conducting in one (not to mention in the middle of a diminuendo dynamic change), this is not something that the conductor can reflect gesturally. However, the conductor must also listen attentively to make sure that the string sections are first, differentiating between the *staccato* and *legato* eighth notes, and second, that the style of the *tenuto* eighth note is matched within the ensemble. Being prepared to sing one’s preferred note lengths to the

ensemble during rehearsal seems the most foolproof method of conveying one's intentions in this context.

Elgar repeats and sequences the transitional hemiola four-bar phrase twice (occasionally being paired with motives from the first melodic subject in the winds), with each sequence moving up by minor third. In measure 31, the pattern finally breaks with an ensemble crescendo to a *subito piano* (save in the seconds and violas who are marked *mezzo forte*). From measure 32, accompanying textures in the strings, horns, and bassoons are marked either *piano* or with a diminuendo, while the oboe anticipates the second melodic subject in the key of A minor. These four measures also facilitates the harmonic movement from the local key of A minor to oncoming parallel key of A major through a chromatic lines in the strings, bassoon, and second horn over a dominant pedal on E.

Beginning in measure 36, the written key signature changes to three sharps, here suggesting A major, and the melody moves from the oboe to the first violin and drops from *piano* to *pianissimo*, bringing a harmonic, coloristic, and dynamic change to the second melodic subject of the movement. The second subject's melody is lyrical and waltz-like, as opposed to the sprightly yet robustly rhythmic music of the first melodic subject. The second subject's melody is easily divided into four bar phases, with the melody changing instruments every four measures. The rest of the orchestral texture consists of the cellos and basses giving *pizzicato* downbeats and the seconds, violas, and harps responding on beat two. In measure 40, the melody moves from the first violins to the principal clarinet, and the principal flute and bassoons join into the assisting orchestral texture over a pedal in the horn. In measure 42, Elgar begins an imitative process, as the cellos begin the second melodic subject overlapping the clarinet's statement of the melody. In measure 44, the first violins join in the melody along with both

clarinets, while the first bassoon joins the cellos in the second half of the four bar phrase (see Example 12).

The image displays a page of an orchestral score for Edward Elgar's *The Wand of Youth, op 1a, "Sun Dance,"* measures 32-38 and 39-47. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system (measures 32-38) shows the initial entry of the second melodic subject in the woodwinds, with the first bassoon joining the cellos in the second half of the four-bar phrase. The second system (measures 39-47) shows the continuation of the imitative processes, with various instruments playing the subject in a call-and-response fashion. The score includes dynamic markings such as *pp* (pianissimo), *pp dolce*, *div.* (divisi), and *pizz.* (pizzicato). The woodwinds, including the clarinets and bassoon, are prominently featured in this section.

Example 12: Edward Elgar, *The Wand of Youth*, op 1a, “Sun Dance,” mm. 32- 38, 39-47. Orchestral score excerpt showing the imitative processes in the second melodic subject.

(Example 12 continued)

The musical score is presented in two systems. The first system (measures 20-47) includes staves for Violins I & II, Violas, Cellos & Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets. The second system (measures 48-75) includes staves for Trombones, Tuba, and Mallets. The score is characterized by dynamic markings such as *pp*, *cresc.*, *f*, and *p*, and performance instructions like *pp dolce*, *pizz.*, and *arco*. The key signature is A major (three sharps). The score is divided into two systems, each starting with a measure number '20'.

In measure 48, the composer reuses the rhythm of the fourth measure of the second melodic subject to instigate a change and reunify the orchestra from the imitative process. Here, the harmony returns from A major to the parallel key of A minor, with the violins carrying the melody for the first four measures. Under the violin melody that begins in measure 51, the violas

and cellos have *staccato* eighth arpeggiations that rise for a measure and then descend for a measure, while the woodwinds offer harmonic support. In measure 55 the melody returns to the clarinet over a background of sustained string harmonic support, save for the cellos. The cellos first play rustling alternating octave E's in a *staccato* eighth pattern for two measures before bringing them to the same octave and altering their rhythm via rhythmic diminution to a syncopated figure. Due to the drama of this transition and harmonic change, and the subtle tension of asymmetrical five-measure phrase structure of this passage, some conductors may be tempted add a small retard to the end of this phrase. I would caution against this addition, as the eighths and syncopated figures may be difficult to negotiate into an even retard within a one beat pattern. Also, the ensemble rhythm between the clarinet's melody and the cello's underpinning may also suffer, as it is often difficult for winds players to hear clearly hear the strings who are sitting far in front of them with their f holes pointed in another direction across the stage. Should a conductor wish to do indulge in a small retard, it would be prudent to limiting that loss of tempo to measure 59, where the clarinet is alone.

In measure 60, the transitional hemiola figure returns, this time preparing a return to the first melodic subject in C major. Here, however, Elgar introduces a feature that will significantly inform the character of the rest of the movement. In measure 62, Elgar adds the words *poco tenuto* over the measure. Although this indication is consistently used in the score, Elgar's own recordings do not make any noticeable distinction in tempo. The decision of whether or not to follow these markings, then, may depend on the skill level and flexibility of the ensemble at hand. For interpreters intending to follow Elgar's indication of *poco tenuto*, I would suggest conducting the measures marked *poco tenuto* in a fast three pattern.

Measure 63 is marked *a tempo* and has a return of the first melodic subject, in the original woodwind orchestrations, save that the violins embellish the opening run with a descending sixty-fourth note run of their own on the first beat and the strings (save the bass) all give a *pizzicato* punctuation to reinforce the syncopated gesture in the second and third measures of the phrase. The first melodic subject is then repeated in a *pianissimo* dynamic range beginning in measure 69, with the oboes and clarinets playing all but the runs, and the flutes and bassoons cutting out after the first beat. Here, the harp also emphasizes the syncopation of the second and third measures of the phrase instead of the strings. In this point of recapitulation (save for in the harp), the syncopated figures all have *tenuto* markings instead of the previously used accents. In this second repetition of the first melodic subject, Elgar once again subtly alters the orchestration and articulation of familiar materials to provide a continued freshness to repeated tunes.

In measure 73, the principal flute plays for two measures with a swelling crescendo/diminuendo before handing off the figure to the bassoons. In measure 76, the transitional hemiola material returns at a *pianissimo* dynamic in the strings, and the third measure once again has a *poco tenuto* marking (which again may be conducted in a three beat pattern without any anticipation of the tempo change in the gesture). Measure 79 is marked *a tempo* with a truncated quotation of the first melodic subject's opening gesture in the flutes, followed by a punctuating yet sustained octave in the oboes. The transitional hemiola becomes sequenced and appears a minor third higher, once again marked *poco tenuto* on the third measure of the figure. Measure 83 is also marked *a tempo* and brings the strings down via arpeggiations to begin the next sequence (measure 83 also presents the first melodic subject's opening gesture, this time in the principal flute and clarinet, and followed once again by a *marcato* accented dotted-half note in the oboes). The next hemiola pattern also begins an enharmonic minor third

above the previous pitch level, and the third measure is also marked *poco tenuto*. Here, however, the figure differs from the established pattern in that two measures go by Elgar indicates *a tempo*. It is particularly important that the conductor beat both *poco tenuto* measures in three and not anticipate the *a tempo* too soon, as the syncopation in the second violins and violas in measure 87 would otherwise be either unheard or rhythmically distorted. By landing on the downbeat with sufficient energy, one can convey the return to the established tempo easily, especially as the ensemble is well aware of the *primo tempo* by this point.

In measure 88, the second melodic subject returns (this time in C major) with the first violins and the violas sharing the melody for the first four measures. In measure 91 (in measure 90 in the case of the flute), the melody diminuendo to *piano* and moves to the second violins and the principal flute. The ensemble then crescendos back to *forte* beginning in measure 94, and Elgar once again employs an overlapping imitative treatment of the melody with the first horn and principal oboe beginning their statement of the second melodic subject half way through that of the second violins and the flute. By measure 96, the first violins and second violins are playing the melody in octaves and the cellos join the principal horn in canon, playing the second half of the four bar phrase. Measure 100 begins a three bar phrase that closes the section. Here the rhythmic figure found in the four bar second melodic subject is played three times, setting up one final repetition of the second melodic subject, now in C minor and over harmonic support in the winds and *staccato* arpeggiations in the strings.

In measure 107, the melody moves to the principal horn, and the accompanying arpeggiations in the inner string voices stop. Elgar has the cellos alternate between two octaves on G in *staccato* eighth notes while the seconds and violas give harmonic support and the first horn sings out the C minor second melodic subject. As previously occurred in measures 55-58,



the cellos gradually reduce their own rustling energy, first by playing their G in the same octave, and then by broadening the rhythmic space of their figure into a syncopated rhythm. Unlike the equivalent passage in measures 55-59, in which Elgar used a 5 bar phase, here the composer uses a four-measure phrase structure.

In measure 111, the first melodic subject once again returns, this time at a *pianissimo* dynamic, with the flute and bassoons providing the characteristic run, while the oboes and clarinets provide the rest of the phrase. In this instance, however, Elgar significantly alters the accompanimental orchestral texture through the inclusion of a drone. Beginning in measure 111, Elgar has the cellos and violas in divisi, with the first players *arco* and playing double stops on E and G (within their own respective staves, therefore making the viola's pitches an octave higher than the cello's), while the second player plays a *pizzicato* open C string. There is also a very long pedal point on C in the basses, lasting until measure 120. This section also contains the passage for which two percussionists are required. The timpanist needs both hands to roll from measure 111-120, yet the triangle plays on the downbeat of beat 115. This return of the first melodic subject lasts until measure 123.

In measure 124, the transitional hemiola material returns, but without the *poco tenuto* marking, and Elgar begins to fragment the material as well as move it through further harmonic sequences. Beginning in measure 127, the phrase moves to the clarinet and bassoon for two measures, before returning to the violins, violas, and cellos for two measures, and then returning to the oboes and clarinets for two measures. Beginning in measure 133, the music proceeds in two measure phrases, with rustling *staccato* eighth notes in the strings and *marcato* punctuations in the flutes and clarinets. The composer uses this harmonically ambiguous section to facilitate a

quick return to C major from the highly chromatic sequences experienced in the transitional theme. Here Elgar uses B major/G and A flat diminished in alteration to set up G as V/C.

In measure 139, Elgar gives the final recapitulation of the first melodic subject of this movement, with the fullest orchestration he has yet used. Here he uses not only the woodwinds, but also the strings and brass and gives *marcato* accents to the syncopated melodic figures where he had previously used either horizontal accents or *tenuto* markings. In this instance, the phrase structure is somewhat altered, as the run that typically began the crescendo and diminuendo for the second part of the phrase is missing. In measure 143, Elgar also changes the opening gesture of the first melodic theme, using eight sixteenths followed by two eighths before returning to the characteristic syncopation from the first portion of the phrase. The movement ends in C major with energetic runs and a *sf* exclamation by the ensemble. After such a dramatic ending to the movement, one must also note the fermata on the last quarter rest of the last measure. In addition to creating a frame of silence around this movement, the suggestion of a long break between “Sun Dance” and the next movement also allows the clarinetists time to change from clarinets pitched in B-flat to clarinets pitched in A.

#### Movement 5: Fairy Pipers

The fifth movement, “Fairy Pipers,” evokes images of water music and exotic magical lullabies. In this movement, Elgar includes further stage directions in the score, stating, “Two fairy pipers pass in a boat, and charm them to sleep” (them being the old people from the third movement). The fifth movement once again reduces the size of the orchestra, requiring only one flute, one oboe, two clarinets in A, two bassoons, two horns in F, and a full string compliment. As the horn entrance in the first measure is marked *con sordini* a conductor should make sure

that he or she gives the horns sufficient time to insert the mutes after the previous movement before beginning movement five. As the violins also make their entrance in the third measure marked *con sordini* one should also make sure that the all have their mutes present for rehearsal of this movement. Elgar marks the meter of this movement  $\frac{6}{8}$ , and marks the tempo *Allegretto* with an associated metronome marking of an eighth equals 120 beats per minute. Although Elgar specifically refers to the speed of the eighth note, the lyrical character of the music is better suited to a two-beat conducting pattern that gives the pulse to the dotted quarter note, instead of a six beat pattern that gives the pulse to the eighth note. Conducting this music in six could be excessively fatiguing at the given speed (and thus would likely slow down the music), and the subdued energy level of the music would be ill-paired with beating an eighth note pulse; a conductor doing so would appear visually disengaged from the music. Also, an emphasis on the eighth note would take away the flowing quality of the background figures that are musical renderings of waves, as are suggested by Elgar's stage directions in the score. Unfortunately, preserving a sustained beat quality at the extremely slow speed of the dotted quarter note pulse (dotted quarter equals 40 beats per minute) would also be physically fatiguing and could disengage the conductor from the rhythmic wave-like motions in the orchestral accompaniment. Therefore, I suggest that conductors, though using primarily a two beat pattern, may also wish to include a subtle subdivision of the third and sixth eighth notes of each measure with a gentle flicking movement of the wrist. By rendering the slower dotted-quarter note pulse with control of the arm's weight, a conductor may also control his or her use of space and simultaneously convey the "floating" atmospheric quality that this music requires.

The movement begins with open fifths in the bassoon and horn that suggest the key area of E minor for the one sharp key signature. Over this static background, the violas and cellos

begin an ostinato pattern, playing an ascending pattern with a grace note into a *staccato* eighth, followed by two slurred eighths, followed by repetition of the pattern *staccato* and slurred eighths in a descending pattern. This measure long pattern first uses the pitches found in the open fifths in the horn and bassoon, E and B. The pattern begins at a *piano* dynamic and diminuendos during the second measure, arriving at a *pianissimo* dynamic level by the downbeat of the third measure. The basses also play from the beginning in a pattern of alternating measures, first bowing a dotted quarter and releasing the pitch on the second beat, and then in the second measure playing a *pizzicato* quarter note. This cycle then repeats itself over the first section of the movement.

The composer introduces another level of ostinato beginning in measure 3, as the first and second violins make their entrance (with both violin parts *con sordino*). The first and second violins have an interlocking pattern, making a composite rhythm of triplet sixteenth notes that fills the whole measure. The figure in the first violins begins with three triplet sixteenths, marked with a portato articulation, and follows with an eighth note marked with a “wedge” type of *staccato* (which typically indicates a slightly weighted character to the detached note). Elgar repeats this pattern twice more, filling the measure. The second violins use the same alternating pattern, save that they begin their measures with the detached eighth and then follow with the sixteenth note triplets. To preserve the delicate intricacy of this effect, this figure must be rhythmically tight, and the first and second violins must be aware how they fit into each other’s rhythm. Even though the violin dynamics are marked *ppp*, the presence of the high level of consistent rhythmic subdivision in the violin part suggests that this is the “motor rhythm” for this section. As such, the eighth notes in the viola and cello parts must use these subdivisions for the proper rhythmic placements of their own part. The best help that the conductor can offer the

orchestra in maintaining the crystalline integrity of the layers of ostinati would be to present a predictable and stable beat, where the trajectory of that beat conveys both the steadiness of the figure as well as an a readable placement of each subsequent beat. Also, by using a consistent arm speed, the tempo can be more easily communicated to the ensemble (see Example 13).

The image displays a musical score excerpt for Edward Elgar's "The Wand of Youth, op. 1a, 'Fairy Pipers,' mm. 1-6. The score is written for a full orchestra and includes parts for Flauto, Oboe, 2 Clarinetti in A, 2 Fagotti, 2 Corni in F, Violini I and II, Viole, Celli, and Bassi. The tempo is marked "Allegretto" with a metronome marking of 120. The key signature is one sharp (F#). The score shows the beginning of the first melodic subject, the suggested melodic rubato in measure 5, and the complexity of the two layers of accompanimental ostinato. The score includes various musical notations such as dynamics (ppp, p, pp, f), articulation (accents, staccato), and performance instructions (e.g., "sempre rubato ed espress.", "Soli.", "con sordini").

Example 13: Edward Elgar, *The Wand of Youth*, op. 1a, "Fairy Pipers," mm. 1-6. Orchestral score excerpt showing both the beginning of the first melodic subject, the suggested melodic rubato in measure 5, as well as the complexity of the two layers of accompanimental ostinato.

Floating above this intricate musical picture of gentle, yet steadily moving water, Elgar intrudes a harmonized melody played in thirds in the clarinets beginning in measure 3. The clarinet lines are marked *soli* and are given at a *piano* dynamic level, above the *ppp* and

*pianissimo* levels of the portions of the string ostinato. While the ostinato lines are given no separate playing instructions other than their rhythms (which would suggest a quality of rhythmic stability), the clarinet are marked at the beginning of their parts “*sempre rubato ed espress.*” This indicates the presence of two rhythmic strata; one holding diligently to the tempo, and a second that interacts with the tempo, but has the freedom to move towards and away from the beat. This seems to be an orchestral rendering of the pianistic notion of “Chopin rubato,” in which the “left hand” components (here the ostinato) remain as steady as possible, while the “right hand” melodic components push and pull towards and away from the beat, recovering when convenient and without any actual loss of tempo.

Instead of understanding Elgar’s indicated rubato as a pianistic gesture, one could also suggest that this type of tempo marking may be more closely related to the common operatic practice of *col canto* (literally, with the singer). However, considering Elgar’s thoroughly demonstrated tendency of micromanagement towards diacritical markings, it seems unlikely that the composer would leave such a uniquely rendered texture open to a flexible interpretation.

Although Elgar has given the clarinets the more general instructions of “*sempre rubato ed espress.*,” it seems that he could not resist the temptation to further specify the application of that rubato. In measure 5, the composer indicates *espressivo* at the beginning of the measure, presumably to remind the clarinetists of the approaching rubato passage. Then, halfway through the measure, he indicates an *accelerando*. This is followed by the word *tenuto* printed above the penultimate sixteenth note of the measure, and the words *a tempo* placed just before the downbeat of the next measure. Elgar details his desired rubato with great specificity, and he thoroughly documents when and how to distort the rhythmic values. As a conductor, one could try to instigate these changes through gesture using subdivisions of the beat coupled with

alterations of the eighth-note tempo. However, a possible consequence of this approach would be that the integrity of the rhythmic background would be distorted.

Another possible approach to this passage may be to listen attentively to the rubato in the clarinets, but to guide the ostinato, giving the clarinetists liberty to make the rubato as seems fit to them. Of course, a conductor who has invested many, many hours in score study and building an acquaintance with the Elgar's style would be able to offer useful suggestions to the clarinetists during the rehearsal process; however, the normal power of gestural instigation may be more disruptive to the unique effect of juxtaposing a rhythmically stable background with a melody filled with expressive rubato. It may also be helpful to isolate the principal clarinetist as the one leading the rubato, with the second clarinet matching the shaping of the principal. The conductor's control over the melody, however, would be reasserted with the eventual placement of the downbeat following the rubato measure. This downbeat would need to be a clear visual suggestion of the ongoing tempo. The clarinets may also benefit from simple verbal instructions such as "follow Elgar's instructions as you see fit, but whatever you end up doing, make sure to meet me on the next downbeat."

With regard to this passage, Elgar's own recordings offer some other interpretive suggestions. Although the juxtaposition of the melodic rubato and the rhythmic ostinato seems self-evident in the score, in practice, Elgar apparently had no qualms about slightly distorting the rhythmic background to accompany the rubato in the melody.<sup>28</sup> It may be, then, that this flexibility may be an implicit part of execution of Elgar's intentions, as will be discussed in Chapter 3. This stretching, however, could also result from a conductor's inability to

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<sup>28</sup> Edward Elgar, "Fairy Pipers," *Historical Recordings: Elgar Conducts Elgar* Vol. 1, Gramophone Orchestra, Edward Elgar, Broken Audio B00628AP8Q, 2011, CD.  
Edward Elgar, "Fairy Pipers," *Elgar Conducts Elgar*, Symphony orchestra, Edward Elgar, Music and Arts B005SQ3AU8, 2011, CD.

relinquishing the duties of tempo and shaping, event momentarily, to the ensemble. If my own suggestion is to be taken for the execution of this passage, which is repeated several times over the course of the movement, there must be a willingness on the part of the conductor to allow the interpretive reigns to be handed totally to the clarinets for the moment of rubato and to be content to simply preside over the accompanying texture and the steady placement of each beat.

It must also be noted that another point of harmonic significance coincides with the end of the rubato passage. In measure 6, the pitch content of the ostinato changes for the first time, moving from the open fifth of E and B, to a major third/minor sixth of D and F-sharp, which changes again the next measure to the open fifth of D and G, facilitating an eventual harmonic movement towards E major with the advent of the second melodic subject.

After tempo is reestablished in measure 6, the clarinets continue with their melody in thirds until measure nine where Elgar gives another specified rubato passage. The only difference between the first and second instance (save the difference in pitch level) is that the crescendo in the figure, which had previously only been in the clarinets, is now shared with the strings. Elgar follows this crescendo in measure 10 with a *subito* return to *ppp* in the strings, while the clarinets become softer via hairpin diminuendo. This texture continues, with the clarinets providing the both melody and harmonization over the strings, while the strings change their harmony each measure, suggesting the key of G major, and setting up a third-relationship harmonic transition to E major in measure 17. Three measures before the key change, the flute and principal bassoon, enter, and continue to give harmonic support to the clarinets.

When discussing the first section of this movement, it is necessary to consider some of the practical challenges that may also require consultation with some of the orchestral players early in the rehearsal cycle. The clarinets, which are used thematically in a very exposed



orchestration, play a sustained passage for 14 consecutive measures without rests in a tempo with each beat lasting more than a full second and without any indicated space for breathing. While this may prove no problem for some clarinetists, who either have a very efficient breathing mechanism or who are proficient circular-breathers, it may be that some will require either time to breath, or will be more comfortable with the opportunity to release some accumulated air pressure by first venting air and then breathing. Should such a place be needed, I may suggest that before the second beat of measure 7, the dotted quarter note could be cheated with a catch-breath. If in dire need, some quick breaths could also be carefully inserted between measures 10 and 13, preferably after either of the quarter notes in any of those measures. Other than speaking with the players and knowing their comfort and breath capacity, it seems to me that the most directly beneficial thing a conductor could do would be to avoid beginning the movement too slowly (which might asphyxiate the poor, diligent clarinetists), and to maintain that tempo throughout the passage, so that a challengingly long phrase for the performers doesn't become an unbearably long phrase.

After the G major cadence in measure 16, Elgar uses the common tone B to negotiate an abrupt modulation to E major. As Elgar preserves the major quality of both chords, this modulation cannot be labeled one of the three common neo-Riemannian voice leading transformation (the parallel, leading tone, and relative exchanges); however, the effect is much the same, as the near voice leading allows the G to move to G-sharp via half step and the D moves to an E via whole step. In this second melodic subject, Elgar places the melody in the first violins, while the seconds, violas, and cellos offer harmonic support in dotted half notes changing chord qualities on every beat (see Example 14).



Example 14: Edward Elgar, *The Wand of Youth*, op. 1a, “Fairy Pipers,” mm. 13-23. Orchestral score excerpt showing the transition between the first and second melodic subjects and associated key areas via close voice leading.

In measure 17, Elgar also gives a rather ambiguous marking that may require consultation of the parts. Here Elgar marks *dolciss.*, but marks this instruction below the line of the first violin. It would seem from the placement, that this instruction is intended for the second violins, and not for the firsts, who actually have the melody. Although unusual, the placement of this marking is preserved in the critical edition.<sup>29</sup>

<sup>29</sup> Edward Elgar, *The Wand of Youth*, ed. Christopher Grogan, Elgar Complete Edition, ser. 4, Orchestral Works, vol 25 (London: Novello, 2001), 77.

The character of the second melodic subject, regardless of the placement of the term, is indeed simple and sweet. Elgar lends this subject a folk-like quality by the lilting dotted rhythm in the second and fourth measures of each phrase. After a printed crescendo marked in measure 21, and at the end of measure 22, the character of the music changes in that Elgar displaces the barline in the first and second violins and the flute. In this location, Elgar uses ties beginning on the sixth eighth note of measure 22 to anticipate the arrival of the downbeat and to juxtapose the displaced rhythm with the “normally” grouped eighth notes of the violas and cellos. This syncopation lasts during measures 23 and 24 before returning to another statement of the second melodic subject in the first violins, with added punctuation from muted horns and from oboe on the second and fourth measures of the phrase and can be emphasized by the increasing the prominence of the eighth subdivision in the conducting gesture. In measures 29 and 30, Elgar repeats the barline displacement. In measure 31, the second melodic subject seems to begin again; however, this time, the second measure of that phrase is immediately repeated, interrupting the melody’s pattern and preparing an elided transition back to the first melodic subject, using A minor as a borrowed chord to set up a plagal harmonic movement from IV to I in E minor for the return of the first melodic subject.

The return of the first melodic subject in measure 34, in the home key, preserves much of the original orchestration from the first appearance of this thematic passage; however, some differences must be noted. Elgar preserves the original melodic contour, but ornaments the phrase with grace notes. The first and second violins, instead of beginning their interlocking triplet sixteenth patterns at the same time as the tune in the clarinets, have octave E’s that remain static for two measures plus one beat. The triplet pattern in the violins does eventually begin, but in measure 37 (the fourth measure of the phrase). Another difference in the orchestration of the

return of the first melodic subject is the inclusion of punctuating comments from among the winds. On the second beat of measure 35, the first horn is given a *marcato* dotted quarter tied over to the measure to an eight-note release. Although marked *piano*, the *marcato* articulation indicates a stronger sense of weight, particularly for the attack, that is then dissipated through the following hairpin diminuendo. Elgar repeats the gesture in the flutes on the second beat of measure 38, as well as in the horns in measure 39, 41, and 42 (the second horn joining during the last two instances). The addition of this feature to the orchestral texture may seem of little significance; however, this periodic punctuation in the winds subtly distinguishes the second instance of the first melodic subject from the opening of the movement.

The return of the first melodic subject lasts until measure 48, when the second melodic subject returns. Here, however, Elgar gives no abrupt modulation or written alteration of the key signature. Over the last three measures of the return of the first melodic subject, Elgar had once again shifted from E minor to its relative major, G major, and in measure 48 he simply uses G major as the key of the second melodic subject. Once again, the first violins present the tune over a homorhythmic set of chords in the second violins, violas, and cellos. All parts are marked *pianissimo* until a hairpin swell in the first violins in measure 51 and a *tutti* printed crescendo in measure 52. In measure 55, Elgar uses a printed indication diminuendo to return the dynamic to *pianissimo* before the restatement of the second melodic subject from measure 56 until measure 58. In measure 59, the ostinato figure returns in the second violins, violas, cellos, and basses, and on the second half of the measure, the clarinets begin a phrase reminiscent to, but not identical to their first melodic subject.

Over the last four measures, Elgar uses two overlapping strategies to achieve a significant volume reduction over the course of the last phrase. The composer employs the first of these

strategies through written dynamic indications, using both hairpin indications as well as printed dynamic indications. The second of these strategies relies on the gradual removal of orchestral forces. The first violins stop playing in measure 59, and the seconds end on the downbeat of measure 61. The violas take over the triplet figure from the seconds in measure 61, and they stop on after playing the downbeat of measure 62.

One performance related problem for the ending of this movement might be maintaining a reasonable balance during such extremely soft dynamic indications. During the last two measures, the cellos and basses have *pizzicato* punctuations on each beat (the cello begins the *pizzicato* stroke on the second beat of measure 62). Other than the viola's last eighth on the downbeat of measure 62, the cellos and basses are the only strings playing. The clarinets are marked *ppp*, followed by a diminuendo (presumably to *niente*) on a sustained pitch. With the sparseness of the string part, and the natural ability of the clarinet to control their dynamic level even in extremes of soft playing, balancing these two textural components should not be problematic. However, Elgar also uses muted horns that are also marked *ppp* during the last two measures and matching pitch with the clarinets. Fortunately, Elgar places the horns in a register where controlling soft dynamic levels is easily possible, and the addition of the mute, players will be able to feel as if they were playing at a louder (i.e. more comfortable) dynamic range. While experienced players will not have a problem balancing these last two measures, it may be either necessary or at least beneficial for younger players for some rehearsal time to be spent balancing the volume levels between the clarinets and horns. Following the release of the horns and clarinets, Elgar once again suspends the musical tension of the movement's ending by indicating a fermata over the last eighth rest of the final measure.

## Movement 6: Slumber Scene

Although the shortest movement in number of measures, “Slumber scene” is actually one of the longer movements in either suite in terms of time length, due to Elgar’s metronome marking. Although the composer marks the beginning of the movement *Moderato*, he simultaneously give a metronome marking of eighth note equals 76 beats per minute. The giving of the pulse in eighth notes instead of quarter notes significantly slows the potential speed of the movement under a generic *moderato* tempo indication. As such a reference is given for the pulse, it is highly suggested that this movement would be best managed conducting the  $\frac{4}{4}$  meter in a subdivided pattern with eight beats. Although this movement appears superficially simple, Elgar requires a profound subtlety of nuance and inflection from the performers in this movement.

This movement also calls for a reduced orchestration, requiring only two bassoons and one horn from the wind section as well as a full string section. This is also a further reduction of the forces from the previous movement, with the flute, oboe, both clarinets, and one horn being removed from movement five to movement six. The rehearsal and performance of this movement also requires the use of mutes for the strings.

Elgar begins the “Slumber scene” with the strings muted and marked *pianissimo*. The cellos and basses provide a baseline in octaves in a half note rhythm. This bassline, perhaps more than any other content from the first suite, displays a distinctly child-like quality. The bassline of the entire movement is made up of only three pitches in a repeated pattern that maintains the same contour and almost always the same articulation. Another point of interest concerning this bassline is that both the pitches (A, D, G) and the octaves used all provide open strings for the

double bass, which may musically support commentary made by Elgar about the construction and use of a homemade double bass for the play.<sup>30</sup>

Because of the strong biographical significance that this passage seems to suggest, any preparation and performance of this movement will be faced with some interpretive decisions. Particularly, since the effect of the bassline musically represents the simple efforts of a child playing, should the bass section actually use open strings during this section? Some larger scale considerations present themselves. For example, using open strings prevents the use of vibrato, which in turn affects the character of the sound of the bassline. Should the childlike quality of the music be something that the conductor (knowing the biographical significance) chooses to emphasize, then the absence of vibrato would certainly be one means of musically rendering this detail and of suggesting naiveté. However, it must also be noted that the bassline is shared; the cellos also play the bassline, and the cellos do not have the option of playing open strings with the given pitches. The interpreter's options then are varied. One may have the players perform the music as they see it (knowing that they will certainly use vibrato and avoid open string) and allow this small detail to pass by, stored in the memory until the opportunity presents itself to offer the explanation to a cellist or bassists who complains about the simple part. Another option (though admittedly the least likely), would be to instruct only the basses to play open strings, and allow the cellos to play with a normal sense of tone. Obviously, this option presents the problem of diminishing the inflective unity of the bassline, and would not be advocated by this author. The final option would be to ask the basses to play on open strings, and to ask the cellos to play *sans vibrato* for the movement, so that they may preserve the simple contour of the original.

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<sup>30</sup> Robert Anderson, *Elgar in Manuscript* (London: The British Library, 1990) 129.

Unfortunately, as Elgar's own recordings of movements of the *Wand of Youth* suites do not include this particular movement, we cannot rely on a reference of Elgar's own choices to inform our own performance practice. Although the character of the bassline may be more readily explained through the allusion to Elgar's childhood musical experience, it seems unwise to sacrifice the expressive richness of the movement's character with a lack of engaged tone and musical direction from the lower voices, especially during such as slow and sustained movement. As such, it seems that the conductor's best option would be to be aware of the detail, but not to overemphasize the effect to the detriment of the expressivity of the movement.

Because this bass line forms a three-note pattern over one and a half measures, the pattern takes on a cyclic quality, lining up with the barline every three measures. As the phrasing of the other string parts seems oriented toward to four bar phrases, the effect seems to be that of a ground bass, almost Elgar's childhood homage to Purcell (see Example 15).

The image shows a musical score excerpt for Edward Elgar's *The Wand of Youth, op. 1a, "Slumber Scene,"* measures 1-4. The tempo is marked "Moderato. (♩ = 76.)". The instruments listed are 2 Fagotti, Corno in F, Violini I and II, Viole, Celli, and Bassi. The bass line features a three-note pattern over one and a half measures, creating a cyclic quality. The score includes various musical notations such as dynamics (pp, pp), articulation (acc), and phrasing marks.

Example 15: Edward Elgar, *The Wand of Youth*, op. 1a, "Slumber Scene," mm. 1-4. Orchestral score excerpt showing both the opening melodic material and the musical homage to Elgar's childhood bass in the lower strings.

The character of this movement, one of serene understatement colored with moments of passing harmonic tension and release, is perhaps one of the most expressively sophisticated



portions of either suite, and may remind performers and audiences alike of the “Nimrod” movement Elgar’s masterful *Enigma Variations*.

As the bassline remains constant in pitch and rhythm for the duration of the movement, it shall only be mentioned further should some point of articulation or dynamic be relevant to the current discussion of the other lines. In the movement’s beginning, the first violins and the violas play, with the violas at first moving in parallel motion a sixth below the violins, before establishing a more contrapuntally related contour during the third beat. This reliance on the parallel sixth motion between the top voice and an inner moving voice becomes a near constant feature of the music, particularly in the locations where Elgar uses the opening motive (a descending stepwise three eighth-note pattern).

Elgar’s specificity of inflection in the melodic material becomes another salient feature of this movement. The composer uses textually indicated *tenutos*, which are found throughout, particularly on the third beat (the fifth pulse of the measure, as conducted in 8). The *tenuto* marks here may be executed in a variety of ways, each of them having a myriad of potential justifications. The *tenutos* of this particular movement need special attention, both because of their frequent usage, as well as because of the problem they pose of potentially making a long, slow movement both longer and slower. Should a conductor be particularly concerned with their audience’s ability to engage with such a subtle movement, it may behoove him or her to encourage the orchestra to render the marked *tenutos* through “left hand” string accentuation; through momentarily intensifying the vibrato on the marked note, the effect will be that the note will be sufficiently “held,” allowing both adherence to the indicated inflective markings, as well as permitting the timely unfolding of the movement. The expression of the *tenuto* through color

and weight seems a far better solution for this particular movement than a solution based in further stretching of time.

The second violins enter in the second half of the second measure, and contribute to the texture and harmonic density of the music. This three-voice quasi-contrapuntal texture pervades through most of the movement. However, sometimes Elgar expands the texture in moments of strong dynamic inflection or tension with the addition of the horn and bassoons.

The negotiation of Elgar's given dynamic contours should be of particular importance to the conductor in this movement, especially as the employed textures do not isolate or promote a single melodic voice. For example, the hairpin crescendo/diminuendo *tutti* figures that present themselves individually, such as in measures 3 and 4, or as a *tutti* gesture, such as in measures 6 and 7, must be given adequate energy to instigate sufficient dynamic change from the ensemble. An under-nuanced performance of this movement may prove dangerous to audience engagement, due both to the melodic abstraction, as well as the more muted use of color and slow tempo.

The form of this movement seems to be largely ternary in nature, with a B section differentiating itself from the A section beginning after the fermata in measure 9. Although the bassline remains consistent in terms of pitch, Elgar's use of accidentals suggests a departure from the home key signature of one sharp, and the native keys of G major.<sup>31</sup> In this section, Elgar consistently uses F naturals and gradually introduces flats as accidentals, suggesting various other related and distant keys (such as the parallel key of G minor as well as the distant key of A-flat major) before returning to the home key area after the pairs of fermatas at the end of measure 15. This ABA form gives a sense of structure and even development (the B section uses

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<sup>31</sup> Although G major is implied to some extent by the outer sections, and Elgar seems to avoid explicit cadential references to concrete tonal centers except at the end of sections.

sequence as a part of the melodic content) to a movement with very little in terms of orchestrational or textural contrast.

### Movement 7: Fairies and Giants

The last movement of the first *Wand of Youth* suite requires the largest orchestra of any of the movements. Here Elgar uses one piccolo, one flute, two oboes, two clarinets in A, two bassoons, a Contrabassoon (marked *ad lib.*), four horns, two trumpets in A, three trombones, tuba, timpani, bass drum, cymbals, triangle and a small side drum (with triangle and side drum also marked *ad lib.*) harp, as well as a full string complement. With regard to the parts marked *ad lib.* (namely the contrabassoon and the additional percussion), it seems that any performance would not suffer greatly from the loss of the contrabassoon part, as that part is always doubled in some other voice, and, in fact, in most cases doubled in the second bassoon. Therefore, it would seem far more efficient for most orchestral budgets and logistical designs not to use the contrabassoon. However, this would not be quite the same case for the added *ad libitum* percussion. Elgar's side drum part particularly makes a unique contribution to the musical soundscape with its ornamented attacks adding weight and energy to the orchestral accents. Although listeners already familiar with the work would easily miss side drum, its absence would not prohibit a successful performance.

The composer gives the key signature of the movement as two sharps that the opening musical gesture confirms as the key of D major. Here Elgar employs two meter signatures simultaneously, marking the viola, cello, and bass lines in  $\frac{12}{8}$  while marking all the other lines in  $\frac{4}{4}$ . Elgar, however, subverts his own metrical markings with his tempo indications, marking the movement *Presto* and giving a metronome marking of half or dotted half = 116 beats per minute,

The music begins in the violas, cellos, and basses, all marked *pianissimo*, presenting a sprightly *staccato* dance figure (see Example 16).

Example 16: Edward Elgar, *The Wand of Youth*, op 1a, “Fairies and Giants,” mm. 1-15. Orchestral score excerpt showing the jig-like first melodic subject as well as the march-like second component of the first melodic subject.

(Example 16 continued)

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This musical score page contains measures 42 through 45 of Example 16. It is divided into two systems. The first system (measures 42-45) features a piano with a complex texture of chords and moving lines in the right hand, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). A triangle part is introduced in measure 45, marked *pp*. The second system (measures 42-45) shows a different texture where the piano accompaniment is more active, with the right hand playing a melodic line. Dynamics include *pp* and *simile* (similar). The score is written in treble and bass clefs with a key signature of one sharp (F#).

(Example 16 continued)

The musical score is arranged in three systems. The first system consists of five staves: four treble clefs and one bass clef. The second system consists of five staves: two treble clefs, two bass clefs, and one grand staff (treble and bass clefs). The third system consists of five staves: two treble clefs, two bass clefs, and one grand staff. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp* (pianissimo), *ppp* (pianissimissimo), *f* (forte), *fpp* (fortissimissimo), and *div.* (divisi). The tempo is marked *Triangolo*. The score is in 2/4 time and features a complex rhythmic pattern of eighth notes and rests.

Although the violas stop playing after the first beat, the cellos and basses continue their compound meter melody. Much of this rhythm is made up of sets of eighth notes followed by eighth rests followed by eighth notes. This jig-like rhythm strongly suggests a dance-like

character, and despite the unusual low register certainly projects a sense of lightness and agility. At the end of the fourth measure, the piccolo and flute have a quick run between octave A's, adding embellishment to the low string's dance figurations. The violas rejoin the low strings in measure 5, playing in unison with the cellos.

During measures 5-8, the low strings continue their jig-like content; however, in the second half of measure 5, Elgar brings the dance to a halt on a *marcato* dotted half that ties into a sustained pitch tied over four measures. The bassoons reinforce the attack of this sustained note, and the woodwinds take over the melody with a much more march-like tune (in a register far more conventional for the depiction of fairies). Here, the triangle and harp also add interjections, and the principal horn participates in the marching texture. This march-like phrase begins in measure 9 and lasts for four measures in the woodwinds, before moving in measure 13 to the first and second violins, with the trumpets contributing via the same rhythm, and the horns joining the pedal of the sustained pitch underneath. Following this, Elgar uses a first and second ending to repeat the measures 2-15.

In measure 17, the basses and cellos once again take up their *staccato* jig tune, while the flute and piccolo play a *legato* version of their marching theme with alternating hairpin crescendo/diminuendos (being joined by the oboe in measure 19). In measure 21, the violas join the low strings, and the violins (in octaves) take over the marching tune, giving it a swelling contour over four measures. Elgar also gives the harp a two octave parallel glissando to elide the previous phrase into the next, beginning on the second half of measure 24.

Measures 25-28 have a rather unusual rhythmic feature in that Elgar builds an internal echo effect into the texture (see Example 17).

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Example 17: Edward Elgar, *The Wand of Youth*, op. 1a, “Fairies and Giants,” mm. 23-26. Orchestral score excerpt showing rhythmic echo effects that distort the larger sense of the pulse.

Here the flute and piccolo repeat a *legato pianissimo* version of the marching tune while the cellos and basses play the opening jig figure. This superimposition is by now an expected



part of the composer's rhetoric; however, here Elgar includes two additional layers. One additional layer is in the oboe part, which is marked *mezzo forte* and plays *staccato* eighth notes on the "and" of every beat, separated by eighth rests. The contour of this line has features that are reminiscent of both the march and jig tunes, but follows neither of them verbatim, and may be seen as a hybrid (or perhaps a rendering of the confused fusion of echoes). The second additional layer is made up of a unique instrument grouping: the bassoon, the harp, and the second violins. Instead of being marked with *staccato* eighths, this second grouping is made up of a series of slurred quarter notes that are displaced from the beat by a single eighth rest at the beginning of bar 25. This group, which is marked *piano*, serves to distort the actual location of the beat, and the sliding character of the second group becomes contrasted by the punctuation of the *staccato* oboe. For the conductor, it seems that the most useful approach for this particular textural organization would be to maintain the clarity of the conducting pattern. If the conductor reflects one of the elements of the composite texture more strongly than the other in his or her gesture, the effect could be to cause either cause the players to become disoriented in the music, or (worse, from the conductor's perspective) cause the ensemble to ignore the conductor.

In measure 29, the texture "corrects" itself, and the dynamic level becomes further reduced to *ppp*. The orchestration also changes and the music moves to the strings, with the first and second violins having the *legato* version of the march melody in octaves, the violas and cellos having the jig tune, and the basses having a (bowed) *staccato* bassline. In measure 33, Elgar's texture changes again, transitioning the music towards a significantly contrasting section. During measures 33-34, the violins and violas, with the cellos joining on the second beat, all play a sequence of triplets that rise on the beginning of each triplet set by either half step or whole step, keeping to D major except in the downbeat of measure 34, when Elgar uses a C natural

(however, as the composer uses a C-sharp on the next beat, this temporary use of C natural may be looked on as a passing tone). In measures 35 and 36, all (save the harp) join in to form a cadence in D major, through *staccato* declamatory exclamations.

In measure 37, Elgar begins a contrasting section that differentiates itself in texture, orchestration, and key. Although the written key signature does not change, the frequent and consistent use of accidentals suggests that an abrupt change in key center has taken place, namely a movement to G minor. Elgar also markedly changes the character of the melody through his use of *marcato* whole notes in the horns and bassoons. These heavily attacked whole note pitches form a chant-like melodic pattern, first moving up a step (either half or whole, depending on the position of the pitch within the key) and then descending via third (either major or minor, once again depending on the position within the key). While the horns and bassoons play this chant-like tune (at once reminiscent of some treatments of the Dies Irae, yet also dissimilar due to the more consistently sequential nature of Elgar's tune), the strings (and contrabassoon, should one be used), have *staccato* punctuations in octaves on beats 3 and 4 of each measure, also providing harmonization to the tune. These orchestral punctuations are also reinforced by *marcato* half notes in the bass drum covering beats 3 and 4. This texture remains consistent for four measures (from measure 37- 40) but in measure 41 and 42, Elgar alters the texture, removing the violins as the sequence would have brought them below that instrument's lowest pitch. In measures 43 and 44, Elgar introduces the flute, oboes, clarinets, and reintroduces the violins in a sustained comment that ends the phrase. This comment is marked with a hairpin crescendo leading to a *sforzando* marked on the last quarter note.

Beginning in measure 45, this eight measure melodic phrase in G minor repeats itself with significant changes in the orchestration. Here Elgar removes the bassoons from the chant

tune, and adds them to the orchestral punctuations on the second half of the measure. The three trombones and the tuba replace the bassoons in the chant tune. Elgar also changes the accompanying orchestral punctuations, both through moving of the bassoons and through the addition of the clarinets and the timpani. Elgar also adds flair to the orchestral punctuations by adding two sixteenth note grace notes to the violin (and occasionally viola) parts. This second iteration of the phrase does have one other deviation from the first, in that during the last two measures, this phrase continues the established sequences instead of prolonging the final pitch in the tune over the last two measures of the phrase and offering an extended accompanying response. The last two measures of this phrase are marked with the word *crescendo*, leading to the elevated dynamic level of the following phrase that begins in measure 54 at *fortissimo*.

In measure 54, the eight-measure phrase repeats itself with yet another change in orchestration, and an effective change in dynamic level. This dynamic shift comes both from the melodic indication of *fortissimo* and from the addition of more orchestral forces (which are also marked *fortissimo*). Elgar uses the bassoons, contrabassoon, trombones, and tuba to play the chant-like tune, while the flutes, oboes, clarinets, horns, trumpets, violins, and violas play the accompanying punctuations. Elgar also uses the cellos and basses to participate in the chant tune, but with individualized rhythmic features. The cellos and basses, from measure 54-60, are marked with an eighth note tied to a double-dotted half note. The eighth is marked both down-bow and *sforzando*, while the double-dotted half note is marked with an up-bow indication. This particular string inflection offers subtle change to the composite orchestral texture, and this kind of subtle orchestrational management allows Elgar to rely on modest melodic material for a prolonged time. Other orchestrational changes during this passage include the addition of the crash cymbals in both measure 54 and 58.

Measure 62 begins the last repetition of the chant-like second melodic subject in this section. With all save the upper woodwinds marked *fff*, this repetition is certainly the loudest of the four, and a conscientious conductor must make sure that the ensemble paces its growth in dynamics in order to clearly differentiate between the terraced volume levels. Elgar once again alters the orchestration at the beginning of the phrase. For the first time during the chant theme, Elgar provides harmonization for the chant melody in the flutes, oboes, clarinets, horns, trumpets, and trombones. The ensemble responses are given to the bassoons, contrabassoons, percussion battery, and string section. Instead of ending with a crescendo to a new dynamic plateau, in the last two measures of the phrase (68 and 69), Elgar uses hairpin markings (as well as a few diminuendo marking in the horns, timpani, and triangle parts) to bring the dynamic from *fortissimo* or *fff* down to a *piano* dynamic. Elgar also uses the harmony of these measures to set up the a return to the principal key of the movement, using a C minor chord in measure 68 with its relatively close voice leading to measure 69's A major chord, which then becomes a harmonic pivot, taking on the role of V of the home key of the movement, D major.

Now that the basic musical elements of the movement have been established, the programmatic elements of the movement, though very apparent and rhetorically clear, do merit some comment. In this movement, there are two primary juxtaposed textural ideas, the light D major music of the beginning (which would present itself in either a dancing or marching character) and the heavy, chant-like music in G minor. These two elements may be easily mapped onto the programmatic elements alluded to in the movement's title, Fairies and Giants. Here, Elgar uses key area and weight to juxtapose two quite different fairytale topics, and does so in a way that successfully evokes these topics while maintaining intelligibility of musical discourse.

Measure 70 represents a return to both D major, as well as the fairy jig, presented in the original orchestration, altered only by extremely soft sustaining pitches in the horns. This return to the D major material contains all of the features previously discussed, except the repeat of the first two phrases via first and second ending, and the ordering of events and orchestration remains consistent. This recapitulation of the first section therefore predictably leads the music back to the “Giants” section. However, in measure 104, Elgar shortens the transition to the second “Giants” section, thus facilitating a different use of key areas than in the original Giants music. Instead of moving to G minor, Elgar begins a second Giants section in D minor. Here Elgar gives the chant tune to the oboes, clarinets, bassoons, horns, and an altered version to the trumpets (the trumpets have no *marcato* accents and have half notes instead of whole notes). The ensemble rhythmic punctuations come from the strings and contrabassoon, as well as from the bass drum every second pulse. In measure 113, Elgar begins another eight measure set of the giants theme, this time with the trombones, tuba, cellos and basses having the tune, the flutes oboes, horns, trumpets, and harp having the punctuation, and the violins and violas having a hybrid of both, as they begin each measure with a *marcato* half note, and then move to two detached quarter notes to fill up the rest of the measures. The third and final repetition of the Giants theme begins in measure 121, with the strings taking on a component melodic punctuation roll, and the brass save the tuba all contributing to the melody.

Elgar reintroduces the fairy theme in measure 127, after a quick diminuendo from *fff* to *forte*. Here the composer uses the jig theme in all the strings except basses (as well as in the flute and oboe) while the clarinets bassoons horns, tuba, and bass have a *sfp* and provide static support for the tune. Beginning in measure 129, Elgar gives crescendo indications to those sustaining with static support, and brings the music about to another repetition of the four measure jig

theme, this time at *fortissimo*, and with the low strings and woodwinds exchanging the triplet figures for separated quarters (or dotted quarters, for those marked in  $\frac{12}{8}$  time). In measure 135, Elgar reintroduces the *legato* version of the march like fairy theme in the winds, superimposed over the jig tune in the first violins, violas, and cellos, with the horns playing a related version of the tune with some replacement of triplet figures with *staccato* quarters. In measure 139, the *legato* march theme moves to the first violins and trumpets, and stays in the upper woodwinds, while the bassoons, horns, trombones, and tuba have either the jig theme or quarter note derivations. In measure 143, Elgar uses all strings save bass, paired with the flute, oboes, clarinets, and bassoons in sequential rising triplets (in this movement, always a transitional signal) for two measures to bring the music to a coda.

The composer marks this last section *Stringendo al Fine*, and changes the meter of some parts, marking all orchestral forces in  $\frac{4}{4}$  time. As Elgar gives no metronomic expectation for the level of the stringendo, this should be determined by the conductor as a consideration of many factors, including the acoustical character of the performance facility, the comfort level of the orchestra with the music, and perhaps even the position of the work in the concert programing. Unfortunately, Elgar's own recordings of this movement prove of little use in determining the extent of the stringendo, because cuts made in the arrangement used for the recording significantly reduce the final section and virtually eliminates the stringendo.<sup>32</sup> The coda is made up of a figuration of quarter note- half note-quarter note, with an accent on the half note that emphasizes the syncopated character of the figure. This rhythmic motive remains consistent until

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<sup>32</sup> Edward Elgar, "Fairies and Giants," *Historical Recordings: Elgar Conducts Elgar* Vol. 1, Gramophone Orchestra, Edward Elgar, Broken Audio B00628AP8Q, 2011, CD.  
Edward Elgar, "Fairies and Giants," *Elgar Conducts Elgar*, Symphony orchestra, Edward Elgar, Music and Arts B005SQ3AU8, 2011, CD.

measure 158, in which Elgar gives a strong cadential gesture, first on D major and then in octave D's over a rolled D in the timpani. The last note is given with a fermata, and once again, the conductor should determine the length (keeping in mind, of course, the excitement of the last movement and the position of "Fairies and Giants" as the last movement in the suite).

By following this events based analysis, fellow conductors should have a more thorough understanding of the forms and variety of moods and characters used by Elgar in his first *Wand of Youth* suite. In addition to discussing essential elements of score preparation (such as the identification of form and expressive character), readers should be more familiar with Elgar's varied and subtle approach to orchestration, have a greater awareness of Elgar's incredibly specific markings of inflection and articulation, as well as preliminary ideas for meeting the gestural challenges that this music provides.

## Chapter Two: Conductor's Analysis of Op. 1(b)

### Movement 1: March

Elgar titles the first movement of the second *Wand of Youth* suite “March.” As an opening movement, one might expect this selection to have a similar dramatic energy to “Overture” in the first suite; however, that is not the case. This movement instead evokes an “atmospheric” or “foggy” quality that is at once familiar, yet mysterious. One must also remember that while Elgar selected this movement to begin the second suite, the composer also suggests that this same tune was used as the finale in his childhood play.<sup>33</sup>

Elgar's orchestration of this movement requires a similarly sized orchestra to that of the first suite, but the second suite requires more percussionists. The orchestration for “March” requires two flutes with the second doubling on piccolo, two oboes, two clarinets in B-flat, two bassoons, four horns in F, two trumpets in B-flat, three trombones, tuba, timpani, tamburo piccolo (small side drum), triangle, harp, and a full complement of strings. The composer once again gives indications of tempo both through metronome marking and through stylistic direction using conventional musical terminology. Elgar reiterates the character of the movement's title with the tempo direction “*Alla Marcia*,” also suggesting *Allegro moderato* and a metronome marking of quarter note equals 100 beats per minute. At the given tempo, a conductor may comfortably use a four beat pattern, reinforcing the given  $\frac{4}{4}$  meter signature.

Instead of relying on energetic ensemble exclamations or virtuosic runs, Elgar begins this movement with a slow marching (or, at this tempo, perhaps trudging would be more apt) motive of tonic and dominant scale degrees in the timpani and in the cellos and basses. This motive

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<sup>33</sup> Ian Parrott, *Elgar* (London: J.M. Dent & Sounds LTD, 1977) 57.



reinforces the given key signature of two flats and implies a key area of G minor. In addition to the marching motive, Elgar also uses the first flute, both clarinets, and the first and second horn in a *pianissimo* drone, filling in the pitches of the opening minor triad. As is consistent with Elgar's involved management of diacritical markings, one immediately sees shaping instructions, even with these relatively simple components; the tramping/marching motive is given a hairpin crescendo/diminuendo over the first two measures (see Example 18).

Alia Marcia (Allegro moderato).  $\text{♩} = 100.$  Edward Elgar, Op. 18

I. Flauti  
II (e Piccolo.)  
2 Oboi.  
2 Clarinetti in B $\flat$   
2 Fagotti.  
I. II. Corni in F  
III. IV.  
3 Trombe in B $\flat$   
I. II. Tromboni  
III e Tuba.  
Timpani  
Tamburo Piccolo e Triangolo  
Gran Cassa e Piatti.  
Arpa.  
I. Violini  
II.  
Viole.  
Violoncelli.  
Bassi.

Alia Marcia (Allegro moderato).  $\text{♩} = 100.$

Example 18: Edward Elgar, *The Wand of Youth*, op 18, “March,” mm. 1-5. Orchestral score example showing opening marching motive, accompanying textures, and the beginning of the first melodic subject.

Beginning in measure 3, the first violins enter with the first melodic subject. Even the opening measure of this theme presents the essence of Elgar's discourse for much of the movement, the juxtaposition of triple and duple rhythmic subdivisions. The placement of the triplet on beat two next to the eighth- eighth rest- sixteenth on beats three and four requires the performers to convey the subtle differences between the rhythmic values. To reinforce the importance of distinguishing between the triple and duple rhythms, Elgar has even included a rest in the duple figure to distinguish it from a triple rhythmic subdivision. In measure 4, Elgar furthers the rhythmic complexity of the movement with the addition of more voices, as well as the continued juxtaposition of duple and triple rhythms. In measure 4, the first violins play a dotted-eighth-sixteenth on beat two, while the second violins and violas play a triplet on the fourth beat of that measure. In addition to rhythmic elements presented in the strings, Elgar also uses the oboes and bassoons to play sigh figures and also changes the established walking figure of the bass line to now approach D via stepwise motion to set up to a half cadence.

In measure 5, Elgar reinforces both the melody, countermelody, and rhythmic profile through the addition of more voices. The first violins continue with the melody, continuing in triplets with an ornament on the second eighth of the triple, and with the flutes and both bassoons reinforcing the contra-melodic material of the second violins and the violas (with those parts also using triplets). In the struggle between duple and triple, triple seems to have temporarily won, as every beat of measure five is involved in some form of triplet: in the melody on beats one and three, in the more active accompaniment on beats two and four, and in the static rhythmic accompaniment in beats three and four in all four horns.

This victory, however, seems to have been only temporary, as the second beat of the melody in measure 6 (now played in octaves between the first and second violins) uses a dotted

eighth-sixteenth. On beats three and four the oboes, clarinets, and bassoons interject two beats of triples, ending the first half of the phrase.<sup>34</sup>

In the second half of the phrase (beginning in measure 7), the first violins once again take up their melody over the tramping march motive in the cellos, basses, and timpani. The melody of the second half of the phrase, however, begins quite differently from the first in both rhythm and contour; it is tied over the barline of the previous phrase (from beat four of the measure 6) and begins with two triplets. On beat four of measure 7, the flutes enter, with a countermelody that the clarinets and violas join in measure 8. In measure 9, the triplet and duple rhythms are juxtaposed once again, with the composer placing the triplets on beats one and three and the duplets in form of dotted-eighth/sixteenths on beats two and four. This second, consequent portion of the phrase ends on a cadence in G minor in measure 10.

Beginning in measure 11, Elgar inserts a metered pause between the phrases, allowing for a moment of “breathing” before moving on. Here the meter signature changes from  $\frac{4}{4}$  to  $\frac{2}{4}$ , before quickly returning to  $\frac{4}{4}$  in measure 12. This subtle disruption of the meter and expected phrase structure also sets up a character change between the first and second phrases. Instead of continuing with tuneful melodic material similar to the first phrase, Elgar chooses to further explore the interactions between the two juxtaposed rhythmic elements of triple and duple. In measure 12, the trumpets and first two horn parts play a triplet figure that reinforces the rhetorical discourse as well as further suspends the action of the music before beginning the next phrase. In measure 13, an arpeggiated melody begins in the woodwinds, with the violas and

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<sup>34</sup> This movement relies heavily on four bar components parts to eight bar phase length, with an antecedent and consequent phrase structure. Deviations from this will be noted as the analytical component of this text continues, but as the four bar components sections are easily discernable, they will only be noted otherwise if absolutely necessary for clarity of the reader.

cellos giving rhythmic responses that further juxtapose the triple and duple rhythmic contents. In measure 14, the composer repeats the figuration of the previous measure, and then in measure 15, the violins enter with a descending chromatic line, reminiscent to the woodwind commentary in the second half of measure 6. In this gesture, the first violins are joined by the flutes; however, one must also be aware of the more strongly melodic material found in the bassoons, cellos, and basses. In 16, the melody moves to the principal flute and principal first clarinet, playing in octaves and adding yet another layer of rhythmic complexity to Elgar's discourse. Here the composer uses both ornamental grace notes as well as dotted rhythms combined within eighth note triplets.

In measures 17 through 19, Elgar repeats aspects of the beginning of the second phrase, from measures 13-16. However, some striking differences must be noted; firstly, the length of the phrase has been shortened by removal of content equivalent to measure 15, and secondly that some minor orchestrational changes have taken place (including changes in the first measure of the harp part, the use of the flutes on only the second measure, the inclusion of the bassoons in the melodic figure in measure 18, the inclusion of a triplet based rhythm in the second horn part in measure 19, the inclusion of the violins in the melodic figure in measure 18, the inclusion of the timpani, etc.). Elgar once again relies on his common tactic of changing orchestration during familiar music. As lovely as the effects may be, a conductor must be wary when approaching such passages to avoid embarrassing miscues in rehearsal or performance.

In addition to the changes in character and a fragmentation of the melodic line, the second phrase also distinguishes itself from the first in that the key center seems to reflect D major as a secondary key area, given Elgar's frequent use of C-sharps. This alteration of the harmony to the dominant neatly avoids "key fatigue" for the listener, as well as facilitates a

simple return to the home key of G minor after the end of the second phrase via pedal point in measures 22-23.

It seems that from measures 20 to 24, Elgar creates a five-bar phrase, separated into a two +three bar phrasing by two measures of hairpin crescendos followed by three measures of hairpin diminuendos. Although one must give attention to shaping these dynamic contours given across the ensemble, the conductor must also be aware of the separate dynamic instructions given to the violas and cellos in measure 22. It should also be noted that the dynamic contour expressly indicated for the violas and cellos in measure 22 is not included in the bassoon part, which is identical, but is instead indicated on a similar figuration in measure 23. Successfully preparing and balancing these small details in Elgar's precisely crafted orchestration will ensure the subtle elegance and depth of expressive inflection so often associated with this composer.

In measure 25, the melody returns to the first violins, followed in the next measure by the second violins, violas, bassoons, and clarinets offering commentary over a walking bassline in the cellos and basses. This section highly resembles the first phrase in both orchestral texture and melodic content, and continues until measure 32. In measure 32, the principal flute, principal clarinet, and principal oboe enter on the second half of the measure with ascending triplet arpeggios. This gesture prompts the original cadential figure to be extended through a repetition of the previous measure's melodic content. In measure 33, the response to the string's cadential gesture comes only from the principal clarinet. Elgar repeats the cadential figure for a third and final time in this segment in measure 34. Between measures 32-34, the composer alters the string orchestration slightly in each repetition of the cadential phrase. In measure 34, the violins alone have the melodic cadential gesture while the bassoon, timpani, cellos, and basses begin on the

second beat of the measure with the now familiar march motive, playing into the next measure, measure 35.

In measure 36, Elgar begins the second section of the movement, called by Anderson the “trio” and identified as one of the larger sections in which the “obviously commonplace” childhood material had been replaced with new material.<sup>35</sup> This second subject is distinguished from the first in terms of both expressive, melodic, and rhythmic character, as well as in key area. Although the first large section cadenced clearly in the home key of G minor in measure 35, Elgar relies on the parallel relationship to the key of G major for a quick change in tonal center, indicating the change of key through alteration of the given key signature. Instead of the melancholy march of the first section, with its shifting rhythmic values and intricacies of texture, now Elgar uses a much more dancelike tune (to me, one reminiscent of vaudeville), with a highly unified use of rhythm in the strings. One finds this *staccato* rhythmic motive throughout the second section, and this consistent use of articulation suggests a strong sense of melodic unity. Although the melodic elements of this second subject are used with great consistency, one must also note that some internal contrast has been built into the second melodic subject, just as it was in rhythmic juxtaposition of triple and duple during the first section. Here, instead of juxtaposing rhythmic values, Elgar juxtaposes articulations, and instead of exploring these juxtapositions vertically, the composer uses them laterally, in succession. Elgar marks the first measure and a half of the second melodic subject *staccato*; however, from the sixteenth pickup into the third beat until the end of the measure the articulations become *legato* instead of *staccato* (see Example 19).

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<sup>35</sup> Robert Anderson, *Elgar in Manuscript* (London: The British Library, 1990) 129-130.

Example 19: Edward Elgar, *The Wand of Youth*, op. 1b, “March,” mm. 32-40. Orchestral score example showing the transition to the second melodic subject, as well as elements of contrasting articulation within the second melodic subject.

(Example 19 continued)

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The musical score is divided into three systems of four staves each. The first system (measures 36-41) shows the first four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) with active musical notation. The second system (measures 36-41) shows the next four staves (Flutes, Oboes, Clarinets, and Bassoons) with mostly rests, indicating they are not playing in these measures. The third system (measures 36-41) shows the final four staves (Trumpets, Trombones, Tuba/Euphonium, and Percussion) with active musical notation. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* (pianissimo).

The texture remains consistent between measures 36-41, with the first violins having the melody in octaves, the second violins providing harmony in octaves, the violas and upper cellos



forming close harmony *divisi*, and with the lower cello part and the basses forming a bassline. All of these parts match the articulation and rhythm of the melody. Despite the uniformity of the string parts, one must also be attentive to the contribution of the woodwinds to the texture. Beginning in measure 36, both *flutes*, clarinets, and bassoons play *staccato* eighths on each beat, save where the strings move to a *legato* articulation. In those *legato* instances, such as in the second half of measure 37, they play on the “and” of beat four, and are either tied or slurred into the next downbeat. The only other members of the orchestra to play during the first six measures of the section is the timpanist, who plays in measure 39 and 40.

Beginning in the eighth-note pickup to measure 42, Elgar changes the established pattern of the second melodic subject in several ways. First, he increases the dynamic from *pianissimo* to *mezzo forte*. Second, the principal flute, aided by both pairs of clarinets and bassoons, begins a fluid countermelody. The composer repeats this counter-melodic figure over three measures, reducing the orchestral forces measure by measure to cause both a shift in dynamic and in color (first by removing the flute in measure 43, the clarinet in measure 44, and curtailing the bassoon phrase in the second half of measure 44). Thirdly, the horns are introduced, taking up the *staccato* eighths as the woodwinds move to their countermelody.

Lastly, there are some significant changes the activities of the strings. Elgar first ends the string unison rhythm, as the cellos and bases play *staccato* quarter notes. Also, the pattern of two measure alternation between *staccato* and the *legato* breaks, and only the second subject’s first measure is played. The orchestration for the upper strings changes as well, with Elgar using *divisi* in all of the upper string parts the first measure, giving the second measure only some *divisi* in the viola accompanied by movement down an octave from the previous measure, and then giving the violas the melody in the third measure of the patterns, and moving the melody to

the second violins in the fourth measure. This effect of reducing the ensemble reinforces the written diminuendo, which should also be guided by the gesture of the conductor.

In measure 46, Elgar moves the sixteenth note rhythmic motive to the woodwinds and brass, largely leaving the strings to offer only harmonic or more basic rhythmic support to the texture. Beginning in measure 46, Elgar uses the largest grouping that has been used thus far in the movement, with all save the violins playing. This large grouping of instruments, however, should not immediately suggest an increase in dynamics, however, because Elgar also takes great care to mark all winds and percussion parts to a *ppp* dynamic. During this phrase, which begins in measure 46, the piccolo, principal oboe, and principal clarinet have the melody, while the other members of the woodwinds, as well as the horns and trumpets share in the rhythmic motive and contribute to the harmonization of the melody. During this phrase, the trombones and tuba contribute with *staccato* eighth notes on each beat that are also reinforced by the timpani, harp, and basses. Even the auxiliary percussion participate, with the side drum, bass drum, and cymbals entering and playing on the downbeat every two measures. Finally, the violas and cellos also play, with the violas playing *pizzicato* off-beats, and the cellos play *pizzicato* eighths in an elaboration of the bassline.

In the second half of measure 47, the violin parts enter in unison, with counter-melodic material played in a *legato* articulation. Elgar marks the entrance of the first and second violins marked *sonore* or “sounding,” with a dynamic of *piano* in contrast to the *ppp* indications of the winds and percussion, or *pianissimo* indication of the other strings. As such, it is imperative that the balance be managed in such a way that the violins may be heard over the rest of the ensemble.

In measure 50, Elgar once again alters the texture of the second melodic subject. First, the composer includes the violins in the larger group playing the melody and accompanying rhythmic motive. Elgar also moves the trombones from the accompanimental *staccato* eighth notes to participating in the rhythmic motive, providing harmonization of the melodic content. The snare, bass drum, and cymbal begin playing on every beat, and the horns and violas begin playing a *legato* countermelody. This countermelody is marked *forte* and *sonore*, while the rest of the ensemble moves from *ppp* to either *piano* or *pianissimo* (*pianissimo* for the percussion or brass and *piano* for the woodwinds). In measure 51, the composer gives a crescendo marked for all save the violins, non-pitched percussion, and trumpets (also, there is an inflective hairpin diminuendo marked for those having the horn and viola countermelody at the end of measure 51) bringing the dynamic of the melody and accompanimental figures from either *pianissimo* to *mezzo forte* or from *piano* to *forte* on the downbeat of measure 52. From measures 52 through measure 54, Elgar once again uses changes in register, orchestral reduction, and indicated diminuendi to create a dramatic and colorful ensemble effect. From measure 55-57, Elgar again makes slight alterations of the orchestration to further the reduction effect as the music returns to the opening march of the first melodic subject.

Elgar marks measure 58 *come prima*, and this instance of the first melodic subject is a similar presentation to that of the opening. The composer's use of parallel key relationships facilitates an easy return from G major in the second section to G minor. In this second instance, some slight changes between the first and second iterations of the first melodic subject should be noted. First, the composer begins with only one measure of the marching ostinato, which now includes a triplet figure in the low strings. In addition, the second half of the first phrase has been removed, which significantly alters the approach to the second phrase and removes the

previously included  $\frac{2}{4}$  measure. Elgar also changes some elements of the dynamic contour, as may be found in the rapid diminuendo from *forte* to *pianissimo* in measure 62. Especially if conducting this movement from memory, one must be very careful to have internalized the differences in contour and phrase length between the first and second occurrences of the first melodic subject.

After measure 63, the repetition of the first melodic subject appears to be verbatim until measure 77, where Elgar alters the melody (as well as the orchestration) and prepares a shortened transition into a return of the second melodic subject. In measure 77, Elgar moves the accompaniment triplets from the previously used second and fourth beats to the first and third, and alters the rhythm of the melody, using dotted-eighth-sixteenths instead of a triple rhythm.<sup>36</sup> Measures 78-80 are also almost verbatim repetitions of measures 32-34, save for the Elgar's movement of the triplet on the last beat of measure 80 to the timpani alone.

In measure 81, the second melodic subject returns, once again in the parallel key of G major. From measure 81-84, the textures identical to those of measures 36-39; however, in measure 84, some differences present themselves. In measure 84, Elgar marks a half note roll with a dramatic crescendo in the timpani on beat three, setting up a powerful restatement of the second melodic theme with countermelody on the downbeat of measure 85, with all the woodwinds or strings marked *forte* (or *fortissimo* in the case of the clarinets and violas, who have the countermelody and are also marked *sonore*), or *mezzo forte* for the brass and the percussion (save for the cymbals, who are still marked *piano*). In the end of measure 86, Elgar gives more hairpin crescendos, leading to an emphatic *sf* on the downbeat of 87 in all parts (save non-pitched percussion). While this point that is the dynamic peak of the section, one must be

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<sup>36</sup> Compare measures 77 with measure 27.

aware that it is not the dynamic peak of whole movement; conductors need not encourage this louder dynamic too much, so that its structural importance will not be inadvertently over-emphasized.

Measures 87-92 are almost verbatim repeats of measures 52-57. The only discernable differences seem to be the addition of the second flute at the beginning of the later passage, along with the removal of the last sixteenth note of the measure in the flute parts, and the addition of the side drum in measures 90-92.

In measure 93, Elgar once again returns to the first melodic theme, again in the key of G minor. While the first return to this theme in measures 58-80 brought back a somewhat truncated but very similar version of the first melodic subject, Elgar significantly shortens this final return. Beginning in measure 93, Elgar fragments the melody between instrumental groupings; starting with the first violins, the composer then moves to the clarinets and bassoons with the dotted components of the rhythms in the second half of measure 95. Beginning on the second half of measure 96, Elgar abandons the fragmented melody and begins some harmonic movement in half notes, primarily in the second violins and violas in measures 96, moving from a French augmented sixth built on A-flat on the second half of measure 96 to an E-flat dominant seventh to an F dominant seventh, tonicizing B-flat minor before returning to melody.<sup>37</sup> The second occurrence of the fragmented melody (whose context now reveals as a sequence) is treated similarly, beginning in the first violins, and then moving to the clarinets and bassoons, while harmonic changes in the internal strings prepare yet another new key area. In the second half of measure 99, Elgar changes the harmonies from a French augmented sixth built on C-flat to G-flat

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<sup>37</sup> Note that the return of the melody is now sequenced up a minor third. The previous harmonic movement and inclusion of a D-flat in the melody suggest B-flat minor as a temporary secondary key area for the second statement of the sequence.

dominant seventh to A-flat dominant seventh that in turn tonicizes D-flat major or minor. In the quarter note pickup to measure 101, the first violins begin the melody a third time, here in D-flat minor (courtesy of the F-flats ), but play the whole of the opening motive without handing the tune off to the woodwinds. In measures 102-103, the horns, trumpet, and first trombone enter (some on the first measure and some on the second) to provide a harmonic fulcrum while approaching the dynamic peak of the movement (see Example 20).

The image displays a page from an orchestral score for Edward Elgar's 'The Wand of Youth, op 1b, "March," mm. 100-108. The page shows measures 100, 101, 102, and 103. The first violin part begins a melody in measure 100. In measures 102-103, the horns, trumpet, and first trombone enter. The score includes dynamic markings such as 'cresc. molto' and 'pp'.

Example 20: Edward Elgar, *The Wand of Youth*, op 1b, "March," mm. 100-108. Orchestral score example showing harmonic motion in and around the dynamic climax of the movement.

(Example 20 continued)

The image displays a musical score for measures 15 through 25. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is complex, featuring many beamed sixteenth and thirty-second notes, indicating a fast tempo. Dynamic markings such as *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. The key signature changes from D-flat major to D-flat minor in measure 15. The score is divided into two systems, with measures 15-20 in the first system and measures 21-25 in the second system. The page number 25 is visible in the top right corner.

In measure 102 the harmony begins with a D-flat minor in root position that in the next measure changes to a D-flat major (also in first inversion) for the first two beats, and then moves via close voice-leading to an F-minor triad in second inversion. On the downbeat of measure 104, Elgar gives a *tutti forte*, changing the harmony to an A half-diminished seventh in first

inversion that eventually promotes of D major as V of G, bringing the harmony back towards the home key.

The dynamic high point of the movement comes at the *fortissimo* on the down beat of measure 105. From this point, Elgar uses marked diminuendi and orchestrational reductions until returning to *pianissimo* in measure 110. In measure 110, the tramping motive (which includes a triplet on the second beat) becomes a melodic figure, handing the melody from the violas and cellos to the clarinet on the second half of the measure. In measure 111, the strings offer a quiet punctuation over the clarinet's held note until Elgar introduces a Picardy third into the harmony, providing a cadence in G major. However, even after reaching the final cadence, Elgar adds an additional flourish; the violins crescendo on the G major chord, and on the last sixteenth note of the measure the flutes are given a sixty-fourth note chromatic run up to the following downbeat, in which the flutes, oboes, trumpets, two trombones, timpani, cymbals, harp and strings participate, all in that group marked *mezzo forte* save the brass and percussion. The fermata on the half rest of the last measure may suggest a long pause before conductor visually releases the musical tension of the closing gesture; it may also be a subtle reminder to allow sufficient time for the clarinetists and percussionists to change instruments for the oncoming movement.

### Movement 2: The Little Bells (Scherzino)

Elgar titles the second movement of the second suite "The Little Bells," which suggests both a programmatic descriptor, as well as an allusion to this movement's orchestration (which uses glockenspiel and tubular bells to great effect). Of both suites, "The Little Bells" may require the most demonstrably virtuosic playing from some orchestral members; however, these



technical difficulties are presented in a musical setting of great excitement and energy that will certainly engage both players and audiences.

Elgar gives this movement's tempo as *Allegro molto* as well as indicating the quarter note equal to 144 beats per minute. With a given meter signature of  $\frac{2}{4}$ , a quick two beat pattern seems the most prudent choice for the conductor. Elgar also uses three flats in the key signature, which suggest E-flat major. The orchestration for this movement includes one flute, one piccolo,<sup>38</sup> two oboes, two clarinets in B-flat, two bassoons, four horns in F, two trumpets in B-flat, three trombones, timpani, glockenspiel, a tubular bell, and strings. This orchestration reduces the forces required of the previous movement in that the tuba and the harp are no longer used, as well as in the change of instruments by the auxiliary percussionists to cover the bell parts. Especially in performance, a conductor must give sufficient time for the percussionists to prepare to play their new instruments and should wait to begin the second movement until quite sure that the percussionists are set. It should also be noted that the score has the E-flat tubular bell marked "loco," suggesting that a bell should be found that produces the desired E-flat in the octave given, namely E-flat 4.

The first phrase begins with a striking of the tubular bell, accompanied by a heavy eighth note stroke in the bassoons, first two horn parts, violas, cellos, and basses to reinforce the articulation. Over this sustained chime tone, the flute and piccolo begin a dizzying downward run that changes instrumental colors as it progresses. The first two measures are played on the flute and piccolo, but during the second half of the second measure, the principal clarinet joins and by the third measure has replaced the piccolo. The run itself is of a unique character; the first beat is

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<sup>38</sup> The score indicates the second stave as second flute doubling piccolo; however, the piccolo indication at the beginning of the movement never changes to second flute throughout the duration of the movement.

made up of a sixteenth-note sextuplet that moves stepwise and is slurred into the second beat. Beginning on that second beat, the motion moves from stepwise to arpeggiations, and the articulation moves from slurred to *staccato*. This differentiation in articulation should be noted and emphasized in the conductor's gesture, especially as this run acts as a motive throughout the movement. The visual juxtaposition of a weighted *legato* first beat with dry *staccato* subsequent beats will provide a unified articulation as well as reinforcing the diminuendo from *forte* to *piano* from the first to the second beat (see Example 21).

The image displays a page from an orchestral score for Edward Elgar's "The Wand of Youth, op 1b, 'The Little Bells (Scherzino)', mm. 1-4. The tempo is marked "Allegro molto, 144". The score is written for a full orchestra, including Flauti, Piccolo, Oboi, Clarinetti in Bb, Fagotti, Corni in F, Trombe in Bb, Tromboni, Timpani, Glockenspiel, Bell in Eb, Violini, Viole, Violoncelli, and Basso. The first melodic subject is introduced by the Flauti and Piccolo, featuring a sixteenth-note sextuplet that moves stepwise and is slurred into the second beat. The score shows the opening of the movement and the beginning of the first melodic subject.

Example 21: Edward Elgar, *The Wand of Youth*, op 1b, "The Little Bells (Scherzino)," mm. 1-4. Orchestral score excerpt showing the opening of the movement and the beginning of the first melodic subject.

Another unique feature of this movement comes from the rather peculiar arrangement of phrase lengths in the first melodic subject. The first phrase is a seven measures in length, which would typically be divided as either a four bar + three bar or three bar + four bar phrasing to suggest the peak and trajectory of the phrase; however, the usual phrase component subdivisions in this instance fail to suggest the complexity of Elgar's phrasing. Careful examination of the opening phrase reveals that the phrase itself lasts 7 beats in length. The phrase repeated twice in immediate elision produces a phrase of 14 beats in length, which is here 7 measures in length. The overall effect of the music is one of perpetual motion; however, with the added complexity of shifts in aural measure-line perception. The second repetition of the opening phrase may be found on the second beat of measure four, beginning with the first violins and violas playing the melody accompanied by eighth notes in the Glockenspiel and joined by the cellos in the downbeat of measure 6, and finishing with the bassoons in the end of measure. When rehearsing and performing this movement, it is suggested that careful attention be given to maintaining the regularity and even detachment of the sixteenths, as the preservation of this "motor rhythm" will aid in a clear sense of tempo that will in turn facilitate the rapid technique required of the performers. A conductor can further facilitate this passage by using a dry *staccato* gesture, with minimal rebound to encourage the appropriate detachment in the repeated *staccato*.

Beginning in measure 8, the flute and piccolo again take up the melody, joined by the clarinet on the second beat of measure nine. Once again, the melody repeats the pattern of orchestrational change, with the sextuplet figure moving to the strings beginning on the second beat of measure 11, and continuing until measure 14. However, in measure 15, Elgar changes the texture significantly. In place of the energetic opening melody, the composer now gives accompanimental textures in the form of single *staccato pianissimo* eighth notes to the strings on

each beat, while the principal flute and principal clarinet play ascending and descending thirty-second note runs. While these are doubtless very fast at the given tempo, and surely sound very impressive when evenly executed, one must be mindful to the fact that these passages are totally scalar in keys very familiar to the players (E-flat major for the flute, and F major for the clarinet), and relatively easy to execute.

As this section of contrasting texture remains in E-flat major, it may be viewed as a second component of a larger theme group that includes both the opening melodic subject as well as the thirty-second note runs. This second section of the first theme group with the rapid note runs lasts for eight measures, and involves some subtle changes in instrumentation that may require the cuing action of the conductor for confident performance. For example, on the second beat of measure 16, the oboe replaces the flute and clarinet for the duration of the one beat downward motion, before the flute and clarinet return on the downbeat of measure 17. Similarly, the first violins play (in divisi) on the second beat of measure 20, temporarily replacing the flute and clarinet for the duration of that beat. It should also be noted that in measure 21, there is a rhythmic change in the flute and clarinet parts. On beat two, the phrase is marked as a sixteenth followed by six thirty-second notes, whereas the previous runs had been made up of eight even thirty-second notes. This extension of the high note of the phrase is also marked with a word *tenuto*; however, it is not recommended to distort the sense of pulse. Instead, any sense of *tenuto* on the indicated note should be managed as rubato by the individual players that may be recovered by the next beat. In measure 22, the violins take up the thirty-second runs and have two consecutive ascending phrases setting up a return to the first component of the first theme group.

In the previous eight measures, the question may arise as to what a conductor may do to facilitate the execution of such rapid passagework. It seems that in this particular circumstance, a conductor would do the most for the players if he or she maintained as clear and as steady a beat as possible. Especially in circumstances such as these, where the changes in direction of the runs happens largely on the beat, having the instrumentalists “meet you on the downbeat” will preserve the sense of tempo and will give them the confidence to be able to predict where the next beat will fall.

In measure 23, the next seven-measure instance of the first melodic subject begins with similar, but not identical, orchestration. In this instance, the oboe participates, playing both the opening sextuplet, as well as the sextuplet at the end of measure 26. Also, instead of only playing the first eighth note and reinforcing the attack of the chime, the strings play sustained lines underneath the woodwind runs; here the basses hold E-flat as a pedal tone, while the cellos, then second violins, then violas each make entrances playing *legato* quarter notes. The second half of the phrase is also identical, save that the cello’s entrance is a beat earlier than previous, and the basses also join in measure 29. The bassoon entrance is also earlier, beginning on the second beat of measure 28.

Measure 30 serves as a harmonic pivot. Here the violins and the cellos play two sixteenth note sextuplet figures, the first solidly in E-flat, and the second a sequence that utilizes F-sharp and A-naturals to quickly transition the music from E-flat to the distant, yet third-related key of G major. Elgar then uses the second component of the first melodic theme group in the new key area.

In the G major section beginning in measure 31, the thirty-second note runs that had characterized the second section of the first theme return, first in the bassoon, then in the violins

and flutes on beat two of measure 32. Once again, Elgar relies heavily on scales (or portions of scales) in these runs that reinforce the harmonies played under them in the strings. In measure 33, the runs return to the principal bassoon, and in measure 35, the flute joins them. In beat two of measure 36, the piccolo and first violin take over, but in 37, the flute and bassoon are used once again. Note the same rhythmic change in the second half of measure 37 as in measure 21. On the second half of measure 38, the principal oboe continues the upward run, leading back into another repetition of the first melodic component of the first theme group.

In this third instance of the first component of the first theme group, the phrase does not last the typical seven measures; instead, it lasts only four measures, and has two measures added at the end with a sustained pitch in the first bassoon and *pizzicato* quarters in the low strings. This section also includes a G major key signature, but the accidentals used suggest that the local key is actually E-flat major. Given the written out key change in measure 45 to three flats, it seems that the transition to G major served primarily to establish a dominant tonic relationship between the upcoming key of C minor.

Beginning in measure 45 Elgar introduces a new theme in C minor, which will here be called the second theme group. This second theme group contrasts the first theme group in that it is lyrical, being mostly stepwise and marked with slurs, and because it is marked *espressivo*, whereas the first theme had been rhythmically involved and utilized rapid technical passages. The phrasing in this section consists of two sets of four bar phrases, with the first four measures having two two-measure comments in the strings and the second being an uninterrupted four bar phrase. The first time this occurs, the melody begins in the first violins for two measures (measure 45-46) and then moves to the woodwinds (measures 47-49), and then moves back to

the strings, with the first violin having the melody and the other strings having supporting material (see Example 22).

The image displays two systems of an orchestral score. The top system, starting at measure 21, includes staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The bottom system, also starting at measure 21, includes staves for Flutes, Oboes, Clarinets, and Bassoons. The score features various musical notations including notes, rests, and dynamic markings such as 'p espress.', 'dim.', 'pp', and 'unio.'.

Example 22: Edward Elgar, *The Wand of Youth*, op.1b, “The Little Bells (Scherzino),” mm. 41-61. Orchestral score example showing the beginning of the second theme group.

(Example 22 continued)

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The second phase of the second theme group inverts this order, with the woodwinds, (mainly the flute and clarinet) having the melody, and the strings responding. However, the second time during the second four bar phrase, both the woodwinds and strings participate.



Beginning in measure 61, the composer introduces a new melodic component into the second theme group. This new countermelody is in the principal flute, all four horns, and a solo cello. Here all are marked “*molto cantabile*” except the solo cello, which is instead marked *sonore*. Here the melody and previously used accompanimental textures are marked *pianissimo* in the strings and *piano* in the woodwinds, while the solo cello is marked *mezzo forte* and the horns and flutes *piano* with specified hairpin dynamic inflections. As the melody has already been heard at this point, and the countermelody is new, it seems that (considering the dynamic markings) the countermelody should take priority in the textures from measure 61 to the relative climax on measure 73. In addition to orchestrational and melodic changes, Elgar also changes the key areas. From 61-68, the music reflects the expected C minor of the second theme group; however, a sequence in measures 69-72 shifts the harmonies to temporarily reflect A-flat minor, as suggested by the G-flat, D-flat, and C-flat now included in the melody.

During the section’s climax on measure 73, Elgar abruptly brings the harmony back to E-flat major, beginning that phrase on an E-flat major chord in second inversion. After the climax on measure 73, the composer uses a gradual written-out and orchestrational diminuendo that leads to a recapitulation of the first theme group in measure 84. Here Elgar utilizes a D-flat major chord (the Neapolitan of the local key) to delay the strong arrival of the home key of E-flat major for a further four measures before the return of the first theme group on the downbeat of measure 84.

This recapitulation of the first theme group has some small changes in orchestration, but preserves the expected melodic material. In this instance, the flute, piccolo, oboe, and clarinet all begin in the sextuplet figure, with the oboe dropping out immediately, the clarinet handing its part off to the bassoon on the second beat of measure 85, and the piccolo finishing on the

downbeat of measure 86. As expected, the strings begin the sextuplet figure on beat two of beat 87, with the addition of the bassoons, cellos, and basses at the end of the figure.

In measure 91, the second component of the first theme group also returns, but with different pairings and at a *fortissimo* dynamic. Here the strings play the thirty-second note runs, with groups of woodwinds playing interjections into the pattern, while the brass provide harmonic support and the glockenspiel plays eighth note arpeggiations. In measure 95, the thirty-second note runs return to the flute and clarinet, and then move to the violin and oboe on the second beat of measure 96, before returning to the flute and clarinet, and eventually the violins in measure 98. In measure 99, Elgar brings back the second theme group with the countermelody in the first violins in octaves and the melody beginning in the flute and the second violins. This short return (again in the relative key of C minor) lasts until measure 107, in which the horns take up the countermelody, and the first violins take up the melody, temporarily in the key of E-flat minor until measure 111, where E-flat major returns.

Elgar heightens the return of the home key of E-flat major in measure 111 by a unique dynamic contour. The two measures leading up to measure 111 in the strings are marked *crescendo*. Measure 111, however, is marked *subito ppp*. The ability of the conductor to negotiate such drastically contrasting dynamics will likely significantly impact the effectiveness of that moment, so a conductor must be aware of this moment's impending approach and use such gestural tools as are available to good effect. One method would be to use a progressively larger gesture and then after the second beat of measure 110, giving a very small downbeat that remains in the high vertical position. I have found that his type of *subito piano* gesture attracts the attention of the ensemble because the sudden change in the gesture's size is relatively easy to discern peripherally.

The *subito ppp*, a unique marking in any context, is further complicated by the subsequent dynamic instructions for the strings. In measure 113 and 114, the strings are given a diminuendo hairpin that leads to a marking of *pianissimo* in measure 115. Although these instructions would seem erroneous and suggestive of either an editorial typesetting mistake, they are preserved in the critical edition.<sup>39</sup> I suggest that (to preserve the effect of the indicated dynamics) that the crescendo in measure 109-110 be of a substantial enough degree to allow both a significant and sudden change in dynamic, as well as a further controlled diminuendo to *pianissimo*, and then to a true *ppp* where indicated in measure 119.

In measure 123, the first component of the first theme group returns in the flute, piccolo, and clarinet at a *pianissimo* dynamic level. This melody is then handed off to the strings to complete the expected seven-bar phrase length. However, the strings add a substantive crescendo at the end of their phrase and bring the music to a cadence at *fortissimo*, reinforced by the winds and brass. One must also be careful to note the change in articulation that happens in the strings on the second half of measure 128. Here Elgar changes the expected *staccato* marking for a *tenuto* marking, which in this context may suggest a longer note value. The challenge here becomes facilitating the character change in the articulation without letting it impact the speed of the music as it drives towards an exciting cadence. This should not be too problematic as long as the conductor's *staccato* is light enough in character that the addition of some weight to the gesture would not require slowing. With regard to the ending, one must also note the fermata over the final quarter note, once again creating a musical frame of silence following an energetic ending.

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<sup>39</sup> Edward Elgar, *The Wand of Youth*, ed. Christopher Grogan, Elgar Complete Edition, ser. 4, Orchestral Works, vol 25 (London: Novello, 2001), 158.

### Movement 3: Moths and Butterflies (Dance)

Elgar titles the third movement of the second *Wand of Youth* suite “Moths and Butterflies.” For me, this title conjures up a wide variety of musical/programmatic realizations, ranging from typical imagery of flight to the telltale fluttering of insect wings. However, Elgar’s musical imagery seems more connected to the fairy aspect of the original tableau, and the dancing moths and butterflies seem to closely resemble renderings of fairies in Tchaikovsky. Elgar described this movement’s music as being used to draw the “two old people” towards the fairyland across the river.<sup>40</sup> “Moths and Butterflies” is also one of the movements that Anderson specifically cites in his study of Elgar’s early sketchbooks, commenting on the similarity between the original sketches of the melody to the final form.<sup>41</sup>

This movement uses two flutes, two oboes, two clarinets in B-flat, two bassoons, two horns, timpani, harp, and the full complement of strings. This orchestration returns the harp to the orchestra, but also dismisses some players from the previous movement. Here the two trumpets, three trombones and two of the horns, as well as the glockenspiel and tubular bells from the percussion section are not used.

Elgar gives this movement a meter signature of  $\frac{2}{4}$  and gives tempo indications of *Allegretto*, with a quarter note given as 84 beats per minute. At this speed, a conductor would naturally utilize a two beat pattern for this movement. The given key signature contains no sharps or flats, suggesting the key center of A minor.

The music begins on the downbeat of the first measure with *pizzicato* in the cellos and basses, and octave A’s in the harp. On the second eighth note of the measure, both violins and

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<sup>40</sup> Ian Parrott, *Elgar* (London: J.M. Dent & Sounds LTD, 1977) 57.

<sup>41</sup> Robert Anderson, *Elgar in Manuscript* (London: The British Library, 1990) 129-130.

the violas enter (also at *pianissimo*), with the first component of the first theme group. All notes shorter than a quarter note value are marked *staccato*, giving a crisp and dainty quality to the melody. From here, the attention of the conductor should shift to the impending entrance and articulation changes coming in the woodwinds. In measure 3, the flutes and the clarinets enter with a “sigh” figure that is repeated in the next measure by the bassoons and oboes. Once again, we see musical/rhetorical elements in close juxtaposition; here we see the *staccato* elements of the melody juxtaposed with the *legato* elements of the sigh figures during the second half of the phrase. In addition to the two previously mentioned layers, the harp and the cellos another layer of rhythmic interest. However, the shaping of the contrasting *staccato* and *legato* elements should be what concerns the conductor most.

In measure 5, Elgar repeats the opening melody, placing the figure in the first violins and giving harmonic and rhythmic support to the second violins and violas. The composer then follows the pattern established in the beginning of the movement, with the woodwinds and strings responding in sigh figures during the third and fourth measures of the phrase; however here the harmonic content is different. In this second presentation of the opening phrase, Elgar moves away from a cadence in the home key of A minor, and instead gives a half cadence on E major.

Measure 9 begins the second component of the first theme group with the melody still in the first violins, marked *piano* and *dolce*, while the second violins and violas provide offbeat support and the cellos provide a bassline. In addition to expanding the orchestral texture, Elgar also changes the string dynamics have here been moved from *pianissimo* to *piano*. In addition to negotiating the dynamic changes, the conductor must also prepare the wind entrances that take place in 10. However, the highest priority for the conductor during this section will likely be in

reinforcing the highly specific articulations given by the composer to the first violins. On the second beat of measure nine in the first violin part, Elgar marks the word *tenuto* over the first sixteenth note. This indication is repeated in measure 11 when the figure is repeated. This relatively simple phrase is filled with potential expressive elements that must be recognized before an eventual phrasing can be decided (see Example 23).

The image shows a musical score excerpt for Edward Elgar's 'The Wand of Youth, op. 1b'. The score is for a full orchestra, including strings, woodwinds, and brass. The first violin part is highlighted, showing the 'tenuto' marking over the first sixteenth note in measure 9. The score is in 3/4 time and features complex articulation and phrasing requirements.

Example 23: Edward Elgar, *The Wand of Youth*, op. 1b “Moths and Butterflies,” mm. 6-11. Orchestral score excerpt showing the complex articulation and phrasing requirements of the second melodic component of the first theme group.

The elements are as follows: the slurred sixteenths, the articulated sixteenths, the *tenuto* marking, and the mordent. All of these elements happen in short order, and a rehearsing conductor should be able to sing or play them to his or her own satisfaction, so that such detail can quickly and easily be conveyed to the ensemble. It may be suggested that the given *tenuto*

marking should be realized through use of rubato in only the first violins. In measure 11, Elgar uses both (-) figures, as well as the printed indication “*ten.*” on different notes in the same measure. As the indications are obviously distinct in the composer’s mind, one must explore what these distinctions may indicate. Personally, I would suggest that the composer’s use of the dash figure should be more specifically informative of the articulation, while the use of the textual instruction should indicate more of an expressive mark, and therefore has more to do with phrase shaping. In measures 10 and 12, a conductor must also give particular attention to the separated releases of the slurred eighths. Giving a clear release of the second and fourth eighth note will preserve the dance-like effect throughout the violin section, and will contribute to the graceful character of the melodic figure.

The next significant event for the conductor may be the *subito forte* in measure 13. In addition to the significant jump in dynamic range, one must be mindful of the given crescendo in the cello, bass, and bassoon parts that immediately follow the *subito forte*, and actually suggest that the dynamic height of the phrase is in the second beat of measure 13. Elgar’s notation reinforces this interpretation, through the given accent on the first sixteenth note of the second beat in the melody in the first violins. The following measure returns to *piano* or *pianissimo* (depending on instrument and register), with the melodic figure moving from the violins to both flutes. Although contrasting, this dynamic juxtaposition is not simply terraced; Elgar still indicates desired dynamic contours through his use of opening and closing hairpins, which should be reinforced in the conductor’s gesture. Measure 15 also has a *subito* dynamic change, with the strings moving from *piano* to *mezzo forte*, and the melody moving back to the violins. In addition to negotiating the dynamic change, the conductor must also reinforce the change in articulation, as the previous phrase largely abandons the *staccato* articulation of the first

component of the first theme group. Elgar's reintroduction of the *staccato* must be instigated and unified while adding a diminuendo beginning in measure 16, which continues into the next measure, until the phrase ends on the downbeat of measure 18. This phrase ending is elided with another four bar phrase, where the principal flute, principal oboe, and principal clarinet play the opening melody as a woodwind choir, marked *pianissimo*, replacing the upper string choir of the opening.

In measure 20, Elgar introduces a new element into the violas and the cellos. This figure, a dotted eighth note followed by two thirty-second notes slurred into an eighth note marked *staccato* (indicating a lifted release) adds some rhythmic variety to the texture, but may be lost under the rhythmically augmented sigh figures present in the woodwinds. In this measure, a conductor has many choices as to which phrase shapes to reinforce, as Elgar's texture proves highly involved. The flutes and principal bassoon have a crescendo/diminuendo via hairpins over a rhythmically extended version of the sigh motive introduced in the beginning of the movement; the oboes, clarinets, and second bassoon have the original sigh motive in place, the second violins have the sigh motive displaced rhythmically by an eighth rest, the violas and cellos have the new rhythmic figuration with a crescendo, and the first violins have a fragment that brings the *staccato* melodic figure into the third measure.

My suggestion for measures 20-21 is to reinforce the new material (which will also come to the textural forefront, due to the hairpin crescendo it receives) in the violas and cellos during measure 20,<sup>42</sup> and then to shift attention in measure 21 to the principal clarinet, who finishes the melody. Visually reinforcing the lifted release of the slurs with *staccato* will also help in evoking a successful *pizzicato* sound from the cellos, basses, and harp, who play/ release their last note of

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<sup>42</sup> Please note that the bowings between viola and cello in bar 21 may need review, as they may not end together due to the sustained note tied into the downbeat for the cellos.



the measure with the clarinet. It should also be noted that the cadence here also ends in A minor, returning to the first section of the form to its home key.

The double bar between measures 21 and 22 marks the beginning of the second theme group in C major. This portion begins with the seconds and violas playing off-beats, the cellos and basses providing a *pizzicato* bassline, and the first violins playing the melody marked “*grazioso*.” Here Elgar marks all string parts as *pianissimo*, and includes counter-melodic material in both bassoon parts. Here the conductor has a choice to reinforce either the given dynamic contour of the first bassoon part, or that of the more obviously melodic violin line. Both parts have crescendo/ diminuendo hairpins but peak at different points, with the countermelody peaking on the barline of 23 and the melodic peaking on the second beat of measure 23. It seems prudent to reinforce the string contour as opposed to the woodwind contour, but to be mindful of their differences, as otherwise one might be unintentionally surprised by Elgar’s dynamic and coloristic effect.

The melody moves from the violins to the principal flute on the second beat of measure 23. At this point, the flute joins in the violin’s melody for the duration of a beat, and then takes the melody while the first violins rest. This is yet another example of the seamless and subtle color shifts that characterize Elgar’s approach to orchestration in these works. To capture the indicated effect, the hand-off between the violins and the flute must first be rhythmically secure, which becomes complicated by the inclusion of a grace note preceding beat two of measure 23. The flute player must be aware that they must prepare to join the melody in progress, and must not indulge in any soloistic deformations of rhythm during this first measure. Another aspect of the effect is the contrasting dynamic contours, as the strings have a diminuendo on the second beat, already marked in a *pianissimo* level, while the flute entrance is marked *mezzo forte* and on

the second beat is given a hairpin crescendo. The change in color made possible by Elgar's design can be quite beautiful, but will be quickly overlooked if the hand-off is mismanaged, either by unpredictable rhythm in the violins, a flute entrance that doesn't match the given speed and style of the existing melody, or a conductor who does prepare these events in time to make the performers aware of them. Personally, I suggest aiding the strings in their contour with the gesture (being the larger group, and therefore more directly requiring the unifying effect of a conductor's gesture) and reinforcing the flute with visual attention and asking that the flutist play his or her own dynamic contour as written.

The flute continues with the melody from measures 24-29. This melody is supported by off-beats in the second violins and the violas, a bassline in the cellos (reinforced by the basses in measure 26) and a syncopated figure in the harp. It should be noted that while some expressive liberty may be taken by the solo flute (in fact, Elgar uses hairpins to manage his desired dynamic contours), these should be subtle, because the regularity of the off-beats and syncopated rhythms in the upper strings and harp provide a "motor rhythm." Too much rubato in the solo line would be very difficult to follow for the accompaniment parts, but would also diminish the forward momentum of the section.

Other than managing the maintenance of tempo during the flute solo (as well as the rhythmic solidity of the motor rhythm accompaniment) the conductor should also be wary of the clarinet entrance in measure 26 on the second beat (which plays in unison with the flute and reinforces it in its lower register), as well as the accent in the cello part on the first beat of measure 29. This subtle inflection in the bassline should not be over-wrought, but should still be discernable as it provides the listener with a sense of the barline that may have been occluded by the syncopations in the melody.

It should also be noted that the flute solo utilized sequence to move through several keys. The second section began in C major, but then moved via melodic sequence towards a D dominant seventh half cadence in measure 29. This sets up G as a secondary function tonic chord in measure 30.

In bar 30, the first violins enter once again and take up the melody (this time in G major). Once again, they are supported by off-beats and a bassline in the other strings, by countermelody in the bassoons. Elgar also introduces a new textural element in this instance, with static harmonic support in the horns. Once again, Elgar moves the melody from the first violins to a solo flute in the second beat of the second measure of the phrase, measure 31. In this second instance, the flute does not share the melodic grace note with the violins, which should make the transition of colors easier in terms of rhythmic precision. It should also be noted that instead of having a crescendo immediately following the flute's entrance, Elgar now gives a hairpin diminuendo from *mezzo forte* to *piano*. Also, the oboe joins the flute in this second instance, reinforcing the long held notes in the flutes melodic figure down an octave.

A few important textural changes must be noted in this second repetition of the melody. Here Elgar marks the bass entrance with a hairpin crescendo from *pianissimo* in measure 34, and the cello accent that had previously reasserted the location of the barline happens twice; first in measure 35 and then again in measure 37. It should be noted that the melodic sequences that had previously moved the melody from the key of C major to a half cadence on D dominant seven once again instigates harmonic movement. In this second presentation, the melody moves from G major to a G dominant seven in the last measure of the first ending, preparing a return to the C major of the first instance of the second subject. The equivalent measure in the second ending

(however) changes, moving to a G minor dominant in third inversion that then moves to A minor through relatively close voice leading.

This return to A minor in measure 38 brings about a verbatim return of the first subject, which continues until measure 54. In measure 54, Elgar prolongs the cadence by stretching out the last two eighth notes of the phrase over three beats. The composer enhances the rhythmic augmentation through inflective hairpins on the tied note over the barline of measure 55, which emphasize the delay in the cadence. Beginning measure 56, the melody moves to the flutes, with the violas and first horn giving static harmonic support, and the harp providing some rhythmic underpinning. Measures 56 -58 correspond to measures 18-20 and should be handled likewise. In measure 59, however, Elgar changes the pattern. Here the clarinets and bassoons hold a B fully-diminished seventh chord for two measures, aided by a rolled chord in the harp. This dissonant sonority resolves to A minor in the clarinet and bassoons as well as the strings on the downbeat, with the first violins offering the *staccato* motive from the melody, and the cellos and basses providing *pizzicato* eighths on the second and third eighth notes of the last measure. The final rest value in all parts is marked with a fermata, perhaps meant to remind the conductor to allow the clarinetists time to switch between B-flat and A clarinets for the next movement.

#### Movement 4: Fountain Dance

The fourth movement of the second *Wand of Youth* Suite is called “Fountain dance.” Elgar’s brief description of the original play does not mention the specific context of this movement; however, this music clearly evokes its namesake. Elgar’s music flows with a running, shimmering, ballet-like elegance, suggesting billowing and cascading water flowing through a fountain’s jet.

This movement slightly reduces the orchestration of the previous movement, requiring only two flutes, one oboe, two clarinets in A, two bassoons, two horns in F, timpani, triangle and strings. When compared to the previous movement, the orchestral forces are reduced by one oboe, and are expanded by the addition of a triangle. This movement has a meter signature of  $\frac{3}{8}$  and a key signature of one sharp, implying G major. The given tempo instructions are *Allegretto comodo*, or a comfortable allegretto, and the metronome marking is given as eighth note equals 104 beats per minute. At the indicated speed, this movement may be comfortably conducted in a three beat pattern.

Elgar begins this movement with a wave-like ostinato pattern made up of overlapping rhythms in the cellos and violas (with the basses reinforcing the cellos for the first two measures). The figure in the cellos consists of three eighth notes, the first on G2 and the other two on D3, with the first two slurred with a lift on the release and a *tenuto* marking on the third eighth note. The viola part is made of eighth notes tied over the barline on beats three and one that serve to reduce the natural rhythmic effect of the barline, reinforced here by the tonic dominant motion in the cellos. This ostinato, in both parts marked *pianissimo*, provides a steady yet constantly fluctuating, nay “shimmering,” background against which the melodic materials can play.

On the downbeat of measure 3, the violins enter in three parts, with the first violins being divided into two parts on two separate staves and with the second violins receiving their own line. These three parts move as parallel triads, with only one instance of lack of parallel motion in the opening phrase (that being in measure four when the second violin part moves down by fourth and the divisi first violin parts both move down by third). When assigning divisi parts to the first violin (or consulting with the concertmaster as to how this is to be done), one must keep

the character of the musical effect in mind. Because Elgar's effect relies on three voices moving in parallel, the equal balancing of parts becomes paramount. The conductor must also reinforce the hairpin crescendos to the relative climax of the phrase; however, one must also be mindful that these hairpins occur within the context of *pianissimo*, and should not be excessive or distorted to the point of caricature.

In addition to managing the dynamic contour of the melody, the conductor may also help the ensemble by reinforcing the rhythmic profile of the melody. In this opening melody, Elgar rapidly switches between rhythms of duple and triple subdivisions. As the violins play in rhythmic unison, the conductor's gesture can influence these changes in rhythmic values for the reliable production of the required rhythm. I suggest that for duple components of the rhythm, a conductor should use a linear approach to the ictus, whereas beats which use a triple rhythm may approach the ictus with a more rounded path. This method of distinguishing between triple and duple rhythmic qualities will not only increase rhythmic security for the performers, but may also help them to play the sixteenth note triples in a proportionately slower rhythmic strata than the thirty-second notes grouped in fours.

Although most of the conductor's attention during measure 3 should be directed towards the violins, he or she must also at least visually acknowledge the entrance of the flutes and oboe on the third beat of measure 3. On the downbeat of measure 6, the clarinets and first bassoon take the melody from the violins, this time with sixteenth notes providing a duple subdivision of the beat. This exchange between the strings and woodwinds establishes a phrasing pattern that persists for much of the movement; the violins play the "fountain melody" for three measures, and the clarinets and bassoon play on the fourth measure. This four-bar pattern then repeats, with

some variations of harmony. This makes up the first melodic subject, which the composer eventually repeats in this ternary form.

In measure 10, Elgar indicates *poco allargando*, with an *a tempo* marking following in measure 11. This slowing occurs during the response to the strings from the clarinets and bassoons and should be a gradual change in tempo over the whole measure, before returning to the previous tempo on the downbeat of the next measure. As the tempo of the movement has already been established, the ensemble should not have trouble returning to the previous speed.

Although the melodic gesture remains consistent throughout the first melodic subject, the harmonization in measures 11-17 introduces accidentals, which subtly alter the parallel harmonies. Elgar uses this method to instigate interest in what might otherwise quickly become a static and monotonous movement. To further avoid the pitfall of monotony, the conductor should also consider that this movement's character is derived more from the atmosphere that it evokes, instead of a sense of development or contrast. As such, one must strive to ensure that the character of the gesture and pacing of the tempo serve in the creation of atmosphere.

In measure 19, the composer alters the established melodic pattern in anticipation of oncoming B section. This deviation occurs in several different ways. First, the melody does not repeat itself after the finishing of the previous four bar phrase. Instead, the clarinets and bassoons sustain the final notes after their phrase for two and a half measures. Elgar also reintroduces the basses, which have rested for the majority of the movement thus far, until the pick-up to measure 20.

Elgar begins the B section in measure 20 with the cellos on beat two, who break from their ostinato pattern; the composer then follows the cello's alteration with an entrance of the (no longer divisi) first violins on the last sixteenth note of measure 20. This brings the music to

measure 21 and to a potentially dangerous spot for the conductor. The pickup to measure 21 (the last sixteenth note of measure 20 in the first violin) is marked with the word *tenuto* that in other circumstances has been interpreted to suggest a slight deformation of tempo. That *tenuto* is followed on the downbeat of 21 with a marking of *ritardando* that precedes a marking of *a tempo* that appears to be on the third sixteenth note of that measure. The execution of this *ritardando* figure occurs six times in the B section of this movement, so the successful management of this effect becomes singularly important in the performance of this relatively short movement. Here, the *tenuto* marking some way anticipates the printed *ritardando* and in fact seems to emphasize the arsis/thesis relationship between the pickup and the downbeat. To successfully reestablish tempo after the *ritardando*, I would suggest an energetic beat second beat that when given with sufficient energy and a lively rebound will reinstate the faster tempo with relative ease.

Yet another concern for the conductor in the B section of this form is the articulation among the string part. In the viola and cello parts, Elgar consistently gives a portato bowing. However, in the violin parts, a mixture of *tenuto* dashes and portato markings present themselves. As may be seen across these suites, Elgar conveyed expressive information in terms of articulation and dynamic contours with great specificity, so one must take great care in internalizing the proper articulation with the melodic contour as well as prioritizing and balancing these elements in rehearsal.

In measure 24, the first string phrase of the B section ends, and is handed off to the bassoons and clarinets (following the pattern of the A section with three measures of strings followed by the woodwind commentary bridging over to the next string entrance). Here, however, the woodwind rhythms are less unified from each other than was previously the case.



One must be particularly careful that the principal bassoon participates in the rhythm of the pickup to the next phrase. In the pickup to measure 25, the first violin and the bassoon have thirty-second note pickups instead of the sixteenth note pickups used in the previous phrase. Although Elgar places the *ritardando* figure on the downbeat, matching the previous phrase, He does not mark the thirty-second note pickup *tenuto*. Therefore, the conductor must be careful to successfully visually prepare the ensemble as to whether or not the pickup will be held as a *tenuto* (as in measure 20 and the first measure of the first ending) or if it will be in tempo as in the pickup to measure 25.

Beginning in the second ending, the A section repeats itself, with some subtle changes in orchestration. Here the percussion adds to the texture by the timpani reinforcing the cello ostinato, the horns taking the place of the violas in the over the tied-over component of the ostinato, and the three part parallel motion now being played by the violins and violas without divisi. This lasts until measure 48, where 8 measures of the B section return, also with slight alterations in orchestration (such as slight changes in the clarinet and bassoon parts, and the absence of the cello line in measures 51-53), the most significant being the taking over of the second melodic subject by the woodwinds in measures 56 -58.

In measures 59-62, the first theme presents itself again, with the clarinets and bassoons offering some new commentary in measure 60. The movement ends with a *pizzicato* note in the violins and violas, and a short harmonic resolution from the “and of three” of the penultimate measure to the downbeat of the last measures in the clarinets and bassoons. Especially if the *pizzicato* is well balanced, this effect may emphasize the musical topic and capture the effect of a water droplet, which will be a charming end to a lovely, peaceful movement.

### Movement 5: The Tame Bear

The composer calls the fifth movement of the second *Wand of Youth Suite* “the Tame Bear.” Although this title seems obviously programmatic in nature, Elgar’s program notes do not provide a specific context for this music within the plot of the children’s play. The composer gives the tempo as *Allegro moderato* with the half note given as 76 beats per minute. The meter signature is given as  $\frac{2}{2}$  (which reinforces the metronome marking that gives the pulse value as a half note), and there are no sharps or flats in the key signature. Although A minor is distinctly implied through the pitch content, it must be noted that Elgar uses A natural minor, which gives the music a distinctly modal (specifically, Aeolian) character and reinforces the antique musical character of this movement. With the given metrical and tempo markings, this movement can comfortably be conducted in a two beat pattern.

The orchestration of this movement is larger than either of the previous two movements through its inclusion of more percussion. The orchestration of this movement requires two flutes, two oboes, two clarinets in B-flat, two bassoons, two horns in F, timpani, tambourine, tamburo piccolo (small side drum), gran cassa (bass drum), and piatti (cymbals), as well as the full orchestral string complement. It should be noted that if the movements are being played in sequence, the conductor should check to make sure that the clarinetists have had sufficient time to switch from the A clarinets used in the previous movement to the B-flat clarinets used in this movement.

The movement begins with the woodwinds and horns. Here, Elgar uses dynamic shaping to alter the aural perception of the implied barline. The composer marks the first beat *piano*, which is played by the pairs of oboes, clarinets, and bassoons. As the rhythmic figure of the first beat (a quarter note tied to an eighth note) is shorter than the duration of the beat, the conductor’s

beat should aid the woodwinds in unifying the release of their first note. This may be accomplished by moving quickly past the ictus with a relatively fast speed, as opposed to having a continuous rate of speed that would more firmly imply *legato* or a sustained note value. The second beat is marked *mezzo forte/piano* with a diminuendo immediately following. This change in dynamic value makes the second beat feel stronger than the first, which inverts one's sense of the barline and gives an antique dance-like feeling to the music.

Although Elgar uses the winds as a block choir in this first section, one must also make sure that the melody in the oboe can still be clearly heard. More specifically, while the oboes, clarinets, and bassoons act like a choir and move in similar rhythmic values, the flutes and horns add static harmonic support and reinforce the *mezzo forte/piano* diminuendo character on the second beat. This opening section lasts for nine measures, with the second beat of every other bar receiving a *mezzo forte/ piano* diminuendo figure. In addition to preparing the given dynamics and monitoring the balance, the conductor must also prepare for the articulation changes that occur in measure 6 where the melodic figure (two eighths and a quarter slurred together with a *staccato* marking over the quarter note) must be shaped with a lifted release, as well as the change to *staccato* in measure 8. This *staccato* in the oboes, clarinets, and bassoons is also paired with *pizzicatos* in the violas and cellos. The *pizzicato* should influence the character of the *staccato* in the winds, which should not be too short in order to match natural taper of the *pizzicatos*.

The second beat of measure 9 has different dynamic and articulation markings from the previously used *mezzo forte/ piano* diminuendo contours, and must be differentiated for the effect to be noticeable. Here Elgar uses *forte/ piano* diminuendo figures that are also marked with *marcato* accents and emphasized with accented ornamental grace notes in the principal

oboe and principal clarinet. One must also be prepared to cue the tambourine entrance on this beat.

In measure 10, the texture retains its choir like character, but moves from the winds to the strings, with the first violins taking the melody in the top voice. The strings are joined by the rhythmic accompaniment of the tambourine, and the music remains the same (save the aforementioned orchestrational changes) as it had during the first nine measures. The conductor must again remain aware of and prepare the articulation changes in measure 15-16, as well as the change to *staccato* in measure 17.

On the downbeat of measure 19, the texture becomes far more complex, with the winds and strings playing together. There is also a given key change at the barline of measure 19 to three sharps, here implying F-sharp (here harmonic) minor. In this combined texture of winds and strings, the melody may be found in the clarinet, but some attention must also be spared for obbligato material in the violas and second violins. Elgar marks this running eighth note portion *mezzo forte*, but one must remember that the tune of the movement should still be audible due to the difference in register. In measure 23, the melody moves from the clarinet to the principal oboe and the second violin. In this four-bar phrase, the melody alternates between the oboe and the second violin on the first and third measures, and with the first violin on the second and fourth measures. This dialogue should not be missed by the conductor, lest he or she erroneously emphasize the countermelody of the first violin part. Elgar then repeats measures 19-26.

Measures 27-30 form a transition between this second melodic subject in F-sharp minor, and the opening section in A minor. This section uses *sfp* accents on the second quarter note of the measure to give a sense of syncopation (and also change, as previously the second beat of the measure had been receiving accents). The composer also indicates a *poco ritardando* in measure

28 that corresponds to a marking of *espressivo* in the violins and violas. This change in tempo should be gradual and should last until the *a tempo* given on the downbeat of 31, where the A section comes back and the given key signature returns to that of A minor.

Measures 31-39 are a repetition of the opening, with some additions to the orchestration. In this section, Elgar includes the tambourine and adds the cellos and the basses playing off-beats. Following these eight measures, Elgar shifts the melody from the winds back to the strings as he had previously done; however, in this iteration of the second half of the first melodic subject, Elgar keeps the flutes, clarinets, and bassoons playing a soft eighth-note triplet background to give a rustling, energetic character to the background of the soundscape. One must be careful when rehearsing this passage that the winds understand that this background figure is metered, and should be played together, and not as if it were an unmeasured trill. It may be helpful to encourage the woodwinds to think in groups of six, and to meet the conductor on each beat, instead of trying to keep small groups of triplets organized over a long measure.

In measures 45 and 46, the flutes and second clarinet have staggered exits from the texture, leaving only the principal clarinet and the bassoons. The second clarinet rejoins in measure 47 on the downbeat, and here the performers must be very careful to play their triplet figures in an even measured manner, because the first and second parts are in unison with each other and any lack of coordination would ruin the metered effect.

Measures 49-60 are a repetition of the contrasting second melodic subject (once again in F-sharp minor) section used earlier, save with no internal repeats. This brings back the first melodic subject yet again in measure 61, and the key returns to A minor. Here Elgar repeats the first melodic subject in the same highly textured presentation used during its second repetition, with the triplet accompaniment in the woodwinds when the melody moves to the strings. In

measure 79, the viola and the second clarinet take up the triplet backgrounds, and the ornamented cadential gesture found at the end of the phrases is first played in the woodwinds and then in the strings. While the woodwinds sustain an A minor chord over a *staccato* walking bassline in the cellos and basses, Elgar gives *staccato forte* punctuations to the winds, strings, and timpani to close the movement.

#### Movement 6: The Wild Bears

The final movement of the second *Wand of Youth* suite is titled “The Wild Bears,” and this movement is an exciting gallop that will be sure to reenergize audiences after the sometimes-placid internal movements of the second suite. The composer gives this movement a tempo of *Presto*, with a given metronome marking quarter note equals 152 beats per minute. Despite the very quick tempo, it is best that the conductor use a two beat pattern for this movement, in order to prevent rushing. The meter signature is  $\frac{2}{4}$ , and the key signature has no sharps or flats, which in this case is an implication of A minor.

This orchestration is one of the largest in the suites, using two flutes (with the second doubling on piccolo), two oboes, two clarinets in B-flat, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, tambourino (tambourine), triangolo (triangle), tamburo piccolo (small side drum), piatti (cymbals), gran cassa (bass drum), xylophone, and a full string complement. This matches the size of the orchestration of the second suite’s opening movement, except for the added percussion and that the final movement does not use harp.

This final movement begins with a *staccato* sixteenth note melody over an “oom-pah” accompanying texture in the strings and horns, and a static sustained drones in the clarinets and bassoons. One must remember to keep their beat very crisp in this opening section (to portray a

detached staccato) and to convey a very convincing sense of the tempo, lest the speed and the precision of the articulation suffer. Because of the quick speed of the movement, I would certainly suggest giving two beats (a full measure's worth) of prep before beginning the movement so the tempo is secure.

The violins have the melody for the first eight measures, and Elgar indicates an ensemble crescendo from measure 7 to measure 9. In measure 9, the flutes, oboes, clarinets, trumpets, second violins, and violas join the first violins with the melody. Another note of caution: because double tonguing is often not considered a standard practice in clarinet technique, the eventual speed of the movement may need to be dictated by how fast the clarinets can single tongue. One must also be careful that the countermelody in the bassoons, second and fourth horns must keep up with the speed of the melody, and both groups must place the last sixteenth note of the measure together.

This *fortissimo tutti* section continues until measure 17, when the orchestration becomes significantly reduced, with the melody moving to the principal oboe, and the strings playing accompanimental figures. Although Elgar maintains a primarily four bar melodic phrase pattern, that pattern is somewhat subverted in this second section of the first theme group. Here, the composer reinforces the melody with accents and *sf* on the second measure of the phrase. This occurs in measure 18, with the clarinet joining the oboe, and again in measure 22, when the principal clarinet and flute join the oboe. This set of two four bar phrases is repeated beginning in measure 25, this time at *pianissimo* instead of in *piano*. However, one must not overlook the triangle cue on the downbeat of 25, because this use of the triangle breaks the pattern of an accent on the second measure of the phrase. During these 16 measures, the conductor must also

listen to the string commentary that immediately follow the accents in the second measure of the phrase, to ensure that tempo is maintained.

In measure 33, the opening melody returns, still in A minor, and once again with a two measure crescendo leading to a *tutti fortissimo*, this time with even more of the percussion involved (all, in fact, save the xylophone). In measure 49, the dynamic is reduced to *forte*, with clarinet and violins having the melody, this time in C major. This C major section marks the second theme group of the movement, which has a relative relationship with the home key of A minor. This lasts for four measures, and then in measure 53, the texture changes, with the xylophone entering, the trumpets and trombones play a simple polka-like tune, and the woodwinds playing interlocking sixteenth figures. The second theme group comes back for four measures beginning in measure 57, and in measure 61, the interlocking figures in the woodwind return, along with a more full string accompaniment. It should be noted that some other subtle difference present themselves in this second repletion of the second part of the second theme. First, the dynamic contour differs slightly. Whereas the crescendo/diminuendo hairpins in measure 53-56 had previously been in the first and fourth measures of the phase, in measures 61-64 they are on the second and third. Secondly, the brass choir in measures 61- 64 play on the off beats instead of on the beats, and play *piano* instead of *mezzo forte*.

In measure 65, the second part of the first theme returns, back in the home key of A minor, but this time with fuller orchestration. In measure 66, the bassoons participate in commentary with the strings after the accent on the second measure of the phrase, the first violins join the melody on the second measure of the phrase, and the principal clarinet plays the first part of the melody. One must also be attentive to the use of triangle, timpani, and offbeat punctuations from the trumpets and trombones. In measure 69, the flutes join the melody on the



first half of the melody. In measure 73, the second part of the second theme repeats itself, this time with the brass joining into the accompanying textures. These accompanying textures also change in that the composer includes a hairpin crescendo in measure 75.

In measure 81, the first component of the first theme group returns, played by the first and second violins in unison, this time over a very different accompanimental texture. Here the bassoons, trombones, tubas, cellos, and basses play a slurred countermelody that descends in stepwise motion from a C to a triton F-sharp below (some steps being whole and others being half). The given phrasing begins *pianissimo* and there is a hairpin crescendo to a *sf* on the downbeat of measure 84, with a hairpin diminuendo following. As this brooding, semi-chromatic bassline is a new element, the conductor's attention in shaping this *legato* phrase should take priority over the established *staccato* melody in the violins.

Beginning in measure 89, Elgar begins a fugato, his only use of this formal process in either of the suites. This fugato contains two melodic elements, the first being derived from the first theme, and a second being derived from the accompanimental materials. The first entrance in the fugato is in measure 89, with the second violins having the fugato subject, and the violas and bassoons having the second fugato subject. In measure 101, the first fugato subject moves to the violas and cellos, while the second fugato subject moves to the second violins and the principal flute. In measure 93, the first fugato subject moves to the first violins, while the second fugato subject moves to the violas, cellos, and bassoons (see Example 24).



Example 24: Edward Elgar, *The Wand of Youth*, op 1b, “The Wild Bears,” mm. 87-92. Orchestral score excerpt showing the beginning of the fugato and the two subjects used therein.

In measure 95, the first fugato subject moves to the second violins, while the second subject moves to the basses, cellos, bassoons, with rhythmic permutations occurring in the principal flute and clarinet. In measure 97, the first violins return to the first fugato subject, while the violas cellos and bassoons play the second fugato subject that now grows into continuous eighth notes in its second measure. In measure 99, the first subject moves back to the second violins, and the flute, clarinet, bassoon, first violin, cellos, and basses all have elements of the second subject. Also in measure 99, the oboe enters with a derivation of the first subject.

Beginning in measure 101, Elgar begins to break the pattern of the fugato by joining the second violins and the first violins in the pickup to measure 103 and by altering the rhythmic profile to emphasize the syncopated accents on the last eighth note of the measure in measures 103 and 104. After performing these accents, the violins are left alone in a flashy cascading gesture in measures 105-106, in which they arrive at another statement of the second theme (in C major) in measure 107. In performing this figure, a conductor should listen to the transition between *staccato* and *tenuto* bow strokes in the last set of sixteenth notes occurs, as this change in articulation breaks the established articulation pattern and sets up the following thirty-second note run.

In this later occurrence, the orchestration of the second theme group is both louder and more fully orchestrated, with all playing *fortissimo* and the composer including the horns and trombones. This lasts until measure 123, when Elgar reintroduces both the first component of the first theme and the low voices once again juxtapose their eerie descending chromatic line against the melody. This leads via a longer crescendo (3 measures instead of 2) to measure 131, where Elgar gives a *fortissimo* presentation of the melody, with the flutes, violins, and violas playing the melody, the bassoons, horns 2-4, trombones tuba cello and basses playing the chromatic bassline, and the oboes, clarinets and first horns offering static support. The various percussion parts are also active, giving crashing punctuation. Instead of the expected phrase length for the *tutti* performance of the first theme's melody, Elgar extends the second half of the phrase to five measures to set up another contrasting section. This extension functions almost a codetta, as the home key of A minor has already been successfully reestablished and reinforced through authentic cadences.

Beginning in measure 140, Elgar establishes alternation between the trumpets, trombones, and tubas with the rest of the ensemble in a section he labels *martellato* or “hammered.” In measures 140-149, Elgar gives accented *forte* eighth notes first to the brass and then to *fortissimo pizzicato* strings and *fortissimo staccato* winds. In measure 144, the horns and bassoons join the other brass, who now have *staccato* markings instead of the previous accents, and the horn and bassoon, which are marked with that vaguest of dynamic instructions *rf* (*rinforzando*). One must also note that the *rf* indications do not happen simultaneously, as they are on the downbeat for the horns, but appear to be more related to the second eighth note for the bassoon. This may be a preservation of some vague dynamic placement in the manuscript as this placement is maintained in the score’s critical edition.<sup>43</sup> However, the presence of the *rinforzando* likely comes to reinforce the distinction between the two measure phrases, and to remind the horns and bassoons (who had been playing in the previous measure) to attack this measure as if it were a new entrance.

In measure 148, Elgar once again alters the music by having the ensemble perform syncopated rhythms across two measures before ending the phrase in a measure of accented eighth notes. The composer marks this measure *fortissimo* in all playing parts (some as editorial reminders for parts that had been resting), and follows these ensemble exclamations with two measures of rest that are marked “silent.” During the measures of silence (particularly because the silence is measured), I suggest that the conductor utilize the “dead gesture” or a beat with no rebound to preserve the sense of tempo. One must, however, be very convincing with the dead gesture, because any sense of rebound could provoke a false start from the ensemble. After the

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<sup>43</sup> Edward Elgar, *The Wand of Youth*, ed. Christopher Grogan, Elgar Complete Edition, ser. 4, Orchestral Works, vol 25 (London: Novello, 2001), 216.

two measures of silence, the syncopated figure beings again, lasting for five measures. The last four measures involve ensemble hits over the sustained rolling in the percussion.

## Conclusion: Performance and Programing Considerations

Before beginning this final section on performance considerations, it may be prudent to comment on an often sore subject in performance guides, the subject of metronome markings. In the forward to Norman Del Mar's *Conducting Elgar*, his son Jonathan (who edited and completed the work following his father's death) makes a very prudent comment, to which I must confess, I heartily agree.

Metronome marks are the subject of so much heated debate and controversy, and yet they seems to bring us no nearer an understanding of the interpretation of music, whatever extravagant claims of precise intent may insistently be made for them by certain performers. Just as composers' own metronome markings, calculated in the quiet ambience of a work desk, often prove quite unfeasible once an orchestra actually starts playing, so even authors, discussing the practicability of those very metronome marks, inevitably fall into the same traps... moreover, many passages are in practice subjected, largely instinctively or subconsciously, to so great an element of ebb and flow as to render any definition of a metronome mark almost meaningless. On such flexibility, after all, does the lifeblood of a spontaneous performance depend.<sup>44</sup>

In fact, Timothy Day's essay on Elgar's recordings suggests a similar sentiment from the composer. Although Elgar included metronome markings with his works, his own performances were known for their flexibility in terms of maintenance of pulse. This fact should be kept in mind by conductor's preparing the score, and exercises that require a conductor to focus on phrasing ideas (such as score reduction at the piano, or score sight-singing) may serve to divorce the conductor from a rigid sense of absolute tempo. Day records that "Elgar's idiosyncratic way of phrasing, his constant *accelerandos* and *ritenutos*, and the subtlety with which he employed *tenutos* and agogic accentuation were frequently commented upon (by contemporary critics and orchestral players), as was his 'uneasy, wilful beat,' and his 'very personal rubato.'" Day also summarized commentary from Elgar, stating that "performances which were square or wooden were caricatures of his thought; his music ... should be played 'elastically and mystically' and he

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<sup>44</sup> Norman Del Mar, *Conducting Elgar* (Oxford: Clarendon Press, 1998) VI.

recognized the austenitic accents of his expression when it ‘throbbed and seethed’ as he intended that it should”.<sup>45</sup>

Day’s essay draws on other contemporary descriptions of Elgar’s performances that also comment on the inherent flexibility of this style. Day quotes a *Musical times* reviewer, who made the following comment about Elgar’s conducting; “things which other conductors carefully foster, he seems to leave to take their chance...At the end we realize that details and rhetorical niceties have been put in their right place, and that the essential tale has been vividly told.” Day also summarizes a comment to Elgar by George Bernard Shaw, in which the critic and author alleged, “in conducting his own works a composer can strike an admirer as callous. Detail, however beautiful, was firmly kept in its place, and as a result, the large-scale structure of the music emerged and conveyed a sense of awe-inspiring strength and power.”<sup>46</sup>

From these comments, it may become clear that Elgar interpreters must be aware of two separate possible meanings of the oft-used term flexibility. One type of flexibility allows phrases to have the nuanced “breathing room,” an element of style often associated with performance practice of romantic works that aid in the separation of phrases and the delineation of sections. Another type of flexibility resides in the indulgent practices of interpreters, who emphasize preferred details at the expense of conveying a sense of form. It seems that in Elgar’s own performances, the composer promoted a stylistically appropriate flexibility rather than an indulgent flexibility, which allowed for both energetic and engaging performance while still reinforcing the architectural beauty of each work.

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<sup>45</sup> Timothy Day, “Elgar and Recording” in *The Cambridge Companion to Elgar*, edited by Daniel Grimley and Julian Rushton, (Cambridge: Cambridge University Press, 2004), 190.

<sup>46</sup> Ibid

Although a stylistic flexibility exists as a part of the musical heritage of Elgar's music, one must also consider some elements of pragmatic flexibility as well. Tempo and dynamic decisions are often subjective to many often-uncontrollable factors, such as the acoustical properties in a performance space. A successful conductor of these works will certainly have internalized Elgar's markings, but will also use their taste (informed by the score and the style) to make informed decisions on in practical aspects of balance and feasibility of tempo in various acoustical environments.

#### Suggested cuts based on recordings

Although *The Wand of Youth* suites are relatively short in their entirety (each suite being roughly 15-17 minutes) it should be mentioned that the timings of many of the movements may be further reduced by using cuts that Elgar made in his "arrangements" of the work for studio recording, first in 1917 and then through the electronic recording process in 1928.<sup>47</sup> These arrangements were made to facilitate the timing limitations of early recording devices, and resemble something akin to a Reader's Digest versions of the original orchestral suites. The cuts that are made do not remove any melodic elements; instead, the forms are more simply recast, with repetitions of melodies shortened or removed. Through incorporating cuts into the current performing edition of either *Wand of Youth Suite*, the essence of the each movement may become distilled without fundamentally undermining the quality of the whole. Also, having more flexible options for total length through cuts or removal of movements may enable the suites to be programmed in concerts that, without reduction, would become too long (See Table 1).

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<sup>47</sup> Jerrold Northrop Moore, *Elgar on Record* (London: Oxford University Press, 1974) 21, 88.



Table 1: Documentation of potential cuts for *Wand of Youth* suites based on Elgar's own recorded arrangements.

Movement	Excised sections
Op. 1a, "Overture"	Recorded without cuts
Op. 1a, "Serenade"	Recorded without cuts
Op. 1a, "Minuet (Old Style)"	Not recorded
Op. 1a, "Sun Dance"	Measures 111-138 cut
Op. 1a, "Fairy Pipers"	Measures 26-34 cut
Op. 1a, "Slumber Scene"	Not recorded
Op. 1a, "Fairies and Giants"	No repeat of first section, measures 25-32, 37-46, 54-61, 94-101, 105-112, 135-142, 145-155 cut
Op. 1b, "March"	Measures 28-31, 50-84, 96-107 cut
Op. 1b, "The Little Bells (Scherzino)"	Measures 30-43 (with these strings playing the first eighth note of measure 30 to finish their phrase), 57-72 cut
Op. 1b, "Moths and Butterflies"	Recorded without cuts
Op. 1b, "Fountain Dance"	Not recorded
Op. 1b, "The Tame Bear"	Cuts not easily replicable from orchestral edition
Op. 1b, "The Wild Bears"	Measures 144-151, 152-153 cut

To those interested in replicating Elgar's cuts for reduction of performance time, it must also be noted that these cuts will not replicate some of the slight orchestrational changes that are

evident in the recording.<sup>48</sup> Day's essay on Elgar's recording practice alludes to several practical reasons for some of these changes, such as the difficulty in capturing low, quiet sounds. As such, tubas were often substituted for string basses, as may be heard in Elgar's recordings.<sup>49</sup> As these changes were made to the orchestration to facilitate the recording process, the "undoing" of these alterations by using only the structural cuts does not seem to undermine their validity.

### Programming Possibilities: Reduction, Recombination, and Fiscal Responsibility

While the *Wand of Youth* suites may not be the best programming choice for major orchestras (whose activates are often intended to extend the aesthetic boundaries of the orchestral repertoire), these works may be quite useful in engaging the listeners of regional, community, and educational ensembles. For regional or community orchestras, these suite are late romantic works by a prominent composer that are available for purchase, and may be more cost effective to perform than music of a similar style or period either that must be rented or requires an expanded orchestra. These suites require a very standard 2,2,2,2/4,2,3,1/ harp /percussion /strings ensemble, and could easily become a lighthearted foil to many of the standard symphonic works with the addition of minimal personnel. They are also relatively easy enough that a competent orchestra could play them successfully with minimal rehearsal, yet still provide players and audiences with an emotionally engaging, yet subtly rendered musical experience. In speaking of the character of these suites, Rushton states, "as always, with Elgar, brilliance is sharpened in profile by moments of wistfulness, although these are eventually trampled upon by the last

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<sup>48</sup> Elgar, Edward, *Elgar Conducts Elgar*, Symphony orchestra, Edward Elgar, Music and Arts B005SQ3AU8. 2011. CD.  
Edward Elgar, *Historical Recordings: Elgar Conducts Elgar* Vol. 1, Gramophone Orchestra, Edward Elgar, Broken Audio B00628AP8Q, 2011, CD.

<sup>49</sup> Timothy Day, "Elgar and Recording" in *The Cambridge Companion to Elgar*, edited by Daniel Grimley and Julian Rushton, (Cambridge: Cambridge University Press, 2004), 184.

movements of each suite, which evoke giants and wild bears.”<sup>50</sup> Although Rushton may dismiss the raucous energy and spectacle of Elgar’s finales, I would instead suggest that these suites can provide something of emotional relevance to an audience of diverse ages and interest, as are often to be found in the regional orchestra performances.

In looking for works of similar orchestration that may be cleverly paired with the *Wand of Youth* suites, one should consult David Daniel’s *Orchestral Music: A Handbook*, or one of that monumental work’s companion volumes on orchestral chamber music or orchestral “pops.” The use of similarly sized ensembles throughout an orchestral concert is quite necessary for per service orchestras, because this reduces the total cost of hiring. The recombination of movements from both suites (as is common practice in other orchestral suites, such as the suites from Bizet’s *Carmen* or Prokofiev’s *Romeo and Juliet*) may allow further adaptability to compliment the theme or content of any individual concert program, or to meet the needs or attention spans of a variety of audiences.

In addition to engaging adult audiences in concert performances, Elgar’s *Wand of Youth* suites also seem tailored to the unique needs of youth outreach concerts, often done by regional and/or collegiate ensembles. Essentially all of the standard orchestral instruments are featured somewhere throughout Elgar’s sensitive and colorful orchestration, and the evocative programmatic titles, energetic character, highly contrasting movements, and relatively short time-spans (with the potential to be further shortened by cuts) seems to fit the needs of youth outreach concerts.<sup>51</sup> Especially considering the current popularity of British fairy stories in contemporary American culture (as may be suggested by the popularization of Rowling’s *Harry*

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<sup>50</sup> Julian Rushton, “In search of the symphony: orchestral music to 1908,” in *The Cambridge Companion to Elgar*, Daniel Grimley and Julian Rushton, editors (Cambridge: Cambridge University Press, 2004) 141.

<sup>51</sup> James Van Horn, *The Community Orchestra: A Handbook for Conductors, Managers, and Boards* (Westport, Connecticut: Greenwood Press, 1979) 68.

*Potter*, and the filming of well-loved twentieth century works like Tolkien's *The Lord of the Rings* and *The Hobbit*, and Lewis' *Chronicles of Narnia*), it seems likely that Elgar's own fairy music may easily connect with children's imaginations.

In addition to concert performances of the *Wand of Youth* suites, this work seems highly conducive to adaptation for mixed media programming, in either concert performance or further youth outreach. During Elgar's own lifetime (and with the composer's permission), *The Wand of Youth* suites were used as a basis for a theatrical production. This play was written for the Lawnside School by Winifred Barrows, and performed in 1930.<sup>52</sup> The revival of this play, or the commissioning of a new play or ballet based on this music seems to be an exciting opportunity, both as an accessible avenue for arts engagement with a broad audience, as well as in returning this worthwhile music back into the performing annals of the orchestral cannon.

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<sup>52</sup> Ian Parrott, *Elgar* (London: J.M. Dent & Sons LTD, 1977) 57.

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## Vita

Vaughn Aristides Cardona anticipates receiving a Doctor of Musical Arts degree in Orchestral Conducting with a minor in Musicology from Louisiana State University in May 2014. Previous degrees include a Master of Music degree in Orchestral Conducting from Colorado State University (2011) and a Bachelor of Arts degree in Applied Music from Transylvania University (2008).