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EDWARD ELGAR – *LOVE'S TEMPEST*, OP. 73, NO. 1 RHETORICAL PERSPECTIVES AND STYLISTIC INTERTWINING

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Abstract
The works of Edward Elgar (1857-1934) span various musical genres, but a lesser-known aspect of his oeuvre is his choral repertoire. Sacred choral music was a part of Elgar's life from childhood onward, thanks to his family and the education he received. Alongside it, secular choral music plays an important role in the composer's works, making him a representative of the partsong and choral song genres. From the secular repertoire, the cycle Two Choral Songs, Op. 73, consists of two choral songs, the first of which, Love's Tempest, has been selected for a stylistic analysis. Starting from the work's genesis, we examine a formal schematic structured almost symmetrically and delineated with extreme clarity. One of the most important aspects is the harmony through which Elgar achieves a stunning stylistic fusion, combining modal thinking, chromatic harmony, and chords from the post-Romantic sphere or even from jazz. On a rhetorical level, the music closely follows the text's course, and three elements emerge: silence, storm, and love. Through the composer's artistry, each element takes on a personality, and the tragic moves toward the sublime, with love being the key element in the story.

Keywords
Edward Elgar, partsong, choral song, silence, storm, love.

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