



Listening Guide- “Echoes of the English Soul”

Composer: Edward Elgar (1857-1934)

Title: Cello Concerto in E Minor, Op. 85

Recording: Orchestra Filarmonica della Calabria, conductor Filippo Arlia, cellist Giovanni Sollima

Form: Ternary form with an introduction

Time	Musical Elements	Instrument or Family
<i>First Movement</i>		
0:00	Introduction: The solo cello opens with a brief introduction in the key of e minor and 4/4 time. The mood of the introduction is broody and passionate.	Solo cello, clarinet, bassoon, horn, strings
1:04	In 9/8 time, the primary theme is introduced in the violas and handed off to the cello before being played by the solo cello.	Solo cello, viola, cello
1:44	Full strings join the solo cello with the primary theme. Following an ascending run in the solo cello part the full orchestra joins	Solo cello, strings, full orchestra
3:26	A brief transition is played in 12/8 time, first by the clarinet and bassoon, then joined by the solo cello and strings.	Clarinet, bassoon, solo cello, strings
4:06	The solo cello introduces the secondary theme in the key of E major, giving the effect of being uplifting yet still familiar.	Solo cello, flute, clarinet, bassoon, strings
4:45	A brief period of transition material provides a bridge between the first iteration of the secondary theme in the strings and a new iteration expanded into the clarinet	Clarinet, solo cello, strings
5:30	Here an altered version of the previous transition material comes back, leading into a transition	Flute, clarinet, bassoon, horn, solo cello, strings
5:48	A brief transition is introduced in 12/8 time in the key of e minor	Clarinet, bassoon, horn, solo cello, strings



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6:16	The primary theme returns in the solo cello line, accompanied by flourishes in other sections.	Solo cello, flute, strings
6:59	The full orchestra joins with the theme as the movement builds to its final climax before closing with the solo cello.	Full orchestra, solo cello
<i>SECOND MOVEMENT</i>		
0:00	Following a 15 measure introduction, the form of the second movement is ABABA with an extended coda.	Solo cello, strings, clarinet, bassoon, horns
0:15	Introduction: The second movement opens with an introduction where the solo cello plays fast, speech-like repeated figures in a recitative style. The style is very free with a multitude of tempo changes.	Solo cello, horn
1:20	Following the introduction, the primary theme is introduced by the solo cello, accompanied by the strings in G Major and is composed by expanding the fragmented material from the introduction.	Solo cello, winds , strings
1:54	The secondary theme is introduced with a very broad sound and consists of a two-measure motive in the solo cello and repeated by the orchestra. Elgar liked to use leaps of large intervals in his melodies and this secondary theme is a prime example of that.	Solo cello, woodwinds, horns, strings
2:09	The primary theme returns, although slightly different	Solo cello, strings
2:55	The secondary theme returns exactly as it had the first time, this time in different keys	Solo cello, woodwinds, horns, strings
3:10	When the primary theme returns for the third time, it consists of two measure sequences based on the second fragment figure from the introduction.	Solo cello, horns, strings
3:40	The second movement concludes with a significantly extended coda. The material used is variations of the primary and secondary themes alternating between 4/4 and 3/2 times.	Solo cello, woodwinds, horns, strings
<i>Third Movement</i>		
0:00	The third movement is short, at only about 5 minutes long. It is written in a simple prelude form, with a brief introduction and a coda following the thematic material.	Solo cello, strings
0:38	The primary theme consists of two parts, also called a	Solo cello, strings



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	period. The first part consists of leaps upward in the solo part.	
1:08	The second part of the primary theme consists of leaps downward in the solo part.	Solo cello, strings
1:25	Here we expect the theme to end, however Elgar delays a cadence and begins a sequence, extending the phrase a little longer.	Solo cello, clarinet, bassoon, strings
4:11	After a series of long sustained fermatas, an 8 measure coda is introduced, bringing the movement to a gentle close.	Solo cello, strings
<i>Fourth Movement</i>		
0:00	The short introduction is played by the strings and winds in the key of Bb minor and based on the primary theme. The solo cello soon enters in the key of E minor and plays a cadenza that transitions to the primary theme introduced immediately after.	Woodwinds, brass, timpani, strings
1:13	The solo cello introduces the primary theme; a dance theme in the key of E minor, the same key as the primary theme of the first movement.	Solo cello, bassoon, strings
1:24	The primary theme is handed off to the orchestra as it is restated in a rich texture before the solo cello returns with an embellished, animated musical line.	Solo cello, full orchestra
1:56	The secondary theme enters on an Eb chord held by horns and bassoon. The short theme is only four measures long and is repeated with variation before being restated in a modified version.	Solo cello, woodwinds, strings
2:36	The development section opens based on a version of the primary theme hidden among running sixteenth note passages. It is a lengthy development that moves through numerous keys, concluding in the key of Eb major before transitioning to the recapitulation.	Solo cello, woodwinds, brass, strings
4:35	In the recapitulation, Elgar brings back the primary theme as it was originally stated.	Solo cello, woodwinds, brass, timpani, strings
5:19	The secondary theme of the recapitulation occurs mostly in the same manner as was heard in the exposition. It gets expanded here.	Solo cello, woodwinds, strings
6:27	The expressive Coda is highly chromatic and ends with the feeling of being unfinished, just as the third	Solo cello, woodwinds, brass, timpani, strings

The logo features a stylized treble clef on a five-line staff with four notes. The notes are positioned on the first, second, and fourth lines, and in the space between the second and third lines. The notes are connected by a curved line that forms the shape of a lowercase 'f'.

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	movement did.	
10:08	The primary theme of the first movement returns.	Solo cello, full orchestra
10:34	Finally, Elgar concludes the work with the dance motive of the last movement.	Solo cello, full orchestra