UNIVERSITY OF SOUTHAMPTON

Doctor of Philosophy

THE MUSIC OF HUBERT PARRY: A CRITICAL AND ANALYTICAL STUDY

by Jeremy Colin Dibble

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ABSTRACT

FACULTY OF ARTS

MUSIC

Doctor of Philosophy

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by Jeremy Colin Dibble

This study is designed to explore the nature of Hubert Parry's musical style and focuses on four major areas of his output, those being chamber music, orchestral music, works for soloists, chorus and orchestra and songs.
  The first section discusses Parry's largely neglected contribution to instrumental music, primarily in terms of structure and tonality. The developments of Parry's formative years are assessed, taking into account his musical environment and education and his awareness of mainstream developments; this involves an examination of the crucial influences and structural models that Parry assimilated. There then follows an assessment of Parry's technical consolidation in which an individual approach to form is seen to emerge. Finally there is a discussion of Parry's most imaginative structures concentrating mainly on cyclic procedures, in particular the structural compression of perhaps his finest instrumental work, the Fifth Symphony.
  The second part is a study of the vocal works, devoted primarily to analysis of selected pieces for soloists, chorus and orchestra. Matters of structure are again considered, together with Parry's attitude to the problems of word-setting, and an attempt is also made to establish the most important sources of influence, particularly in the earlier major choral works. The section concludes with an examination of selected items from Parry's large corpus of songs.
  The final section is a study of other stylistic features such as melody, rhythm, and most notably the formation of an individual harmonic language.
  This study is supported with references to Parry's own articles, books and, most important of all, his own personal diaries and letters which have, upon fresh scrutiny, provided concrete evidence of works he studied and heard. They have also proved invaluable with regard to his own works, where it has been possible to obtain a clear chronological perspective. As a result, a full catalogue has been supplied in the appendix.

F O R E W O R D

It is now exactly 50 years since Charles Graves' <u>Hubert Parry:</u>
<u>His Life and Works</u> was published. To Parry's life Graves devoted ten
chapters and to the music only one. Since then other commentators
have provided synoptical paragraphs for general musical text-books;
articles with appraisals of Parry's music have been abundant; and
single chapters, *in books* more specifically on the subject of British music
(e.g. Howes' <u>The English Musical Renaissance</u>, Chapter VII, 'Parry the
Instigator') have also appeared. Yet, with the exception of A.E.F.
Dickinson's regrettably brief but refreshingly objective article <u>The</u>
<u>Neglected Parry</u>,[1] none has attempted to explore or assess the nature
of Parry's musical style through detailed analysis.

My first task in approaching a study of this kind was to choose
the four most substantial genres of Parry's large output: orchestral
music, chamber music, works for soloists, chorus and orchestra and
songs. These four categories divided themselves conveniently into two
larger sections: instrumental music and vocal music. Having devised
these two sections my chief aim has been to discuss, through analysis
of selected works, Parry's developments in his formative years, the
crucial influences that he assimilated and the gradual crystallisation
of an individual approach to the problems of form. In the first
section I have devoted three chapters to Parry's neglected
instrumental works, not to overemphasise their importance over other
works, but *because* Parry as a choral composer has received far more attention
(e.g. in Dickinson's article), and it is hoped that with this
examination of his instrumental music (which shows a considerable
imagination and ingenuity) the balance will be redressed. The final
section is devoted to an assessment of other stylistic features such
as melodic and rhythmic characteristics and their origins in the
composers of the European mainstream. The section is however
dominated by an examination of one of Parry's most important stylistic
features (and one most commentators have ignored): his harmonic style,
and more specifically his development of an English diatonic
dissonance. Here my references to Parry's works have been more
liberal, where several other genres I was forced to ignore in the

first two sections (such as the incidental music and works for unaccompanied chorus) have often provided useful and concise examples.

To support my analytical approach I have used selected material from Parry's letters, and especially the diaries. These extraordinary documents extend over 54 years of Parry's life from his days at Eton until his death in 1918. As Ernest Walker pointed out in a review of Graves' biography for the Times Literary Supplement:

The 'backbone of his memoir', as Mr. Graves says, is formed by the diaries and notebooks (recording opinions as well as events).; and they have proved to be, biographically, an over-fascinating snare. Personally interested as he turns over their pages, Mr. Graves transfers to his own not only those that are of real and permanent importance, but considerably too many others also; and nine out of ten readers will not see through his eyes the details of all sorts of things that really shed no light on Parry himself as we wish to know him.[2]

Indeed, I found to my surprise that, in his preoccupation with personal minutiae, Graves chose to ignore a large amount of material that has proved to be immensely relevant to an understanding of Parry's stylistic development and maturity. For example, we have first-hand evidence of works he heard, studied and with which he was intimately familiar. We have a clear perspective of his musical education and environment and of his responses to his various teachers, particularly Edward Dannreuther. They have also proved useful in establishing the chronology of his works, notably in terms of genesis and revision. With this new material I considered it also necessary to provide a more concise catalogue of Parry's works, listing more exact dates and sources.

Finally, in discussing Parry's music I have not adopted any strict analytical methods, so that for instance, the graphs used in the study of various works are intended only as harmonic precis and to show main structural and tonal events.

1.   A.E.F. Dickinson, "The Neglected Parry", <u>MT</u> 4/49, pp.108-111.

2.   E. Walker, <u>Free Thought and the Musician and other Essays</u>,
      (OUP 1946). XI, "Hubert Parry" (<u>TLS</u> 8.4.26),p.103.

Acknowledgements

I.   INSTRUMENTAL MUSIC

1.1   Early Developments

In the 1860s an English composer who required a musical training had two clear-cut options: he could, if he had sufficient means, travel abroad (usually to Germany) or else, if money or encouragement was not forthcoming, he could study externally for a degree from one of the ancient universities.   Before 1862, the method by which composers provided evidence of their proficiency and reputation was simply to submit an 'Exercise', which was usually an extensive choral work of some kind.   This was the system which the Rev'd Sir Frederick Ashton Gore Ouseley inherited on being elected Professor of Music at Oxford University in 1855 (only the previous year he was made Mus.D. with his oratorio The Martyrdom of St. Polycarp).   Soon after his election he decided to make important reforms.   In 1862, Ouseley supplemented this rather superficial method with written examinations which specified certain techniques: five-part vocal writing, an aria, an unaccompanied quartet and a five-part fugue, as well as the rigours of species counterpoint.   Undoubtedly Ouseley's aim was to sift out those students who were less able to master the more exacting musical procedures; but because the specifications were so inflexible in their demands, many students were able to treat the examination as a series of mechanical problems in which they could devise formulae, and have their degrees virtually guaranteed.   The inevitable result was a system where technical   correctness was no longer the servant but the master; and consequently it stifled any attempts to be stylistically individual.   To further promote this austere emphasis on technical mastery, the degree and virtually the whole of the English musical pedagogy was dominated by church musicians who ultimately expected their pupils to become church organists, or to compose for that environment.

During the middle of the nineteenth century, views on the purpose and suitability of church music had hardened considerably. Certainly the new style of congregational hymnody and psalmody had reached a high level of popularity epitomised in such publications as Hymns Ancient and Modern (1861).   This notorious hymnal highlighted an important movement amongst church musicians of that time.   William

Crotch, one time Professor of Music at Oxford, had fervently advocated a return to the sublime expression of the sixteenth and seventeenth centuries as a necessary reaction to 'modern' hymnody and psalmody. A stylistic imitation of the great Renaissance composers was the only means of musical redemption, since the standard of the art in present worship was now plumbing the depths. In the first edition of Hymns Ancient and Modern, the description of 'ancient' was strongly emphasised[1], and most of the tunes were old. In 1868, at the insistence of many clergy, new tunes by such people as Ouseley, W.H. Monk and the Rev'd J.B. Dykes were included to redress the balance, but their style was, with few exceptions, conservative and anachronistic. A cappella music was imbued with a sanctimonious modality and incongruous Victorian cadences, largely modelled on the ideas of Crotch. The combination, needless to say, produced an unprecedented sterility of invention, but satisfied the clergy.

The Anglican Establishment played a significant role (albeit a detrimental one) in English nineteenth-century music. Cathedral cities provided the stage for the country's major music festivals, and the clergy, suspicious of continental innovations, had the power to reject performances of new music which they considered unsuitable for the sacred environment. As a result, a distinction was frequently made between sacred and secular music until, in 1875[2], the situation reached ridiculous proportions when the Bishop of Worcester announced that no secular music was to be performed in the Cathedral. In place of the five weekday concerts would be a series of choral services. The Three Choirs Festival made sure in the future that this extreme never again took place, but still it felt no urgency to depart from the well established tastes of oratorio. The positions of Handel's Messiah and Mendelssohn's St Paul and Elijah were still unchallenged while the music of Schumann and Berlioz was deliberately ignored. The extent of England's obsession with Mendelssohn is nowhere better exemplified than in an astonishingly late publication - John Stainer's pamphlet A few words to candidates for the degree of MUS.BAC.OXON (1897)[3] - which happily cites St Paul as an unfailing guide to form. Arias are categorised as 'of the ABA type in its simplest state' while ternary choruses are described with the following perfunctory analysis:

A.   First theme, enunciated and often developed, leading (by a
      smooth modulation into a related key, dominant, relative minor
      etc) into the enunciation of

B.   Second theme, in a different style to first theme, with
      different figures in accompaniment etc (a contrast-portion, in
      fact) which after development leads back to

A.   First theme recapitulated.   If the First theme was much
      developed in the enunciation, it may be shortened in the
      recapitulation, passing into the coda, a prolonged and perfected
      close.

Fugue, to which Stainer attached much importance as 'an admirable
means of testing candidates' powers', is best shown in the chorus 'For
all the Gentiles' (No. 23), singled out as 'a masterpiece of the
combination of Double-Fugue form, with a modified Sonata-Form'.   Of
course Stanier's musical criteria are those of a staunch church
musician dating back to 1857 when he entered his first appointment as
organist at St Michael's College, Tenbury before taking up two further
prestigious posts at Magdalen College, Oxford and St Paul's Cathedral.
       When Parry went up to Eton four years later, it was this same
environment that he encountered.   His first musical instruction took
place in the organ loft and his compositions consisted largely of
four-part harmony, anthems and fugues written under the vigilant
supervision of Sir George Elvey.   Parry's first diary of 1864 records
muscial experiences that hardly stray beyond the ecclesiastical
repertoire: attending regular services at St George's Chapel, Windsor,
(where Elvey was organist and choirmaster) in which Mendelssohn, S.S.
Wesley, Attwood, Walmisley and Smart provided the staple diet; playing
the organ - mainly the fugues of Bach; and visiting the Hereford Music
Festival, where Handel seems to have impressed him most of all.
Initially these limited horizons were all by which Parry could measure
his achievements, and therefore began his career with the same
constricted view of form as his predecessors had done.   There is a
good deal of evidence to verify his obvious enthusiasm for this type
of repertoire, and its results:

Sunday, 28th. June 1864:

'We had Cook in C, and that perfectly beautiful anthem of Mendelssohn's 'Why rage furiously'.....I don't think there is any word in the English language which perfectly expresses the excess of beauty in this anthem'

and the same evening:

'After six I wrote away at copying out my anthem 'O sing unto the Lord'......

The published catalogue of Parry's works in the second edition of Grove[4] lists the plethora of small-scale vocal compositions of his early years which never escape the confines of anthems, songs and part-songs. Even his B.MUS. exercise, a setting of O Lord, Thou hast cast us out (catalogued as an oratorio though no more than a modest cantata) which covers a larger time span, is merely a collection of shorter movements for chorus and soloists adhering closely to the examination rubric. Such a stricture provided little insight into the problems and merits of instrumental forms, but then they were of secondary importance to vocal ones. Only one work appears to have stimulated his imagination into producing a more protracted structure. The Overture in B minor for Piano Duet[5] (1865) clearly reflects the influence of Mendelssohn's Hebrides Overture, not only in the choice of key but also in the contrast of first and second-group ideas, their registral similarities, and the 'scoring' suggested by the various piano textures. Nevertheless, there is little of musical worth in the piece; despite that it shows Parry's growing awareness of structural problems inherent in a work of this length.

The two quartets of 1867 and 1868 are both slight and neither warrant exhumation. They were composed chiefly as essays in instrumental music; certainly the first quartet in g minor was written under the supervision of Hugo Pierson in Stuttgart (the manuscript bears Parry's signature, the month and place of composition) and was no doubt used for lessons in form as well as instrumentation, for which Parry's excursion to Germany had been intended. The C major quartet is signed as having been composed at Highnam, though the ideas probably gestated at Oxford. Although both works contain nothing that

stylistically anticipates Parry's mature style, they exemplify an exploratory attitude towards sonata form - an aspect of Parry's compositional apparatus which was to emerge in the chamber and orchestral music of the late 1870s.

It is not clear just how much of the quartet repertoire was known to Parry in 1867 since his diaries at this time are far more preoccupied with the events of leaving Eton for Oxford. He possessed a volume of some, if not all of the Mozart quartets[6] and he was conversant with a number of Mendelssohn's;[7] however it is unlikely that he had become familiar with Beethoven's works in that genre, since mention of these is reserved for the years 1869 - 1875. Parry's two quartets again show strong influence of Mendelssohn in their thematic material, though their internal proportions are generally smaller, having more in common with Mozart and Haydn (which further suggests that the Mozart volume had been the focal point of his studies). The organisation and integration of themes are extremely unconventional, particularly in a comparison of the exposition and the restatement. The first movement of the G minor quartet provides the following sequence of events:
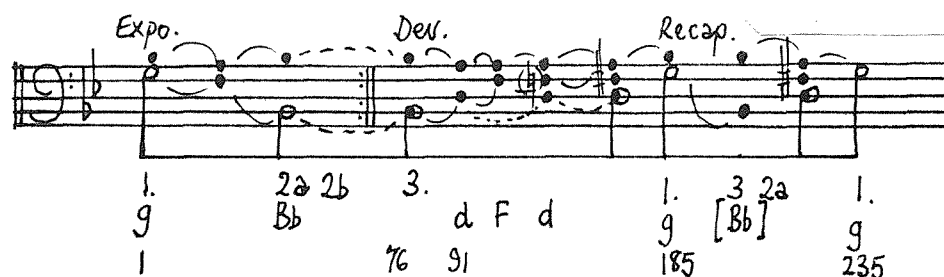
Example 1

The interesting divergencies of this movement lie not only in the additional theme introduced at the outset of the development in the key of the second group, but in the recapitulation where two restatements (the first very much truncated) of Theme 1 flank the repetition of a telescoped Theme 3 and 2a, again in the relative. The Finale of the C major quartet also incorporates a new theme at the beginning of its development, this time in a different key from that of the second group; it is omitted from the recapitulation. Precedents for these types of procedures are rare: many of Mozart's

works (e.g. the quartet K.458) introduce a new theme at the beginning
of the first movement's development, but it is not included in the
restatement.   It is possible that Parry knew Mendlessohn's Italian
Symphony which presents new material at the same stage of the piece
(see the fugato episode from bar 202 onwards) and redeploys it in the
restatement (bars 453-464).

The first movement of the C major work not only opens with a
slow introduction in the tonic minor, but more significantly, Parry
begins his thematic recapitulation outside the tonic, in the
subdominant (see Example 2).   No doubt a useful lesson had been
learned from Mozart (Sonata K.545), Beethoven (Coriolan whose
shortened recapitulation of the first group is in the subdominant) and
Schubert (Symphonies Nos. 2 and 5) in their attempted syntheses of
'rounded binary' and sonata form.   Parry studiously avoids that
mechanical repetition of the exposition's events which is readily
suggested by the simple imitation of its tonal plan from a fifth
below: I-V/IV-I, as one finds in the Trout Quintet finale.   The first
group in the subdominant F returns for 30 bars followed by a
significantly protracted transitional paragraph in which the tonic C
is prepared together with further development of material.   With the
arrival of the tonic key the first theme is again repeated as if it
were the real recapitulation, but is extremely truncated for reasons
of thematic equilibrium, giving way to Theme 2 after ten bars.   This
movement then shows a notable advance from its G minor predecessor
mainly in its willingness to manipulate sonata form and, in the
process, to create an interesting conflation of thematic
recapitulation outside the tonic with a fake recapitulation of the
same theme in the tonic.

Example 2

The value of these two juvenile works lies in Parry's inclination to explore the possibilites of sonata form, particularly in connexion with the restatement. They also indicate the range of influences to which Parry, at the age of 20, had been exposed. The next important achievement in instrumental music was to come seven years later, when Parry was struggling to combine business with music lessons. At Oxford and afterwards, his musical awareness had increased enormously. Diary entries constantly mention the frequent concerts at the Crystal Palace (which was the centre of concert life in London at that time, until the Richter concerts at the St James's Hall superseded them) where he at last came into contact with a major part of Beethoven's output. 1870 marked the centenary of Beethoven's birth, hence most London and provincial concerts were exclusively devoted to his music. In November of that year, he heard the Sixth, Seventh and Ninth Symphonies, Fidelio, the Violin Concerto, the Choral Fantasia, the Ruins of Athens and the Piano Variations in C minor. Throughout 1871 there is still the same feverish delight in the quartets, trios and piano sonatas together with a more gradual absorption of Schubert (whose instrumental music was performed far less frequently than Beethoven's) and Schumann, who was slowly being preferred to Mendelssohn. In November, 1873, Parry began lessons with Edward Dannreuther which were to mark a crucial step forward in his compositional outlook. The following three years witnessed a rigorous course of instruction, during which Parry hardly composed a note of music. Dannreuther had become a resident of this country in 1863 after having studied in Leipzig under Moscheles and Hauptmann. As a superb pianist he was responsible for the introduction of piano concertos by Grieg, Liszt (in A), Chopin (in f) and Tchaikovsky to English audiences, as well as being a leading champion of Wagner. His numerous chamber concerts at his home in Orme Square[8] affirmed his enthusiasm for Bach, Mozart, Beethoven and Schumann, but it also provided a platform for contemporary music, of which he was an ardent advocate. In initiating Parry into the modernities of Liszt, Wagner and particularly Brahms, he acted as a catalyst to a radical updating of his pupil's concepts of form and tonality. Parry's zeal for Brahms is reflected in his diligent handwritten copy of Brahms' Serenade No.2 in A major[9] and numerous diary entries about works such as the Piano Quartet in A, the Piano Concerto in D minor and the two Sextets.

The years 1873 - 1876 were transitional in Parry's development. The example of large-scale forms combined with more advanced tonal relationships did not immediately induce him to compose a work of similar scope. It was not until 1875 that he produced a Violin Sonata in D minor[10], whose first movement reveals an obvious dilemma between the more traditional approach of the years preceding Dannreuther's influence and the more contemporary attitude suggested by his teacher. The final version of the first movement exists in a manuscript separate from that of the whole work, necessitated by an entire revision of the tonal plan and its internal proportions. Originally a form comparable with those of his two early quartets had been contemplated: the modest exposition of 59 bars has a conventional I - III plan; the development, comprising a mere 37 bars, derives its material from the short falling melodic cell of the two-bar 'Adagio' introduction (see Example 3c), accompanied by a syncopation (the combination of the two sounds is strikingly reminiscent of Schumann's Piano Quintet which he had heard only months before[11]). The development's obsession with the above-mentioned melodic fragment is directed towards its final bars which are themselves a more forceful repetition of the 'Adagio' opening; they herald the recapitulation (see Example 3a). Parry's dissatisfaction with the movement in this state is emphasised by the pages of superfluous developmental sketches that are crossed out in the manuscript. Evidently his initial conception was of a small movement of classical proportions, with a noticeably short development. The definitive version however breaks new ground by using a third relationship for the first time: d/B flat (see Example 3b). Unquestionably conscious of Brahms's use of similar relationships in the Sextet Op.18, the Piano Quintet Op.34 and the Serenade Op.11, Parry attempted at last to expand his tonal horizons. In addition he extended the exposition, adding a new codetta for the expositional repeat; more significantly, a larger part of the originally discarded sketch material is incorporated into an enormously protracted development of 121 bars; and finally the original development is positioned, bar for bar, towards the end (171-206) following the fragmentation of Theme 1 at the outset (85 onwards) and the central appearance of Theme 2 in the relative, F major (131).

Comparison of Original and Revised versions of 1st movement,
Sonata in D minor.

Example 3a and b

Example 3c

If the first movement of the D minor sonata shows an advance through its expansion of a tonal and structural plan, then the second movement looks back in principle to the C major quartet (see Example 2), but with greater tonal experimentation. Here again, thematic recapitulation refuses to coincide with the return of the tonic. Theme 1 is initially restated in D major before a transition back to the tonic, F major. With the recapitulation of the tonic, a further (but truncated) form of Theme 1 appears, yielding rapidly to a more substantial restatement of Theme 2 (see Example 4). The effect of this method greatly diminishes the impact of the restatement proper. In the case of the early C major quartet where the subdominant was used for the recapitulation of Theme 1, the effect was one of relaxation - but the route back to the tonic was after all a simple one of modulating to the fifth above. Parry's choice of a third relationship (F/D) not only heightens the relaxation of the restatement, but necessitates a more involved return to the tonic. Both factors contribute to the ambiguity of thematic and tonal recapitulation, and consequently, there is some uncertainty between what is strictly developmental and recapitulatory.

Example 4

Although a knowledge of Beethoven, Schubert, and Brahms was responsible for both the key systems and greater thematic integration in the D minor Sonata, the culmination of Parry's assimilation (signifying the end of his transitional period) is most evident in the Grosses Duo in E minor for two pianos of 1876[12]. With the exception of Finzi[14] and the excessive eulogy of Fuller Maitland[15], previous critical reactions to the Duo have failed to recognise its chronological importance and have drawn more conclusions from its

deliberate stylistic references to Bach:

In some of his earlier instrumental compositions, for example the Duo for two pianofortes in E minor (1876) or the Partita for violin and pianoforte in D minor (1886) originally called 'Suite' and performed in 1877 we find indeed sections which produce a somewhat anachronistic effect by their frank adoption of 18th. century formulas .[16]

<div align="right">Ernest Walker</div>

The <u>Grosses Duo</u> (1877) for two pianos shows the influence of J.S. Bach so strongly that, were it not for the grotesque fugal subject of the last movement, it could be mistaken for an original work by Bach himself, arranged for the modern piano perhaps by Busoni.[17]

<div align="right">John Parry</div>

This preoccupation with Bach suggests that Parry's critics have overlooked his chief aim in the Duo's first movement, to consolidate that mastery of Brahmsian sonata technique which had already been essayed in the violin sonata.

This is especially apparent in the greater complexity of the exposition's thematic and tonal organisation (see Example 5a). The first group consists of one long theme constructed on an A B C A basis: A represents the opening antecedent phrase of six bars, mainly on the tonic and introducing a three-note figure 'x' (see Example 5c); B as the consequent phrase of 10 bars sits on the dominant, coloured briefly by Neapolitan harmony (12-13) and pervaded by 'x'; C of only four bars, is a transition back to a counterstatement of A on the tonic, but this is subsequently elided by a passage of dominant preparation for the second group. This type of procedure looks back to the Schubertian practice of 'closed forms' in both first and second groups. Schubert's A minor quartet D.804 (which Parry knew well[18]) and piano sonatas in A (D.664) G (D.894) and B flat (D.960) all show a preference for ABA structures in their first groups. Brahms was also keen to develop this method, as can be observed in the Sextet Op.18 and the Piano Quartets Op. 25 and 26 (not to mention his greatest tribute to Schubert in the F minor Piano Quintet Op.34), all of which were new and vital to Parry.

Example 5

His indebtedness is perhaps more prominent in the second group, which exploits the possibilities expounded by Brahms in his G minor piano quartet. Its first movement contains one of the largest, most prodigiously integrated second groups in the sonata literature, infused by a strong contrast between the minor and major modes of the dominant key; a method no doubt Brahms cultivated from the first movement of Schubert's G major quartet (D.887).13 Brahms begins his second group with a new theme in the dominant minor which soon gives way to a much longer (and thematically richer) section in the dominant major. Parry reverses the procedure and introduces his second group in the dominant major (35-42) and concludes with the minor (62-71). Between the two statements occurs a new theme in G major (51-61) which is more analogous with the type of transitional third relationships heard in Schubert (compare the second group of the G major quartet). The transition to G is prefaced by a passage through the Neapolitan of B (achieved by a reinterpretation of the German sixth in 43 as the dominant seventh of C), of which G is naturally the dominant. G major, although much more prolonged, acts as the Neapolitan to the dominant of B to which it drops in 62. Such an extensive use of the Neapolitan (remembering that it was also used in the first group) again seems to suggest another Brahms chamber work: the Piano Quintet. As well as using a third relationship and a minor/major second group, Brahms's whole movement is finely balanced between established keys and their Neapolitans (even C sharp minor/D flat major, the second-group tonality, proves to be a vastly prolonged Neapolitan that falls to C for the expositional repeat).

Parry's exposition has no repeat (a tendency he was to adopt regularly in his later instrumental works) which is perhaps more reminiscent of some Beethoven contexts than of Schubert or such Brahms as Parry had heard at that time. Parry's comments on this very subject in his Art of Music (1896) are decisive in the schemes of his own sonata movements:

In the early sonatas both halves of the movement were played twice. As artistic feeling developed, the repetition of the second half was frequently dispensed with, but the repetition of the first half was maintained, mainly to help the mind to grasp firmly the principle of contrast between the two keys. In modern times the repetition of the

first half is also commonly dispensed with, because the musical
instinct has become so quick to grasp an indication of design that it
no longer requires to have such things insisted on; and also because
the progress of music towards a more passionately emotional phase
makes it noticeably anomalous to go through the same exciting crises
twice over. Beethoven's practice illustrates this point very happily;
for in the less directly emotional sonatas in which design is
particularly emphasised, he gives the usual direction for the
repetition of the first half; as in the early sonatas, when the
possibility of dispensing with such conventions had not dawned upon
him, and in the first movements of such later sonatas as the Waldstein
(Opus 53) and the one in F sharp (Opus 78). In movements which are so
decisively emotional and expressive as the first movements of the
Appasionata (F minor, Opus 57), of the E minor (Opus 90), of the A
major (Opus 101) and the E major (Opus 109), the repetition is
dispensed with, and the movements are made as continuous as possible
from end to end, so as to hide the formal element and guard against
the mind's being distracted by it.

The end of Parry's second group is rounded off with a further
reference to Theme 1 (now recomposed) in the dominant minor. The
transition to the development is skilfully managed by reiterating the
rise of a semitone, initially heard in the exposition's first group
(compare 71-72 with 11-12). However this time the progression is
extended a semitone higher to C sharp, which forms part of a series of
unresolved dominants finishing on a long dominant pedal of A flat (91-
101). By means of enharmonic changes (E flat = D sharp and C flat =
B) the transition back to the tonic is a simple one, and is executed
by further use of Theme 3 (which is extended with a further reference
to the Neapolitan - Example 6).

The Duo's recapitulation provides further confirmation of the
Brahmsian model. The first group is almost totally recomposed, its
original 'closed form' being abandoned and replaced by Theme 1 and a
far more protracted Theme 2 (which this time begins by using the
Neapolitan as the first in another series of dominants which culminate
on F sharp minor). This then forms a II - V - I progression back to E
major for the second group (see Example 5). Theme 3 which played a
transitional role in both the first group and transition back to the
recapitulation is omitted. The tripartite plan of the second group is

also subject to a number of modifications. It exemplifies Parry's solution to the problem of having material originally in foreign keys restated in the tonic, while at the same time allowing the most striking key relationships in the exposition to be experienced again. Parry's restatement of Theme 4 in the tonic major is more reminiscent of Schubert (see for example the first movements of his A minor and D minor quartets, and both A minor sonatas – the A minor sonata (D.784) is especially pertinent in that its second group material in the exposition is also in the dominant major). In preserving the pattern of tonal events, Theme 5 appears transposed down a fifth on C. However, its impact is changed owing to its modified preparation. Originally its expositional counterpart in G (see Example 5) was approached by its dominant. In the recapitulation there is no such dominant of C, which is instead approached by a prolonged dominant pedal of E and consequently forms an interrupted cadence V – VI. The arresting effect caused by this cadence is essentially due to the surprise of the flat submediant after the dominant of E major. However, the flat submediant is short-lived; unlike G before, which was prolonged over 11 bars and continually emphasised by V – I cadences. Instead it facilitates a quick transition back to E minor, and Theme 1 completes the final part of the second group as well as providing the coda.

Example 6

The thematic aspect of the Duo reveals nothing of the mature Parry of a few years later, but it does nevertheless foreshadow the manner in which Parry was to handle form and tonality in the future. What is perhaps more remarkable, is the sudden assurance and sophistication of the Duo's construction in comparison with the D minor Sonata finished the same year. Both are undeniably crucial in Parry's development, and provide a vital source of reference for the large variety of orchestral and chamber works that use sonata form.

1:2 Consolidation

Shortly after the completion of the Grosses Duo, and its subsequent approval by Dannreuther in 1876, Parry composed what was to be his only substantial work for solo piano - a Sonata in A major[19]. Again the first movement provides the most interest of the four, Parry affirming his confidence and obvious proficiency in the handling of the structural and tonal techniques outlined in chapter one. Thematically the movement is not especially distinguished, and tonally it is less ambitious than the Duo's first movement. Nevertheless it does demonstrate at least three individual features which were to be realised more fully in instrumental works of 1877 and beyond. Perhaps the most simple of these is the absence of the expositional repeat which, as already stated, owes more to Beethoven at this stage than Brahms. Indeed one is more conscious of Beethoven in this movement than in either of the previous two works. It is highly likely that Parry's inclusion of the 'Maestoso' introduction and its recurrence as a transition to the recapitulation in the main sonata movement here gleaned from the punctuative role of Beethoven's 'Grave' in his sonata in c minor Op.13 (Pathetique) - though Beethoven's material recurs before the development and not after it. The internal treatment of the two introductions is however quite different. Beethoven's introduction makes use of just one theme, with the whole paragraph rooted in the same key as the subsequent Allegro. Parry opts for an opening in the tonic minor (a device he had already used in the first movement of his 'Oxford' C major quartet) together with two distinct thematic ideas in closed form (A B A), which is ostensibly more reminiscent of the type of introduction found in the first movement of Schubert's 'Great' C major Symphony. Furthermore, the restated theme before the recapitulation is not, as one might expect, the first theme but the second, with a very brief reference to the quasi-recitative in its final phrase. Yet despite these divergences the structural role of Parry's introduction is thoroughly Beethovenian.

Perhaps the most striking aspect of the movement is displayed in the oblique approach to the second group. The first group is neatly moulded into a closed form, a procedure with which Parry was already familiar in the Duo, and is followed by a short chorale-like passage

still firmly rooted in the tonic. From this idea a new theme suddenly
emerges in the third-related key of C sharp major, a key anticipated
in the central section of the first group (bar 40) by its unresolved
dominant, perhaps alleviating to some extent the rather abrupt
modulation. C sharp major is however short-lived, being superseded by
a repetition of the same idea now in the dominant key, E major (which
is similarly initiated on its dominant. Example 7). The rest of the
second group is then based in this tonality.

(Beginning of 2nd group)

Example 7

The modifications of the restatement further establish the principles
applied in the Duo. To begin with, the 'closed form' of the first
group is abandoned, but this is not justified simply for reasons of
brevity. The 'unresolved dominant' of C sharp major in the
exposition, unresolved because it was expunged by a return of A major
and a repeat of the first theme, is this time permitted its rightful
conclusion without interruption (Example 8). The abruptness of the

transition from first to second group, brought about by the juxtaposition of A major and C sharp major is thoroughly dissipated. Yet Parry also allows the striking key relationships of the exposition to be heard once more, by transposing the third-related tonality down a fifth into F sharp major - it is then succeeded by a return to A major (Example 8), consistent with events of the exposition.
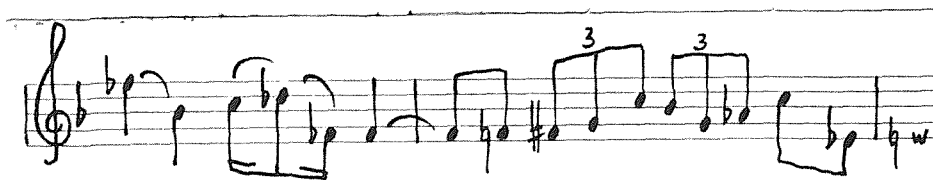

Example 8

The technique of stating a theme or section initially in the 'wrong' key has already been observed in the D minor Violin sonata (second movement) at the point of recapitulation. In the A major Sonata, the dual-key system of Parry's second group (i.e. beginning in a third-related key before reverting to the dominant) is again part of the Schubert/Brahms legacy, although Parry's use of the third-related key is considerably briefer. He was to exploit a similar procedure (though less successfully) in his Concert Overture in F major Guillem de Cabestanh of 1878. Here the second group commences in d flat, which is then, four bars later, qualified as the Neapolitan of C. This key relationship is not recapitulated, with the result that the impact is completely altered. Parry's intention at this stage was evidently to heighten the tension by reintroducing Theme 3 (Example 9a) in diminution as well as on the dominant of A flat. As expected, Theme 3 is repeated on the dominant of F, though here Parry attempts to integrate the previous choice of A flat by changing the mode to F minor (Example 9b - bars 240-245) as its relative.

Example 9a
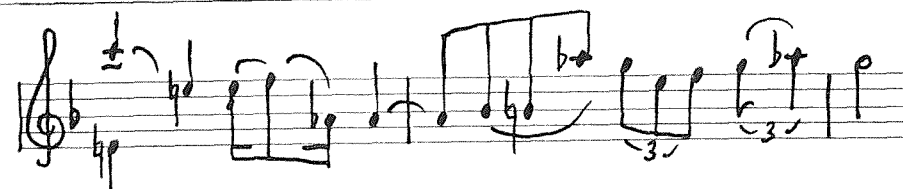
Example 9b

Example 9c

But he seems not to have been entirely satisfied with these events as a balance of those in the exposition. So far, the role of the recapitulation as a means of tonal relaxation has hardly been fulfilled, mainly owing to this abnormal relationship of A flat (as a transposition up and not down a fifth as one might have anticipated) and F. Parry endeavours to offset this imbalance by returning at 264 to D flat which then falls to another extended dominant pedal in 272, consequently repeating the same tonal procedure as in the exposition and creating a tautology in the process. Certainly Guillem de Cabestanh is not one of Parry's most successful structures. Its interest lies essentially in its thematic and harmonic content, which, replete with almost self-conscious references to Tristan and the Siegfried Idyll, looks to Wagner.

For Parry, 1877 was to mark the beginning of a feverishly productive spate of chamber and orchestral works, which subsequently focused on two major elements of his approach to form: firstly, in works such as the Piano Trio No.1 in E minor and the Concertstück in G minor (both of 1877), the Piano Quartet in A flat (1879) and the Cello Sonata in A (1880) there was a move towards a technical consolidation of the principles so far considered, together with a general expansion of the internal proportions as his confidence gained momentum; secondly, there arose a fascinating preoccupation with cyclic methods which were explored both in four-movement (the Nonet for Wind, 1877) and one-movement (the Fantasie Sonata, 1878) works, and which betray a totally different source of influence: that of Schumann and especially Liszt.

So far, the exploration and deployment of third-related keys in Parry's sonata movements have been limited to comparisons with equivalent movements in Brahms, Schubert and Beethoven. The most extended paragraph of a third-related key has occurred in the first movement of the D minor Sonata, where the second-group key of B flat was eventually superseded by the dominant, in preparation for an expositional repeat. The first movements of the Duo and A major Sonata included comparatively brief references to third-related tonalities, and were firmly orientated around the dominant. For the first time, in the opening movement of the E minor Piano Trio, a

third-related key is used extensively and without any dominant qualification. The incorporation of unrelated keys was evidently attractive to Parry at this juncture, as the majority of his sonata movements demonstrate until 1880. Thereafter he showed a similar inclination to Brahms in that he reverted essentially to the use of the dominant (or relative major) relationships, choosing if at all to have only one movement using the technique. The pattern of the Trio's first movement shows a number of interesting divergencies from the Duo (a worthwhile comparison, since they share the same key!), mainly in the restatement. As already stated, the exposition is significant in its use of A flat major for the entire second group. The first group is organised in the already established plan of a closed form, but now with the modification of the central 'B' section having its own distinctive and contrasting material, as well as a strong suggestion of a new key: in this case C major, suspended on its dominant in characteristic Brahmsian fashion, before returning to the dominant of E minor by means of an augmented sixth. The significance of C major is realised in several other instances, most markedly in the transition to the second group. The appearance of the C major triad in bar 66, thrown into relief by the sudden shift upwards from the dominant to the sixth degree in bar 65 is an emphatic reminder. It is also an intrinsic part of the move to A flat in which the triad of C (now minor) provides the same III-I cadence into the tonic as was previously experienced at the opening of the first group (Examples 10a and 10b). A further example of this predominance of the submediant level can be observed in the motivic construction of the first main theme (bars 2-18 - Example 10c). Last but not least, the submediant is prominent at the end of the development (169-170) before settling on a structural dominant pedal (171-183). Such integration linking both short-term and long-term events is an integral feature of the Brahms Piano Quintet, the most likely source of this work's construction[20].

a)

b)

c)

Examples 10a,b and c

The third relationship of the exposition (e/A flat) is not recapitulated; instead Parry resorts to an alternative procedure where tonal recapitulation is stronger, but relations amongst the main thematic events are transformed. The closed form of the first group is yet again abandoned, with the 'B' section appearing in a much modified form on the dominant of F sharp. This modification is introduced as a smooth preparation to the second-group in the major mode (220-248) which materialises over its dominant in bar 237 (a technique used in the second movement of Schubert's C major Symphony, and originally a device used by Haydn - e.g. his Symphony No.26 in D minor 'Lamentatione'). The dominant pedal which originally underpinned Theme IV at the end of the exposition (Example 10a - see also bars 82-88) is replaced by a move to the Neapolitan (249-256) before finally arriving on the dominant in 261. *(Example 11)* The final striking gesture of the coda, where Theme I is recalled in the submediant minor, re-establishes the importance of the submediant level, as well as a further integration of the C tonality which figured so widely in the exposition (indeed the recollection of expositional tonalities is reinforced by the reappearance of A flat in 289-293)

Example 11

There can be little doubt that the tonal procedures mapped out in the first movement of the E minor Trio mark a further important stage in Parry's personal development of sonata form. Yet although it is certainly a more mature work than any of its predecessors, it is still largely a transitional work, owing much stylistically to Mendelssohn in the first group (which is strongly reminiscent of the Op.49 Trio in D minor - a work he would have known well) and the more lyrical second group to Schumann. Such eclecticism, though

fascinating and revealing, is prone to inconsistency, with the result that the diligent Brahmsian transition is rather too conspicuous in its context. Evidence to the intensity of Parry's obsession with third-related keys (an obsession it appears Brahms also suffered in his first chamber works, after immersion in the instrumental music of Schubert[21]) and variety in their application can be observed in the following:-

Concertstück in G minor	1877	g/E flat	I-VI
Fantasie Sonata in B major	1878	B/A flat (exposition)	I-VI
		B/D (second recapitulation)	I-♭III
Piano Quartet in A flat major (three movements)	1879	1) A flat/C	I-III
		3) F/D flat	I-♭VI
		4) A flat/F	I-VI
Piano Concerto (two movements)	1878 -1880	1) F sharp/D	I-♭VI
		3) F sharp/ B flat	I-III
Cello Sonata (second movement)	1880	F/A flat	I-♭III

The first of those listed above, the Concertstück, was completed shortly after the Trio, though some unwarranted and generally confusing speculation miscalculated its chronology and placed the date of its composition between 1884 and 1887[22]! A brief but succinct diary entry confirms its completion in 1877[23]; what is perhaps unusual here is that there are no references to its composition in the months preceding this entry, or to any subsequent scrutiny by Dannreuther. It is just possible that an entry of December 10th, 1876 _may be of significance,_ for he notes:

Did a certain amount of writing at my Aurora Overture by fragments

This may have become the Concertstück since there is no mention of an Aurora Overture after this date. Equally curious is that it was never performed until it was recorded in 1982. This may have been due to problems of accessibility; all the instrumental works performed until 1879 were for the chamber. Yet it seems more likely that it was designed merely as an orchestral exercise, since his previous attempts for larger forces (Allegretto Scherzando 1867, Andante Religioso 1868, and a now lost Overture Vivien of 1873) lie some time before the beginnings of his maturity in the Duo in E minor.

The construction of the Concertstück shows some distinct similarities with the first movement of Schubert's 'Unfinished' Symphony, chiefly in its tonal and thematic organisation. Schubert's plan is generally simpler than Parry's. In both first and second groups he shows a consistent penchant for closed groups, with one of his minimal transitions between them. His choice of key for the second group is characteristically the submediant. The recapitulation commences with Theme 2, and though it maintains a similar closed form (in keeping with its expositional counterpart) it concludes in the dominant. After the same short transition, the second group opens with Theme 3 in the relative major (D major) before reverting to the tonic major in its final bars. Theme 1 is then restated as the final gesture, in the tonic minor.

This then forms the fundamental basis of Parry's Concertstück (Example 12); an exposition with a key scheme of tonic/submediant (g/E flat), and a recapitulation beginning with Theme 2, a second group initially in the relative major which reverts to the tonic major, before concluding with Theme 1. The internal proportions of Parry's work are appreciably larger, with an especially elaborate development of over 200 bars. No less elaborate is his organisation of thematic material, where he noticeably departs from the familiar closed-group format - a tendency he was to continue in future works. Perhaps the two most prominent differences between Schubert's movement and Parry's lie in the huge oblique opening paragraph of the Concertstück of over 60 bars, and the highly unusual exclusion of the 'double return' where Parry begins his thematic recapitulation outside the tonic (though curiously he may well have gleaned this technique from the Finale of

Schubert's Ninth Symphony).   Both procedures will be discussed at length later on.

SCHUBERT

PARRY

Examples 12

There is a similar sense of consolidation in the later Piano Quartet[24] which makes widespread use of third-related keys. As well as following a similar tonal course to the first movement of Brahms's Piano Quintet (Example 13), the discourse of major and minor modes also comes into play (a method Parry had only formerly explored in the Duo) in the second group.

Example 13

The severe and unstable slow introduction is analogous to the last movement of Brahms's Piano Quintet with regard to their common use of harsh rhetoric and fragmented counterpoint, but whereas Brahms concludes his with dominant preparation, Parry's ends on the dominant of F minor. With C then becoming the basis of a first-inversion chord in A flat the sonata Allegro gets under way – and provides yet another example of tonal obliquity. Such a feature came to the attention of J.W. Davison in 1883 who was evidently both confused and intimidated by the modern techniques of the Quartet. His programme notes for the concert betray a bigotry and an inferiority complex (i.e. on behalf of British music) that denied it unprejudiced criticism. His bewilderment is crystallised in the following comment where Parry's themes were condemned to:

rolling more or less unexpectedly into and out of each other, with an utter (though, be it added, thoroughly honest) disregard of what has been inculcated as "form"[25].

As Colles has noted[26], Davison's assessment commenced with the following 'curiosity of literature':

Were not the composer of this and other original pieces a young Englishman, happily living and striving ambitiously among us to attain further excellence in an art he already worthily represents, the quartet introduced this evening would be justly open to elaborate criticism if, indeed, not less to well merited eulogy.

Of all Parry's instrumental works, the Piano Quartet manipulates third-relationships most extensively – this can be observed in the slow movement in D flat and the Finale, which both use F major as their second-group keys. This in itself displays a significant integration of F as a secondary tonality vis-a-vis the first movement's introduction and the Scherzo in F minor. A further interesting feature of the Scherzo is its precipitate move to A flat after a mere 50 bars, which when juxtaposed with the Trio in C major (the dominant of F) gives a much stronger impression of a third relationship (and one with which the listener has already become acquainted in the previous movement). The slow movement and Finale

differ in their treatment of the sonata from the first movement. Their recapitulated second groups are placed entirely in the tonic. Consequently other striking tonal events from the exposition are greatly modified, in the same manner as the first movement of the E minor Piano Trio. Parry was to prefer this procedure in later works. Only the outer movements of the Piano Concerto (1880) and the slow movement of the Symphony No.2 (1883) emulate the Quartet's first movement.

After the Piano Concerto, the plethora of third-related keys and their often complex transformations in the recapitulation play a far less prominent role. More traditional tonal relationships are preferred in the five Symphonies, the remaining chamber works, the Overture to an Unwritten Tragedy and the Elegy for Brahms, with only isolated movements resorting to third-related keys. A comparison of three movements in A minor is illuminating in this respect: the second movement of Symphony No.3 (1889) has a relationship of ə/F; the Tragedy Overture (1893) a/C; the Elegy for Brahms (1897) a/e. The initial preference for closed groups as found in the Duo and Trio is often replaced by more open-ended structures as in the Concertstück, the Wind Nonet, the Fantasie Sonata and Piano Quartet. Yet on the whole, the choice between the two procedures never becomes clear-cut (cf. the first movements of the String Quintet of 1884 and the Sonata in D for Violin and Piano of 1889) though there is perhaps a slant in favour of the open-ended type in the later works. His interest in the use of Schubertian major/minor parallels in second groups wanes after the Piano Quartet, although his attraction to the displacement of themes (as discussed in the comparison between Schubert's 'Unfinished' Symphony and Concertstück) was to emerge again in the slow movements of the First and Third Symphonies.

From the discussion so far it is evident that the knowledge and combination of Schubertian and early Brahmsian tonal methods exerted a considerable influence on Parry particularly in works before 1880. Yet one feature (and perhaps the single most conspicuous element) of his sonata technique reveals an exclusive indebtedness to Schubert, and was to become an individual characteristic. The transition from development to recapitulation held a fascination for Schubert

evidenced by his unconventional treatment of thematic restatement in the 'wrong' key. In earlier instrumental works a predilection for subdominant recapitulations was noted but it is in the later works that the interest lies, such as the Trio in B flat and the Finale of the Symphony No.9. The Trio shows a method whereby the main theme returns in a foreign key before being repeated in the tonic (e.g. first movement bars 187-209 and 210 onwards). The Finale of the Symphony exemplifies a more extraordinary development of this idea where the whole of the first group is recapitulated in foreign tonalities (or as Webster argues, as a huge parenthesis within the dominant[27]). Many of Parry's transitions follow the same pattern, and coincidentally, they show a similar process of development. Already the influence of Schubert's early subdominant restatements has been observed in the C major 'Oxford' quartet, and the 'repetition' model of the Trio in B flat is a likely source for the slow movement of the D minor Violin Sonata. However, the realisation of the last method (i.e. Finale, Symphony No. 9) differs significantly from Schubert's. The earliest work to show such tendencies is the Concertstück.

The expositional events of its first group show two main themes which are divided by three distinct thematic fragments (Example 14a: figures a, b, and c). In the recapitulation of the Concertstück the displacement of Theme I has already been noted; in its place Parry begins the restatement with these thematic fragments (from bar 372) with a initially transposed down a fifth, and then repeated at the original pitch. Figure b follows after an arresting modulation to A flat minor which then drops a semitone to G on which the diminished seventh of c emerges, preparing the way as before for Theme 2 in the tonic (Example 14b). The choice of A flat minor seems likely to have been made for two reasons: firstly since the development had commenced with a sudden deflection to the very flat side (C flat/A flat, bars 179-188) Parry used the opportunity to increase the unity of the development; secondly, and closely related to the first point, the chromatic fugal section prior to the uptake of figure a is strongly goal-directed in its final bars to G minor (bar 370 onwards), which, if the same 'quasi' C minor/G minor obliquity had been literally repeated at the beginning of the recapitulation, would have hopelessly pre-empted such an effect.

Concertstück: Recapitulation 372-396.

Examples 14a,b

Acknowledging this pre-emption, Parry uses A flat minor to mimic the corresponding climactic passage of the exposition, and by way of a simple diminished seventh is able to slip back to the tonic with ease. The similarities between this procedure and the Finale of Schubert's Ninth Symphony lie essentially in the restatement of material outside the tonic; furthermore, Parry may well have been influenced by the organisation of Schubert's development which begins orientated around E flat, and in the thematic recapitulation (bars 598-599) again reiterates E flat - needless to say, both men avoid any subsequent repetition of the same material in the tonic. The differences from Schubert are self-evident. Only half of Parry's first group is recapitulated outside the tonic. Theme 2 is reserved to re-establish the tonic unequivocally (this again neatly mirrors the events of the exposition where Theme 2 established the tonic after 65 bars of oblique G minor). In addition Parry's transition lacks any kind of structural dominant back to G minor with the result that the two-fold effect of a recapitulation in a foreign key and the absence of a dominant further relaxes this crucial point of structural resolution. Indeed the intrinsic distinction between what is developmental and what is genuinely recapitulatory is blurred; the only clue to restatement is betrayed by the ordered return of figures a, b and c and Theme 2. As mentioned above, Schubert's first group is parenthetical, falling between the structural dominant at the end of the development and the dominant opening of the second group. (e.g. bars 515-757). Parry's first emphatic V-I cadence is delayed until the end of his second group and the return of the displaced Theme 1. Certainly the Concertstück has a logic and equilibrium that justify the choice of the minor Neapolitan at the point of recapitulation. Tonal wrenches are avoided, either through skilful enharmonic modulation (379-380) or through the equivocal use of a diminished seventh (389-394). The first movement of the Wind Nonet, completed less than six weeks later, provides another example of the same concept but with a considerable variation in its approach.

Unlike the Concertstück, the first group of the Nonet's first movement has no oblique opening. Its first theme, comprising two distinct ideas, defines B flat major from the outset, particularly the opening 'idée fixe' idea which outlines the tonic triad in emphatic

octaves. It is a manipulation of this gesture that is crucial in the
articulation of the restatement. As was the case in the Concertstück,
the recapitulation is not prepared by a structural dominant, but
instead forms part of a more complex harmonic progression that
deliberately avoids a return to B flat major. A harmonic reduction of
bars 149-170 clearly demonstrates the accommodation of the B flat
triad in a totally different harmonic context (Example 15), so that a
sense of return initially has to rely on thematic material. Certainly
the emphatic octaves of bar 165 on B flat remind the listener of the
movement's opening, but devoid of any thematic reference and with the
sudden contradiction of an A flat minor triad in 166 (thrown into
greater relief by the marked contrast of 'ff' to 'pp'), much of its
impact is negated[28]. However, it proves to be an anticipation of the
return of the 'idée fixe' in bar 167 back on a B flat triad; yet even
this reassertion fails to swing the balance back to the tonic. A
further contradiction by the A flat minor triad again leads to B flat,
which this time forms the basis of a dominant seventh of E flat. The
dominant seventh of C which immediately succeeds it ties in neatly
with the harmonic contradictions of A flat minor, where C flat become
B natural (Example 15) and heralds a further statement of the 'idée
fixe'. The same thematic material as found in the exposition (bars 2-
5) ensues with one fundamental difference: it appears in the 'wrong'
key, though even here the tonality is not really clear-cut. Initially
one feels a sense of C minor, implied by the dominant in 170-171 but
this is soon quitted in favour of G major in 173-175.

Example 15

The true return to B flat is unfortunately managed rather awkwardly.
On the one hand in bars 175-176, Parry attempts to smooth out a
transition by extending the chromatic descent of the harmony (heard
originally in bar 5 of the exposition) to incorporate a modulation
back to the tonic. In doing so, the oboe counterpoint (of bar 7)
appears a bar early, cutting short the melodic phrase in G major, as
if to emphasise the 'wrong-key' element of the previous six bars
(Example 16).

Exposition:
Bars 4-7

Wind Nonet.

Recapitulation:
Bars 173-176

Example 16

Nevertheless the tonal crisis of bar 176 is a most uncomfortable one, simply because the shift to B flat is too precipitate, and hardly compatible with the more agile progressions with which Parry began the recapitulation. Yet although it is a rare instance of a miscalculation in Parry's tonal recapitulation, this passage of the Nonet provides an important example of the same compositional process as described in the restatement of the Concertstück.

If 1876 and the Grand Duo represent the first important, mature stage of Parry's personal development of the sonata, then 1877 marks the first consistent departure from conventional treatment of the form (although in this respect, the slow movement of the D minor Violin Sonata should be considered as seminal). Recognition of the transitional methods in the Concertstück and Nonet are essential to the understanding of later works. In the following year Parry was again experimenting with the same approach in two more unpublished works, both for the chamber. Unfortunately Parry's only mature attempt at a String Quartet is missing[29] and only the sketchiest of descriptions can be obtained from his 1878 diary and from a typed copy of Emily Daymond's catalogue[30]. Colles' references to the Quartet in G are brief and fail to give us a useful overview of the work[31]. Yet his description of the first movement's recapitulation seems to allude to unconventional procedures like those of the year before:

A critic has recently pointed out that 'there is no surer touchstone' of a classical composer's treatment of form than the precise way in which his recapitulation differs from his exposition (Colles refers here to Tovey - The Heritage of Music). In this quartet the way in which Parry eludes a full-dress recapitulation of his first subject, which would necessitate a break in the texture, and, sweeping over the points of return, recalls its features, presently extending a subsidiary idea of the second subject into a culminating coda, is a piece of masterly manipulation exactly suited to the special case.

Only months after the completion of the lost quartet[32] Parry was at work on his Fantasie Sonata in B major for Violin and Piano which appears to have been finished in an astonishingly short time[33]; again several of the important transitions reveal a similar flexible

treatment, especially the central 'Lento', and it was this section of the work that Dannreuther found most satisfying:

Got to the end of my Fantasie Sonata for violin and piano in B major in the morning and took it to Dannreuther. He was pleased with it, especially the Lento part.

A detailed analysis of the Fantasie Sonata is included in Chapter 1:3 as part of a larger study of Parry's cyclic practices, but it is vital in chronological terms as an anticipation of the structural and tonal experimentations of the Piano Concerto in F sharp major, begun in October of the same year[34].

The transition to the recapitulation of the Concerto's first movement falls back in a sense to the early Violin Sonata in that material is initially restated outside the tonic before being repeated in the proper key (as previously stated, a frequent Schubertian device). These events can be observed between bars 155-159 where the main theme (marked 'sempre tranquillo' in the manuscript) returns unexpectedly in the flat submediant, D major, for four bars before a sudden resumption of the same theme back in F sharp major (marked 'Tempo'). Reasons for the D major statement can be traced to two main sources in the exposition, which are themselves significantly linked. The movement opens with a statement of the main theme in octaves on the piano (1-8) with a sparse accompaniment. A cadenza, rather in the Lisztian manner (a sequence of events no doubt gleaned from the E flat Concerto) follows, firmly in F sharp (11-16) until bar 17, when the tonality takes a sharp turn to the flat side and emerges on the dominant of G. At bar 20, thoroughly removed from the home key (which is after all, only 20 bars old!) and conspicuous by its markedly contrasted dynamic, the main theme is repeated in a harmonised version by the orchestra in the Neapolitan, G major. In order to balance such an extraordinary divergence, a further repetition of the main theme occurs back in F sharp shared by the piano and orchestra, although again there are Neapolitan inflections (46-48) albeit much more fleeting, which recall and emphasise the importance of the Neapolitan level. As if to stress this role a stage further, the second-group key is D major - a third relationship ($\flat$VI) of F sharp, but the

dominant of the Neapolitan. The complex inter-relationships of these first 71 bars of the exposition evidently gave Parry considerable trouble. Pages 5-8 of the manuscript provide a glimpse of his compositional toil, revealing a different working of the end of the first group (though it is not entirely clear where it ties in with the definitive version), a different transition, and a second group in the dominant, C sharp major (which begins with the same second-group theme played in the orchestra and not on the piano). A letter to Dannreuther[35] who gave the Concerto's first performance the following year, confirms his frustration:

....As for the copy...I have made so many alterations. The only way will be for you to let me have a movement at a time and I will make a good copy as fast as I can, and send it to you....

At what stage Parry decided to alter the tonic/dominant relationship is not clear. For example, he may not have even reached the composition of the transition to the recapitulation before making the change. It is also possible that the sudden switch to the Neapolitan may have been an afterthought, since the rejected pages do not suggest convincingly that they lead on from the opening pages of the definitive manuscript. If this were the case, it would seem to affirm that the choice of G and D major was designed to forge a link. The sudden D major statement of the main theme in bar 155 alludes strongly to both tonal events of the exposition. First, the element of 'interruption', experienced by the move to the Neapolitan is emulated by the unexpected contradiction of the dominant of F sharp (154), C sharp to D. It is significant that there is no repetition of this relationship in the recapitulation's first group - this therefore suggests that it has been displaced to this point in the movement. Moreover the re-emphasis of D major implies a larger structural role. Not only does it recall the tonality of the second group, but in doing so it forms an internal paragraph (71-158) orientated around D major (indeed it is important to note to a lesser extent the role of d minor which appears briefly at the end of the second group (117), but returns triumphantly towards the end of the development in 139 - Example 17). One of the most striking aspects of the Piano Concerto is its long-term tonal integration. D major, as part of an

extraordinary oblique opening, plays a prominent role in the last
movement, and is included in the slow movement, again as the second-
group key. Even the G major chord at the beginning of the slow
movement (which is in fact the submediant of b minor) is, in its
context, reminiscent of the Neapolitan relationships heard previously
in the first movement.

Example 17

By far the most interesting movement in terms of construction in
the concerto is the second. It appears that Parry's fascination with
the process of recapitulation underwent a further stage of
development, since here for the first time restated material is
transformed and recomposed. In fact, the effect of such treatment,
together with thematic displacement and an unconventional exposition,
does much to qualify the idea of sonata form. Instead, the impression
is close to one of being through-composed, though there are tonal
elements analogous with sonata principles which make the use of sonata
terminology partially appropriate. In order to appreciate the extent
of transformation of material in the restatement, the whole of the
movement is outlined below.

The first three bars of the movement are taken up by a striking
oblique preparation of b minor with the progression $VIb - II^{9}_{\sharp} - V^{13} -$
I. The consequence of this short introduction will be realised later.
Out of the above-mentioned progression emerges the first main theme
played by a solo oboe and accompanied by pairs of bassoons and horns
(bars 4-12). Its cadence in bar 12 is merged with the beginning of a

second theme exclusively for the piano, well contrasted by its more expansive phrase structures and denser texture (12-26). Theme 2, ending on the dominant of b minor paves the way for the reappearance of Theme 1 (it is significant that the 'open-ended' nature of this preparation reiterates the movement's introductory oblique passage - bars 24-26). The return of Theme 1 briefly reaffirms b minor, but after four bars its continuation is modified and the tonal direction altered by the introduction of a dominant pedal of the relative, D major; this move is further emphasised by the addition of strings (27-31). Yet just as Theme 1 is beginning to expand over the pedal point, Theme 2 once again uses the dominant as a means of breaking loose (bar 34) though this time it refuses to cadence into D major, as it had done previously in b minor (12-13). Likewise, between bars 35-38 tonicisation of D major is denied. From bar 39 Theme 2 is then allowed to expand both melodically and tonally, shifting well to the flat side in bar 41, though it too fails to establish a tonic. At first the implied tonality is strongly that of E flat (despite a short move to the subdominant A flat in 41-42 which is deliberately designed to avoid tonicisation) but by bar 47 A flat begins to assert itself and reaches a climax on its dominant seventh in bar 51. Acting as a German sixth, the dominant seventh dissolves onto a $^6_4$ of G, over which we hear a restatement of Theme 1 (53-56). However, it is only a short reference of a mere four bars which yields to a lyrical, almost improvisatory passage for the piano, which with a brief modulation to C, closes on a seventh of C sharp (which at this juncture could be interpreted as $\sharp\text{IV}^7$ in the context of bars 53-63). C sharp is then maintained as a pedal point for the next ten bars where it is modified to become a dominant ninth of F sharp. Theme 1 which had been absent from the previous piano interlude (except for its very opening) reappears in bar 66, working its way to an animated climax (71-74). As anticipated, F sharp emerges in bar 75 but is immediately qualified as the dominant of b minor which is established in bar 76 by the return of Theme 2. Of this restatement of Theme 2, bars 75-86 are a literal repeat (cf.12-23), but in its final bars an interesting variation occurs. Formerly, Theme 2 had come to a half-close on the dominant of B as part of a progression recalling that of the introduction (VI-II^9-V-I - cf.25-27) and had prepared the way for a repeat of Theme 1. In its restatement however, such emphatic

cadential treatment is avoided by thematic extension and a move to the Neapolitan (87-91) together with a transformed version of Theme 1 (only recognisable by similar rhythmic patterns) and a relaxed cadence which only half suggests V-I (93-94).

Example 18

The tonal scheme of this movement certainly suggests a structure compatible with sonata methods (Example 18 above). The particularly unusual feature of this scheme is its unconventional articulation. The tonal exposition where the tonic b minor moves to its relative D major is not represented by two contrasting themes as is conventional practice. Parry presents both main themes in the tonic, and then fashions a transition to the relative by a repetition of Theme 1 (initially in b minor) that modulates after four bars. In the relative key Theme 1 undergoes thematic expansion and is followed by a transposition of Theme 2. It should be noted here that Parry achieves contrast not only by thematic transposition, but by the deliberate evasion of the tonic. In b minor Theme 1 was almost entirely based on the tonic pedal, and Theme 2 entered with an emphatic V-I cadence – neither of these features occurs here. Theme 2 does not remain in the relative for long, shifting to the flat side (E flat/A flat), again after only four bars. This move raises several important structural points. The establishment of the two tonal levels, b minor and D major (although the latter is never fully confirmed) of about 40 bars suggests a paragraph of expositional design and proportions. The subsequent departure into new keys (from 40 onwards) outlines

something of a tonal development (Example 18) though it is realised ostensibly as a thematic extension of Theme 2. The tonal recapitulation (75-76) is without doubt the most clear-cut, since it is prepared by an emphatic structural dominant and articulated by the return of Theme 2 in exactly the same manner as it appeared in the exposition. By far the most interesting detail of the movement can be found in the preparatory bars leading to the recapitulation of Theme 2. As has been demonstrated in earlier Parry movements it was at this vital stage of the sonata process that he showed a predilection for unconventionality.

As we have seen, the tonal recapitulation was accompanied by a restatement of Theme 2, but what of Theme 1? Let us recall onwards from bar 53 where Theme 1 is briefly stated on the dominant of G. We find it again after the short piano interlude as part of a dominant ninth on C sharp (from 64) which, after eleven bars, leads to the dominant of B and the return of Theme 2 in bar 75. When examined in reduction these crucial harmonic stages produce a familiar progression, $VI-II_{\sharp}^{9}$ - V-I, which occurred at the very beginning of the movement. There it spanned a mere four bars, but here it is vastly protracted to a length of 23. Moreover, at the opening it acted simply as a striking oblique introduction to Theme 1, whereas in its more extended form it occupies a sizeable proportion of tonal development. However, owing to its context as a harmonic mirror of the exposition's opening, it could be interpreted as recapitulatory. This is further strengthened by the conflation of Theme 1 with the progression, and certainly suggests that thematic recapitulation commences in bar 53. Yet it is an interesting form of thematic restatement since most of the material is reworked, notably between bars 64-73.

It is these very structural ambiguities (seen here between all three basic sonata stages) that give rise to a movement of through-composed design, although evidently sonata principles cannot be ignored. Parry's article on the Symphony for Grove (written significantly at the same time as the composition of the concerto) suggests that Brahms, and in particular his Second Symphony, may have provided the initial ideas for such a recapitulatory process:

In the laying out of the principal section as much freedom is used as is consistent with the possibility of being readily followed and understood. Thus in the recapitulatory portion of a movement the subjects which characterise the sections are not only subjected to considerable and interesting variation, but are often much condensed and transformed. In the first movement of the second symphony, for instance, the recapitulation of the first part of the movement is so welded onto the working-out portion that the hearer is only happily conscious that this point has been arrived at without the usual insistence to call his attention. Again the subjects are so ingeniously varied and transformed in restatement that they seem almost new, though the broad melodic outlines give sufficient assurance of their representing the recapitulation[36].

Yet apart from this interesting assessment, there appear to be no obvious precedents for the construction of the concerto's slow movement, except perhaps for the slow movement of the Fantasie Sonata which itself is most likely to have evolved from the experiments of the 1875 Violin Sonata, the Concertstück and the Wind Nonet. Parry never again composed a single movement of such formal intricacy (Example 19), though the success of the 'transformed' recapitulation prompted him to explore its possibilities further in the Elegy for Brahms (1897).

Example 19

Instrumental works composed during the 18 years which elapsed between the piano concerto and the <u>Elegy</u> surprisingly offer few of the unconventional processes revealed in the period 1875-1879. The four symphonies written between 1882 *and* 1889 are essentially conservative in their use of the sonata, though three incorporate to varying degrees cyclic procedures which were used widely in the earlier works. The Fourth Symphony, an exception to the cyclic penchant, has a fascinating history. Parry was greatly dissatisfied with the first performance on July 1st. 1889 under the baton of Richter and he subsequently withdrew the work to revise it extensively. It is in the revised Finale that once again Parry turned his attention to unconventional structural procedures.

The technique of introducing new thematic material in a development is one seldom exercised in Parry's instrumental works. For an example we have to look way back to 1867 to the early 'Oxford' G minor quartet, where a new theme heads the first movement's development (in 1:1 a parallel is drawn with Mozart's string quartet in B flat K.458) and is then incorporated into the restatement (a method likely to be derived from Mendelssohn's <u>Italian</u> Symphony). A similar procedure occurs in the Finale of the Fourth Symphony insofar as a new idea appears at the end of the development and then recurs shortly before the end of the movement. However, this is as far as the similarity extends. The Finale's new theme has very different properties as well as its contrasting position at the end rather than the beginning. For one it brings with it a stable tonality of C major ($\flat$VI) which was anticipated by the development's strong orientation around its dominant (e.g. bars 84-125). In addition, the new material and key are made more conspicuous by the change of tempo 'Meno mosso tranquillo'. The paragraph acts as a type of interlude between the development and recapitulation, its content bearing no relation to events preceding or immediately succeeding it. Yet tonally it fulfils an important function. Initially, as stated above, the new theme sets out in the flat submediant, C major, and to further establish the key it undergoes repetition (140). The final bars of the repetition see a change of direction moving first to the relative, then to the subdominant, and through a sequential passage we emerge on the dominant of E (162). E major is subsequently confirmed in 164-165

before a final truncated affirmation of the theme in what is now the tonic, which after bar 169, dissolves into fragmentation over a prolonged dominant pedal (172). The recapitulation is most unusual. Though the first group maintains its closed form thematically, it is considerably modified tonally. The repeat of Theme I (204) is suddenly deflected onto the dominant of F which is then established in bar 208. This excursion to the Neapolitan is accompanied by a restatement of the new theme from the development (no doubt intended as a memory of the flat submediant now transposed down a fifth) which by way of a <u>Tristan</u> chord, (212-213) and enharmonically through the chromatic supertonic, returns to E major (Example 20b). Furthermore, in displacing the original second group which gets no mention in the recapitulation, the 'development' theme confirms the strong connexion between their melodic shapes (Example 20a).
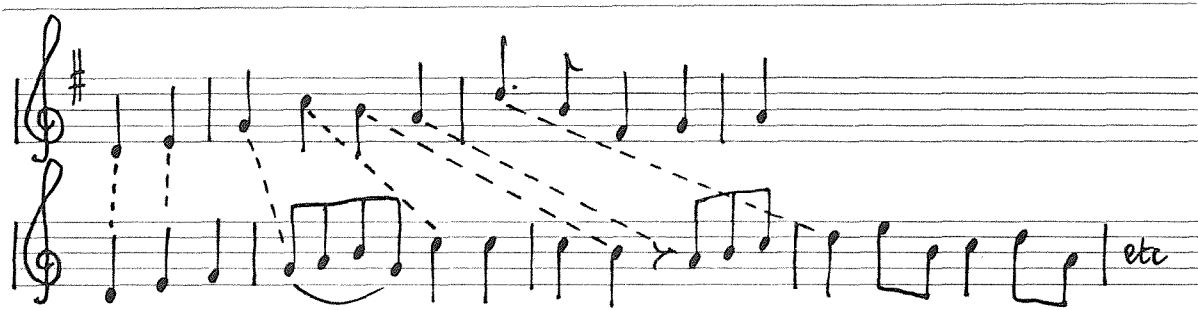
<u>Example 20a</u>

Ultimately the Fourth Symphony's Finale is yet a further example of Parry's ability to blur the most obvious sectionalisations in sonata form. Of the four symphonies written to 1910 it is undoubtedly the most adventurous movement, though Parry was to exercise his full experimental zeal in the <u>Symphonic Fantasia</u> in b minor of two years later. The Finale of the Fourth Symphony is nevertheless a clear indication of a resurgence of interest in form, which had been suppressed by the toil of festival choral music. Between 1889 and 1910 only three large-scale instrumental works came from his pen. The overwhelming mass of works from this period are vocal and many of these were written to appease audiences for his own (and the Festival's) financial reasons.

Example 20b

Indeed the Symphonies of 1882-89 were composed to commission and despite their cyclic interest, they are disappointingly traditional in form, especially the Third[37] (with the exception of a fine slow movement, it suffers by its tedious monotony of regular four or eight-bar phrases which inevitably render the execution of its sonata rather mechanical).

Two works that did appear during this otherwise large period of time away from instrumental composition were completed in 1897. The Elegy for Brahms, *in a minor*, which was neither performed nor published during the composer's lifetime, displays a striking consistency with the methods of his early period, notably with the slow movement of the Piano Concerto (the other work, the Symphonic Variations, is discussed at the end of 1:3). The loose sonata structure of the Elegy is delineated more sectionally than the Concerto movement, but it does share the same 'recomposed' approach to the recapitulation with the second theme/group establishing the tonic outright. Other unusual events occur in the development. One is the incorporation of a new theme (initially in f sharp minor - bars 104-108) at the outset which, after a brief extension is never recalled. Another is the almost literal repeat of second-group material between 141-151 (cf. 84-100) transposed into the subdominant. This material, which had appeared at the end of the exposition, had a preparatory function in paving the way for the new theme at the beginning of the development. Its inclusion later in the development has a similar preparatory effect, this time for the main theme. It is at this stage once again that we experience the ambiguity of development and recapitulation. The main theme returns, not in the tonic, but still in the subdominant; it is augmented (three times its original note-values), reorchestrated and removed to a register three octaves lower (Example 21a) and in a new harmonic context. A repetition of the same phrase follows, a third higher as if to mirror the sequential descent of the theme in the exposition (bars 3-7). But this attempt at some kind of expositional imitation is curtailed by fragmentation which rises fervently to an impassioned Wagnerian climax on the dominant of F (168-176). Over the dominant pedal another rhythmical variation of the main theme is introduced, at something approaching its original register. Through a diminished seventh in bar 184 the tonality slips gently onto the

dominant of A minor where at last the music becomes stabilised (185 onwards), though during the bars of totally fresh melodic expansion (189-196) we never once hear a root position of A minor. The final bars of this transformed 'first group' are taken with the same (though slightly protracted) solo violins heard in the exposition (cf. 43-46 with 200-204) which acted as a transition to the second group. It is only with these bars of the first group that we can find some form of recognisable and corresponding counterpart in the exposition (Example 21b).

Example 21a and b

The recapitulation of the _Elegy_ shows a high degree of involution, more so than that of the Concerto, yet its overall structure is less complex, particularly the more sectional plan of the exposition - for instance, there is no doubt in our minds where A minor ends and the main second-group then in E minor begins. Such recapitulatory transformation is a far cry from the Schubertian models of his earliest works and assumes something of a more personal voice. Certainly in the musical possibilities of recomposition, reconstitution and transformation Parry did not exhaust himself, as both the Fantasie Sonata and the _Symphonic Fantasia_ display. Perhaps restricted to single sonata movements, the _Elegy_ represents the peak of his own development, but it was to be through the added dimension of a one-movement cyclic form that Parry was able to achieve his instrumental masterpiece, where the as yet unmentioned influence of Liszt comes to the fore.

1:3 Cyclic and other procedures

A large proportion of Parry's instrumental music involves the use of cyclic methods ranging from very simple to extremely complex. One of the simplest concepts, that of the literal citation of material in other movements (most commonly in the last movement) that we find in several works of Beethoven (e.g. the last movements of the Fifth and Ninth Symphonies and the Sonata Op.101) are rare in Parry. In most cases his thematic ideas play a more integral role as well as recurring in a much higher state of harmonic or melodic dissolution. But occasionally such a procedure does occur, as for example in the Third Symphony, where the coda of the first movement is repeated at the same point in the last (Examples 22a and 22b). Another instance, perhaps more unusual, occurs in the Piano Concerto where a recurrence of the main second-group theme from the first movement is situated (and further developed) in an extensive cadenza[38] in the Finale.

Certainly there is no obvious chronological line of development in Parry's use of cyclic technique, although we can view the Symphonic Fantasia at the end of his life as his peak of sophistication. The above-mentioned Piano Concerto and Third Symphony which use the most basic of methods have eleven years between them (1878 and 1889 respectively) during which period other works such as the Symphony No.2 (1883) and the Piano Trio No.2 (1884) show a much greater complexity. Yet neither of these is as idiosyncratic as two of the earliest chamber works, the Nonet for Wind and the Fantasie Sonata, which show remarkable concentration of original cyclic schemes that lend a new perspective to the study of cyclic forms in the latter part of the nineteenth century.

The unusual sonata structure of the Nonet's first movement has already received some detailed analysis in Chapter 1:2, but its principal interest lies in the unconventional means by which Parry unifies the four-movement work. One of two methods that Parry uses is that of a 'motto' theme (in this case a mere three-note fragment) which then recurs in the Scherzo and slow movements.

Example 22a and b

Examples 23a, b, c and d

In addition, this idea permeates both first and second-group material in the first movement (Examples 23a and 23b). The Scherzo opens with only a slightly modified statement of the motto on a solo horn and bassoon (Example 23c) establishing a rhythmic cell which becomes ubiquitous in the first part of the ternary structure. A final reference in the slow movement is more elusively situated in the falling phrase of the first theme (Example 23d), and Parry also incorporates the motive's contour into the basic outline of the second group's material. In the Finale the motto appears as part of a much larger, all-embracing return of thematic material from past movements, and will be discussed in due course.

A second, subsidiary idea, characterised by its fluctuating harmonic progressions, occurs in bars 14-15 of the first movement. In the rest of the first movement it plays no further influential role, but its recurrences in both the Scherzo and the Finale are more interesting for their transformation. In the last movement (bars 50-53) it is both rhythmically and harmonically modified while still remaining part of the first group. In the Scherzo however, the figure is not only reduced to its fundamental melodic and harmonic constituents, but is also promoted to form part of a more important structural theme (that of the second group - see Examples 24a, 24b and 24c).

Example 24a

Last movement (50-53)

Scherzo (53-59)
(2nd theme)
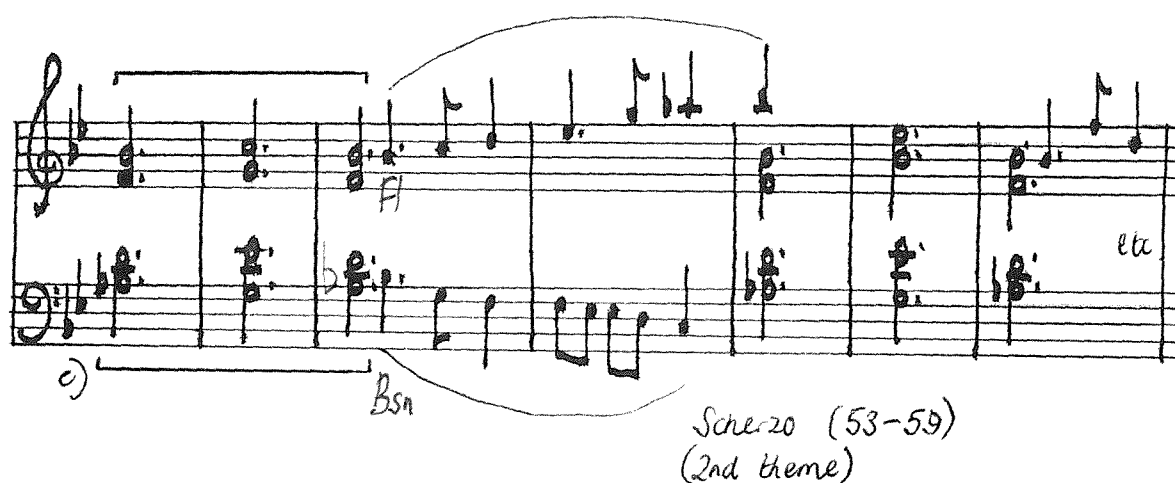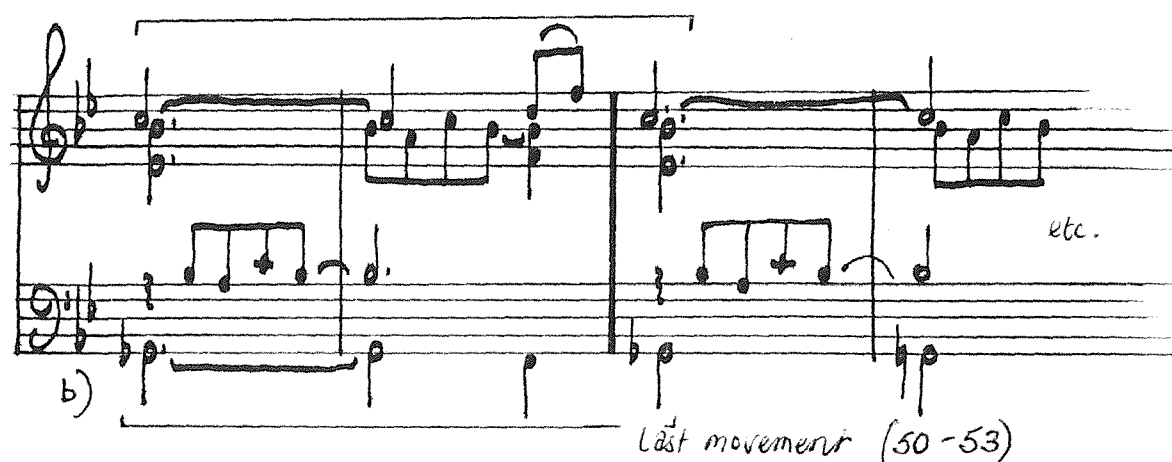
Example 24b and c

The final movement of the Nonet represents the climax of the
work's cyclic construction, in that its sonata structure is built on
all the principal themes from previous movements. The exposition has
the same tonal plan as the first movement and begins by introducing
material from the latter's first group, with new material interpolated
(bars 1-13). This new material behaves in a similar way to a
ritornello in that it recurs consistently between references to past
ideas (Example 25). The first group recalls the two main first-group
themes from the first movement (cf. first movement bars 1-5 and 25-27
with last movement bars 14-18 and 39-42) which undergo slight
modifications owing to the change from quadruple to triple metre.

These two ideas are further bridged by the subsidiary fragment, now transformed (Example 24b), and a brief reference to the 'ritornello' material. The main slow-movement theme (Example 23d) and the fugal idea found in the Trio section of the Scherzo (from bar 124 of that movement) form the basic material of the second group. The development begins with what appears to be a return to the oblique B flat major of the opening (Example 25) but is soon deflected towards the area of d minor (this type of 'false' repeat was used by Beethoven in the first movement of his Ninth Symphony, and it was also later used by Brahms in the first movement of his Fourth Symphony).
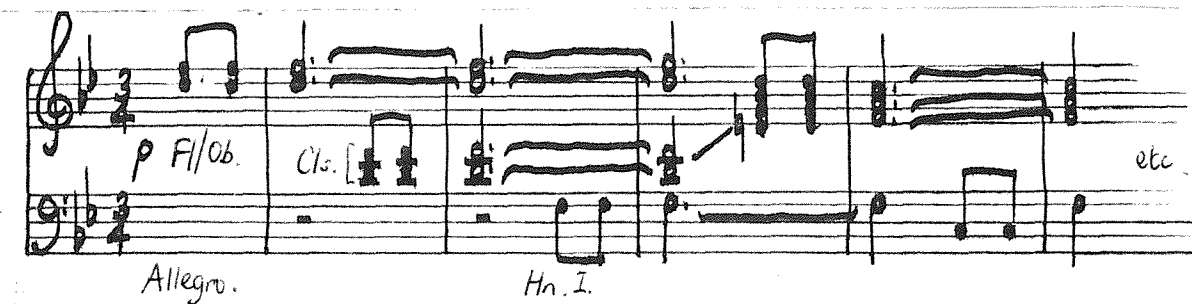
Example 25

D minor is eventually affirmed by the introduction of material from the Scherzo, which then subsequently dominates the first half of the development, and continues to figure rhythmically in the latter part. In this second section, expositional material is recalled and to a small extent combined, but the ultimate climax of the entire cyclic scheme of the Nonet is reserved for a last, protracted dominant pedal, over which many of the major themes appear simultaneously (Example 26).

On two occasions Parry referred to his Wind Nonet as an experiment:

Work in the morning. To Dannreuther directly after luncheon and had a famous grind with him over the B flat Sonata [Beethoven] and a new Wind Nonett I am writing as an experiment.[39] and later:

Worked nearly all the rest of the day at the last movement of my experimental Wind Nonett, which progresses rather slowly.[40]

Example 26

In 1877 it was certainly his first excursion into the area of cyclic composition, though we have substantial evidence to show that he had studied the Liszt Piano Concerto in A with Dannreuther in November 1874,[41] and heard his master perform it at the Crystal Palace shortly afterwards. At the end of 1873 he heard von Bulow perform Liszt's Concerto in E flat[42] which he described as 'astounding'. Moreover, it seems highly likely that he had also become acquainted with the Sonata in b minor at this time, even though the first diary reference to it does not occur until four years after the Nonet.[43] Other cyclic monuments well known to him were Beethoven's Ninth Symphony (surely an important influence in the way that it recalls thematic material from previous movements) and the Fourth Symphony of Schumann.[44] It is significant that Parry's article on Sonata in Grove's Dictionary of Music and Musicians focuses on works which he evidently considered central to the development of cyclic form. Schumann's methods, which are described as 'clearly an attempt to adapt to the sonata-form the so-called romantic ideas',[45] are singled out as crucial. The Sonata in f sharp minor Op.11 receives some detailed scrutiny:

The outward aspect of the matter is twofold. First, the absolute subordination of the sectional distribution to the ideas contained, and, secondly, the interchange of the subject-matter so as to connect the movements absolutely as well as intrinsically.[46]

and the two later Violin Sonatas in d minor and a minor, which Parry would have known well from concerts given by himself and Guerini in Cannes between November 1876 and April 1877:[47]

The principles indicated in the Sonata Opus 11 reappear later with better results, as far as the total impression is concerned, in larger forms of instrumental music, and also in the d minor sonata for violin and pianoforte. In this there is a close connexion between the introduction and the most marked feature of the succeeding quick movement, and similar linking of scherzo and slow movement by means of a reference to the subject of the former in the progress of the latter, with a distinctly poetic purpose. The Sonata in a minor for the same combination of instruments is not on such an elaborate scale, nor has as many external marks to indicate a decided purpose; but it is none the less poetical in effect, which arises in the first movement from the continuity of structure and the mysterious sadness of spirit which it expresses, and in the slow movement from its characteristic tenderness and sweetness.[48]

Yet beside the free structures of Liszt, and even Schumann, and despite the fact that by this stage Parry had begun to develop his own distinct brand of sonata form, the movements of the Nonet seem decidedly conventional in construction. However, the work as a whole clearly displays at least a tentative interest in the models noted above. The 'motto' theme, by its very nature, undergoes little change during its incorporation into the Scherzo or slow movement, though in the second group of the first movement there is some limited transformation (Example 23b). This somewhat innocuous development is to some extent complemented by a more adventurous approach to the second recurring idea (Examples 24a, b and c).[49] The real 'tour de force' as Parry would have seen it, is undoubtedly the last movement, and remarkably his methods appear to be without precedent. The Finale of Beethoven's Ninth Symphony may well have been an influential guide

to Parry, but the function of Beethoven's themes, their context and indeed their rhetoric are altogether different. The era of the French cyclic works had not yet begun (Franck's Symphony in d minor, which is unified throughout by a recurring idea and recalls past material in the last movement, was composed much later, between 1886-88) so that influence from this area can at once be dismissed. Evidently Parry intended his last movement to be peroration, a technique absorbed from Liszt's b minor Sonata. But whereas Liszt redeploys material to act as a delayed recapitulation of an open-ended first movement, Parry reincorporates his themes into a separate sonata movement. There is an element of this in Schumann's Fourth Symphony, in that the final 'Allegro' commences with material from the first movement (cf. first movement bars 121-128), but Parry's incorporation of thematic material is far more comprehensive, and for this treatment no models appear to exist before 1877.

The Nonet was never published; Emily Daymond in her printed catalogue makes no reference to a performance. Colles suggests that one was at least contemplated[50] and the work tried over by wind players at the Crystal Palace (a fact deduced from a short note at the end of the manuscript of the parts) though Parry never recorded any such play-through in his diaries. If he did suffer some disappointment, then it was short-lived, for the interest generated by the cyclic experimentation resulted in a far more ambitious project which was considerably less reserved in tonal and structural design. For some inexplicable reason, the Fantasie Sonate in einem Satz in B major for violin and piano failed to capture the imagination of Colles as the Wind Nonet had done;[51] in omitting it from his article he denied us some insight into the complexities of this most important work. For the first time we are left in no doubt of Parry's indebtedness to Liszt in the one-movement plan (a feature he was eager to indicate in the title); moreover, the economy of material and internal structure betray the one potent source of influence - Liszt's b minor Sonata.

Parry's Sonata begins with 135 bars of exposition in which four distinct ideas are introduced (Example 27), two of them closely related by common rhythmical and melodic figurations (the latter has for convenience been labelled 'x'). These two ideas (see 1 and 4) constitute the most expansive melodic passages of the first group and

are bridged by two shorter gestures: i) a more fragmented idea which
is coloured harmonically by its back-and-forth motion from the
dominant to the flat submediant (this V – VI – V tendency is developed
extensively throughout the whole Sonata) – its rhythmic shape is
derived from Theme 1 (see 2); ii) a descending line characterised by
short dotted rhythms and suspensions, an idea exclusive to the piano
(see 3).

Example 27

In characteristically Brahmsian fashion most of the ideas in the
first group are orientated around the dominant; in fact the only root
positions of the tonic are heard in the very first bar and 'en
passant' in bars 11 and 36, since Theme 1 eventually settles on a
half-cadence after an unusually precipitate shift to the Neapolitan
(bars 17-18). Theme 2, with its own characteristic flat-submediant
inflection, is firmly positioned on the dominant; other Brahmsian
techniques, notably the minor-major fluctuation (bars 32-36), are also
in evidence. Theme 3 functions as a preparation for Theme 4 (Example
28) which is even more devoid of tonic harmony then Theme 2. The
transition to the second group, which returns to material from Theme
2, is marked by an abrupt change of direction onto a $\frac{6}{4}$ of E flat (a
progression which Parry is keen to preserve in the latter stages of
the Sonata for a return to the tonic) and cadences into that key in
bar 76 (with echoes of Theme 1 reduced to figure 'x').
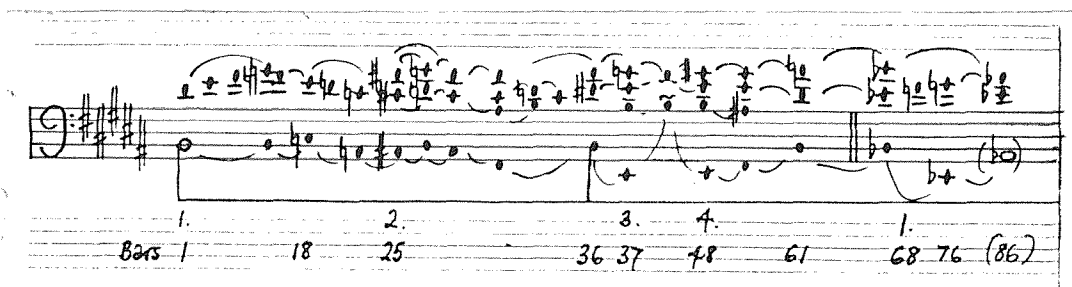
Example 28

Perhaps the most immediately noticeable feature of the second
group is the reappearance of Theme 1 in the third-related A flat
major. This raises an interesting question of influence since this
'quasi-monothematic' technique within the context of nineteenth
century cyclic works has only one major exponent - Robert Schumann.
The method had been introduced to Parry by way of the Piano Concerto
and more significantly the Symphony No.4 (or Symphonische Phantasie as
it was originally entitled).[52] Parry's redeployment of Theme 1 is
initially a mere transposition of its antecedent eight-bar phrase
(Example 29). New consequent material and a more subtle harmonic re-
interpretation of Theme 1's ascending line release it from this

apparently mechanical procedure. The first group had been a simple
case of departing from the tonic with a half-cadence eight bars later.
The same phrase in the second group is not only suspended above a
dominant pedal, but also sets out from the dominant, only briefly
touching upon the tonic three bars later. In fact to say that Parry
avoids any tonicisation of A flat would be an understatement.
Preoccupied with the more lyrical modifications of Theme 1 (to avoid
confusion, now to be called Theme 5) the second group is tonally much
more exploratory. A new and more protracted resumption of Theme 5
from bar 99 carries us through even flatter areas of b flat minor and
D flat major, before a skilful extension of the phraseology (bar 109)
passes to the dominant of f minor which is then drawn out emphatically
over the closing twelve bars of this paragraph.

Example 29

The open-ended preparatory nature of Parry's second group is the
first of numerous unconventional tonal procedures that ensure the
continuity of this one-movement work. The following section, marked
Piu moto ♩.= 80, begins by developing Theme 2 which rather too
repetitively imbues the next 30 bars with shameless Brahmsian
rhetoric. From the dominant C major (137) we move to f minor (144)
briefly before returning once again to A flat major by bar 150 — an
unusual tonal reminiscence of the second group. A further change in
tempo (bar 167 - 'poco piu moto') accompanies a sudden radical
alteration in texture, to an imitative one (which Parry never touched
on again) in which figure 'x' is incorporated into an imitative phrase
(Example 30):
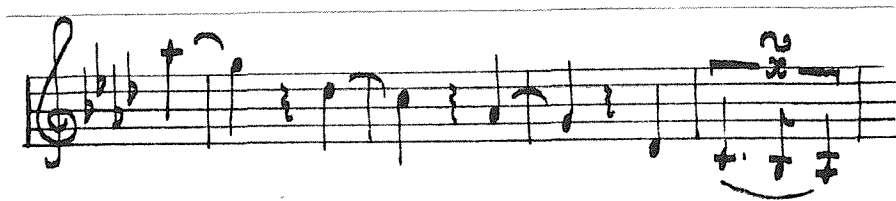
Example 30

Having introduced this idea alone in the piano, Parry transfers it to the violin and introduces an accompanying figure (Example 31):
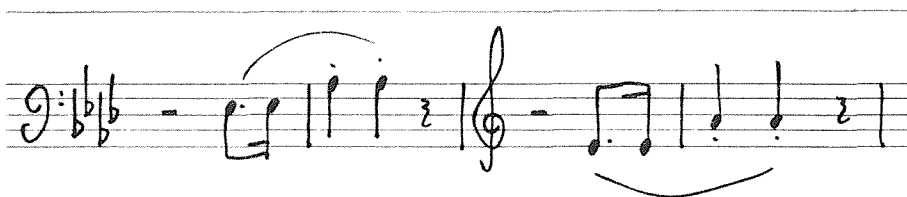
Example 31

For most of this developmental section these two ideas recur together. Between bars 174-178 the main imitative theme (Example 30) is heard in inversion, and from bars 179 Parry begins to demonstrate his technical dexterity by combining both the original theme and inversion together . with the accompanying figure, as well as shifting the tonality to c minor. This austere three-part contrapuntal treatment continues, until gradually the imitative theme begins to fragment (190-201). From bar 201 the combination (though now registrally reversed) of inversion (piano left hand) and original (violin) are heard once again (note also that the inversion begins the process this time) and which articulate a move to E flat major. From bar 208 the texture begins to thicken with parallel sixths in the right hand of the piano, although this attempt at textural expansion appears almost to extinguish itself in bar 214-217. However, this textural subsidence is contradicted by a much fuller piano sonority from bar 219. The imitative theme is shortened to three bars (instead of its customary four) and a greater momentum and tension is created by the dominant pedal of E flat (219-226). Yet instead of resolving this pedal-point, the tonality shifts towards c minor (227) and the development of the imitative material

soon works its way to a climax at bar 243 in the major. This is soon reinterpreted as the dominant of F in bar 251 and this harmony is prolonged until bar 263. This dominant prolongation is denied tonicisation, for the tonality makes two further shifts as the rhythmi̬al dynamism subsides, first to the dominant of D (273), and then finally to an immense dominant prolongation of B (277-327) in preparation for the return of the tonic. It is also perhaps significant that, in this final section of the development, the inversion of the imitative idea should eventually supersede the original version (at the point where the dominant of D is heard in bar 273, the original version is expunged), for in doing so, Parry is able to anticipate thematically the return of Theme 1 with figure 'x' in its ascending shape.

The internal tonal organisation of this section raises several interesting questions. Firstly it is obvious that Parry generally intended that it should behave like a traditional sonata development in that material is extensively reworked, and that the sense of tonal instability is directed towards the structural dominant. Yet it seems clear that Parry also intended to raise the status of the development so that it should create the illusion of a Scherzo. This is effected by setting it apart sectionally with a brief pause (in the manuscript a comma is inserted at the end of the second group - bar 135), with faster tempi, and with thematic orientation around essentially one newly derived idea. A further interesting facet of this development is its general lack of tonal exploration. The dominant of f minor that heralded the beginning of the development (and the opening untonicised bars of f minor at the outset of the 'piu moto') recurs at the development's climax (243-263), and these two tonal events flank a move to A flat and (through c minor) to its dominant. This tonal organisation seems to suggest that, through the interplay of both second-group and development tonalities, Parry attempted to create a greater sense of unity; yet in so doing, the development risks a loss of dramatic force by drawing too much on expositional keys, and consequently tends to create a sense of monotony (Example 32).

Example 32

With the recapitulation of expositional material in bar 329 (Tempo primo), it would appear that the form of the work is destined to follow the conventional sonata plan; bars 329-368 are identical to bars 1-40 which embrace Themes 1 and 2. Only with a further emphatic repetition of the minor subdominant do events begin to alter (bar 369). Theme 3 is extended, and its appoggiaturas intensified, though it is still kept within the confines of its sub-dominant inflection. Yet instead of leading immediately into Theme IV, the dotted rhythms are maintained in a sudden switch to the Neapolitan — a telling reference to tonal events in the exposition. At bar 382 ends what is recognisably the recapitulation of the first group. The accompanimental figurations of Theme 5 are preserved (cf. bars 83-127) though the violin embarks on an impassioned, angular and distinctly chromatic passage. This material hastens towards a $^6_4$ of D major which gives rise to rhetoric similar to that of the end of the exposition (cf. 131-135). However, this idea is not used as a final gesture as it was in the exposition. Figure 'x' intrudes assertively in bar 395 with harmony reminiscent of the Tristan chord (the prolongation of this particular harmony is one that Parry was to use regularly at comparable moments in later works — e.g. the Symphonic Variations). With the appearance of the B major chord in bar 406 as a structural dominant to e minor (411), the rhetorical harmony of bars 395-402 can be viewed clearly as II[7] (Example 33).

Example 33

It was the Lento section of the Fantasie Sonata that earned the greatest praise from Dannreuther,[53] no doubt because of its structural originality. It has already been mentioned in chapter 1:2 that the Sonata was vital in anticipating the structural and tonal devices of the Piano Concerto, particularly the slow movements — consequently a comparison between them is highly illuminating (see Examples 18 and 19). Perhaps the most fascinating aspect of the Sonata's slow movement is the total lack of formal models by European composers. Although precedents have been discussed in connexion with Parry's unusual recapitulatory procedures which occur in works before 1878 (and are without doubt partially responsible for the slow movement's integral complexity), there is little evidence to suppose that the sophisticated through-composed design, coupled with the 'transformed' recapitulation would suddenly emerge in this section of the Sonata.

The internal proportions of the slow movement are considerably smaller than those likely in an independent one. The first theme extends over no more than seven bars and consists of a phrase structure 2 + 2 + 4 (with an overlap) based on a recomposed version of figure 'x' (the general contour of the ascending melodic line also strongly resembles that of Theme 1 — see Example 34). At the end of this phrase we return to the same rhetorical harmony of II^7, heard so emphatically towards the end of the previous interrupted recapitulation; moreover, Parry once again prolongs the harmony over

another eight-bar phrase (also subdivided 2 + 2 + 4). But instead of
progressing to V of e minor, the secondary seventh chord is
incorporated into a dominant ninth of G major, and so acts as a neat
transition to the second group. Theme 7 (arguably derived from 'x',
but now in inversion - see Example 34) has its own unusual phrase
pattern.

Example 34

After an arresting climax on the minor subdominant (an unexpected
harmonic divergence), the harmony gives way to the Neapolitan where it
remains suspended for three bars. In returning to G (first to the
minor in bar 433, and then to the major four bars later) the two
initial three-bar phrases are answered by a far more extended melodic
line in which material in both the piano (chiefly in the left hand)
and the violin are derived from the first group. This elongation
suggests a developmental phase (through its further treatment of
established motivic ideas) which is confirmed by an abrupt modulation
(bars 438-439). However, the change of key to b minor is a surprising
one at this stage in the piece since there is, as yet, no strong sense
of preparation for a restatement. Indeed, the key is prolonged for
nine bars and forms the basis of the sequential passages (bars 440-
445) and the rise to the final climax (445-448). As well as being

marked by the highest registral point in the movement, the climax itself is thrown into relief by the sudden harmonic shift to the subdominant of e minor (448). This is subsequently modified two bars later into the familiar sound of the II^7 harmony heard earlier as the transition between Theme 6 and Theme 7. This harmony had unexpectedly dissolved into the dominant of G (418-425) and not to the dominant of B as had occurred so emphatically in the preparation for the beginning of the slow movement. This time, significantly, we do resolve that tension by coming to rest on the dominant, a level that is maintained for a considerably modified restatement of Theme 6.

Both Theme 6 and the transition are abridged and conflated, taking up only seven and not 14 bars. Theme 7 returns initially in the tonic major, and for its first two phrases behaves in the same way as it did before, but the expansive melodic ideas that followed are now replaced by a re-emergence of the transitional material. Though the rhetoric is the same, II^7 is modified to a diminished seventh on F sharp (an alteration of E to D sharp). With the presence of the leading-note, further tonicisation of E (minor/major) would appear to lie in wait. Yet remembering that this slow movement represents a protracted interruption of a recapitulation, the music has to return to the original tonic B - hence the muscular assertion of its dominant in bar 474. But at each resurgence of the dominant, there is an equally forceful contradiction by the flat submediant which subsequently asserts itself with a prolongation which extends over the last eight bars of the movement. Still more unprecedented is the brusque manner in which the Allegro returns, without a further punctuation of the dominant. This type of interrupted cadential device appears to be peculiar to Parry at this time. The first movement of the Piano Concerto (begun a matter of months later) uses this technique at the point of recapitulation (see Chapter 1:2). Comparable instances in Brahms occur in works written after 1878-9 (cf. first movement of the Violin Sonata in A, 1886). It has already been demonstrated that such a procedure was integral to the structure. In the Fantasie Sonata this integration is different from that of the Concerto, though no less arresting. The flat submediant in its particular context notably recalls the same essential progression of Theme 2 (V - VI - V cf. Example 27).

It is perhaps extraordinary that Parry never once alluded to the

experimental form of this slow movement in his diary (especially since it is more enterprising than the structures in the Nonet for which he did allow the description). One of his earliest articles for Grove's Dictionary of Music and Musicians[54] on Form (written between 1876 and 1877) is surprisingly conservative, betraying few hints of his future tendencies. Three years later his article on Sonata (1881) is more comprehensive, and he does refer sympathetically to the contemporary achievements of Brahms and Liszt.

From the analytical description of events above, it is clear that the first theme (Theme 6), transition and first part of the second group (Theme 7) form an uncomplicated exposition (unlike that of the Concerto). After this point however, there are striking similarities between this movement and the Concerto's slow movement. As we have observed, the second-group theme in the Sonata becomes an extensive one in which it attempts to behave developmentally by moving away from G major. The reason for such behaviour is clear in the Fantasie Sonata, for in a 'movement' that is in fact an interpolation, it is important to avoid the interior articulation of a 'double-bar' feeling. Evidently Parry was so pleased with the success of this structural technique that he then proceeded to use it in the independent slow movement of the Concerto. In the Concerto, departure from the second-group key (D major) is marked unequivocally by the more distant tonality of E flat major. In the Sonata, Parry does not attempt any such radical tonal shift; in departing from G major he moves only as far as the dominant - b minor. It might be supposed that a statement of the dominant at this juncture would (albeit rather prematurely) anticipate the return of e minor. Yet as described above, b minor surely achieves the status of an established tonality over its nine-bar duration. Only with the interruption of the subdominant of e minor do we have any sense of the impending recapitulation. The material used in this b minor section is of course part of the homogenous expansion of the second group, and therefore b minor itself could be heard not only as a developmental gesture but as a third expositional key (i.e. e - G - b). This technique falls very much within the triple-key expositions of Schubert (compare the first movement of the d minor quartet: d - F - a; Example35).

Example 35

The Sonata and the Concerto share a similar approach in their transformed restatements of first-group material, the former being the prototype of the latter. In the Sonata, Theme 6 recurs on the dominant (not on the tonic), and while its rhythmical constituents and melodic contours are maintained, it is considerably truncated and conflated with the transitional material. The Concerto is again more complex. Here, a recomposed Theme 1 is conflated with the oblique introduction to the movement which is vastly protracted (see Example 19). In both works however, the main tonal impact of the recapitulation is reserved for this second group, while the first group is used as preparation. The slow movement of the Fantasie Sonata and that of the Concerto provide telling examples of unconventionally articulated sonatas structures. They exemplify Parry's delight in clouding the 'threefold unity'[55] of the form, producing what has already been described as a more 'through-composed' movement influenced by sonata principles.

In returning to the tonic, B major, a second recapitulation of Theme 1 is disguised by contrapuntal inversion, in which the original bass line is given to the left hand (Example 36).

Example 36

Evidently Parry felt the need to avoid further simple repetition of material already heard in the first 'abortive' recapitulation, and this is certainly felt in the fresh harmonic colourings engendered by the inversion of the outer parts. The ascent to the high G sharp in the violin is also modified both in its approach and resolution which veers to the extreme sharp side before reverting to the Neapolitan (bars 500-504). Theme 2 returns virtually unchanged (bar 509) and has a stabilising effect on the tonal and thematic unrest of the previous 24 bars. Yet in its closing bars (which would normally include the forceful statement of the minor subdominant) it too alters course through a chromatically rising bass before coming to rest forcefully on a chord of II♭$\frac{7}{5}$ (shades of the last bars of the previous recapitulation!) From what almost seems like a pause in the proceedings, a harmonically static vestige of Theme 3 emerges which dissolves into the dominant ninth of Theme 4 in D major. This type of tonal surprise is reminiscent of the progression between the transition and Theme 6 in the exposition of the slow movement (see the analysis of the 'Lento' section). The main reason for the appearance of D major at this stage (and not B major as one would expect) becomes clear in the transition to the second group (Theme 5). Looking back to the exposition (bars 67-68), the crucial progression to the dominant $\frac{6}{4}$ of A flat was made through an augmented sixth (because of the discrepancy of the two keys, the chord is spelt as a seventh). In order to preserve this same type of progression to the dominant of B, the augmented sixth has to be placed on D (Example 37).
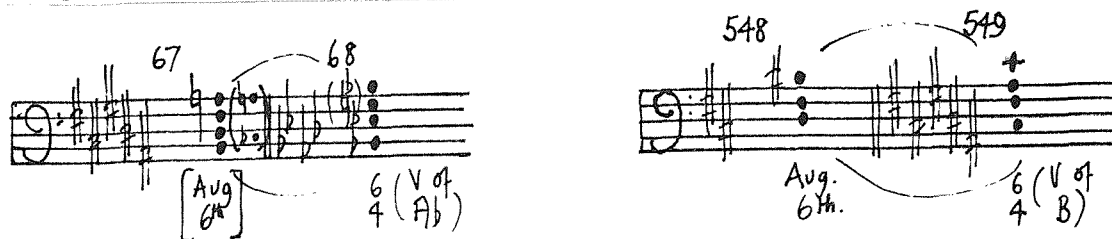
Example 37

Apart from one or two more luxuriant harmonies, the restatement of Theme 5 (second group) behaves exactly like its expositional counterpart, modulating first to c sharp minor and then attempting to move to the subdominant, E major. This second tonal elaboration is elided by a shift to the relative (g sharp minor), through which a return to the tonic is secured (bars 564-597). Tonal events having been modified so as to restore tonic equilibrium (and, as a result, to encourage the sense of imminent finality) the sudden change of direction to the dominant of F is thoroughly unexpected. This bold gesture subtly recalls first the protracted dominant of f minor heard at the end of the exposition, and second, the interruption at the end of the first recapitulation in preparation for the slow movement. We therefore anticipate some form of reference to the 'Lento' material in f minor, but we are once more surprised by the return of Theme 6 in A flat major. With the Sonata almost structurally complete, such a reference serves only as a memory of the central slow movement, and is swiftly curtailed by the 'Tempo primo'. Here, in this final affirmation of B major, characteristic elements of earlier themes are recalled (and partially combined) before the last cadence (670-671), where Theme 1 (or more specifically figure 'x') emerges to crown all such reminiscences as the Sonata's most seminal idea (for a reduction of the second recapitulation see Example 38).

Example 38

The overall design of the Fantasie Sonata belongs to the lineage of cyclic works by Schubert, Schumann and Liszt. It seems plausible that Parry was persuaded to give his work the title 'Fantasie' after Schubert's Wanderer Fantasie Op.15 in which he would have acknowledged the two innovative techniques of unifying four linked movements with a common theme, and using the last movement as a long-term recapitulation of an expository first movement (he may also have been familiar with the Fantasie in C (D.934) for Violin and Piano which is cast in a similar mould).56 As mentioned above, Parry also regarded the structural emancipation and cyclic experiments of Schumann to be important in the development of the 'romantic' sonata (particularly the f sharp minor sonata Op.11 which he praised as remarkably careful and systematic), and this is perhaps felt most strongly in 'the interchange of subject-matter' over the whole sonata Parry believed that Liszt's b minor sonata was composed in deference to Schumann's techniques:

Liszt, in his remarkable sonata in B minor dedicated to Schumann, undoubtedly adopts the same principles of procedure, and works them out with more uncompromising thoroughness. He knits the whole sonata into an unbroken unity, with distinct portions passing into one another, representing the usual separate movements.57

Yet although Liszt owes much to Schumann in the more thorough

transformation of material, it was surely Schubert's 'interrupted' sonata structure between the first and last movements that provided the fundamental canvas. Parry's Sonata owes much to both composers, though his technique of thematic transformation and cross-reference suggests that Liszt's Sonata was uppermost in his mind.

It is most likely that Dannreuther introduced the Liszt Sonata to Parry during the early years of their association, probably at the same time as the study of the two Piano Concertos (1874 - see note 41). At first hearing Parry's Sonata would seem to comply closely with the Lisztian design. Certainly this is true of the outer movements, the interpolated slow movement, and the final reference to the main slow-movement theme before the coda (Example 39). Yet there remain obvious differences. Firstly the positions of the Scherzo and slow movement are reversed. Secondly, Parry sought to conflate his development and Scherzo by creating the illusion of a Scherzo within the development; moreover, Parry's quasi-fugal texture is only vaguely related to Liszt's model, for here there is no real scherzo-fugue equivalent. Liszt's fugal writing attempts initially to conform with basic fugal strictures, whereas Parry's is simply imitative. A third difference between Liszt and Parry is the inclusion of a central aborted recapitulation which is used as a transition to the slow movement. Any further comparison between the sonatas seems to achieve very little, since stylistically they are poles apart. Indeed, the tonal organisation of the Fantasie Sonata firmly betrays Parry's deference to Brahmsian techniques, notably in the use of third relationships, the interplay of major and minor modes, the sophisticated means of avoiding tonicisation and the prominent role of either the Neapolitan or the flat submediant (tonal areas that were used so extensively in the Grosses Duo in e minor and the Piano Trio in e minor of the previous year). With reference to the two latter techniques, these are not simply exclusive to the tonic, B major. F minor, the predominant key of the Scherzo, is always represented on its dominant plane, which, being C, is neatly integrated with the prominent Neapolitan inflections of the first group in the exposition and both recapitulations. This is perhaps experienced most strongly in the long dominant preparation (bars 609-626) before the return of the slow-movement theme, where we anticipate the tonic of f minor, only to be denied by its relative, A flat.

[1st mvmnt] [Scherzo] [Slow mvmnt] [Finale]

Exposition	Development (più mosso) (fugal)	Recapitulation 1 Lento	Recapitulation 2	(Lento) Coda

Exposition: 1st group, 2nd group.
1. 2. 3. 4. (5)
B   Ab

Development: 2. (elements of 1. ∝ 4.) orientated around V of dominant of f. → B

Recapitulation 1 Lento: 1st group. 1. 2. 3. → 6. 7. → 6. 7.
dom of e e G → b → e E V of dom of B
B   of B

Recapitulation 2: 1st group 2nd group
(1). 2. 3. 4.   (5). 6.
D – – dom of dom of f Ab.
     B B   of B

(Lento) Coda: 1/2/8
B

Parry.

[1st movement] [Slow mvmnt] [Scherzo] [Finale]

Exposition	Development. (radical transformation of material)	Andante Sostenuto.	Allegro energico. (fugal)	Recapitulation.	Andante Sost. Coda. (Allegro mod.)

Exposition: 1st group 2nd group
Motto theme.
1. 2. 3. (1). 4. 2. 3.
b. D. (transformed)

Andante Sostenuto: 5. 3. 4. → (dev) 5. 6.
F♯ A F♯ F♯ →

Allegro energico (fugal): Motto theme. 1. (2. 3.) bb.

Recapitulation: 1st group 2nd group
(as from bar 30)
2. ∝ 3. 4. 3. (further dev) 5.
b. B.   B.

Andante Sost. Coda. (Allegro mod.): Motto. 3. 2. 1. B.

Liszt.

Example 39

However, Brahms's reticence and staunch classicism ultimately prevented him from writing such a 'free' structure as Parry's, and therefore it could be suggested that this fascinating Sonata lies somewhere between these two ostensibly irreconcilable approaches. Consequently it also suggests that the dismissive criticisms of Parry, as a well-meaning emulator of Brahms have been made without knowledge of this work (and even perhaps the Nonet). This is perhaps excusable, as the Sonata has never been published, and therefore it is hoped that with its recent broadcasts and recording on disc[58] it may yet receive more satisfactory consideration in the chronology and progress of nineteenth-century cyclic forms. Its comparatively early date of 1878 places it eight years before Franck's Violin Sonata (1886), and it anticipates by well over 20 years the spate of Phantasy structures that was to result from the Cobbett Chamber Music Prize.[59]

If the Fantasie Sonata had received its main constructional impetus from Liszt, the more traditional four-movement works written immediately after 1878 return to the Schumannesque 'interchange of subject-matter' essayed fully in the Nonet. The Finale of the Piano Quartet was singled out by Colles as:

....most remarkable for the way it combines with a wealth of ideas all its own references to those of earlier movements, and so sums up the whole work. The method is rather like that which at a later date was claimed as the special contributions to sonata form of César Franck. Parry had not so much as heard of Franck when he wrote this quartet, and his procedure is entirely original.[60]

True though the statement of Franckian ignorance might be, it is odd that Colles should have perceived the procedure as so thoroughly new, since the Finale of the Nonet would have provided an obvious precedent - a connexion Colles failed to make. Furthermore, the technique which so struck him as original (in the quartet, development and coda are used to recall the main themes of previous movements) is then elucidated at comparative length, while the later and more cyclically sophisticated Trio No.2 in b minor (1884) is passed over. The Trio has a close affinity with Schumann's d minor Violin Sonata, notably in the way material from the introduction is subsequently incorporated into the first theme of the 'Allegro con fuoco' (cf. bars

3-4 with 23-34). The opening theme of the introduction recurs as material for a fresh thematic episode in the Scherzo (cello at letter C, and particularly for the violin nine after letter C). The Finale begins with what apppears to be the same slow introduction, but it proceeds differently with a combination of material from the slow movement (the main theme) and the Scherzo (the Trio theme) in bars 14-19, and further reminiscences of the original three-note motive and a brief memory of the main theme of the first movement (bars 20-24). A last reference to the cyclic idea is used to form the cadential progression before the final statement of the Rondo theme (bars 382-394). Perhaps more significant than the motivic interplay is the harmonic foundation of the first four bars of the introduction which asserts the progression: $Ib - II^7b - V - I$. This harmonic cell also plays a cyclic role, existing independently of the thematic ideas it initially accompanies. We hear this partially as the opening progression of the 'Allegro con fuoco' (modified slightly to $VI - II^7b - V - I$), reduced to three bars, and in a more protracted state in bars 4-13 of the slow movement. As a constituent of this progression, II^7b provides an added dimension, recurring as a sort of idée fixe. For example, it is the penultimate chord of the entire work, and in the slow movement is is quoted in bars 8-9 within the framework of the larger cyclic progression (it is also significant that II^7 in bars 5-7 is given greater prominence dynamically and registrally).

Parry's First Symphony in G (1882) is mildly cyclic; the opening theme of the first movement returns as Trio material in the Scherzo; and in the coda of the Finale it is once more stated triumphantly but with rhythmical alterations necessitated by the duple metre. The Second Symphony (1883) is by comparison far more complex in its system of thematic inter-connexions (Example 40). The imitative thematic fragment presented in the opening bars of the introduction not only returns as a final gesture of the coda[61] (a procedure decidedly reminiscent of the first movement of Schubert's Ninth Symphony), but then reappears in the slow movement as introductory material, accompaniment to the long first theme, and as the main second-group idea in the flat mediant. In the coda of the Finale it undergoes the same kind of metrical transformation that was observed in the First Symphony. In addition, it returns in combination with a final restatement of the opening theme of the first movement (Allegro

moderato) which had previously been reintroduced during the development.

Example 40

After 1884 the preoccupation with cyclic procedures declined rapidly, as can be seen in the Third and Fourth Symphonies (1889), the Violin Sonata in D and the Piano Trio in G (1889 and 1890 respectively). Apart from the Third Symphony, with its brief quotation of the first movement's coda in the last bars of the Finale, all these works have, thematically speaking, unrelated movements. From an historical point of view it is also interesting to note that Brahms's Third Symphony, which quotes material from the first and second movements in the Finale, would not have been heard by Parry until at least a year after the completion of his Second Symphony. This not only rules out the possibility of Brahmsian influence, but further emphasises the importance of Schumann as the most likely source of Parry's cyclic techniques.

Almost certainly Schumann was largely responsible for providing the model for Parry's most ambitious symphonic essay – the Symphonic Fantasia in b minor '1912' (subtitled 'Symphony'). Parry's lengthy article on Symphony (1883) for Grove's Dictionary of Music and Musicians reveals clearly his response to Schumann's Fourth Symphony, and is consequently very illuminating in a comparison of the two works:

......the series of movements are as it were interlaced by their subject matter; and the result is that the whole gives the impression of a single and consistent musical poem. The way in which the subjects recur may suggest different explanations to different people, and hence it is dangerous to try to fix one in definite terms describing particular circumstances. But the important fact is that the work can be felt to represent in its entirety the history of a series of mental or emotional conditions such as may be grouped round one centre; in other words, the group of impressions which go to make the innermost core of a given story seems to be faithfully expressed in musical terms and in accordance with the laws which are indispensable to a work of art. The conflict of impulses and desires, the different phases of thought and emotion, and the triumph and failure of the different forces which seem to be represented, all give the impression of belonging to one personality, and of being perfectly consistent in their relation to one another; and by this means a very high example of all that most rightly belongs to programme music is presented. Schumann, however, wisely gave no definite clue to fix the story in terms. The original autograph has the title 'Symphonische Fantaisie fur grosses Orchester, skizzirt im Jahre 1841; neu instrumentirt 1851'. In the published score it is called 'Symphony'......

All these descriptions may be equally applied to Parry's Symphony, except for the genesis of its title. Unlike Schumann's work that began life as a 'Fantasie' and became a 'Symphony', Parry's work was originally entitled 'Symphony in four linked movements in B minor 1912' at its first performance on 5th. December, 1912, at the Queen's Hall under the composer's direction. Two months later in February, 1913, he mentions 'revising Symphony'[62] for a further Queen's Hall

performance on February 11th. (diary references made to the work's composition were always to '1912').[63]   In October, 1913, further revision is noted[64] for a performance, again at the Queen's Hall on November 1st; in the following month (December) it is referred to as Parry's Fifth Symphony in the Musical Times. However, the manuscript clearly bears the title Symphonic Fantasia, though this has been added by Parry in a different pen and ink, presumably after its November performance (regrettably his diaries have no record of this final change). Evidently this new title was subsequently preferred, since the posthumous publication of the score is entitled Symphonic Fantasia with 'Symphony' as a subtitle.

Obviously one of the most attractive constructional features of Schumann's Symphony was the linking of movements, a fact Parry eagerly acknowledged in his article:

In the first place all the movements run into each other except the first and second; and even there the first movement is purposely so ended as to give a sense of imcompleteness unless the next movement is proceeded with at once.[65]

Yet evidently the most persuasive element of Schumann's design as Parry understood it was this so-called 'history of mental or emotional conditions such as may be grouped round one centre'. This 'centre' for Parry was the year 1912. His programme notes for the first performance[66] clearly re-emphasise his impression of Schumann's work that 'the sphere of music is the expression of feelings, moods, impulses and emotions', but added to the explanations of the Symphony were more general titles for the movements. These were as follows: 1. Stress; 2. Love; 3. Play; 4. Now. Such titles might now seem to us rather puerile or at least too simplistic, but they were symptomatic of a strong ethical tendency that had found voice principally in Parry's later choral works, in which he had followed the Wagnerian approach of designing and writing his own texts. A Song of Darkness and Light (1898) is the first such work to incorporate these general descriptions so as to form a series of moral episodes that eventually become reconciled in a final affirmation of faith, or a noble resoluteness for the future. The revision of Parry's Fourth Symphony (1910) was no exception to this trend; it was given the peculiar title

'Finding the Way', and the movements were subtitled 'Looking for it', 'Thinking about it', 'Playing on it' and 'Girt for it'.[67] Undoubtedly this work was, in part, an important forerunner of Parry's 'programme'. However, it is perhaps curious that, in having applauded Schumann's decision to omit any 'definite clue to fix the story in terms', Parry nevertheless included titles for the emotional phases of his own symphony. Ultimately the work stands quite successfully without the aid of its programme, a view shared by the attending critic of the Musical Times:

In the account of the work, presumably written by the composer, given in the programme, it is well stated that the 'sphere of music is the expression of feelings, moods, impulses and emotions'; so mere words will not cover what it means. Suggestions, however, were offered to follow the intentions of the composer, dealing with external ideas. We regret we are compelled to postpone a full consideration of this work [this 'full consideration' was represented by a publication of Parry's programme notes in February's issue]. It must suffice just now to give briefly some general impressions. First we would say that we found the music more eloquent than the explanations of its purport. The first movement has great breadth and gravity; the second movement introduces a charming theme delicately treated; the third movement ('Play") a sort of Scherzo, is one of the most delightful, and joyous things the composer has ever written, and the last movement makes a fitting climax and peroration to the whole scheme.[68]

As we shall observe, the severity of the Symphony's cyclic cogency is not only indebted to Schumann's model, but to the already familiar scheme of Liszt's b minor Sonata. In his article 'The Neglected Parry', A.E.F. Dickinson drew attention to Liszt's influence in the Symphony. However, one may infer from Dickinson's remarks that he was surprised at Parry's homage to Liszt, and had drawn his conclusions unaware that Parry had experimented with Lisztian cyclic methods in his early career, particularly in the Fantasie Sonata.

Parry's Symphony begins with what appears to be a slow introduction, very much in keeping with Schumann's first-movement design; but whereas Schumann's introduction is entirely centred around the oblique dominant pedal (in which the tonic, d minor, is

unequivocally defined), Parry commences with a more ambiguous tonal statement that ultimately determines much of the tonal activity during the rest of the work. Here, Parry plays off elements of b minor with its relative D major (a dichotomy well explored in Brahms's Clarinet Quintet, which Parry would have known well by this time) by using notes common to both triads: D and F sharp. The opening three-note cell (which is strikingly reminiscent of material used in the first movement of Brahms's First Symphony) initially suggests no key centre, since it consists of pitches common to both b minor and D major triads (i.e. D and F sharp). However, on the fourth beat of the bar, b minor is confirmed, yet significantly, the tonic triad is heard in first inversion as if to emphasise the importance of D (all the versions of the three-note figure, hereafter referred to 'x' are phrased in their ascent and descent to this pitch - Example 41).
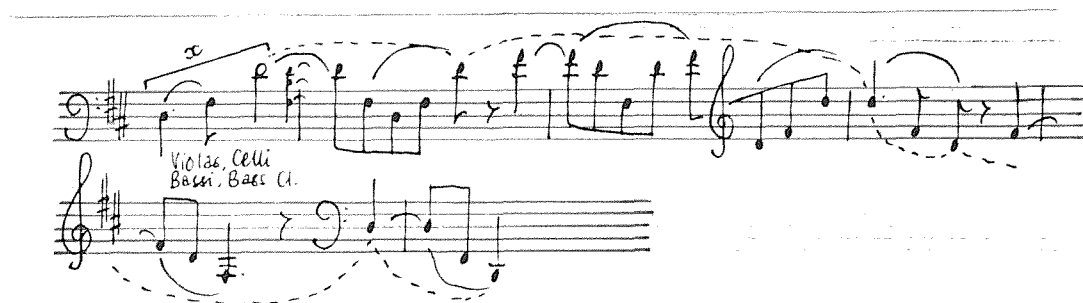
Example 41
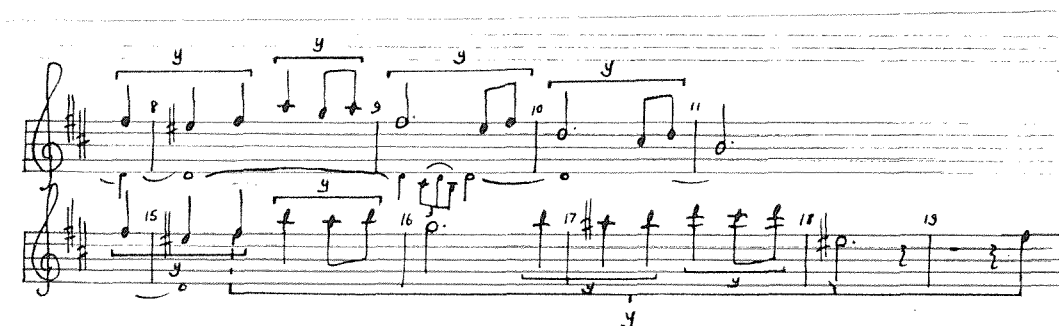
Example 42

This mediant pedal then provides the basis for the first theme in bar 8 (Example 42); perhaps the two most interesting elements of Theme 1 are firstly, its motivic integrations, and secondly, its passing reference to the initial b minor/D major ambiguity of bar 1. Melodically Theme 1 is almost entirely orientated around a second three-note cell (hereafter called 'y'). This neighbour-note figure is also reminiscent of Brahms's extensive use of it in his Second Symphony,[69] and Parry had used it thoroughly in two previous works: the Overture to an Unwritten Tragedy and the Elegy for Brahms. As is the case in Brahms's working of this idea, figure 'y' is expanded and imitated over much longer durations than those introduced as melodic cells in Theme 1. This can be observed in the apparently open-ended consequent phrase in bars 15-18 (the figure is subsequently completed on the last beat of bar 19 - Example 42). The reference to D major can be sensed in bar 8, where the melody rises to a peak on A natural (clearly outlining the D major triad); this acts neatly as a recollection of the opening tonal ambiguity. At the conclusion of Theme 1 in bar 18 Parry reinforces this ambiguity by modifying the original D/F sharp dyad to D/F natural - this certainly does not assist any sense of b minor.

The 'Animando' of bars 18-19 leads to the 'Allegro' in bar 20 which heralds a new theme. This sequence of events is similar to Schumann's (Introduction: Ziemlich langsam - String.endo - Lebhaft) but whereas Schumann uses the change of tempo to state his key unequivocally (i.e. bars 28-29), Parry completely avoids any tonicisation by moving to a subdominant pedal (though this could also be interpreted as II of D major) which provides the initial foundation for Theme 2 (Example 43).

Example 43

The second part of Theme 2, which ascends over as great a range as the first part descended, is supported by a further pedal-point, this time on the supertonic. In bar 28 we return to the mediant pedal and to tonic harmony - here Parry introduces a new melodic fragment (30-31), figure 'a', as a transition to the dominant of F sharp. Significantly, this move recalls figure 'y' in its basic melodic movement from F sharp to E sharp, which is this time more emphatically defined by the downward shift of the bass to C sharp (Example 44).
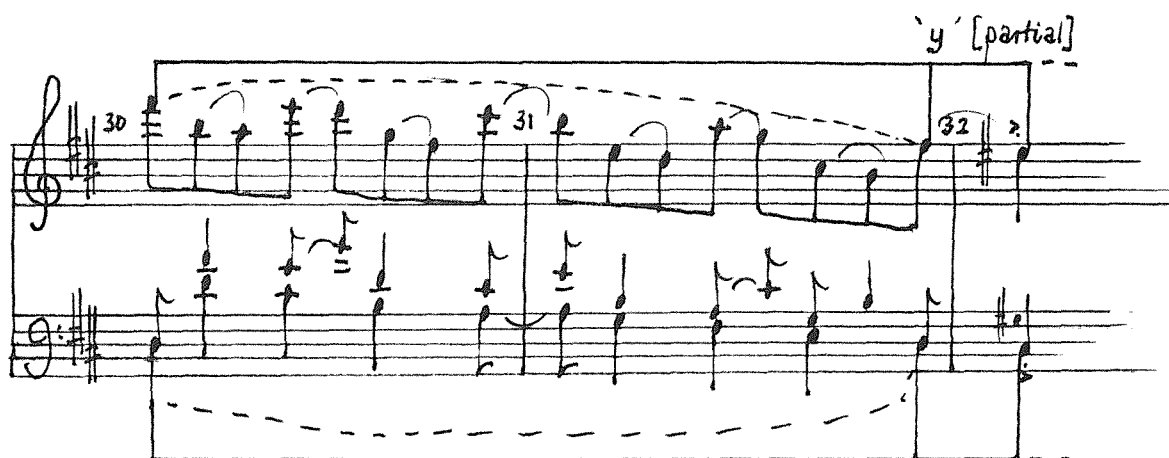
Example 44 : Figure 'a'

Example 44

For the next ten bars (32-41) the dominant of F sharp underpins the introduction of Theme 3 (Example 45a) and the beginning of the second group. Given such a protracted dominant pedal, we then expect an unequivocal resolution onto the tonic F sharp. To a certain extent this is achieved with the bass descending to F sharp, and the upper line ascending to F sharp (here the partial reference to 'y' in 30-32 is completed - Example 45b).
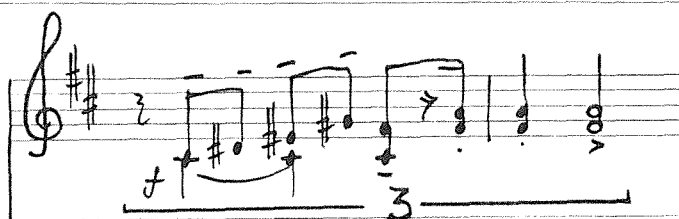
Example 45a
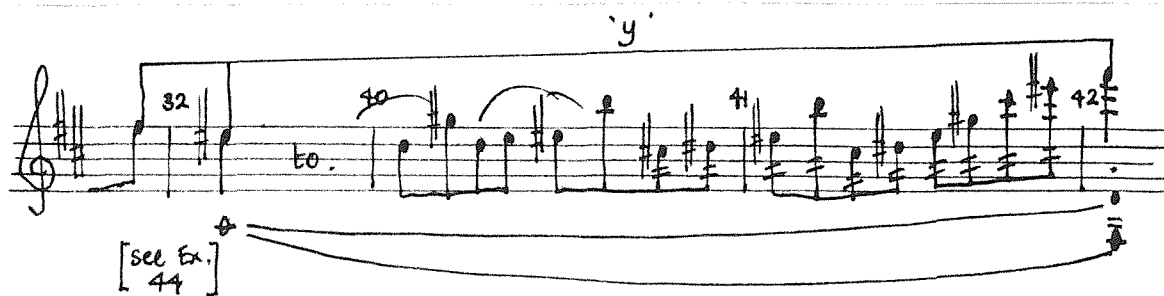
Example 45b

However, instead of the tonic triad, the harmony is that of a first inversion of D major - a telling reminder of that tonality's role in the first group, and an anticipation of its contribution to the second stage of the second group. From this first climax on the D major triad, we return momentarily and rather unexpectedly to b minor (bars 43-44) from which Parry departs sequentially to the dominant of D (bar 45). After a continuation of this sequential movement to the subdominant of D (46-47), Parry suddenly moves onto a Neapolitan E flat (48-49) that would seem to herald a new departure (in bar 50 the Neapolitan is briefly enhanced to become a German sixth, though it is almost immediately converted back to the original Neapolitan in bar 51). In bar 52 the Neapolitan yields to the dominant of D, above which the oboe introduces a further two short motivic fragments: b and b^2 (Example 46).
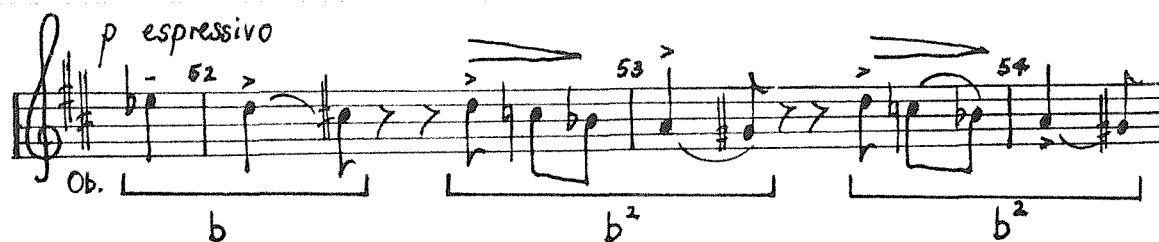
Example 46

Theme 4 almost homogeneously emerges from this new material, and in combination with figure 'x' Parry constructs its melodic phrases from these two motivic sources. We also experience something of the tonal ambiguity which was hinted at during the central part of the second group (bar 42). The dominant pedal of bars 52-55 is inconclusively resolved, moving to a first inversion of D major. Any sense of D major is short-lived, for the first-inversion chord becomes V of b minor. Yet even b minor is transitory as the tonality shifts to II^7 and then V of F sharp. This final dominant reaffirms F sharp as the second-group tonality, but its delayed return emphasises the extensive and oblique role of D major throughout this stage of the second group (Example 47).

Example 47

There can be little doubt that the past 60 bars of expository material are amongst the most integrated th̨t Parry ever composed. Also striking is the large amount of thematic material introduced, and the subsidiary motivic figurations (i.e. 'x', 'y', 'a', 'b' and 'b^2') which either permeate the larger thematic ideas (such as Themes 1 and 3) or provide a direct source for the melodic content (Theme 4) – furthermore we cannot ignore the almost ubiquitous presence of figure 'y' as it is continually extended over longer durations. Not without interest is Parry's technique of avoiding tonicisation, which is achieved through the use of protracted pedal points on nearly all levels (not simply the dominant kind), and the manipulation of a third, deliberately ambiguous tonal area (i.e. D major) which contributes mainly to the obliquity of both first and second groups (Example 48).

Example 48

It is not clear at this stage whether the exposition of material has concluded or whether the development has begun. A new idea, figure 'c' is introduced shortly after Theme 4 in bar 64 which is itself characterised by its pedal points. It is prepared by a sudden modulation to G major (61-63) which we could hear as the Neapolitan of a still operative f sharp minor or as a possible sub-dominant of D major. Two further sequential repetitions of 'c' take us back into b minor before a final repetition takes us back into the area of D major (66-72). A reluctance to leave already familiar tonal areas is further experienced in the severely contrapuntal development of 'b'

and 'b^2' in bars 76-91, where the tonality is perpetually shifting between f sharp minor and b minor (Example 49 - e.g. bars 76, 78, 80, 84, 90). Then suddenly breaking free of these tonal restrictions, figure 'b', combined with a variant of Theme 2, is transformed into a chromatically descending line which the bass imitates below in augmentation as a series of unresolved dominants. The climax to this rapid chromatic intensification occurs in bars 99-110, where the more protracted dominant of G (99-102) falls to A flat (103). This chord on A flat (A flat - G - D - F) proceeds to oscillate with a seventh chord on G below (G - B - D - F). This continual oscillation between the two chords eventually comes to rest on the A flat in bar 110. In doing so, this neighbour-note motion (A flat - G - A flat) recalls figure 'y' and combines it with references to Theme 3 (in the brass) and figure 'x' (upper strings and oboes). After the pause we return to figure 'c' and to the seventh chord on G. This seventh chord is however interpreted as a German sixth and falls to the dominant of B in bar 115. This harmonic move was to a large extent anticipated by the powerful voice-leading created by the inverted D pedal (the timpani especially registers) heard during the previous harmonic oscillations in bars 103-110, and therefore one expects the D to fall to C sharp, and eventually to B (Example 49). Instead of moving to B straightaway, Parry continues the pattern of the previous harmonic progression (i.e. German sixth to the dominant of A in bars 115-117 and the same to the dominant of G in bars 117-119). This chromatic sequence is broken by a shift onto A which takes on the appearance of a German sixth ready to move to the dominant of C sharp. However, Parry foils our expectations by progressing to the dominant of B, and as an anticipation of the return of the tonic, figure 'x' is reannounced in imitation of the opening bars of the movement. Parry's development therefore reveals several unusual organisational features that differ widely from the more conventional role of this section in sonata form. Firstly, the entire paragraph is unified by 'c' which, as material exclusive to this section, begins and concludes the development. It is interesting to compare this procedure with a similar one in the first movement of Elgar's First Symphony composed four years earlier (cf. figures 19 and 31). Parry knew this Symphony well, and although his opinions of the work lessened with time, his first impressions[70] were considerable.

Example 49

Therefore it is not inconceivable that the first movement of Elgar's
Symphony may have been influential.   A second unusual feature of
Parry's development, and a point that has been stressed above, is that
the first half of the development is totally orientated around the
dominant, f sharp minor, along with numerous intermittent references
to the tonic.   Only in the second half do we experience any tonal
deviation (from bar 92 onwards), and yet this attempt to escape from
the expositional tonalities is comparatively short-lived, lasting only
28 bars before the dominant of B is secured.   Reasons for this
apparent tonal imbalance become clear at a much later stage in the
work.

Having been anticipated by the appearance of figure 'x' at the
end of the development, Theme 1, now scored for the entire orchestra,
begins the recapitulation.   This time it is heard above a tonic pedal
of b minor as a recapitulation to the lack of tonicisation in the
exposition.   Moreover, the two phrases that were divided in the
exposition (bars 8-12 and 15-18) are now brought together into a more
continuous theme.   In addition, the rhetorical ending of the second
phrase (18) is now used positively as a transition to a final phrase
which restates 'b' and 'b^2' from the second group.   These 13 bars
alone constitute the recapitulation of the first movement (bars 127-
139) in which Parry distils and conflates elements of the first and
second groups.   Obviously such a truncated form of the restatment is
not enough to redress the structural imbalance; nevertheless it is
left unresolved, and the final phrase is allowed to subside into a
transition to D major, though not without a telling reference to 'y'
in the bass in which F sharp is now harmonised as a first inversion of
D (Example 50).
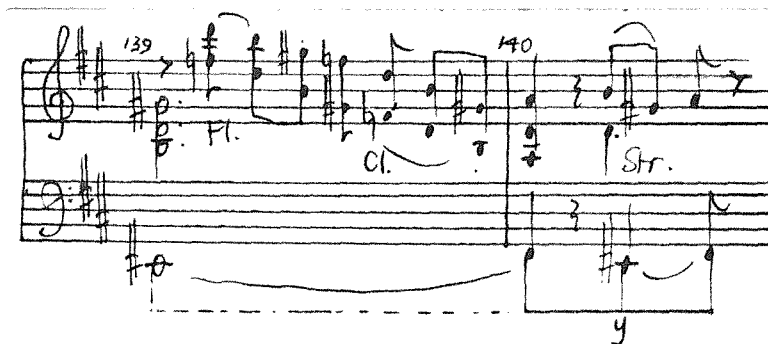
Example 50

The slow movement (Love) represents the crystallisation of the many tonal allusions to D major in the first movement. The canonic theme (Theme 5), no doubt designed symbolically to convey intimate human interaction (especially in the way both upper and lower voices in turn take the lead in the canon), incorporates an inversion of figure 'y' in its opening phrase. As a foundation to this simple contrapuntal scheme is yet another prolonged pedal, this time on the tonic - this subtly recalls the opening mediant pedal of the first movement, now as a stabilised polarity. However it is interesting to note the repeated emphasis on B within Theme 5 (Example 51); and during the expansive consequent material (from bar 161) in which the canonic idea is extended and finally dissipated, it is significant that the first harmonic move away from the D pedal is to a chord of b minor in bar 162 which is then further emphasised by a brief modulation to that key in bar 165.
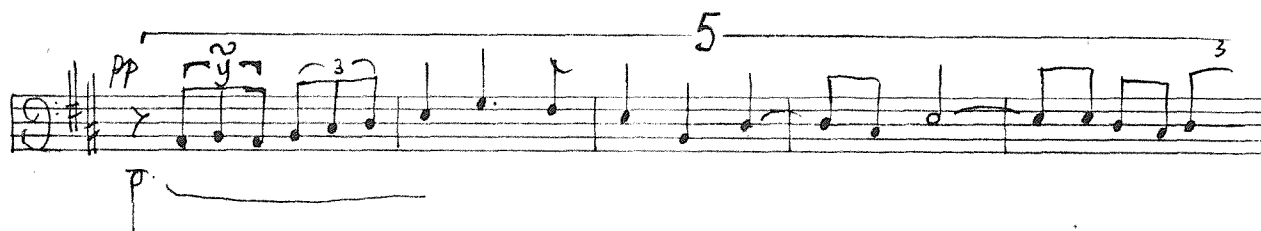
Example 51

This material having subsided, a second theme (Theme 6), closely related to figure 'x', emerges in bar 169 (Example 52).
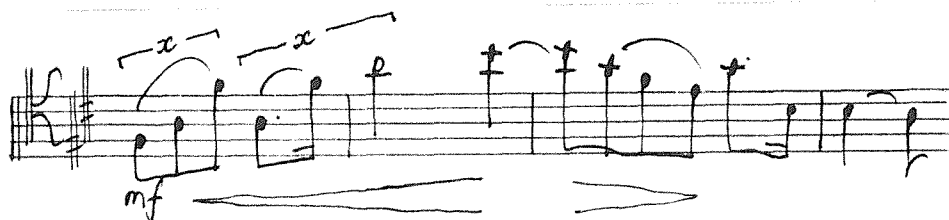
Example 52

With this new theme we remain firmly rooted in D major, recalling once again the tonic pedal of the movement's opening. However, a second repetitive phrase carries us unexpectedly into third-related F major, where Theme 6 is resolutely taken up again and developed sequentially. Theme 6 is very soon expunged and superseded by development of its own seminal material (i.e. figure 'x'), but now in the original rhythmical version of the Symphony's introduction.

The 35 bars of development that follow (bars 185-222) display a tight-knit organisation. As already mentioned above, 'x' in its original guise, returns in a fresh developmental paragraph orientated around an unstable B flat major with transitory references to d minor (189-191) and F major (191 and 195). Development of the original 'x' idea is broken off by a resurgence of slow-movement material. Above a prolonged diminished seventh (199-204) a modified form of Theme 5 combines with Theme 6 before elements of the two become conflated over a mediant pedal of the tonic minor (Example 53) to form a final crisis point, marked by the acutely prolonged dissonance of the E natural appoggiatura (bar 210).
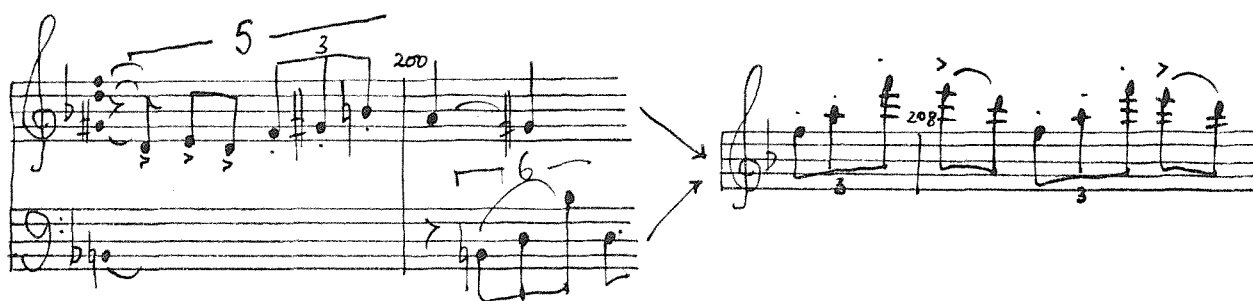
Example 53

The final stage of the development, which constitutes both a subsidence of the previous tension and a transition back to the 'tranquillo' of the restatement, combines anticipation of Theme 5 with a fragmentation of figure 'y', now heard as an inner voice (Example 54 - this particular version of 'y' occurs more prominently in the latter stages of the Symphony).

Example 54

The recapitulation, like that of the first movement, is radically
abridged. Only Theme 5 is restated, with modified consequent material
that briefly recalls B flat major (bars 233-234). In the final bars,
in which Theme 5 undergoes a gradual distillation process, Parry
elusively transforms the inversion of figure 'y' from Theme 5 back to
the original figure. The original 'y' is skilfully introduced in the
sequential descent in bars 236-239. This is momentarily counteracted
by a second shift to B flat (243), creating a modified inversion of
'y'. With the final tonic pedal in bar 244, this upper neighbour-note
remains suspended, as if insistent on its more significant second-
movement role. However, eventually it yields to a simultaneous
statement of both versions, which both motivically and harmonically
anticipates the beginning of the Scherzo (Example 55).
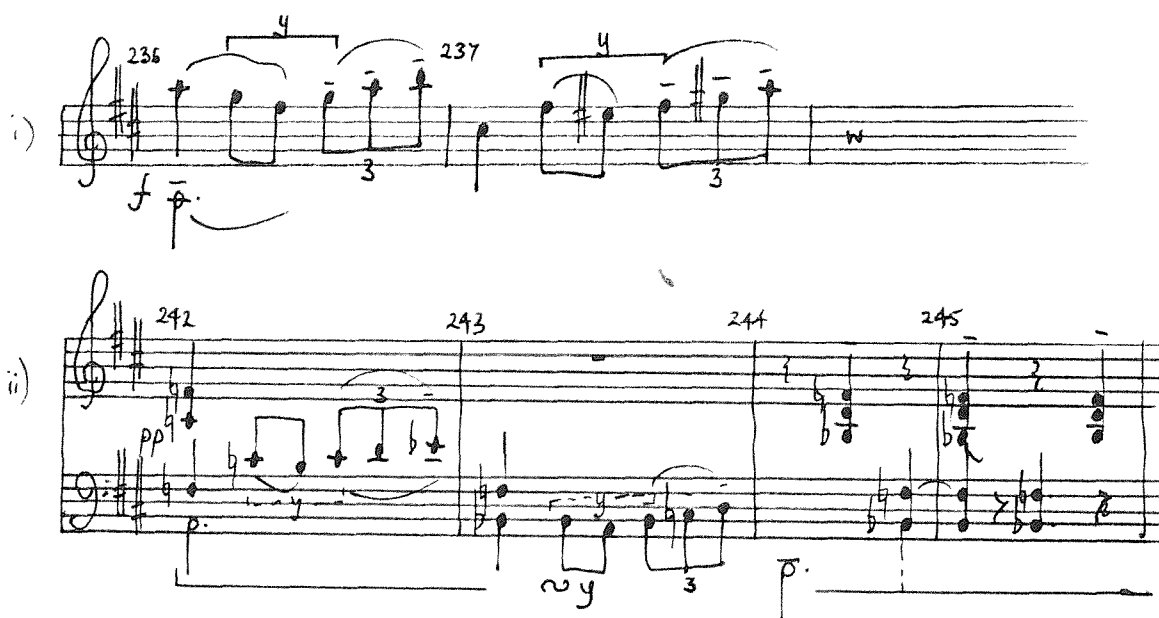
Example 55
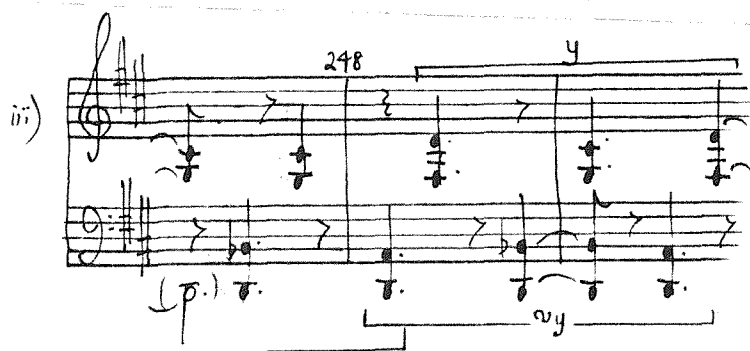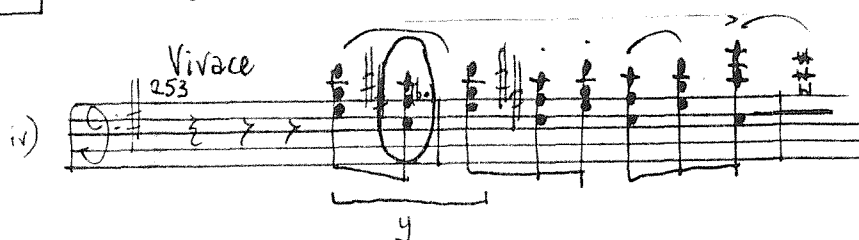
Example 55

Example 55 (cont'd)

This highly lyrical slow movement is yet another example of Parry's unconventional forms; in this case it is a highly sophisticated ternary scheme. Of particular interest in this structure is the manner in which the principal second idea (Theme 6) is introduced in the tonic before it is heard more substantially in its new key (yet another example of Parry's avoiding the more conventional articulation of new theme and new key). Its subsequent lyrical and developmental extension stems from the numerous experimental slow movements in the Fantasie Sonata and Piano Concerto, and much later in the revised version of the Fourth Symphony. The role of the tonic minor (d minor) is also much more pronounced in this movement. In the first movement, it was briefly touched upon in the preparatory dominant to Theme 4 (bars 52-55), but no further references were made. In the development of the slow movement this inflection is taken up more emphatically, and highlighted at the movement's major climax (205-214), and, furthermore, it is outlined in the background arpeggiation in the bass (Example 56). The recapitulation is comparatively more formal than the first movement in that Theme 5 is restated in full (Theme 6 is dispensed with). Yet although the movement is allowed to cadence into the tonic (unlike the first movement which used its final bars as a transition to D major), there is still a prevailing sense of incompleteness brought about by the gradual motivic 'deterioration' of thematic material (embodied in the growing dominance of figure 'y' over its inversion) which is then manipulated as preparatory material for the Scherzo.

- 94 -

Example 56

The Scherzo is the most internally balanced structure of the Symphony, even though it too proves to be open-ended. However, its apparently simple ternary design is quite different from those movements in earlier symphonies and concerted chamber works. Parry was essentially attracted to the ternary schemes of Beethoven and Schumann in which the repeat of the first section included, in its final bars a memory of the Trio material (e.g. the Symphony No.2, the Piano Trio in b minor and the String Quintet). Nevertheless, excluding this modification, the repeat of material is virtually literal. This is not the case in the Symphonic Fantasia, which instead employs a scheme more closely allied to sonata principles in its outer sections (the idea for such a scheme may have resulted from a comparable experiment made by Brahms in the Scherzo of his Fourth Symphony). This is clearly exemplified (Example 57) by the move to the relative in the first section (Theme 8), which, in the restatement, is firmly rooted in the tonic.
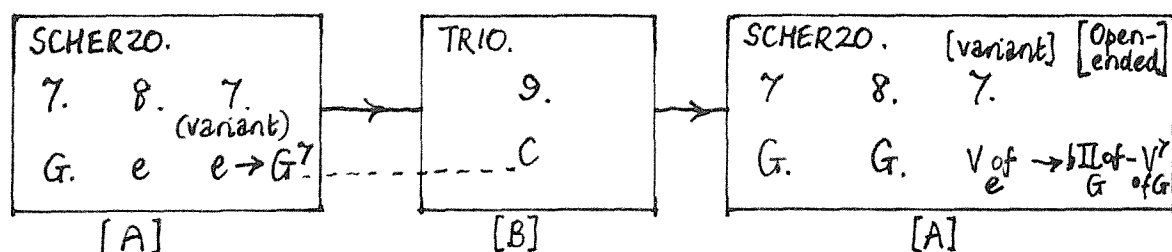
Example 57

A study of the tonal details of the Scherzo is particularly illuminating. For example, G major is never once convincingly tonicised, a fact embodied in the obliquity of Theme 7. The neighbour-note motion of Theme 7 recalls figure 'y' (indeed Parry mentions this in his article as a 'remote derivative' of Theme 1). These lower chromatic neighbour-notes (particularly the C sharps) and the cadence in bars 260-261 give the strong impression that D major is our opening tonality; however, the C naturals of bar 257 and its consequence in bar 258 leave matters equivocal. The triad of D major is also outlined in the arpeggiation of Theme 7, which, in its

basic triadic progression, represents in microcosm tonalitites so far used in the work (Example 58a). The refusal to establish G major is further emphasised by the outcome of the subsequent dominant pedal in bars 262-269. In bar 270 the tonic triad of G is heard briefly but we almost immediately move away from this harmony giving the key little chance to register itself. Bars 279-280 suggest a return to the area of D major. This is however contradicted by a sequential repetition through the area of e minor to V^7d of G, but the outcome of this harmonic prolongation in bars 282-285 moves not to G but to the dominant of e minor. This move is articulated by the introduction of a new idea, Theme 8, which is based loosely on the two falling phrases of figures 'b' and 'b^2' (Example 58b). The tonal area of e minor is affirmed with the repeat of Theme 7 in bars 310-325. After this thematic repeat, the neighbour-note figurations fragment into three-note cells isolating figure 'y' and this figure becomes rhythmically modified from bar 326 in a series of dyads that eventually culminate on II^7 of e in bars 332-334. But instead of fulfilling our expectations by a move to V of e, Parry shifts to the dominant of G (335-339), only to resolve it onto the dominant of C (341-345) in preparation for the Trio.

By contrast the Trio provides the unequivocal tonal area of C, and introduces a thematic idea derived from figure 'x' with an accompanimental figure based on the inversion of figure 'y' (Example 58c - Theme 9). Theme 9 is repeated from bar 368 after denying a move to F; its consequent material again anticipates a move to F (383-384), but F major still does not materialise, and is replaced by a move to A flat. This third-relation acts as a transitory tonal contrast in C major lasting a mere eight bars before moving back through its relative f minor to V of C (bar 399). A further repeat of Theme 9 in C major then ensues, though this time Parry extends the material from bar 408 and leaves C major, passing briefly through a number of related keys before arriving on the dominant of G (a move articulated by the return of Theme 9's original consequent material - cf. 381-387).

a) Theme 7

b) Theme 8

c) Theme 9 (Trio)

Example 58
Scherzo: Thematic material

Examples 58a, b and c

In the repeat of the Scherzo which Parry described as 'a variation of the earlier part of the movement' all the tonal events are grounded in the tonic. The first main modification takes place in bar 473 with the restatement of Theme 8 which is introduced on V of C. This soon moves to V of e in bar 477 which in turn yields to V of G in bar 481. The dyads that result from the fragmentation of the neighbour-note figurations once again culminate on the seventh chord on F sharp; but having been preceded by the dominant of G (and not e) this harmony is reinterpreted to sound like VII^7 of G (507-510). However Parry imitates the harmonic contradiction of the first section by moving not to the tonic of G as we expect, but to V of e where we experience a final statement of Theme 7. Theme 7 then works its way to a last climax which is broken off on the Neapolitan of G (a passing recollection of A flat in the Trio) which is followed by a breakdown of material. In bar 533 we move to V of G, but again this is not tonicised for it dissolves into the introduction to the Finale.

The transition from Scherzo to Finale is closely modelled on the corresponding stage in Schumann's Symphony in that we experience initially a breakdown of material at the end of the Scherzo (Parry's reduces to a simple reiteration of figure 'y' as heard in Theme 7, while in a more Beethovenian manner, Schumann refers back to the Trio, which then gradually dissipates) together with a lessening of tempo. Of Schumann's introduction Parry stated:

The first subject of the first movement and the first of the last are connected by a strong characteristic figure, which is common to both of them. The persistent way in which this figure is used in the first movement has already been described. It is not maintained to the same extent in the last movement; but it makes a strong impression in its place there, partly by its appearing conspicuously in the accompaniment, and partly by the way it is led up to in the sort of intermezzo which connects the scherzo and the last movement, where it seems to be introduced at first as a sort of reminder of the beginning of the work and as if suggesting the clue to its meaning and purpose; and is made to increase in force with each repetition till the start is made with the finale.

With the exception of some thematic details, Parry's introduction

adheres to this basic description. In an 'intermezzo' reminiscent of Strauss's Tod und Verklärung (a work Parry knew well, and of which he owned a score)[71] figure 'x' emerges, and acts as a punctuation to a rhapsodic transfiguration of Theme 2 on solo strings and clarinet. In addition to being a 'reminder' of the work's opening, this transformation provides a foretaste of the first spacious theme of the finale. Here, unlike Schumann who includes a forceful 'stringendo' at the end of his introduction in anticipation of the triumphal theme at the beginning of his finale. Parry decelerates, commences his finale with a 'tranquillo' theme (Example 59) and reserves his 'animando' for his approach to the second group.
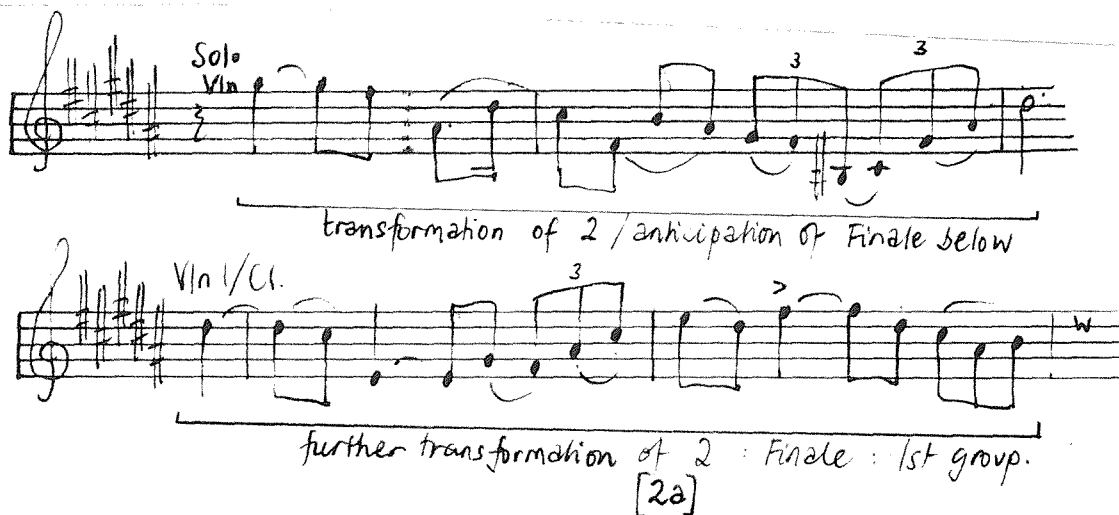
Example 59

The sudden thrust of D major (bar 567) in this second group powerfully recalls the persistent role of that tonality throughout the previous three movements. Its effect here is all the more pronounced in that it now acts as a third-related key (not the relative major) to the tonic, B major. The second-group thematic material is more elusively related to Theme 1, though its constant references to 'y' are a prominent feature (it is in the consequent material from bar 573 onwards that a rhythmical similarity with Theme 1 is established, and its also here that 'y' becomes virtually ubiquitous in theme and accompaniment). Last but not least, there is also a faint recall of

Theme 9 in its rhythm (Example 60).
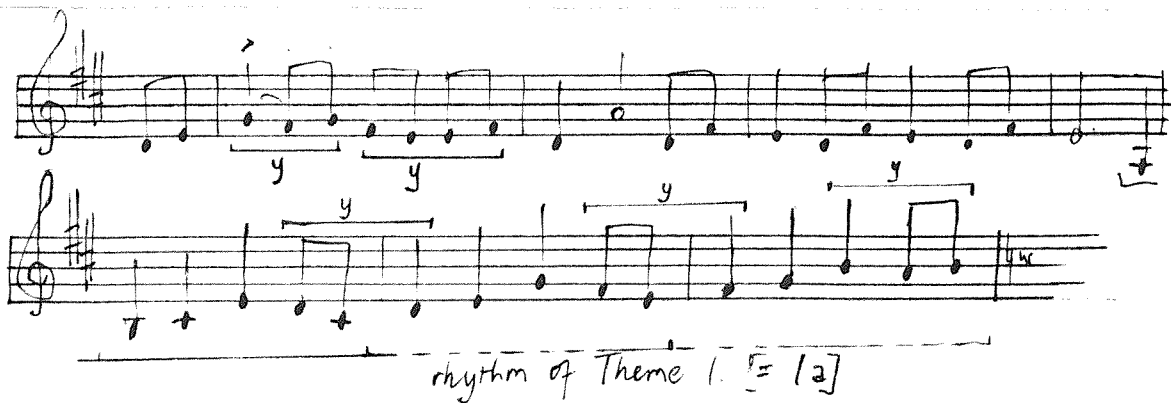
Example 60

Towards the end of the repetition of the second-group theme (called hereafter Theme la through its relationship with Theme 1), figure 'y' becomes isolated and spills over into a short development using a fragment of this material (Example 61).
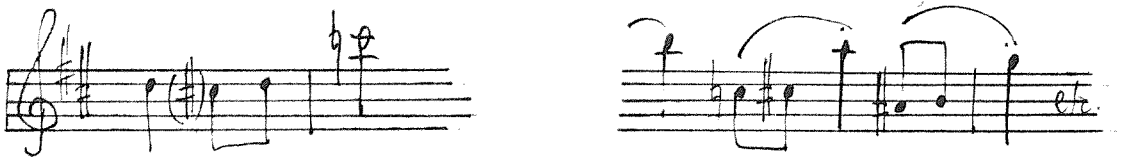
Example 61

Sequential development of this idea only lasts six bars (589-594), before material from previous movements begins insidiously to flood back. Initially, a short idea related to Theme 3 returns (bar 595), which then combines with references to 'x' in the cellos (599) and the 'incomplete' version of 'y' first heard in the transition to the restatement in the slow movement (215-222 - Example 54) in the trombones and tuba. This passage acts as a preparation, both thematically and tonally, for the most prominent restatement of 'b' and 'b^2' in b minor, which, developed in a similar fashion to that of

the first movement, culminates in the same sequential descending phrase based on 'b' (cf. bars 610-613 with 99-102) over the dominant of b minor. The recapitulation of Theme 2, in a further variant (again with that curious echo of Theme 9 e.g. bars 620-621), returns as expected in B major, though its juxtaposition with the tonic minor recalls not only the first-movement tonality, but also previous major/minor discourses experienced in both first and second movements (this is once again outlined in the bass arppeggiation - Example 62).

Example 62

After fresh consequent material (bars 632-635), the recapitulation and development of first-movement ideas continue with figure 'a' (see Example 44) which moves radically to the flat side to b flat minor (640-649). Figure 'a' then gives way to material that eventually crystallises into 'x' (655-656) on the Neapolitan of b flat. At this crucial moment the incomplete form of 'y' returns grandly in full orchestral garb, which is then subsequently 'completed' by an equally grand restatement of Theme 1 in e flat minor (vividly recalling the first movement with the use of the mediant pedal). For the first time, Theme 1 undergoes some development before it is reduced to 'y' once more (from bar 675 - this also coincides with the tonal clarification), and the brass, with material loosely derived from Theme 3 and 'b' (677) interrupt their dominant preparation (again of b minor) with a prolonged chord of II^7b. This harmony, which rapidly subsides in volume, holds us in suspense as it leads into a final, more richly scored reference to 'y' at its original pitch (neatly incorporating the 'incomplete' form in the

division of the two phrases). This in turn leads into a final transformed recapitulation of Theme 1 in the tonic major, although Parry subtly avoids a final cadence by moving from $II^7_{\sharp}$ in bar 695 to a $^6_4$ of B major. Theme 1 is now considerably more extensive melodically than at any time during its lengthy genesis, so that as well as representing a final metamorphosis of the work's opening theme, it acts as the essential ingredient that restores equilibrium to the imbalance created by four open-ended movements.

Yet although the recapitulation of Theme 1 redresses the balance thematically, it is initially left suspended above a dominant pedal. This is resolved in the cadence at the end of Theme 1 in bar 721. Here perhaps the need for tonal stabilisation is satisfied at the expense of thematic intensity, for the process of thematic transformation is not yet over. The need for tonicisation here perhaps slightly pre-empts the much greater thematic accumulation of ideas in the coda which are driven to a final unequivocal cadence (750-751). Ideas such as 'a' still undergo transformation (bar 721 onwards), and Theme 1 is still subject to development (729 onwards; wind, horns and lower strings). Figure 'a' is eventually dispensed with, and is replaced by the return of 'x', which, together with Theme 1, cadences in a last rhythmical cataclysm (750-751) - a fitting end in that both ideas began the work in combination. In view of these final events, thematic intensity might have been increased had Parry chosen to delay tonicisation until this final juncture. Nevertheless, Parry does at least attempt to understate the cadence in bar 721 with a subsidence of volume to 'pp', so that the final build-up of sound to the cadence in bar 751 is thrown into relief. The interpolation between bars 751-757 is described by Parry as 'one glance at the transformed motive of Tragedy [Theme 1]', for here the move from F sharp to G (particularly emphasised by the move onto the triad of the flat submediant) and subsequently from F sharp to E sharp recalls in juxtaposition both the inversion and original of 'y'. This transformation represents the final statement of 'y' and is succeeded by a last triumphal reference to 'x' which, looking back to the very opening bars of the Symphony, concludes the work.

Example 63

It is evident from the above analysis that the Symphonic
Fantasia recalls many of the structural, thematic and tonal
innovations of Schumann's Symphony. This can be felt most strongly in
the order of movements, and particularly in the recurrence of the slow
introduction before the Finale. Also similar is the way that each
movement (with the exception of the ternary Schezo) receives a
truncated recapitulation - this is especially true of Schumann's first
movement. However, an over-view of Parry's work (Example 63) shows
that other major structural influences were at work. The elongated
recapitulation of the whole work, articulated by the return of Theme 1
in the tonic major, is decidely Lisztian; Parry is looking back to
the Sonata in b minor but no doubt also remembering his own earlier
attempt in the Fantasie Sonata. Furthermore, the abundance of motivic
ideas (i.e. figures 'x', 'y', 'b', 'b^2' and 'c') and their pervasive
role in the work's thematic material is thoroughly reminiscent of that
composer. Yet there are noticeable differences of treatment. For
example, Liszt's Finale acts as the omitted recapitulation of the
first movement's interrupted sonata. Parry's Finale, on the other
hand, attempts to be a movement in its own right (i.e. replete with
exposition, development and recapitulation) using new transformed
material suggestively derived from that of the first movement. The
addition of further development and the peroration of Theme 1 after
these events would seem to be a new phase of development in cyclic
unity. However, it would be erroneous to suggest that the Symphonic
Fantasia is wholly original in its use of this structural device. We
know from Parry's fastidious diaries from his later years that he was
thoroughly aware of musical progress, particularly on the continent
(despite the fact that, seen in the perspective of the first decade of
the twentieth century, the content of the work is anachronistic - a
point further highlighted by the needless use of horn transpositions
for parts intended for valve instruments). He was fully aware of the
innovations of Schönberg, whose music he acknowledged in an inaugural
address at the Royal College of Music in September, 1915:[72]

**Another of our most cherished objects was the cultivation of chamber
music and the fostering of the taste for it. We worked at it
systematically year after year, and the amount of concentrated
attention it has entailed for those of our professors who devoted**

their splendid talents to the teaching of ensemble playing (not to speak of the cost) could hardly be realised without actual experience. To test the results and give effect to our efforts we made it a rule to give two full-sized chamber compositions, such as quartets, quintets, or trios, at each of our chamber concerts; thereby sustaining the appreciation of a lofty form of art which meets with but scanty encouragement in modern times, even from amateurs of fair average intelligence and musical taste. The result has not only been admirable performances of chamber music of every school from Haydn to Franck, Debussy, Reger, Schönberg and Ravel, but the foundation of old College pupils, who expanded the work we had done at the College .....

We may infer from Parry's remarks that Schönberg's Quartet No.1 in d minor Op.7 had been performed at the College. How long the score (published by Birnbach in 1907) had been cirulating there is open to conjecture. The first public performance in England had been by the Flonzaley Quartet on 1st. November, 1913 at the Bechstein Hall, though it is possible that the score had been available in London before that date. Schönberg's Op. 7 Quartet and the Chamber Symphony Op.9 show a fascinating affinity with Parry's cyclic procedure in the Symphonic Fantasia, particularly in the manner in which material undergoes constant transformation. Certainly all Parry's restatements (including the Scherzo) follow this trend either through the use of new consequent material, new tonal developements, or through thematic transformation - this is especially telling in the last movement, final recapitulation and coda. Nevertheless, even if Parry had no knowledge of Schönberg's Quartet in or before 1912 (it is virtually impossible that he was acquainted with the Chamber Symphony for this was not published by Universal until 1912, and then not performed publicly in England until 1921), the Symphonic Fantasia is a remarkable example of Parry's experimenting with structural procedures that show a considerable advance on nineteenth-century techniques, and one which deserves comparison with other contemporary cyclic works.

The preoccupation with Lisztian cyclic procedures evident in both the thematic and structural unity of the Symphonic Fantasia was to continue in Parry's last orchestral work, a symphonic poem in two movements, From Death to Life. The score was completed on 29th.

October, 1914 in response to a commission from the Brighton Festival, where it received its first performance on November 12th. of the same year. Further revision took place in January, 1915,[73] for a second performance in London on March 18th, which provided a new ending to the coda and added parts for organ and piccolo. Although this performance delighted the composer, he also felt it not to be a success as far as the audience was concerned; consequently, it was never submitted for publication. The impetus to compose a work of this genre may have come from a number of sources. Of course the Lisztian prototypes provided attractive models. Tasso, for example, which is itself divided into two distinctive and titled sections ('Lamento' and 'Trionfo' : a subtitle of the work), contrasted by the use of c minor turning to C major, seems to be a convincing precedent, though others such as From the Cradle to the Grave with its similar programmatic content may also have appealed to Parry's ethical obsessions. Besides Liszt, the symphonic poems of Richard Strauss were experiencing their heyday in London during the first decade of the twentieth century, and only waned in popularity with the outbreak of war in August, 1914 (Till Eulenspiegel, Aus Italien, Don Juan and particularly Tod und Verklärung were all well known to Parry) and also Schönberg's Verklärte Nacht had received its first hearing in London in January of that year. When compared with the highly independent and imaginative forms of these works, Parry's approach is disappointingly conventional.

The two connected movements of From Death to Life, entitled Via mortis and Via vitae, are contrasted in the same way as Liszt's Tasso with the first section in b flat minor and the second in the major. However, apart from this general similarity, the internal organisation of the sections bears little resemblance to Liszt's design. Via mortis adheres strictly to a well-tried sonata scheme: a first group of two themes, forming a 'closed-group' design; a second group in the relative, D flat; a development and a full recapitulation which incorporates some new development of the central part of the first group. Although more adventurous than its counterpart, Via vitae is also heavily dependent on the same principles, being organised on a type of sonata rondo scheme (Example 64).

Example 64

Yet in comparison with other single sonata movements such as the
Overture to an Unwritten Tragedy or the Elegy for Brahms, there is
much less here in the way of either structural subtlety or thematic
variation. Indeed, it is odd that Parry, with all his knowledge of
the genre, should have elected to construct his only symphonic poem on
such a traditional basis. Much of the fine thematic material, more
tenuously interrelated than in Parry's other cyclic works, fails to
achieve that essential homogeneity that can be found in the best
symphonic poems of Liszt (such as Les Préludes or the Faust Symphony,
singled out and concisely described in both 'Variations' and
'Symphony' in the first edition of Grove's Dictionary of Music and
Musicians) or Strauss (Tod und Verklärung). Moreover, excepting the
appearance of Themes 1 and 2 at the end of the development of Via
vitae, thematic interplay, a technique essential to the dramatic
coherence of the programme, is virtually ignored. Parry's lack of
success with From Death to Life could be attributed to his inability
to free himself from the strictures of sonata form when dealing with
programmatic music. One might argue however that Parry achieved
considerable success with the Symphonic Fantasia which also
incorporates an elaborate philosophical programme; but it is precisely
Parry's sophisticated manipulation of sonata principles, his
compression of the four symphonic movements into one continuous
structure, and a consummate understanding of continuous thematic
transformation that is the essence of the work, and not the
programmatic element which seems largely redundant.

If the symphonic poem eluded Parry, his imagination was able to
embrace one further traditional and extended form which was also
undergoing considerable change. His Grove article on 'Variations'
shows him to be well aware of the major landmarks, though it is (as
Colles remarks in the supplement) limited by its being written before
many of the new ideas came to prominence. Parry's own concept of the
form developed in much the same way as did his concept of the sonata.
Modest beginnings in the Variations for Pianoforte on an Air by Bach
(1873-75), written essentially as a composition exercise under Sir
George Macfarren, betray an admiration for Mendelssohn's Variations
Sérieuses. Later, in the 'Variations' article, Parry criticised the
latter for its melodic and structural rigidity and used the work as a
direct contrast to Schumann's treatment exemplified in both the

Andante and Variations for two pianos and the Etudes Symphoniques. Of
all late nineteenth century composers, Brahms is given the most
lengthy assessment in his Variations on themes of his own (Op.21
No.1), of Schumann (Op.23), of Handel (Op.24) and the two Paganini
sets:

**His principles are in the main those of Beethoven, while he applies
such devices as condensation of groups of chords, anticipation,
inversions, analogues, sophistication by means of chromatic passing
notes etc., with an elaborate but fluent ingenuity which sometimes
makes the tracing of the theme in a variation quite a difficult
intellectual exercise.[75]**

It was this technique that Parry applied to his Theme and Nineteen
Variations for Piano begun in 1878 though not fully completed and
performed until 1885. The set shows the well established method of
commencing with variations that adhere strictly to the bar structure
and harmonic pacing of the theme, while at the same time becoming
increasingly more elaborate. Having laid this foundation, the
variations are allowed to expand to become harmonically and
melodically more abstract. An additional feature of Brahms's
technique which Parry evidently admired was the 'continuity, and the
way in which one variation seems to glide into one another; while they
are sometimes connected by different treatment of similar figures, so
that the whole presents a happy impression of unity and
completeness[76]'. The nineteen variations are successfully constructed
on this basis and are organised on a clear-cut tonal scheme (Example
65).

Example 65 Tonal scheme and
distribution of variations.
Theme and Nineteen Variations in
d minor.

Example 65

Tovey suggested that this plan provided the basis for the Symphonic Variations of 1897, in that the variations were grouped and given fixed key areas.[77] Many scholars and critics have been keen to draw attention to the apparent emulation of four symphonic movements. At the work's first performance, the Musical Times critic stated:

Not content with following in the footsteps of the great masters of the variation form, Beethoven, Schubert and Brahms, Dr. Parry must needs enrich the world with an innovation which is a stroke of genius and a veritable "Egg of Columbus". He has arranged his twenty-eight variations in four groups, corresponding in character, tempi, key relationships to the four movements of the sonata, though they are not divided by pauses. The divisions are clearly marked, more especially between the "first movement" and the "Scherzo" (to borrow the terms applicable to the sonata or symphony) where a solemnly impressive and richly scored "Pause" variation for the brass instruments forms a truly beautiful contrast to the following six variations in Allegro scherzando vivace.[78]

Tovey's analysis is however more reserved:

The grouping suggests four symphonic movements - an analogy which must not be pressed too far, for it would require a bigger finale, and there would be some difficulty in deciding whether the first two groups should not represent two movements rather than one. If we regard them as the first movement (E minor, followed by E major), we shall have no hesitation in calling the lively C major group the scherzo. The slow movement in A minor (triple time) strikes a tragic note, while the finale is not so much a new movement as a cheerful return to the beginning, in the major mode, with a triumphant amplification of the theme to end with.[79]

Tovey is right to point out the imbalance between the outer movements. For example, the first two groups of six variations are not only contrasted by minor and major modes, but also by tempo (maestoso energico followed by Allegretto grazioso); and as Tovey indicates later in his analysis, they are also divided by a short transitional cadenza on the flute. The only feature to suggest that these two

groups of variations form a single movement is the return of the minor
mode in variation 12 with an augmentation of the theme in the brass
(the so-called "Pause" variation).

Parry maintains the basic harmonic and melodic structure of the
theme throughout the first 18 variations; interest is sustained
through the irregular six-bar thematic structure and continuity is
facilitated by each variation's closing on the dominant, and
consequently forming a cadence into the next (this technique had
already been noted by Parry in his 'Variations' article - see above).
Curiously, Tovey ignored these two important differences in his
otherwise fascinating comparison of Parry's theme with that of the
slow movement of Beethoven's last quartet (Op. 135). The slow
movement breaks more radically with these classical restraints in its
four variations. For example, Variation 19 extends to twice the
length of the theme but avoids the familiar phraseology by combining
an accompaniment of triple metre with constantly irregular melodic
phrases that are forever changing their emphasis (Example 66).
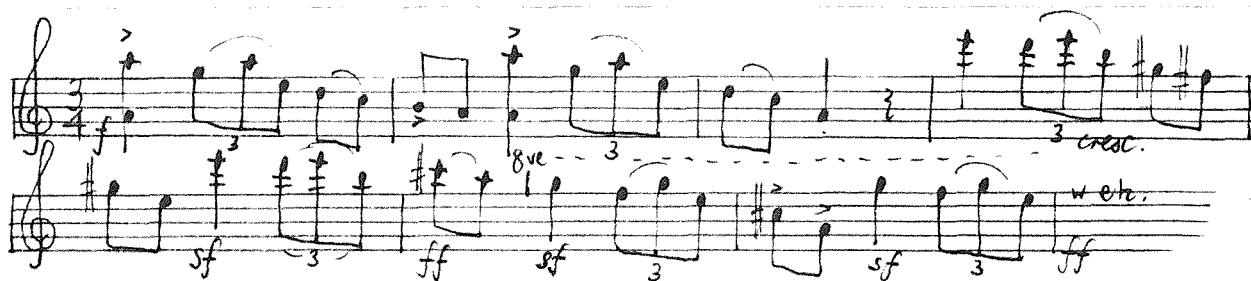
Example 66

Variations 20, 21 and 22 continue this trend (14 bars, 10 bars and 18
bars respectively), with the last variation (22) culminating on II^7b
of e minor before subsiding onto the dominant. Not only does this
climax on II^7b facilitate a transition back to e minor, but it also
ties in neatly with the same chord at the end of the first movement
(cf. Variation 12), which in its earlier context dissolved onto a
first inversion of C major at the beginning of Variation 13. As Tovey
states, the Finale acts mainly as a restatement of the opening theme
in the tonic major with further variations reverting to the norm of

six-bar phrases. The only exception to this is Variation 26B which occurs immediately before the final amplification of the theme, where Parry briefly develops a rhythmically modified version of the theme by imitation together with tonal instability. This latter technique of tonal expansion at the end of the variations had been tried in the last movement of Parry's Third Symphony and was a method almost certainly gleaned from Brahms's tonal adventures in the coda of the passacaglia in his Fourth Symphony.[80]

The Symphonic Variations is one of Parry's few orchestral works that achieved some renown abroad (Bologna 1898, Naples 1906 and Cologne 1912) with the result that foreign commentators such as Friedrich Blume, in his survey of variation form in the Romantic era,[81] included it in the category of larger cyclical works (along with Dvořák's Symphonic Variations Op.78, Franck's Variations Symphoniques, Strauss's Don Quixote and Elgar's Enigma Variations). It is probable that Dvořák's set, which Parry first heard in London under Richter in 1889,[82] provided him with the impetus to compose his own set. Although Dvořák's 28 variations are skilfully organised around a tonal plan comparable with Parry's, the method of variation (as Tovey has noted) relies less on a 'solid rhythmic or harmonic structure' and more on developing prominent melodic cells; moreover, Dvořák's variations are not additionally unified by groups sharing a common tempo. Therefore, Tovey's initial statement about the Symphonic Variations, that they are 'grouped on a plan of Parry's own' appears to be well founded. Furthermore, although the Variations show some technical deference to Brahms in detail, the work is yet one more significant example of Parry's imaginative approach on matters of structure.

2. VOCAL MUSIC

2.1 Works for Soli, Chorus and Orchestra

It was established in chapter 1.1 that, owing to the nature of the musical education and environment in which Parry was brought up, it was inevitable that the young composer would soon turn his mind to the choral idiom. For the Church he promptly complied with numerous competent, though totally colourless anthems or canticle settings, and academically he fulfilled the requirements of the MUS.BAC. degree in his exercise O Lord Thou hast cast us out (1867). Secular works were confined almost solely to songs and partsongs, and this catalogue of works continued unabated until 1873 when it virtually ceased, for under Dannreuther's influence Parry's attention turned almost exclusively to instrumental composition. It was during the period from 1873 until 1880 that Parry became aware of the disparity between continental developments in choral music to be found in the works of Schumann, Berlioz and Brahms, and in the popular oratorios and cantatas modelled on Mendelssohn's Elijah which formed the backbone of the English tradition. In fact, in acknowledging the former, Parry began to react strongly against the traditional mould of the English oratorio and cantata. George Grove, writing in his Dictionary of Music and Musicians in 1879, was concise in his explanation of why England had adopted the model of Mendelssohn's oratorios: '...we are proud of them, as having been produced or very early performed in England; they appealed to our national love of the Bible, and there is no doubt that to them is largely owing the position next to Handel which Mendelssohn occupies in England'. Elijah is modelled closely on many of the Handelian Old-Testament oratorios and formed the prototype for English works such as Ouseley's Martyrdom of St. Polycarp, Costa's Eli and Naaman, Macfarren's St. John the Baptist, Sullivan's Prodigal Son and The Light of the World and Stainer's Mary Magdalene (curiously, the more Romantically conceived design of Mendelssohn's other major oratorio St. Paul, with its more overt deference to the Passions of Bach, was not so keenly adopted). Parry's reaction is best summarised in a College Address delivered towards the end of his life:[83]

When the College came into existance, the old country was doddering along complacently in the ruts which had been worn by long continuance in one very limited range of music. Its attachment to choral music and oratorios and the old-fashioned cantatas was still almost unbroken. It took its pleasures, when it took them at all, very seriously, and all of them that were worth anything were of one cast'.

His growing antipathy to Mendelssohnian stereotypes was heightened by his discovery of Wagner through Dannreuther's championship. A concert given by the Wagner Society (which was founded by Dannreuther in 1872) in November, 1873, introduced him to parts of Die Meistersinger for the first time; in 1876, having obtained a free ticket from his teacher, Parry attended the second cycle of The Ring at Bayreuth, and in 1877 he became aquainted with Tristan und Isolde by way of the Wagner Concerts at the Albert Hall (again pioneered by Dannreuther). In fact Parry became such a fervent Wagnerite that he also attended the first three performances of Parsifal at Bayreuth (with Dannreuther) in 1882.

Besides Wagner however, Parry was also aware of the developments in secular 'oratorio' and 'cantata' that had emerged on the continent, and that had not been subjected to poor imitation by his compatriots. One such work (often regarded as the prototype of later nineteenth-century secular cantatas) was Mendelssohn's Die Erste Walpurgisnacht Op. 60 which Parry heard on April 29th., 1878, and commented: 'I was surprised to find myself enjoying [it] a good deal.'[84] He was no doubt impressed by the fantastical element of witches, Druids and pagan sacrifice, and the powerful sentiment of the text in which, as Alfred Einstein has aptly described, 'Goethe's sympathy rests entirely on the side of the heathen'.[85] Schumann's choral works (which were comparatively late in coming to this country[86]) were also known to him, such as Paradise and the Peri Op.50 and Scenes from Goethe's Faust which he probably came to know as early as 1867 during his pupilage under Pierson, who venerated Schumann and Berlioz rather than Wagner. Certainly Pierson's own setting of the second part of Goethe's Faust (1854), heavily influenced by Schumann's work, was familiar to Parry since it was one of his tasks to orchestrate some of the orchestral interludes.[87] Finally, one other work that made a great impression was Brahms's Deutsches Requiem which Parry heard in

January, 1876, though rather badly performed;[88] doubtless Brahms's agnostic approach to the well-known religious texts and rejection of any liturgical functions appealed at that time to the religious unorthodoxy that Parry had embraced since about 1873.[89]

The cumulative effect of such influences was that Parry should almost inevitably select a text expounding a radical ideology. Shelley's epic poem Prometheus Unbound, which Parry had read in 1878, immediately suggested a canvas on which his experience of dramatic vocal music could be mounted. The Wagnerian possibilities were highly persuasive, as Shaw noted:

Wagner was anticipated in the year 1819 by a young country gentleman from Sussex named Shelley, in a work of extraordinary artistic power and splendour. Prometheus Unbound is an English attempt at a Ring.... Both works set forth the same conflict between humanity and its gods and governments, issuing in the redemption of man from their tyranny and by the growth of his will into perfect strength and self-confidence; and both finish by a lapse into panacea-mongering didacticism by the holding up of Love as the remedy for all evils and the solvent of all social difficulties.[90]

Parry's major problem in setting Shelley's drama was the reduction of four Acts into a workable model. He had discussed this difficulty with Dannreuther,[91] but even when encountering these very problems, he complained that no other literature came near to his present views:

......I then got to work at the Prometheus Unbound to see if it was possible or not to cut it down into shape; but I can't find anything else that approaches my ideas.[92]

Resolved to overcome these difficulties, Parry devised a scheme of five scenes, with Part I comprising two scenes and Part II of three:

Part I   (taken mainly from the First Act)

Scene 1 : Prometheus is bound to the precipice in a ravine of icy
          rocks in the Indian Caucasus on the extreme edge of the
          Greek world, put there by Jupiter for championing mankind

and refusing to divulge his secret that Jupiter will one day be overthrown by his own child. Hercules then appears to plead one final time and to tempt Prometheus to join the Gods. Prometheus refuses and the Furies are summoned.

Scene 2 : Mother Earth comforts Prometheus and summons her Spirits. Hope is restored to Prometheus who sings more confidently in a second declamatory passage, before the final chorus 'Life of Life' (taken from Act II Scene V of the poem).

Part II

Scene 3 : Jupiter sits on his throne, glorifying in his omnipotence. Suddenly the Demogorgon descends, briefly tells Jupiter of his impending doom and they sink into the abyss together.

Scene 4 : The Spirit of the Hour sings of the idyllic change (from Act III Scene IV) and the transformation of the world.

Scene 5 : In an extended series of choruses, the Voices of Spirits and Hours conclude in praise of the indomitable: human love.

With alacrity this form was devised by March 2nd., and proved to be one of which Dannreuther approved.[93] By March 21st. he reported:

Worked violently all the morning and went to Dann for a bit in the afternoon with the first scene of Prometheus over which he seemed so much pleased that I went away intoxicated with delight at his commendations. I only hope it will come out as well in the end as he thinks.[94]

Parry's euphoria at Dannreuther's approval was almost certainly because his teacher thoroughly endorsed the Wagnerian concept of the Introduction and Prometheus's initial declamation 'Monarchs of Gods and Demons'. Both sections had many promising attributes. The brief but concise Prelude in a modified ternary form immediately invokes a sense of tragedy, both in the introductory chords and tortuous chromatic fugato, and is contrasted dramatically by a move away from g

minor to the area of G flat - this is executed in a strikingly Wagnerian manner with a transition (two bars before B) displaying that composer's predilection for diverging contrapuntal lines. The climax of this voice-leading on II^7 of G flat (reinforced by the addition of wind and brass) is a sound strongly reminiscent of Tristan; so too are the succeeding eight bars that lead back to the dominant of g minor. Tristan was also in the mind of Francis Heuffer, critic of The Times after the first performance of Prometheus on September 7th., 1880 at the Gloucester Festival:

The orchestral prelude which introduces the cantata shows Wagnerian influence, perhaps more even than the vocal portions of the work. Without containing any distinct reminiscences it resembles structurally the marvellous prelude to 'Tristan and Isolde' with which it also shares the oneness of sentiment.[95]

Many of Heuffer's criticisms in his commentary on Parry's work are perceptive and relevant, yet while his understanding of the cantata's Introduction in 'sentiment' may be plausible, his judgement of its structure can be misleading. Firstly, the homogeneity of Wagner's masterpiece with its graded climaxes can hardly be compared with the benign fugal murmurings of Parry's, and the fact that much of Wagner's Prelude represents in embryo forthcoming material throughout the entire opera, tends to emphasise the virtual absence of thematic references to Parry's Introduction in the rest of his cantata (the only two references appear to be the imitative entries in the first chorus Voice from the Mountains derived from the fugal subject, and the melodic material heard at the end of the first stanza in the Finale 'Life of Life' in the solo soprano anticipated in bars 31-32 - Example 67). What may have occurred to Heuffer was the recurrence of the woodwind chords at the end of Parry's Introduction, outwardly similar to the reiteration of the 'love' motive at the end of Wagner's Prelude, but this hardly merits a structural resemblance of convincing proportions!

Example 67

Parry's short introduction functions essentially as a 'dominant' preparation for the main key of Part I - C minor/major. Prometheus's opening monologue begins in c minor, passes through a more unstable section (beginning in a minor) 'Alas! Ah me! Pain ever for ever!', before returning to C major on a more optimistic note 'And yet to me welcome is day and night'; the chorus, singing the Voice from the Mountains, begins by further emphasising C major, but at the words 'we trembled in our multitude', Parry takes the opportunity not only to throw the text into relief, but also to effect a change of tonal direction that is not resolved until the Finale in Scene 2 (Ex. 68).

Scene 1

Orchestral prelude	Prometheus Monologue	Chorus (Voice from the Mountains)	Dialogue Mercury & Prometheus	Chorus of Furies
g minor	C minor [moving through a minor] to C major	C major	(Tonally transitional)	d minor to D major

Scene 2

Song of Mother Earth (Contralto)	Chorus of Spirits (Female Chorus)	Prometheus (declamatory transition)	Finale ('Life of Life') Solo Quartet & Chorus
Bb major	Eb major	Eb major/E major - C major	C major

Part I – Prometheus Unbound

Example 68

Prometheus's monologue appears to have been the main source of criticism. As A.E.F. Dickinson considered:

The free declamatory melody of 'Prometheus Unbound', with which critical reporting has been somewhat obsessed, is an integral feature and a striking one;[96]

And Colles, writing for the Oxford History of Music (1934) Vol.VII Symphony and Drama 1850-1900, states even more categorically:

The choice of subject, 'Scenes from Shelley's Prometheus Unbound', itself proclaims a new freedom, and the opening prelude declares the composer absorbed in the imaginative spirit of the quasi-dramatic poem, while the first monologue of the enchained and rebellious Prometheus shows a sense of forceful declamation which English music had not known since Purcell. Contrast it with the opening words of Lucifer in the prologue of Sullivan's Golden Legend, so much admired for its dramatic quality when it first appeared at Leeds six years later. Beside Parry's Prometheus the declamation of Sullivan's Lucifer is flaccid and nerveless.[97]

Certainly when viewed in an 'English' context, Colles is justified in making his substantial claim. Critics were unanimous in deciding that Parry had allied himself with 'the music of the future'[98], many expressing doubts about such a choice, including one of Parry's former teachers, Sir George Macfarren. Yet in applauding Parry's attempt to embrace Wagnerian declamation, commentators have tended to overstate Parry's technique, and the few adverse and rather more objective criticisms that were made at the time of the first performance have been almost totally obscured. It is evident from Prometheus's first phrase 'Monarchs of Gods and Demons' that he was unable to prise himself away from regular four-square phrase patterns and the regularising of Shelley's irregular metres. This declamation is still symptomatic of the aftermath of Mendelssohnian recitative or arioso, as both Heuffer and the critic of the Musical Times took pains to indicate:

Mr. Parry is unmistakably a disciple of Wagner's school, and the

declamatory style adopted, for example, in Prometheus's first
monologue is therefore sufficiently familiar to him. He indeed treats
the words with laudable attention to their poetic as well as their
metrical significance. But that is not all that is necessary. The
declamatory type of music, paradoxically though the statement may
sound, requires an infinitely greater fount of melody than the
ordinary hum-drum style of Italian opera. This melody, though it only
at intervals develops into a distinct rhythmical phrase, is always
potentially present, being heard now in the orchestra, now in the
voice parts. Without it the declamation is dry and void of interest.
It is in this 'endless melody', as it has not inappropriately been
called, that Mr. Parry seems somewhat deficient.

[Heuffer : The Times]

The solo of Prometheus chained to the rock is mere declamation,
unredeemed in any part by the melodious treatment which lifts the
monologues of Wagner into interest

[Musical Times]

What Parry failed to absorb into his musical style (even if he fully
recognised it) was Wagner's crucial break with traditional periodic
structure. The metrical irregularity of Wagner's verse caused by the
irregular number of strong accents, and the indeterminate number of
unaccented syllables between these accents, gave rise to a rhythmic
irregularity, which in consequence caused the musical periodic
structure to break down into prose. Such a prose structure effected a
change in musical syntax where two-bar and four-bar phrases existed on
an equal level with three-bar and five-bar phrases. In Rheingold and
particularly Die Walküre it is this technique that is predominant,
where Wagner no longer relies on primarily syntactic musical
structures of antecedent and consequent phraseological patterns (i.e.
2 + 2, 4 + 4, 8 + 8). His declamation is allowed to develop freely,
and to compensate for the absence of conventional periodic form, the
music is woven together with leitmotif.

It is evident from the regular two-bar phrases of Parry's
opening monologue that Wagner's declamatory technique has not been
adopted. Parry's melody is still that of the arioso line, with more
obvious antecedent and consequent phraseological divisions, (i.e.

traditional periodic structures) and also Parry is perhaps overfastidious in his need to respond to every important word of the text (e.g. Monarchs of Gods and Demons, And all spirits but one) either with registral emphasis or longer note-values; this tends to restrict rhythmical freedom that is such a striking part of Wagner's declamatory technique (cf. Wotan's long monologue Act II Scene II of Die Walküre, particularly the sparsely accompanied passage from 'Was keinem in Worten ich kunde'). However, despite this deficiency, Parry does attempt to lift the orchestra from its traditional accompanying role. This is apparent, not only in the use of the orchestra as a vehicle for melodic and harmonic continuity, but also in the numerous interludes (e.g. two bars before B); it is perhaps this factor (together with some imaginative scoring) that raises Parry's declamation above that of his English contemporaries. Nevertheless, on several occasions, Parry's integration of the orchestra is disappointing. Perhaps the most glaring cliché is the melodramatic, recitative-like cadence used as a transition from the Prelude to the monologue which hardly compares (to use Heuffer's comparison) with the way in which Wagner integrates the final bars of the Tristan Prelude with his first scene.

In the overall structure of Part 1, Prometheus's first monologue forms a self-contained unit. However, the dialogue between Mercury and Prometheus is designed more as an extended transition between the Choruses of the Voice from the Mountains and Furies. Parry's inexperience, and consequently his dissatisfaction in handling protracted declamatory sections, are evident in his diary and letters to Dannreuther, written during the revisions of the work at the end of 1880 in preparation for its publication by Novello and performance in Cambridge by Stanford in 1881. A diary entry of December 8th. reads:

After dinner I wrestled long with the middle part of the Dialogue between Mercury and Prometheus and got something out of it by dogged sticking to it, but it is a bad corner at best and I can't see how to mend it because if the key progressions are altered, everything to the end of the Fury chorus is thrown out of gear.

The essential problem that Parry faced was the unmanageable text in its frequently changing moods and directness. A letter of December

19th. reveals Parry's uneasiness:

It's all right about Prometheus. Novello are going to publish it and give reasonable terms. But I shall have to bustle to get it ready in time for Stanford in February.....You won't mind my sending you the arrangements and proposal alterations will you? to see if you can spot anything that wants mending. They must have the first part and begin engraving very soon. I shall let the Introduction alone I think. But I may do something here and there to the first monologue. Nothing to the first chorus. But it will depend on what you say whether I have another try at the dialogue between Mercury and Prometheus.[99]

and later on December 21st.:

They are not as I want them [Mercury and Prometheus], but are they too bad altogether? It is an awkward corner - taking into consideration the shifting phases of the dialogue and their abruptness.[100]

What is most obvious about this section is that any sense of vocal or orchestral continuity attained in the style of Prometheus's first monologue peters out here, to be replaced by more conventional recitative. This is particularly noticeable after letter M and is occasionally redeemed by some imaginative orchestral imagery (e.g. 'Lapp'd in voluptuous joy' at letter N) or by the appearance of the main leitmotif of the work where Prometheus predicts the inevitable fall of Jupiter (bars 3-4 after M - Example 69).

(3 bars after letter M)
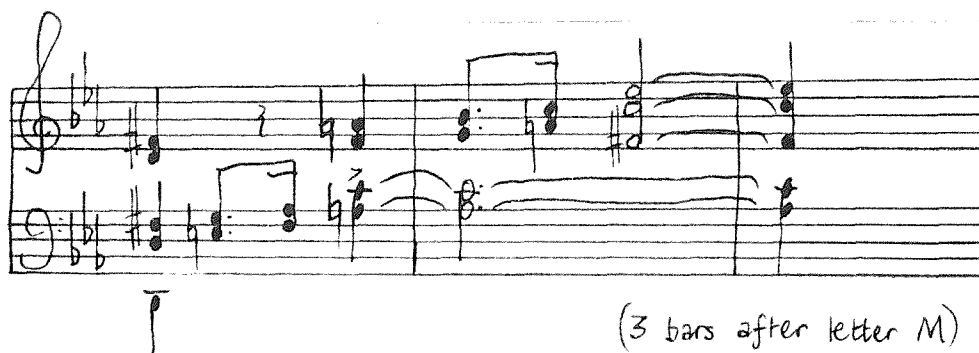
Example 69

Of course, tonally, the dialogue is considerably more adventurous than the efforts of Parry's immediate forebears or contemporaries, but in terms of technique, it fails to distinguish itself. Prometheus's final section using declamation (which he interestingly described in his diary as 'recitative'[101]), though blemished by the same regular phraseology, is a more successful transition between the Chorus of Spirits and the Finale 'Life of Life' in Scene 2. Here the impression is one of greater control where the text is more stable, allowing more time for dramatic changes of emotion. Recitative is also used more effectively in Prometheus's last affirmation (letter N - 'I would fain be what it is my destiny to be' - note especially the dramatic juxtaposition of the dominants of E major and C major) which acts as a preparation for the return to C major in the Finale.

Of the later movements perhaps the most satisfactory is Scene IV - the Spirit of the Hour for solo soprano. Here one is aware of a more successful application of Wagnerian declamation and the essential role of the orchestra. Moreover, the through-composed structure with its constant development, interaction and extension of the two main thematic strands comes much closer to a Wagnerian continuity. Parry's deployment of chromaticism and diatonicism is dramatically more emphatic in the way it reflects the changing sentiment of the text, and this also recalls similar Wagnerian contrasting passages in the Ring and Parsifal. Scene 4 is flanked by an instrumental introduction and postlude which makes use of a melodic idea 'a' that is extended sequentially (and being so Wagnerian, provoked Stanford to write in the autograph manuscript: 'Die Walküre C.V.S.' - bars 8-9; no doubt he had the context of the 'Love' motive of Siegmund and Sieglinde (Act 1) in mind - see 'Schmeckest du mir ihn zu'). A new idea 'b' is introduced in the first phrase of the opening vocal paragraph which is loosely related to 'a' by its initial three-note figuration (Example 70 - it is perhaps significant that both 'a' and 'b' initially resemble the Volsung motif). The orchestral introduction and this first vocal section, with their deployment of a luscious chromaticism, portray the subsidence of chaos and the transformation of the world. Theme 'a' acts as the climactic dominant four after letter B ('round the sphered world') and particularly after letter C where the music departs from F into D major at the words 'Dizzy as with delight I floated to the earth'.

Themes 'a' and 'b'
Scene IV
(Also cf. Wagner's Volsung motif)

Example 70

Following this brief excursion to D major, there ensues a passage
(briefly introduced by a reference to 'b') in which the past
chromaticism is eroded as the text transfers its attention to 'the
dwellings of mankind'. At letter E there is a moral affirmation ('and
men walked one with another') in which diatonicism is firmly
predominant. Such a contrast betweem the sensual and the moral (often
a euphemism for godly or religious) is not unlike Wagner's use of the
same harmonic device where he sets the Gods apart in the purity of a
diatonic D flat. At letter F the chromaticism of the first section
returns along with sequential references to 'b'. Textual allusions
are maintained with a top A flat for the soprano on the word 'lie' as
the music briefly moves through D flat (four before letter G), and the
final climax is poignantly handled as the soprano climbs still higher
to A natural, yet the cadence into F major is denied by a last-minute
shift into the area of d minor. This adds a sense of bitter-sweetness
to Shelley's 'taste of the nepenthe love' that ends the last vocal
paragraph, though this is to some extent mollified by the return of
'a' in its original form of the orchestral introduction as it firmly
re-establishes F major.

If Scene 4 achieves a basic stylistic coherence in the representation

of its short text, the more expansive Scene 3 suffers from more severe inconsistencies. Its framework is similar to Scene 4 in that two Wagnerian outer sections and orchestral introduction flank a central contrasting paragraph. But whereas Scene 4's central diatonicism was allowed to appear and dissolve more elusively, the central section of Scene 3 is set apart from its preceding material. Jupiter's strophic song 'Pour forth heaven's wine Idean Ganymede' (at letter F), with melody, harmonisation and texture more reminiscent of a Victorian hymn, is a throwback to Parry's early musical environment. In the context of the outer sections, in which Parry attempts to combine elements of Die Meistersinger (e.g. the orchestral introduction) and The Ring (e.g. letters D to E), its style seems almost impossible to justify. In The Times Heuffer was disparaging about its dramatic effect:

Again the address of Jupiter is more noisy than powerful, and the kind of brindisi with which it winds up to the words 'Pour forth Heaven's wine Idean Ganymede' is scarcely in accord with the moderate amount of dignity which even Shelley must leave to the God.[102]

Yet despite such criticism, this short passage was (and is still) venerated by later critics[103] as they believed it to be the first signs of a broad diatonic style that was to develop in Parry's later music (see Chapter 3). Frank Howes further stated that Heuffer's remarks about the song's lack of 'dignity' reveals 'the Victorian confusion of that manly quality with starched primness',[104] but then he failed to offer any criticism of its dramatic or stylistic function within Scene 3. It is a pity that, instead, attention was not drawn to the more successful integration of chromaticism and diatonicism in the Spirit of the Hour. Jupiter's song is unfortunately not the only stylistic inconsistency. The orchestral interlude, accompanying the descent of the Demogorgon (letter G), is strikingly similar to the expansive opening of Brahms's First Symphony which, although it reiterates forcefully the main leitmotif of the work (see Examples 69 and 74), has stylistically little to do with the rest of the scene.

Brahms is also a prominent influence on the music of Scene 2, firstly in the through-composed Song of Mother Earth (which, with its introductory duet for cellos, shows the influence registrally of the

first movement of the <u>Requiem</u>), and secondly in the modified strophic
Finale 'Life of Life' which also neatly paraphrases the contralto's
opening song. Yet Parry could produce nothing better for the female
chorus 'From unremembered ages' than a weak partsong texture
reminiscent of similar movements in the operettas of Sullivan (even
though Parry's vocabulary is perhaps more tonally sophisticated).
However, such sounds of 'charming melodious phrases'[105] were
preciously familiar to English audiences and critics in 1880 and were
acclaimed as a high point in the work.

That Parry originally envisaged his cantata as a Wagnerian essay
is evident from his approach to Scene 1, but as has been observed in
Scenes 2 and 3, his dramatic vision was eventually stultified by
stylistic indecision (i.e. with the introduction of strong Brahmsian
or Mendelssohnian elements). Yet because there are numerous inventive
passages in the latter~Scenes~which commend themselves, particularly in an
English historical context, Scene 5 stands out as a sorry lapse into
commonplace choral procedures. This can be felt essentially in the
disjointed plan of short sections in which Parry relies on simple
repetition (e.g. compare letters A to B with G to H) or on his fugal
technique (e.g. the fugal episodes between L and N, at letter W and
six bars before Y). These techniques one traditionally finds in the
Finales of nineteenth-century English oratorios and cantatas, but they
are antipathetical to the whole concept of forward motion in dramatic
music, to which (judging from the title of the work) Parry had
aspired. Parry was perhaps too conscious of writing a traditional
Finale, and consequently slipped too easily into conventional
procedures, forgetting that the essence of his cantata was its
dramatic effect. Some attempt is made to integrate the scene with the
rest of the cantata at letter R, by recalling the Spirits' chorus from
Scene 2 (now adapted to triple metre) and combining it with the solo
quartet who make use of the scene's opening vocal material (i.e. 'The
pale stars are gone', letters A to B). Together with the quartet's
final strophe (16 bars before T) this section also recalls the
tonality of Scene 2's chorus, but E flat functions now as dominant
preparation for the return of the main key of Part II - A flat major.
However, this short solo passage is not enough to remedy the overall
sense of disunity. Parry realised this deficiency, giving a graphic
account of his frustration in his diary:

I worked at Prometheus for about 3½ hours and discovered suddenly to
my horror that the last chorus is an utter hodge podge of jumpy and
unassimilable sections. I had not realised the general effect in
totality before, and it came upon me suddenly. There is nothing to be
done now as there is no time to rewrite it, but to face it and
despair. It appears to be the fault of having taken such a helter-
skelter of disconnected choice songs which nothing can even make into
a continuous musical whole - as far as I can see at present. It is
heart breaking after such a persistent and heavy grind as I have
had.[106]

and a letter to Dannreuther of July 13th. expresses the same
misgivings:

....I have run my head into a trap in the last chorus. I had to grind
so furiously hard at the scoring of it that all my attention got
centralised in the details, and it was not till I got near the end
that I found these short isolated verses by the Spirits of the Hour
and Spirits of the Air and what not, get most abominably choppy. It's
impossible for me to do it over again now, and it will probably have
to go through the first performance as it is, but I think it's very
bad....I shall get you to have a look at it, and save me from any very
atrocious exhibition.[107]

It appears that, in spite of his initial dissatisfaction, Scene 5 did
not undergo any serious revision after the first performance for
several reasons. Firstly, Parry was short of revision time, since
Novello, who eventually agreed to publish it, gave him little time to
prepare a fair copy of both the full score and vocal score, and there
was the added pressure of Stanford's proposed performance in May, 1881
(for which rehearsals were scheduled to begin in January). Secondly,
the letter of December 19th., cited above, indicates that what revison
time he could spare was spent on Scene 1. And last, because of the
scene's favourable reception, Parry was probably persuaded to leave it
alone. The criteria of this favourable criticism, on the other hand,
are a blunt reminder of those English methods used to judge 'good'
composition.

Undoubtedly the Finale contains the best writing in the work, the text being treated with much skill and dramatic effect, and some excellent contrapuntal points being noticeable throughout.

[Musical Times]

The finale of Mr. Parry's work based on the fourth act of the drama is a choral piece of considerable expansion, rising to a climax of almost dithyrambic enthusiasm. It contains excellent contrapuntal writing, also some cantabile passages of great sweetness.

[Heuffer : The Times]

In attempting to unify further Prometheus as a whole, Parry makes a limited use of leitmotif technique in the cantata. His article for Grove, completed in March, 1879,[108] provides a valuable insight into his loathing for the musical expectations of contemporary audiences:

For as long as it is necesary to condescend to the indolence or low standard of artistic perception of audiences by cutting up large musical works into short incongruous sections of tunes, songs, rondos, and so forth, figures illustrating inherent peculiarities of situation and character which play a part throughout the continuous action of the piece are hardly available.

Wagner's Ring, heard three years earlier and quoted widely throughout the article, is undoubtedly the source of Parry's enthusiasm for the technique and his comprehensive knowledge of its dramatic purpose:

They consist of figures or short passages of melody of marked character which illustrate, or as it were label, certain personages, situations, or abstract ideas which occur prominently in the course of a story or drama of which the music is the counterpart; and when these situations recur, or the personages come forward in the course of the action, or even when the personage is implied or referred to, the figure which constitutes the leitmotif is heard.....Their employment obviously presupposes unity and continuity in the works in which they occur.

But there is another important consideration on the practical

side, which is the powerful assistance which they give to the
attention of the audience, by drawing them on from point to point
where they might otherwise lose their way. Moreover they act in some
ways as musical commentary and index to situations in the story, and
sometimes enable a far greater depth of pregnant meaning to be
conveyed, by suggesting associations with other points of the story
which might otherwise slip the notice of the audience. And lastly,
judged from the purely musical point of view, they occupy the position
in the dramatic forms of music which 'subjects' do in pure
instrumental forms of composition, and their recurrence helps greatly
towards that unity of impression which is most necessary to attain in
works of high art.

Such an account would seem to predict a wide and dramatic
application of Wagner's principles, but surprisingly Parry restricted
himself to only one distinctive idea , which is heard in the
accompaniment to the chorus Voice from the Mountains in Scene 1 (this
new orchestral motive is itself a conflation of the vocal shape
'Thrice three hundred thousand years which is in turn derived from the
opening motive of the work in the orchestral introduction - Example
71)
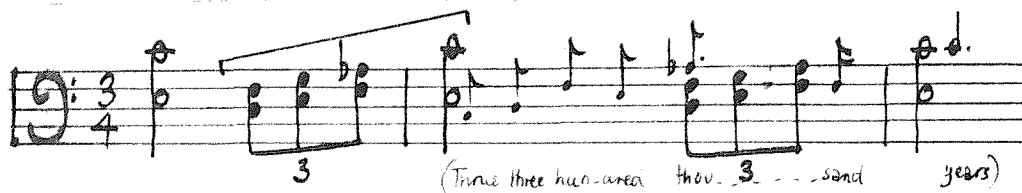
Example 71

This short idea appears to represent the essential philosophy running
through Shelley's drama, that omnipotence or absolute power possessed
by Gods and Governments will one day be overthrown by the greater
power of humanity. The abstract concept is conveyed by the text which
also communicates the continuance of that power by repression and
fear:

> Thrice three hundred thousand years,
>
> O'er the Earthquake's couch we stood:
>
> Oft as men convulsed with fears,
>
> We trembled in our multitude.
>
> But never bowed our snowy crest,
>
> As at the voice of thine unrest.

In the succeeding dialogue between Hercules and Prometheus, the leitmotif recurs directly after Prometheus reaffirms his belief that Jove must one day fall (Example 69), characterised by the modification of dotted rhythm. During Prometheus's final declamatory passage in Scene 2, the motive is transformed into a mood of tranquil resignation, and in addition helps to form a more extended melodic phrase that prefigures theme 'a' in Scene 4 (cf. Example 70):

Example 72

The dramatic climax of the cantata, Scene 3, which centres on Jupiter, predictably recalls the leitmotif in a number of transformations. Portraying Jupiter's self-glorification, the motive is integrated into the preponderant dotted rhythms of the orchestral introduction:
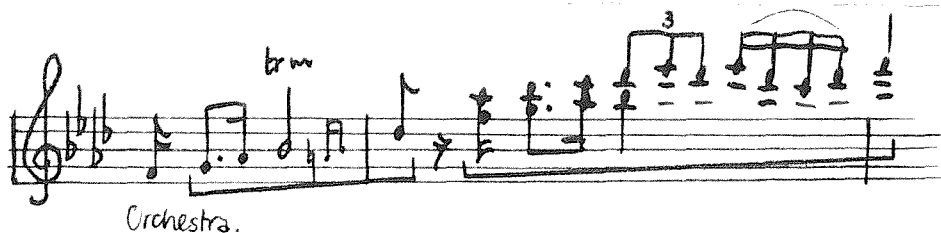
Example 73

With the arrival of the Demogorgon (letter G), the orchestra takes up
the motive in a rising series of repetitions, in an attempt to convey
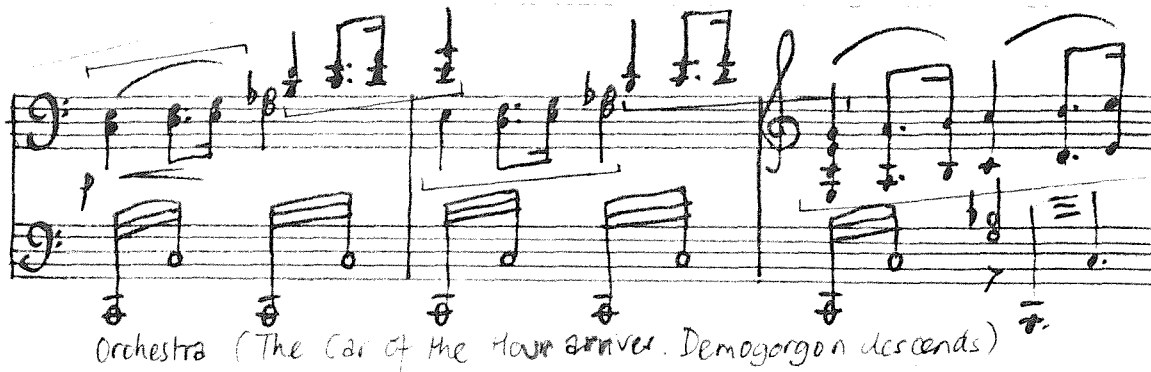the impending overthrow of Jupiter at the hands of his 'fatal child'
as well as a representation of the awful shape of the infernal deity:

Orchestra (The Car of the Hour arrives. Demogorgon descends)

Example 74

Then at Jupiter's terrible realisation that he must inevitably sink
into the abyss, the motive is heard in a particularly striking
Wagnerian version based on the Tristan chord and played in thirds low
on bassoons (a sound reminiscent of Mime's conspiratorial motive in
Siegfried):
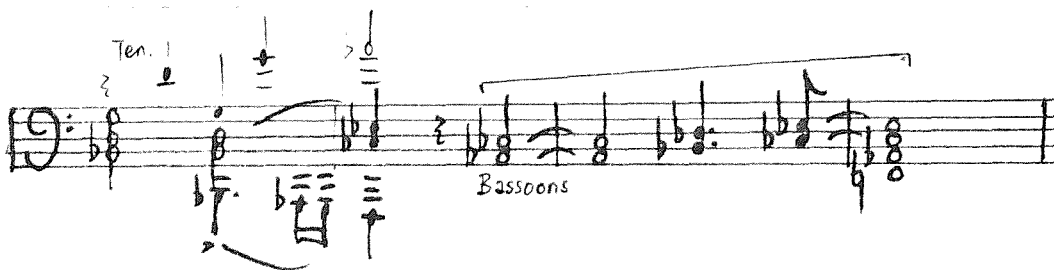
Example 75

Despite some resultant stylistic inconsistencies, there can be
little doubt that Parry was thoroughly capable of handling the
technique of transformation essential to leitmotif. What is surely
lacking in Prometheus however, is the confidence and sheer experience
of sustaining and manipulating leitmotives for every dramatic
situation. Furthermore, it is disappointing that he limited himself

to the one abstract idea and ignored the possibilities of character portrayal. References to the leitmotif are comparatively few in number, and consequently, its rather sporadic occurrences hardly contribute seriously to the overall unity of the work. In fact, Prometheus relies little on the interplay of thematic material across its five scenes, and what little is used seems either arbitrary, underdeveloped or isolated. Examples of this can be observed in the short-term treatment of the material from the Introduction, as well as the brief reference to the Spirits' theme in Scene 5 which gives the impression of being a somewhat belated attempt to salvage some form of overall unity from a movement that already has major structural defects.

The criticisms above may seem harsh in view of the important historical position bestowed on this work by many scholars of British music; and even if some critics (such as Eric Blom) have not concurred in their appraisals, Prometheus has still proved to be the most convenient point of embarkation when discussing the so-called 'English Renaissance'. It was probably Ernest Walker who was responsible for establishing the now popular belief:

If we seek for a definite birthday for modern English music, 7th. September 1880, when Prometheus saw the light at Gloucester and met with a distinctly mixed reception, has undoubtedly the best claim;[109]

and ^later^ admirers, have done little or nothing to challenge this statement. Indeed, in the Crees Lecture delivered at the Royal College of Music on October 7th., 1968 (to celebrate 50 years since Parry's death), Herbert Howells proceeded to overstate Prometheus's case:

In the case of Parry and the course of English music, 1880, the year of his Prometheus Unbound, is accounted the time of our escape from a Mendelssohnian captivity: the year of renaissance in English music. True enough, the Parry-Shelleyan union of voice and verse deserves that title, and it would be wrong if we failed to recognise the fact. But it would be even more mistaken to dwell upon it too sanctimoniously. Are we indeed to envisage Parry of 1880, at the Christ-like age, as a man looking back over his shoulder smugly

contemplating a long national apathy, and mumbling: 'Something ought to be done about it?' That would be a preposterously false image. He was at the time a quasi-revolutionary, of a temperament wholly appropriate to a man born in 1848 - Europe's year of ferment and attempted regeneration, the year in which the world might easily have lost a youngish man called Richard Wagner. It is a major irony that Parry, in later years the labelled victim of a too facile charge of conservatism, was in fact born to revolt. In his first major work he was a near revolutionary.

There can be little doubt that Prometheus Unbound excited many scholars because, in embracing, at least in part, Wagnerian techniques of declamation and leitmotif, it automatically set itself apart from other contemporary English works in the same idiom. Moreover, the association of the revolutionary vision and intellect of Shelley and Parry's apparent literary temerity has tended to overemphasise the cantata's musical quality. In other words, although Prometheus is full of potentially striking ideas that display an awareness of dramatic music of the European mainstream, one soon becomes uncomfortably conscious that the Handelian and Mendelssohnian conditioning of his early musical training and experience of English choral festivals lurk just beneath the surface in all the scenes (except perhaps Scene 4). Scene 5 is a particularly telling example of this lapse into the security of established pedagogical procedures; and the declamation, perhaps the feature most responsible for the work's historical veneration, is ultimately marred by the same precepts. It might prove more fruitful in the future if we avoided substantial claims: Prometheus is hardly revolutionary, nor is it free from the 'Mendelssohnian captivity' so categorically described by Howells. The work's stylistic instability suggests more readily a composer with an admirable technical proficiency, but with as yet little personal conviction. In fact Prometheus bears all the symptoms of immaturity, experiment, and the uncertainty of a composer who had not yet found himself; and precisely its most 'modern' traits are those which later Parry chose to jettison.

Prometheus proved to be a useful prototype for several later choral works. Milton's two poems L'Allegro and Il Penseroso, designed as companion pieces by their constant parallels and contrasts, were

the subject of a cantata written for the Norwich Festival in 1890. Here Parry integrated the somewhat inchoate procedures of Prometheus more successfully, this being largely due to the more confident handling of the text. Such confidence probably resulted from the triumph with Blest Pair of Sirens in 1887, a setting of Milton's At a Solemn Music; this no doubt encouraged him also to consider further material by that poet. Evidently Parry enjoyed an appreciable feeling for Miltonic lyricism and symbolism, particularly in the poet's early verse in which the clarity, urbanity, and classical symmetry of Jonson had been the prime influence. L'Allegro and Il Penseroso constantly outline impressions of an ideal day and night interspersed by contrasting images of darkness and light. The two universal abstractions of Milton's age, Mirth and Melancholy (or Contemplation) are the subjects of an academic disputation in which ultimately the quiet, meditative solitude of Melancholy prevails. However, Mirth is not simplistically portrayed as a frivolous pursuit that cannot be reconciled with the heavenly ideals of Contemplation. Milton's poetical flexibility has the power to express the virtues of both emotional states with the result that both have an affinity with heaven.

It was this essential interaction between these two abstractions that Parry was able to exploit more effectively in terms of tonal organisation. Furthermore, the recurrence of thematic material is handled with greater textural significance, and the orchestral prelude, which introduces much of the material, plays a more integral role in the cantata than that of Prometheus. It was not the first time Milton's text had been set. Handel had used it in 1740 together with a rather inept Georgian appendage entitled 'Il Moderato' by Charles Jennens, intended to resolve the apparent dichotomy. In organising his text, Handel chose constantly to alternate between L'Allegro and Il Penseroso for the first two parts, and then conclude with 'Il Moderato' as the epilogue. Parry was almost certainly well acquainted with Handel's setting, but was not tempted to treat the poems in the same way. Selected parts of L'Allegro are set first. These appear in three scenes beginning with an orchestral prelude. The first vocal section commences with a solo soprano representing L'Allegro. Her initial declamation 'Hence loathed Melancholy' reiterates the severity of the prelude's opening g minor, but this

tonality is short-lived as Mirth is invoked ('But come thou 'goddess
fair and free') in the relative B flat (the move to this key was
hinted at in bar 4 and the approach to letter B in the orchestral
prelude). This rejection of g minor for B flat is significant, as the
former tonality is never heard again. Instead, B flat major becomes
the key around which the cantata is orientated, and in which Mirth and
Melancholy become reconciled. The soprano then embarks on a lyrical
paragraph of a modified ternary design in B flat ('Haste thee, nymph,
and bring with thee' - Example 76) with a brief central excursion to
the extreme flat side at the mention of 'sweet Liberty'.

Haste thee, nymph, and bring with thee
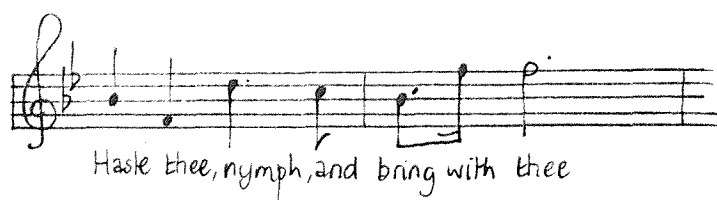
Example 76

Rather in the manner of a classical Greek drama, the chorus repeat the
soprano's text, beginning with a choral variation on her theme.
However, the music soon deviates from a simple harmonic and thematic
repetition. The approach and execution of the central section ('And
in thy right hand lead with thee The mountain nymph sweet Liberty') is
quite different. Firstly, Parry avoids a full close in B flat at the
end of the first section of text ('Laughter holding both his sides'),
briefly moving instead to the relative minor. Secondly, the more
emphatic shift to the flat side is replaced by a move onto the
dominant of D. The following orchestral interlude, which previously
prepared for the return of B flat and the main theme ('And if I give
thee honour due'), now avoids such preparation and leaves the
transition to B flat (though regrettably perfunctory in content) to
the remaining lines of text. The main theme then appears triumphant
in the orchestra at letter Q. From the orchestral interlude we pass
to new text evoking the calmness of Night in the contrasting key of G
major, but with the return of Day, B flat is recalled and a final
contrapuntal paragraph ('Oft list'ning how the hounds and horn'),

built on another of Mirth's motives (seven before H), reaffirms that key and brings the section to its conclusion.

Having established B flat major as the main key of the cantata, Parry then sets his second scene in the dominant, F major, for solo soprano, which replete with drone, is a pastoral evocation in a modified ternary form using essentially trochaic and iambic vocal rhythms to emphasise the simple classical metre of Milton's verse. The third scene commences resolutely in D major with the chorus ('Towered cities pleased us then') but this is soon expunged as the tranquillity of F major is recalled ('There let Hymen oft appear'). But F major in turn is short-lived, for it functions as dominant preparation for the return of B flat ('And ever against eating cares') which again symbolises the pleasures of Mirth. This paragraph is in many ways comparable to the shared structure of the first section. The soprano's opening passage sets out in B flat but soon moves very flat, this time to D flat major. However, instead of returning to B flat as the soprano did before, the tonal contrast is extended to a further passage in D major as the vocal line climbs to a high G with the text 'The hidden soul of harmony'. This section in D major in fact concludes the main lyrical passage for the soprano, although her last two lines of text contribute to a gentle transition back to B flat ('To have quite set free His half-gained Eurydice'). As was the design in the first section, the chorus here similarly begin by repeating the same text and opening music sung by the soprano (in fact in this case the repetition is more protracted, extending as far as the dominant of D flat). The move to D flat is also preserved, but at this juncture the thematic repetition ceases, and is replaced by a more intense contrapuntal passage that eventually works its way back to B flat. Moreover, there is a neat textual allusion to the words 'Untwisting all the chains that tie the hidden soul of harmony', for the contrapuntal texture is gradually superseded by homophony, notably in the way all four parts come together on the word 'harmony'. At this moment of climax, the textual repeat is curtailed, and the last two lines of the poem, being reserved until now, declare the spirit's resolution in the now established homophonic texture ('These delights if thou canst give, Mirth with thee I mean to live'). It is perhaps also significant at this crucial stage of the text that we are reminded briefly of the g minor/B flat major juxtaposition heard at

the opening of the work (i.e. the rejection of Melancholy). The final
appearance of the soprano's opening theme (Example 76) at letter H
underlines the chorus's affirmation; it is also designed to conclude
L'Allegro, and forms the initial germ for a longer orchestral
transition that leads directly into Il Penseroso (Scene 4), provoking
a change of key. Furthermore, with the challenge 'Hence vain deluding
Joys' the bass soloist is introduced for the first time in E flat
major (significantly the key used for the contrasting 'dolce' theme
before letter D in the orchestral prelude). Il Penseroso is begun in
the same way as L'Allegro, with declamation. E flat major is soon
quitted for B major (another tonality introduced in the orchestral
prelude) to portray the textual references to Morpheus, the god of
dreams. These key changes are however only a preparation for the
invocation of Melancholy ("But hail thou goddess sage and holy, Hail,
divinest Melancholy') which is marked by a further shift to D major
and the recurrence of the 'dolce' theme (Example 77) from the
orchestral prelude.

Example 77

This use of D major to highlight this new state also recalls and
integrates the two earlier references to the key: first, the abortive
opening to the third part of L'Allegro ('Towered cities pleased us
then'); second, in the same section, the final passage for soprano in
her shared structure with the chorus ('The hidden soul of harmony').

The new theme is also the subject of another shared structure. Initially it appears as a bass solo, but after it comes to a half close in the relative minor, the hushed chorus take up a repeat which resembles the version of the orchestral prelude more closely (modulating to the dominant). The consequent material of this extended melody with its gradual shift to the dominant of B flat, exactly parallels the tonal movements of the prelude (compare from letter D in the latter), including the following orchestral transition. Also significant in this passage is the union of soloist and chorus which more closely interact as if to represent symbolically Melancholy's richer powers of fulfilment; moreover, such symbolism is also present in the tonal movements, in which for the first time, there is a hint of reconciliation between Mirth and Melancholy. It is at this stage that the disputation between the two humours begins to gather momentum, and this is consistently realised in the tonal organisation. Once again in B flat, the bass returns to a declamatory style as the text refers to Mirth ('Come, but keep thy wonted state With even step and musing gait'), but this is soon quelled by the restatement of Melancholy's D major (the tonal association is now unmistakable, particularly with the added characteristic of the initial tonic $^6_4$ chord, which had also begun the previous lyrical paragraph before letter M). The chorus likewise follow this tendency. Their opening text ('And join with thee calm peace and quiet') maintains D major, but with the mention of the Muses ('And hears the Muses in a ring') the tonality almost immediately switches to B flat again. But B flat is this time denied tonicisation and becomes the dominant of E flat (four after letter R). However, tonicisation of E flat is similarly avoided, and B flat remains prominent as the key's dominant level. In becoming a pedal point this harmonic function is quickly dispelled by its conversion enharmonically to a first inversion of an F sharp major triad (i.e. a remarkably handled leading-note pedal); a move undoubtedly provoked by the text 'And the mute Silence hist along, Less Philomel will deign a song'. Also while anticipating the sentiment of the following chorus ('Sweet bird that shunnest the noise of folly'), the F sharp triad functions as dominant preparation for B major, a tonality already appropriated to portray a morphetic tranquillity. The B major chorus is indeed a pastoral evocation; its central text 'To behold the wandering moon' presented

Parry with the opportunity to recall G major which was used in a similar context in the first section of L'Allegro (after letter Q).

From B Major, through the minor inflection of its subdominant, we pass to the as yet unfamiliar tonality of C major. Here the text begins its resolve to embrace the higher ideal of Melancholy. It is regrettable that what should have been one of the most dramatic events in the cantata's denouement, should instead have produced an episode of perfunctory dullness that contributes little to the more detailed scheme of poetical, thematic or tonal interrelationships, other than in a very general sense of providing a smooth transition to the dominant of B flat. The initial ostinato figure, and the unimaginative vocal line, strait-jacketed by the lack of harmonic colour, rarely strays from the repetitiveness or regularity of its rhythmic patterns. To some extent the vocal line improves as it becomes more declamatory after letter X ('Or let my lamp at midnight hour') and Parry attempts to integrate this section by reintroducing the orchestral prelude's opening theme, but this does little to dispel the overall impression of musical padding.

As stated above, the function of the bass's last major solo passage is to prepare the ground for the six-part choral set piece in F major (Scene 5 - 'And when the sun begins to fling His flaring beams'). This effectively mirrors the second section in L'Allegro for solo soprano also in that key. Now however, the pastoral mellifluousness of the soprano's song is replaced by a sonorous diatonicism to evoke the richer imagery of Contemplation. The central episode in E major, with its reference to 'Sleep', gently recaptures and reinforces the association of sharp keys with that physical state.

With the conclusion of the six-part chorus, the bass's last passage of declamation supplies the necessary transition to B flat, where at last the key once associated with Mirth is now symbolically reconciled with Melancholy in a grand Finale (Scene 6). In the first instance the orchestra takes the initiative with a short interlude commencing in B flat but quickly modulating to the dominant. Repeating the bass's text ('But let my due feet never fail') and paraphrasing his opening material, the chorus set out from this dominant level, but soon revert to tonic harmony which is then established over the next 20 bars. The last line of this portion of text ('Casting a dim religious light') was originally used by the solo

bass for the vital modulation to B flat. At its repeat however, it is used for the reverse procedure, to modulate to the dominant, and for the next 31 bars B flat major is held studiously in abeyance. It is on the dominant that the apt fugal setting of the next two lines of text is constructed ('There let the pealing organ blow, To the full voiced choir'). In deference to the familiar church style, Parry's response to 'In service high and anthems clear' is a short homophonic phrase typical of nineteenth-century hymnody. For this text F major is maintained, but for the next line the key is quitted ('As may with sweetness through mine ear') for a new contrapuntal passage ('Dissolve me into ecstasies') which plays on the words with sequences of poignant suspensions and modulations. This passage culminates on the dominant of B flat (letter K), but a cadence into that key is averted initially by a move to A major which is designed to give prominence to Parry's last line of text 'And bring all heaven before mine eyes'. A major, being short-lived, then forms the dominant of d minor which subsequently ensures a smooth return to B flat major. After the final climax, generated by the dominant pedal, the cadence into B flat is at last achieved, though Parry reserves the last and most unequivocal cadence for the sonorous texture of the chorus's eight-part homophony. It is interesting to note that Parry's final text is not in fact the end of Milton's poem. Il Penseroso concludes with a similar affirmation to parallel L'Allegro ('These pleasures, Melancholy, give, And I with thee will choose to live'); but evidently Parry sensed that such an affirmation might seem too unaccommodating in its preference for Melancholoy rather than Mirth, destroying or at least confusing the conciliatory balance and unity created by the musical structure.

L'Allegro ed Il Penseroso is designed as a series of scenes in the same way as Prometheus Unbound was organised (Example 78). But whereas Prometheus was divided into two halves, the first (Scenes 1 and 2) in C major, and the second (Scenes 3, 4 and 5) in A flat, L'Allegro is treated as an homogenous whole, a fact clearly apparent in the tonal plan, the characterisation of the two humours by soprano and bass, and the greater conciseness of the internal structures by soloists and chorus who also interact more closely. One is aware of the symmetry created by the first two scenes and the last two. This simple structure provides a framework in which the main textual and tonal disputation takes place.

Example 78

This is well calculated by the manner in which Scene 3 functions not simply as a textual and tonal peroration of the first poem, but also as a point of departure for the more exploratory Scene 4, to which it is linked. Scene 4, in which the main musical argument is centred, provides the necessary transition to the final two scenes. The cogency of the two scenes combined is assisted further by the system of tonal associations, well anticipated at the outset of Scene 3, and realised fully in the fluctuations and more pronounced tonal shifts of Scene 4. Undoubtedly the success of L'Allegro is essentially due to its more long-term integration of Prometheus' underdeveloped procedures. Yet another feature that may have unconsciously aided Parry was Milton's intrinsically meditative poetry as opposed to Shelley's radically dramatic, though often inflexible prose. L'Allegro is not cluttered with bombastic gestures or self-conscious Wagnerian rhetoric, nor does it fall victim to stylistic unevenness that is so rife in Prometheus. This is perhaps most evident in the declamatory passages which, with some exceptions (such as the end of Scene 5), are treated with a refreshing elasticity; a feature particularly noticeable in the continual changes of tempo, texture, and key in the first half of Scene 5.

In the years surrounding L'Allegro, the genre of works to absorb a large proprotion of Parry's precious composition time was oratorio. Of his three oratorios, Judith and Job have kept their place in the literature of nineteenth-century music. This is due mainly to the notorious critical assassinations of Bernard Shaw, whose reviews of Job and Judith endured chiefly through their characteristically amusing eloquence. However, in the light of his confessed prejudices (against Brahms and his followers, and the academic establishment, of both of which he viewed Parry as a keen advocate), today they do seem rather exaggerated. It is true nevertheless that ultimately Parry did little to revive the flagging complacency of English oratorio, but there is evidence to suggest that, having been commissioned to write such a work for the Birmingham Festival under great pressure, he began with altogether different intentions:

Here's more advice I want from you. A few weeks ago I got an application from the Leeds Committee for a Choral and Orchestral work about an hour and a half long for their festival in '89 and I thought

that gave me nice pleasant lots of time to find a good subject and think well about how to deal with it. So of course I accepted [this commission became the Ode of St. Cecilia with a text by Pope]. Now today comes another application from Birmingham for a work of the Oratorio order two hours long for next year's festival. I think I ought not to let such a chance slip if I can do it. But it's very short time to find a subject and get it into shape and write the stuff. Moreover I don't like the Oratorio notion though of course one can make a work on Oratorio lines which shall be perfectly independent of ecclesiastical or parallel religious conventions. Do you think there is anything to be made of the poetical material in the same neighbourhood as Parsifal? Do you think there are any stories or some such type? It must be something with lots of chance for chorus and just at this moment – when I haven't thought much about it – it seems to me it might be worked by having a 'Narrator' as in the early Oratorios and in the Passion and Resurrections; and introducing the character in propria persona as well.[110]

This letter provides incontrovertible evidence of Parry's dislike of the traditional Oratorio genre, but it also reveals (in spite of Shaw's doubts) that he set about the task with at least the worthy intention of changing the attitudes of audience and composers by resorting to secular texts, and not to Biblical epics that had been the raw material for so many past generations of British composers. Parry's letter is also quite clear about his motives for acceptance. Oratorio (and particularly newly composed Oratorio) provided the main attraction at major provincial festivals, and at a time when Parry had only just achieved truly national fame through Blest Pair of Sirens and was seeking to consolidate his renown by securing new commissions, he evidently viewed Birmingham's request as a golden opportunity. This sentiment is confirmed in a letter to the Secretary of the Leeds Festival Committee in December, 1887[111]. Dannreuther's reply to Parry's enquiries concerning textual material contains suggestions that emphasise the trend towards more unconventional literary material:

Hurrah for Birmingham and Leeds! What say you to Columbus? I have often thought that something might be made of that subject. There is

plenty of life and colour and no need of God or Devil to set matters going. About the Albigensians I know nothing. Krishna might do for a sort of Ballata – singing and dancing. See materials in Wheeler's India and in German versions of Sanscrit poems.

The Edda has many hints of the way Walhal will be destroyed – as to the renewal of the world see Simrock "Mythologie". Do you know the play "Wrvrasi"? If only the women in these Indian stories had more substance?....[112]

The reasons why Parry reverted to the more traditional subject-matter of Old-Testament drama are clear from a letter to Dannreuther in October, 1887:

The Birmingham people stood out for a regular Oratorio. I hope you won't swear. After some correspondence in which they declined my alternative proposals, I caved in. But with a mental reservation that there shouldn't be much of religion or biblical oratorio beyond the name.[112]

Finally, remembering the audience and performing venue for which he was catering, Parry opted for the speculative work of Dean Prideaux whose The Connexion of the Old and New Testaments provided material of one of the Jewish captivities. Having acceded to the wishes of the Birmingham Festival Committee, Parry was then provoked into censoring his text, an action implicit in the apologetic tone of the preface to the work in which the terrifying scenes of violence and bloodshed that occurred during Manasseh's reign and Judith's premeditated execution of Holofernes are criticised for their unsuitability. In order to placate the Festival Committee, Parry fulfilled the traditional role by supplying a large quantity of music for the chorus. He also attempted to comply with his original conception of the Passion design using the chorus for the 'Turbae', though he dispensed with the idea of the Narrator (this was eventually deployed in Job). Yet in this situation, Parry was not able to put his scholarly understanding of historical models (i.e. of Schütz and Bach) to good use. Dickinson aptly summarises the problem:

Oratorio is a grand opportunity for creative expanse, but has its

problems of structure and content. Pieces of solo-work, buttressed by massive and severely contrapuntal choruses, do not necessarily make a water-tight structure. Dramatic narrative and pious choral reflection do not easily blend; a lecturer may point to a screen and comment, but can a chorus? 'Judith', a document in 'popular movements' (the phrase comes in the composer's own preface), is a naif stylised epic tale which it is difficult to take seriously except as religious satire (see Morris's pertinent remarks[113]), and despite fine passages the oratorio is far too long for its reflective, non-operatic treatment.[114]

Parry's third oratorio, King Saul (1894) has a more successfully organised libretto, but it too suffers from an interminable length and the same preoccupation with Judith's moribund choral techniques. Viewed in this perspective, Job (1892) is altogether more concise. The choice of literary material, though still faithfully Biblical, indicates a conscious shift away from Old Testament Histories towards philosophical allegory. The structural design of four individual but interdependent scenes, unified by common themes or leitmotives, demonstrates a return to the well-tested ground of Prometheus and particularly L'Allegro, since the latter was no doubt still fresh in his mind from two years earlier. By its more concentrated organisation, Job is also much shorter (lasting no more than an hour) and immediately proved itself to be more practical for future festival programmes. After being premiered at Gloucester, Job had the rare honour of appearing at Worcester in 1893 and Hereford in 1894.

Yet notwithstanding the merits of Job's design, the content of the oratorio is but another example of Parry's inability to create vivid musical images commensurate with the dramatic events and contrasts of its text, and consequently the same deficiencies that stultified Prometheus are also evident here. The representation of God's voice (a taxing musical image by any standards!) is similarly declaimed by a male chorus, replete with partsong homophony and regular rhythms (compare the Demogorgon in Prometheus); Satan unfortunately gives the impression of a mischievous rogue in a melodrama with whom it is almost impossible to equate the scale of cruelty and tragedy inflicted (likewise Jupiter suffers from the same characterisation). Such dramatic polarities and their successful

depiction do appear to have been beyond the musical imagination of
Parry. Another of the work's lamentable failures lies in its sterile
declamatory style that is so rhythmically restricted in its delivery.
The arioso passages are punctuated by frequent cadences that undermine
the composer's attempts to sustain longer musical paragraphs. This is
particularly apparent in Scene 3 (The Lamentations of Job) whose only
respite is the lyrically reflective section in D flat ('Man that is
born of woman'). Indeed Parry's extraordinary inability to get the
scale right can be seen by reading the text of this one solo piece
which is wildly unrealistic in its length. It is perhaps significant
that the more meditative parts of the text such as the above section
in Scene 3 elicited a more interesting response from Parry. The
opening orchestral theme as a representation of Job's holiness is a
fine idea; the affecting pentatonicism of the Shepherd Boy's music is
pastorally evocative and harmonically inventive in its brief excursion
to the flat mediant (three before letter A); last but not least, and
rather reminiscent of Brahms, is Job's calm affirmation of faith
(Example 79) sung against a yearning theme for muted strings.

Example 79

Examples 80a, b, c, d, and e

These may be more inspired utterances (displaying an affinity with the contemplative sentiments of L'Allegro) but they are isolated by much longer paragraphs of Mendelssohnian sanctity that seem merely perfunctory by comparison. Evidently Parry tried hard to unify his four scenes with recurring thematic material. A simple example is the use of the oratorio's opening idea which not only concludes Scene 1 but also more symbolically Scene 4 (an attempt by Parry to represent Job's sanctification and the restoration of his former blessed state). This material is then subject to transformation. Toward the end of the first choral episode in Scene 2 'The song of the shepherd has ceased' a version appears in the form of a lament (Example 80b). This transformation then forms the basis of Job's affirmation of faith (Example 80c). Further transformations occur in Scene 3 ('I will say unto God' - Example 80d) and Scene 4 ('Who shut up the sea with doors' - Example 80e) which are interrelated by their similar harmonisations. The rather half-hearted material that is associated with God (Example 81a) becomes a warmer lyrical statement enriched with diatonic dissonance and a greater rhythmical freedom (Example 81b). In its recurrence at the end of Scene 2 it is then influenced by Job's theme (Example 81c);

Example 81a, b and c

Finally, throughout all four scenes a second theme associated with Job undergoes numerous rhythmical and melodic modification. It is introduced in the Narrator's first declamatory passage:
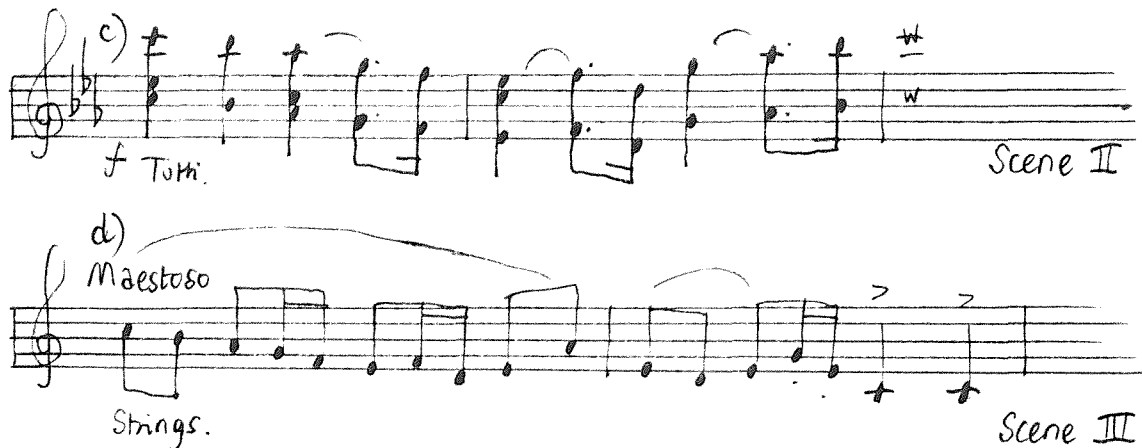

Example 82a

At letter C it is altered in an attempt to portray Job's fear and doubt for his sons' faith in God (with a hint of the tonality of a minor and the Lamentations of Scene 3):

Example 82b

During the second chorus of Scene 2 ('The glory of the forest is thrown down') a new transformation is heard, which then anticipates the main material of Scene 3:

Example 82c and d

In the conclusion to Scene 4 during the Narrator's final passage, several of the versions recur in close proximity, reflecting the changing sentiments of Job's emotional state.

Some writers on Parry have tended to overemphasise Job's indebtedness to Wagner, simply because leitmotive technique is applied more comprehensively in the work than in for example Prometheus,[115] and because few other English Oratorio composers had yet embraced the method at that time. Its greater imagination and structural conciseness have been the subject of considerable eulogy by composers such as Elgar, Vaughan Williams and Finzi, and conductors such as Sir Adrian Boult who described it, albeit somewhat vaguely, as 'a work of the future'.[116] Doubtless they all saw the work as a useful prototype, and as the progenitor of genuinely new explorations in oratorio. However, the inescapable impression of Job is one of stylistic limitation; a period-piece that pales in comparison with Elgar's more dramatic cantatas and oratorios written only a few years later (i.e. The Light of Life 1896, Caractacus 1898, and the Dream of Gerontius 1900).

It was the habit in the decades immediately after Parry's death for commentators and colleagues (particularly those associated with Parry's work in musical institutions) to dwell on the composer's peculiar concern for music and ethics. Pupils recalled the ideology of his teaching methods, his belief in the inseparability of life and music and of musical and moral problems. Parry's need to express his humanitarian aspirations not only led him to provide 'purpose-built' texts for his later cantatas (or moral oratorios as Dickinson has pertinently suggested), but also a lengthy thesis 'Instinct and Character', a codicil that was never published.[117] The preoccupation with agnostic material was also derived from Brahms's series of symphonic choral essays in the Requiem, the Schicksallied and the Parzenlied whose arreligious sentiment Parry greatly admired.

After the obvious success of Job, Parry sought to promote this ethical stance in a catalogue of symphonic experiments beginning with A Song of Darkness and Light (1898) and culminating in A Vision of Life (1914 - extensively revised from the first version of 1907). Many of these exploratory works reflect a self-conscious deference to Baroque forms that are tenuously linked by strained transformations of leitmotives. They are strained for Parry often fails to provide the

distinctive material on which to build such transformations. Having expounded so lucidly (and positively) on Wagner's technique, he failed to develop within his own style that composer's ability to create simple but striking ideas. All too frequently Parry's great moral insights are accompanied by harmonic progressions that are reminiscent of a provincial organist's improvisation. As Dickinson has stated:

...such themes are moulded by craftsmanship, but called into existence by a central musical inspiration that makes itself felt at once or cumulatively. Such illumination is not perceptible here, to my observation.[118]

This failure is particularly pronounced in A Song of Darkness and Light and War and Peace (1903 - subtitled Symphonic Ode in memory of those who fell in the Boer War) which are organised in a series of episodes replete with descriptions (e.g. Mystery, Art, Faith, Tears, Peace, Homecoming). They soon tire the listener with their substantial lengths and there is little in the way of arresting motivic evolution to give direction to the auspicious texts.

The symphonic element of Brahms's choral music (especially the Requiem) provided a further attraction for Parry. Brahms's fascination by earlier music, notably that of Heinrich Schütz, influenced to a certain extent the choral style of his works (especially his a cappella motets). This atavism is also apparent in many of Liszt's vocal works such as Psalm 13 and the oratorio Christus which Parry would have known through Dannreuther, who wrote extensively on them in his contribution to the Oxford History of Music Volume IV, 'The Romantic Period'. Liszt's integrated development of earlier ecclesiastical vocal styles and his manipulation of leitmotive cannot be discounted as a possible influence, though we can be certain that the orthodox Roman-Catholic scene-painting found in parts of Christus and his 'opera sacra' St Elizabeth was abhorrent to him.[119]

Parry's interest in baroque forms is evident in two works Voces Clamantium (1903) and Beyond these voices there is peace (1908) which are subtitled 'Motet' and display a nominal application of 'ritornello' technique. Voces Clamantium, by far the shorter of the two, is clear-cut in its sectional divisions for chorus and soloists. These sections bear rather pretentious Latin titles ('Vox Clamantis in

deserto'; 'Adventus populi', 'Voc Prophetae', 'Vox consolatoris' and 'Vox Dei') which appear somewhat incongruous with the vernacular text, and they are held together by a strident 'trumpet' theme which punctuates their beginning and conclusion (Example 83):
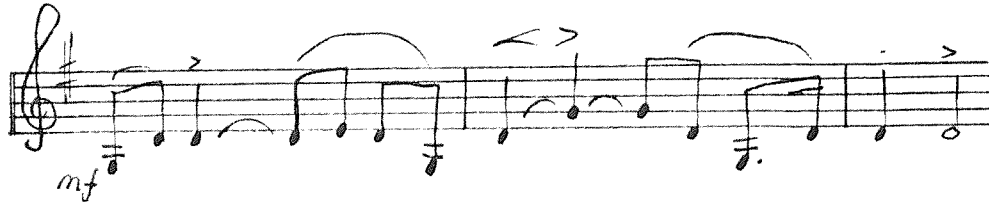
Example 83

Beyond these voices attempts to be more ambitious though it has a similar structure of episodes, in which the chorus supply a framework of three main paragraphs that are interspersed by solo sections of the usual mannered arioso. The central chorus, a setting of Ecclesiastes' 'To everything there is a season', provides some respite to the general dullness with its simple ritornello structure and Bachian pastiche (Example 84), though its final didactic statement 'Whatsoever God doeth, It shall be forever' regrettably degenerates into empty rhetoric, destroying the tranquil continuity of the quasi-baroque counterpoint.
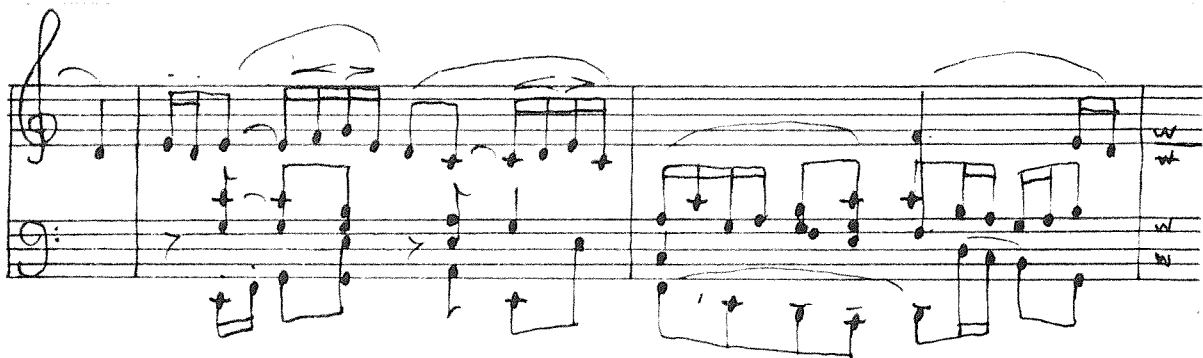
Example 84

There would appear to be a more overt acknowledgement of Heinrich Schütz in The Love that casteth out Fear (1904) and The Soul's Ransom - A Psalm of the Poor (1906) owing to their subtitles of Sinfonia Sacra, but we should not overestimate the significance of this titular appropriation since there is evidence that initially Parry intended to call both works 'Sursum Corda',[120] titles that bear little relation to Schütz, and perhaps implies that the links with this composer are no more than superficial. Neither of Parry's works succeeds in musically shedding new light on its text , but quite recently The Soul's Ransom has prompted one or two commentators to make exaggerated claims about its role and importance in the development of British choral music in the first decade of this century.[121] The text, constructed on material from Ezekiel and interpolated with Parry's own prose, is divided into four main sections: the first and last for the chorus, and the second and third shared by soloists and chorus. The orchestral introduction in f minor presents a series of clue-themes which are then subject to transformation throughout the work and aspire to hold the work together. From the tonal design it is evident that Parry attempted to create a four-movement structure in which the first three movements are internally unified, and which (in terms of the text) build up cumulatively to the last movement that provides the cyclic climax and resolution (Example 85). However, Parry relies almost solely on the recurrence of clue-themes to articulate his structures (which are all provided by the orchestra), and does not attempt to integrate any of the sometimes substantial choral statements. This can be observed in the first choral movement. Having been preceded by an exposition of the work's main clue-themes in the orchestra (in f minor), the chorus then embark on a paragraph in the tonic major ('Who can number the sands of the sea'). A second fugal paragraph is set up in the opposing key of D major (using two fugal subjects: i) 'The word of the Lord most high' and ii) 'and her ways are everlasting'). This fugal material then undergoes some development before reaching a climax. This is the last we hear of this material for there is no allusion to it either in the remaining part of this movement or in the rest of the work.

Example 85

Parry's tonal recapitulation is given over to the restatement of a number of the clue-themes heard in the orchestral introduction, though the mere 17 bars of F major hardly seems sufficient to balance the substantial opening paragraph or as a convincing resolution to the lengthy paragraph outside the home tonality (6 after letter K to letter R). Furthermore the restatement of F is somewhat emasculated by the 'dramatic' interlude of the chorus which precedes it; moreover in the context of the rest of the movement, the interlude seems both thematically and harmonically incongruous. The structual proportions of the central movements are also unconvincing, and the situation is made more acute by the long solo passages of declamation which are tenuously held together by frequent appearances of the clue-themes. These appearances are often too obscure to make an impression, and the philosophical and moral ideas they represent frequently bear no more than a vague relation to the text. The ritornello structure in the second part of the second movement (between letters BB and HH)has an element of cohesion that the first part lacked. Here the beatitudes of the solo soprano ('Blessed are ye poor, for yours is the kingdom of heaven') are answered in turn by the contrapuntal ritornello of the chorus ('It is the spirit that quickeneth') producing a more convincing structure for the reflective text. Nevertheless, the section as a whole is marred by the stilted rhetoric of the final didactic choral statement ('God is a spirit' - from letter H), a tendency Parry was to repeat in Beyond these voices two years later. However, perhaps the greatest disappointment is Parry's inability to transform his material to mirror the redemptive nature of the last movement as a climax to the previous three movements. The clue-themes are recalled with little or no change in their appearance and what new tansformation is included, such as the material that begins the 6/8 chorus in F major (cf. bars 3-4 after letter B in the orchestral introduction to the first movement) is hardly distinguished.

The Soul's Ransom hardly warrants exhumation, nor does the claim of its being the 'link work' between The Dream of Gerontius and the Sea Symphony seem entirely credible.[122] As already noted, Elgar's use of leitmotive is dramatically and musically thorough in his large-scale works; Parry's is largely ineffectual. In Vaughan Williams' Sea Symphony, not only does the overall design conform more closely to the conventional four-movement plan of a symphony, but the internal tonal

and thematic organisation shows more genuine evidence of symphonic behaviour; in Parry's work it is difficult to think of his four movements as consistently representing specific kinds of movement (i.e. fast, slow, or scherzo-ish). There can be no denying that harmonically and melodically Parry provided an important influence in Vaughan Williams's early choral works (notably Toward the Unknown Region of 1907) and the Sea Symphony is no exception, but it is unlikely that The Soul's Ransom could have provided a likely structural model, for by 1906 three movements of the Sea Symphony had already been sketched. It is true that The Soul's Ransom shares some degree of kinship with the humanitarian ideals that were being expounded by popular poets like Whitman (and set by younger contemporaries such as Delius and Vaughan Williams), but Parry's musical idiom fails to support or capture such visionary searchings. Dickinson has outlined some of the possible reasons for such inefficacy:

It is apparent that Parry grew weary of the 'family' atmosphere of Old Testament oratorio and sought to strike a rarer, more intellectual, more pertinent note. The aim seems to have deafened his ear to the limitations of the lectern style (in an ethical church). Or did he not give himself time to let the central impulse of his conception sink beneath consciousness, there to join with other archetypes and then issue in appropriate musical symbols?[123]

It is evident then that Parry found dramatic and musical coherence a considerable problem in his large-scale 'oratorio-style' works. However, one ray of light amongst these 'noble failures'[124] was the setting of Browning's light-hearted yet ironic poem The Pied Piper of Hamelin, composed in 1905. Parry responded to Browning's vivid narrative and his concise organisation of stanzas which clearly outline the various stages of the plot. Furthermore, in order to capture the charming simplicity of Browning's descriptions and his infinite variety of poetical structures, Parry resorted to a whimsical diatonicism that formed the basic canvas for his own simple musical design. Stanzas that introduce characters or set the scene have their own self-contained tonal structures: stanza one in the main key of the piece (G major) sets the scene of Hamelin; stanza two, in b minor,

lists the series of crimes committed by the rats; stanza three, in the dominant, relates the disenchantment and resolution of the people; finally, in stanzas five and six, C major is used to introduce and accompany the Piper's account of himself. Each of these stanzas has its own characteristic theme which adds emphasis to these tonal changes (Example 86):
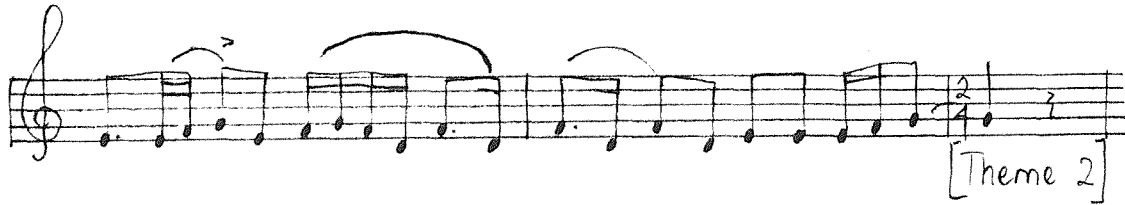

Example 86

But by far the most important and pervasive thematic material is introduced (not surprisingly) in the stanzas introducing the Piper (Examples 87a and 87b):
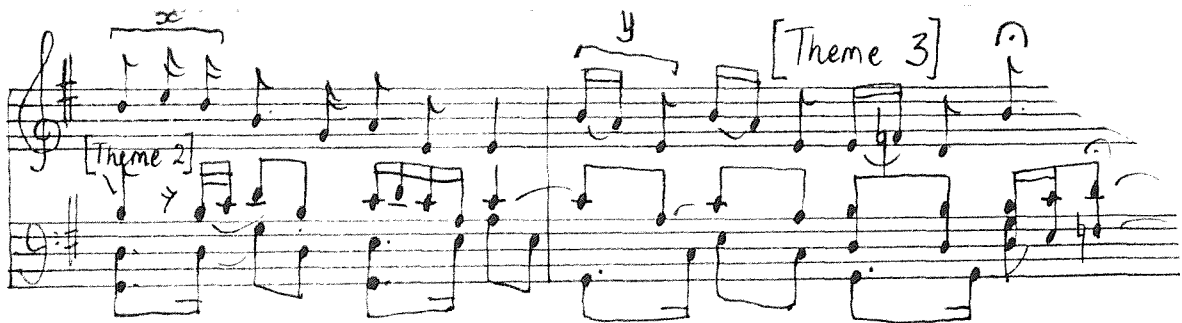

Example 87a

Example 87b

To contrast with the relative stability of these opening episodes, the later stanzas have a much greater degree of tonal dissolution and fluidity in order to portray the main action of the poem. Stanza seven marks this departure, first by restating G major (as a timely reminder of the tonic) and by introducing a new theme as counterpoint to the Piper's second theme, one that is derived from figure 'x' in the Piper's first idea (Example 88, but also compare with Examples 87a and 87b):
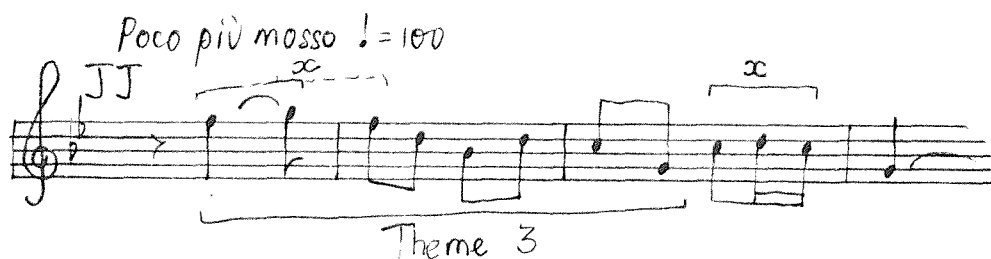

Example 88

G major is then quickly dissipated by new tonal explorations to depict the ever-increasing procession of mesmerised rats. Their demise is signalled by a move back, onto the dominant of G ('Wherein all plunged'). The first attempt at a cadence into G is denied by a satirical and 'reharmonised' quotation of Chopin's Funeral March. Once over, the original 'vivace' tempo is resumed, the funereal mood sardonically dismissed, and a return onto the dominant of G is effected. The return of G major initially symbolises the apparent

stability of the dramatic situation (i.e. both the successful
completion of the Piper's task and the return to normality for the
people). But as we know at this central stage of the poem, Hamelin's
victory is a hollow one. The swift departure from G major and the
chorus's jubilant carillon mark the beginning of a much longer
paragraph of tonal development as joy is transformed into tragedy. It
is at this stage of growing dramatic tension that Parry starts to use
and develop the Piper's thematic material to accompany or punctuate
the solo and choral declamation of stanzas nine, ten and eleven. A
particularly telling reference occurs at the end of stanza eight with
the Piper's innocent demand for payment (Theme 3) — this is
accompanied by a move to the dominant of C (the Piper's key from
stanzas five and six). The Corporation's sudden realisation that they
are faced with a large bill (accompanied by a figure derived from
Theme 3 — see Example 88 — figure 'y'), coupled with its selfish
reversal of the decision to reimburse the Piper is symbolised by
Parry's deliberate refusal to resolve the dominant, and an
intensification of the Corporation's treachery is marked by a sly
shift to A flat ('"Beside" quoth the Mayor').

Stanza twelve, which is concerned with the Piper's second act of
mesmerisation, this time on the children, provides an example of
further thematic development. Having been preceded by a reference to
the Piper's first theme (Example 87a), the chorus take up the
narrative with a modified reference to the same material ('Once more
he stept into the street'). The two-note ostinato 'F-G', representing
the Piper's short hypnotic melody, is also derived partially from
figure 'x'; Parry's incorporation of this idea into a more extended
phrase that includes elements of Themes 1 and 3 is skilfully worked
(Example 89).

Example 89

The end of the stanza is further intensified by the chaos of metrical conflict as the chorus mimic the 'tripping and skipping' of the children's procession in $\frac{6}{8}$ while the orchestra maintain the bouyant accompaniment of semi-quavers in $\frac{2}{4}$. The climax at letter MM is articulated by yet another slightly modified version of Theme 3.

The motivic concentration of stanza twelve is complemented by stanza thirteen which attempts to increase the unity of the work with significant references to previous tonalities. Initially there is an allusion to the home tonality ('The Mayor was dumb') but the effect of tonal recapitulation is severely reduced by the minor inflection and the orientation around the dominant — this also maintains the dramatic tension. G minor is then superseded by B flat major, a tonal allusion to the children's procession of stanza twelve. The dramatic tension is increased by a move to d minor (to symbolise the Piper's change of direction) but its resolution is contradicted by a strident dominant of B (letter RR 'Great was the joy' — though this is later inflected by the minor mode in the chorus's last anxious hope 'And we shall see our children stop'). These two tonal references to d and B/b neatly mirror the keys of stanzas two and three. However, a continuation of this reverse tonal trend back to G major would have proved dramatically inept in the light of the text which deals with the tragic loss of the children. The augmented triad at letter SS (a distortion of the G major triad?) heralds a new change of tonal direction to e minor in preparation for the lament at the beginning of stanza fourteen. However, the establishment of e minor is temporarily forestalled by some spacious word-painting, in particular the telling harmonic switch at the conclusion of the phrase 'And the Piper advanced and the children followed (five bars before TT — V^7d of F). At the same time the oscillating harmony is accompanied by an embryonic version of Theme 3 which is continuously reiterated until the choral phrase 'to the very last', at which the original whimsical Theme 3 recurs with chilling irony. At this, the dominant 7th. (V^7d) is converted to an inversion of a German sixth, smoothing the way for the dominant of e minor (Lento patetico).
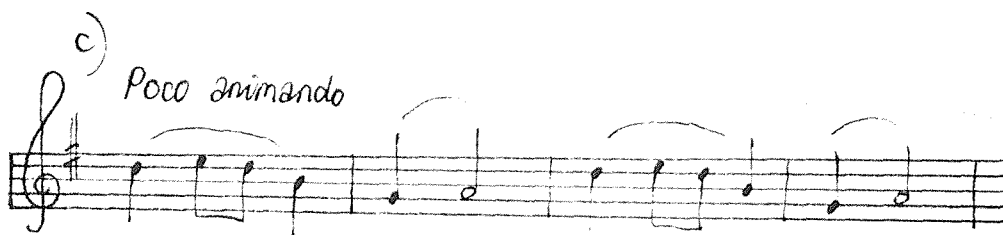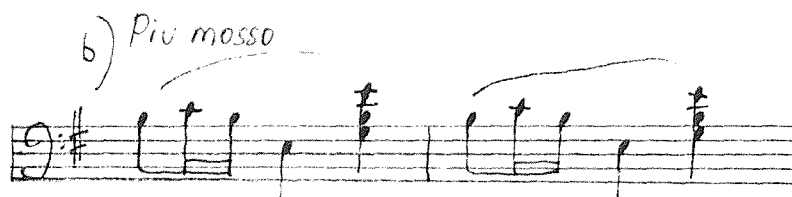
Examples 90a, b and c

The lament, which accounts for at least two thirds of stanza fourteen, is divided into three distinct sections: the first, which provides the moral to the parable, recalls the melodic figure introduced during stanza thirteen (Example 90a – see two bars after letter OO 'But how the Mayor was on the rack'), and which then forms the orchestral accompaniment; the second section, more urgent in tone ('The Mayor sent East, West, North and South') contrasts with a solemn, modal, almost ecclesiastical ambience, as the unison chant of the chorus is supported almost entirely by root-position harmonies; the third section ('But when they saw 'twas a lost endeavour') is based on yet another motivic transformation of Theme 3 (Example 90b)

and provides the tonal transition from e minor back to G major - the latter's dominant preparation is highlighted by a particularly beautiful higher diatonicism in the phrase 'They called it "Pied Piper's street"'. The transition is also smoothed by a further transformation of Theme 3 (Example 90c), and its concluding bars (seven after YY) also recall Theme 3's consequent material (figure 'y'). This three-note cell then forms the opening phrase of the final hymn-like memorial chorus ('And on the great church window') which aptly includes the organ in the orchestration at this stage. In the closing bars of the chorus and in the orchestral postlude, the Piper's Theme 3 returns in its original guise as a fitting conclusion to its many previous transformations.

The Pied Piper of Hamelin is by far the best example of dramatic continuity, stylistic consistency, and motivic homogeneity in any of Parry's dramatic works. Leitmotives in particular recur with a tangible significance and are happily distinct from one another either by some interesting melodic twist or by a neat harmonic progression. Indeed, diatonic harmony is manipulated with considerable success and variety. The scalic phraseology of the chorus's music in many of the stanzas (notably stanzas two, five and thirteen) is reminiscent of simple nursery rhymes (an environment in which Parry's regular phrases are not detrimental) and the pastiche hymnody at the end of stanza fourteen, is another well integrated application. Yet perhaps the most striking harmonic feature is the use of almost modal progressions to evoke the Piper in his first theme (Example 87a) - possibly an attempt by Parry to create a vision of minstrelsy! This modal element recurs at intervals throughout the cantata, becoming prominent in the final stanza as mentioned above. One further factor that contributes to the unity of the work is the short prelude which, by commencing with the theme from stanza one, including some of the tonal fluidity and development of the central drama, and concluding with the 'hymn' of stanza fourteen encapsulates much of the basic plot in the space of 43 bars.

Of the extended works L'Allegro and the Pied Piper are the most successful in their approaches to form (though even the former is to some extent flawed by compositional 'free-wheeling'). Other large-scale works such as the Ode to St. Cecilia (1889), the setting of Psalm 130 De Profundis (1891) and the Invocation to Music (1895),

while containing fine passages of inspiration, are constructed in a more conventional series of separate choruses and arias and show less regard for overall unity. The shorter odes naturally display a quite different approach with their self-contained single-movement structures. Parry's second choral essay, The Glories of Our Blood and State (1883), taken from Shirley's Contention of Ajax and Ulysses, reveals the influence of Brahms's Schicksallied both in general design and style, though in detail there are numerous divergencies (see Example 91). The main similarity is the sophisticated ternary plan where slow outer sections flank a central animated paragraph. Parry's opening section is divided between the orchestral prelude in d minor and the first chorus in D major. The central paragraph marked 'Allegro molto' is set in the relative, b minor (neatly anticipated by its incorporation at the end of the opening choral phrase, three after letter B) which then subsides into a recapitulation of the opening orchestral prelude, accompanied this time by a unison counterpoint in the chorus. After eight bars of literal repetition the music temporarily modulates to the Neapolitan to emphasise a moment of hushed solemnity ('To the cold tomb'). But E flat major as ♭II soon yields to V of D, at which stage the chorus embark on a final fugal episode in a tranquil mood of didacticism ('Only the actions of the just smell sweet'). Superficially the organisation of the Schicksallied appears very similar with its opening orchestral prelude, followed by the chorus and then the animated central section in the relative minor. As a result its influence on Parry seems highly plausible. But beyond this simple comparison the parallels end. Brahms's opening chorus is considerably more unified in its use of sonata elements, and the longer central paragraph, also a sophisticated sonata, shows a greater degree of tonal dissolution and thematic development. Last but not least, Brahms's restatement is more striking for its magical return in C major (not E flat) and for its being entirely without chorus. Though the contrast of minor and major modes shows some degree of invention in the outer sections of The Glories of Our Blood and State, this level of comparison shows Parry's work to be much less imaginative. Indeed the lack of such an approach (i.e. that of the sonata) in Parry's vocal music is a significant indication of Parry's attitude towards the composition of music and words.

Brahms : Schicksallied.

[Langsam]

Orchestral Prelude

(Theme 1)

Eb

Chorus.

(Theme 2)/(Theme 3)

Eb ("Ihr wandet droben im Licht")

Bb "wie die Finger der Künstlerin"

Orchestra (Themes (Theme 1)
2 & 3)

Eb ("Schicksallos, wie der schlafende Säugling")

[Allegro]

Chorus

(Theme 4)

C ("Doch uns ist gegeben")

[Adagio]

Orchestra

(Theme 1)

C

Parry : Glories of Our Blood & State.

[Maestoso]

Orchestral Prelude

(Theme 1)

d

Chorus

(Theme 2)

D "The Glories of Our Blood & State"

(Theme 3)

D "With the poor crooked scythe"

Orchestra

(Theme 3)

[Allegro molto]

Chorus

(Theme 4)

b ("Some men with swords")

[Maestoso come prima] [Più moto tranquillo]

Chorus

(Theme 1) (Theme 5)
(Orch.)

d D
(bII-v)

("Only the glories") ("The garlands wither")

Example 91

Unlike Brahms, who evidently viewed the adaptation of sonata form to vocal music as a structural problem that could be intellectually solved (as is demonstrated in the <u>Schicksallied</u>), Parry regarded the sonata as a form to be used exclusively for instrumental music:

The sonata, therefore, is of all things the most perfect representative type of abstract principles of organisation. It can only exist under conditions in which nothing hinders or distracts the attention of the composer from manipulation of design. Directly words are used, the sonata type becomes not only an anomaly but an irrelevancy. The value of the sonata as a type lies in its being absolutely and unqualifiedly an exposition of certain ideal principles of design or organisation. To adapt it to words would imply the necessity that the writer of the words should also write them in sonata form. The absurdity is at once apparent. The sonata form is essentially a form devised for music; it is no more adapted to literature (except as an occasional sport) than it is to crockery ware. Parenthetically also it may be said that the style of sonatas is equally unappropriate for other departments of music. For it must be obvious that the more perfectly anything is carried out to suit special conditions the more impossible is it that it should serve equally well for totally different conditions. And this is indeed what practical experience has proved to be the case where predetermined forms of the sonata order and the reserved style of the sonata kind have been employed for operas. It is true such works may have great beauties and a special charm of their own, but they cannot be regarded as adequate or final solutions of the problems of either opera or song or any music wedded to words, either in form or style.[125]

One may infer from Parry's remarks that he believed that words should always be allowed to dictate their own form and not be restricted by 'predetermined' ones. This statement was made in 1911, but the view was probably forged much earlier (between 1876-1880), during the period when Parry was most interested in Wagnerian concepts of word-setting. Yet in forming such an attitude, Parry believed that his duty and response to the words was paramount, and this was often at the expense of structural considerations. Such an approach by Parry

may explain the reasons for the 'patchwork' structure of The Glories of Our Blood and State, which, with the one exception of the chorus's reiteration of the opening orchestral prelude, is a series of episodes thematically unrelated to one another.

The Glories of Our Blood and State did however provide a working model for a more ambitious attempt in Blest Pair of Sirens (1887) where Brahms's stylistic influence is far less apparent. This was Parry's first choral work in which a mature technique of diatonic dissonance, intensified by the rich and infinitely varied textures of eight-part polyphony, is seen to create a series of cumulative climaxes (brought about by well contrived cadences and thematic recapitulations), skilfully framed within a simple but striking tonal scheme. Also, as Tovey has pointed out,[126] Milton's poem poses an unusual problem in that the poetical structure of 28 lines consists of just two sentences, and the first of these is a huge verse-paragraph of 24 lines! Indeed Tovey's textual analysis of the whole work is particularly illuminating, though on musical details it is regrettably brief. Initially he draws attention to the first eleven lines which, although ending with a comma, provides 'the first possible stopping-place after telling what Voice and Verse are to do'. This section outlines the main musical event of the shift from E flat to the bright foreign tonality of G major. The process is not a simple one. E flat is firmly established in the muscular diatonicism of the orchestral prelude, after which the chorus (in a paraphrase of the orchestra's opening bars - compare the bass voice-leading) reiterate E flat before moving away to the dominant of G with a fitting blaze of sound ('able to pierce'). This preparatory modulation marks the beginning of a fugal passage 'And to our high-rais'd phantasy present' - the only clause which Parry repeats. As Tovey explains:

....this is no vain repetition, nor is it a rhetorical point to emphasise those words. It does not emphasise them; it does not even suggest that anybody is saying them twice over. The eight-part chorus is broken up into its main divisions, and we hear these words in one group after another till they gather again in 'That undisturbed Song of pure concent', thus throwing into relief the meaning of the word 'concent'.

The next line 'Aye sung before the sapphire-colour'd throne' not only fulfils Milton's 'concent', but also marks a brief return to E flat. We expect this return to be affirmed with a forceful perfect cadence ('To Him that sits thereon') but it is instead deflected to the flat submediant. At this juncture we are reminded of the chorus's opening theme in a modified 'shared version' between orchestra and choir. The flat submediant harmony is prolonged over eight bars and is in turn reinterpreted as the dominant of E as the progression V - VI$^{(7)}$ is repeated sequentially. However $\flat$VI^7 this time functions as IV^7 in G major in which the music cadences in line eleven ('Their loud uplifted Angel trumpets blow'). Although G has already been anticipated to some extent by its dominant back in line four, the impact of this third-related key is considerably enhanced by its oblique preparation.

Lines 12-16 of Milton's verse-paragraph are taken up with a consolidation of G major. Here Parry returns to the antiphonal texture touched on in line three and extends it over the next 30 bars with mounting harmonic and motivic intensity to the first emphatic cadence of the work (letter D). In this passage Parry's motivic economy is exemplary. A short three-note cell introduced in the soprano's opening phrase ('And the Cherubic host') forms the basis of all the contrapuntal lines; and as well as being prominent in its original version, it also appears frequently in inversion (this cell shape was hinted at much earlier: cf. bars 29-30 where both original and inversion are heard together; also cf. bar 33 in Soprano I; last but not least the head of the fugue subject at bar 49 anticipates the inversion - Example 92):
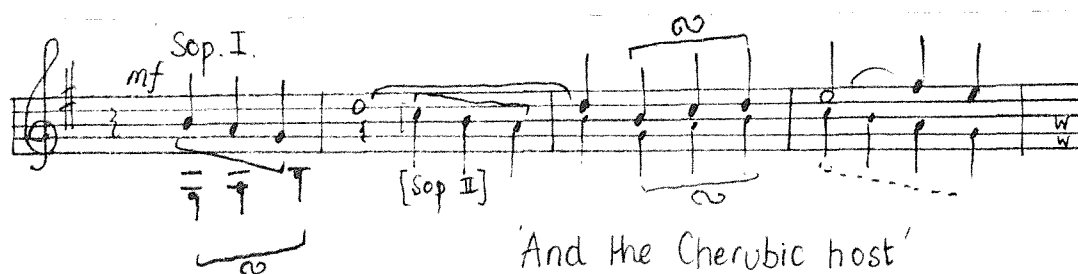
Example 92

Parry then increases the tension in the last line of this passage ('Singing everlastingly') by developing these short cells into longer melismas (e.g. soprano I ten before D); this is also assisted by greater registral expansion (particularly soprano I and tenor I). Moreover, the accompanying harmonic intensity is increased by the protracted dominant pedal, whose resolution is made all the more momentous by the restatement of the introductory theme.

Tovey's analysis continues:

Milton has not yet come to a full stop, and Parry is holding the immense structure together by this return of the orchestral introduction, does not violate Milton's continuity, for the orchestra has not yet played more than eight bars when the chorus, without interrupting the symphony or diverting its course, re-enters with a counterpoint of its own, singing in octaves for the first time. This use of plain octaves carries our musical consciousness back to the ages when the octave was the only 'perfect concord' accepted; and it is the exact translation of Milton's notion of 'undiscording voice' and 'perfect diapason'. Parry knew his musical history as Milton knew his classical scholarship, but it follows no more in his case than in Milton's that he worked this all out quasi-etymologically with no direct instinct to inspire him.

Tovey's reasons may be plausible with regard to textual imagery, but this same technique of thematic recapitulation with unison chorus, albeit rather less sophisticated, had already been applied in The Glories of Our Blood and State (cf. from letter K 'The garlands wither'), a work likely to have been uppermost in Parry's mind.

At the end of this recapitulation Milton's text moves away from the harmony of heaven down to the sinful discords of earth, at which, mid-phrase, Parry alters tempo, metre and mode ('Till disproportioned sin Jarr'd against nature's chime'). The 'harsh din' is evoked with a solitary but pronounced reference to the Tristan chord, a harmony thrown into relief by the context of its diatonic environment (see Chapter 3). The penitential mood of g minor is not maintained for long since the text returns to the subject of concord ('perfect diapason') and this is paralleled by a gradual transition back to the dominant of E flat (letter E). Tovey has stated:

Here is Milton's first full stop! And here, too, in spite of (or
rather because of) his beautifully clear form, is Parry's first real
full stop; for the orchestra now enters with a new theme and thus
carries the mind definitely away from any longer retrospect over what
has been so firmly welded together.

There can be no doubt that the orchestral interlude succeeds in
articulating both poetical and musical structure with its fresh
material, but it is also perhaps the only moment in the work where,
through the sequential extension of the one phrase, Parry comes
precariously close to being mechanical.   The passage is however
redeemed by the oblique transition into the final choral section ('O
may we soon again renew that song'), where the violins rise to joint
the sopranos on E flat as part of a poignant II^7 chord.

This final musical paragraph is divided into two distinct
sections. The first is built on a lyrical theme whose opening phrase
is derived from the introductory theme (cf. bars 4-5). Furthermore it
is perhaps significant that the opening three notes of this theme
recall the pervasive three-note cell. In being loosely imitative it
shows a similarity with the lyrical coda of The Glories of Our Blood
and State (cf. after letter M 'Only the actions of the just'), but
here it functions differently as preparation for the final fugato.
This fugato is constructed within the confines of a hugely protracted
dominant pedal over which harmonic and thematic tension are paced to
near perfection. Parry times his departure from the first pedal point
(from letter G) to the moment when he begins adding to the four-part
choral texture, initally established in the previous lyrical section.
This accumulation of parts towards the original eight-part texture is
then directed towards a second, more emphatic pedal (letter H), which
extends over sixteen bars. With the resolution of the dominant pedal
of line 16 ('singing everlastingly') relatively fresh in our minds, we
half expect this pedal point to resolve in a similar manner with a
restatement of the orchestra's introductory theme.   However, Parry
does not fulfil these expectations, for he delays these events with an
arresting modulation to c minor as the beginning of a final peroration
in double time. This grandiose peroration eventually concludes with
the long-awaited cadence and recapitulation of the orchestral theme
which is subsequently given more climatic weight with the addition of

the chorus (particularly the first soprano doubling the main inner
contrapuntal voice five bars from the end) and is surely one of
Parry's most epigrammatic choral statements.

Few of Parry's choral works display such an acute sense of
preparation and climax as Blest Pair. Without doubt the key to its
success lies in the handling of the text, particularly the last lines
of the poem, whose function Tovey outlined clearly in the conclusion
to his essay when referring to the final musical paragraph (i.e. the
return of E flat):

**The words consist of the four remaining lines of the Ode; they bear
repetition because they are clearly the summary and object of the
whole poem; and they need repetition because with them, and especially
with the last line (the theme of the fugato), lies the possibility of
making a musical climax that shall balance the rest of the music, as
these four lines in themselves balance the huge verse-paragraph which
has led to them.**

Although the sentence construction is unusual, the basic form of
Milton's poem, which works out a musical metaphor, is essentially
simple (i.e. the move from heaven to tarnished earth, and then back to
the celestial vision in the last lines) and is reflected in Parry's
uncomplicated tonal and thematic organisation and in the simple
techniques of musical imagery. Yet to this simple design is added the
constant variety of phrase lengths, vocal texture, homophony and
counterpoint; and one cannot ignore the powerful simplicity of Parry's
essential bass voice-leading in such paragraphs as the opening
orchestral prelude, the G major choral section (from 'And the Cherubic
host') and perhaps most strikingly of all, the ascent to the final
dominant pedal (see 17 bars after G to letter H). Last, and perhaps
most significant of all, the momentum of the work is carried through
by a mature and consistent harmonic language of diatonic dissonance.
From this standpoint Blest Pair is an important milepost in Parry's
compositional development, for it established a stylistic precedent
for other short choral works such as I was Glad (1902), the setting of
Psalm 46 God is our Hope (1913) and the Naval Ode The Chivalry of the
Sea (1916).

In his last choral works Parry returned to the shorter one-

movement design, as is evidenced by the latter two choral works cited above. They are preceded by perhaps the most substantial work of this final active period of composition, the Ode on the Nativity, which was begun in November, 1911,[127] and first performed at the Hereford Festival on September 12th., 1912. Although Milton had proved to be such a positive inspiration, Parry rejected that poet's work (On the Morning of Christ's Nativity), electing instead to set William Dunbar's medieval Lyric. A letter of October 16th., 1912, gives some clue of his objections to Milton's poem:

.....I'll send you the 'Ode on the Nativity' when I can get a copy. The Milton Ode has always appeared to me quite impracticable. The identical form of the stanza tends to monotony.[128]

Parry may have found the rhythmical monotony of the poem intractable, but he was also faced with the problem of dissection, for the 31 stanzas of Milton's Ode would have needed considerably reducing. By comparison, the brevity of Dunbar's poem of six stanzas and subtly varied refrains appeared eminently suitable for musical treatment.

Dunbar's simple poetical structure is clearly articulated in Parry's musical scheme, in which each stanza (excepting stanza 6) is clearly defined within a contrasting tonality (Example 93).

Example 93

Stanza 6 is treated as a transitional and developmental paragraph in which both past thematic material and tonalities are recalled and reworked. The final refrain, returning to B flat (the opening tonality), can be seen as a tonal and thematic recapitulation, protracted in length and itself also recomposed to some extent. This basic key structure is also represented in a microcosm of 13 bars which forms significantly the unusual oblique progression at the beginning of the orchestral introduction (Example 93). The internal organisation of the first five stanzas all follow a similar pattern of behaviour, in that they begin by establishing their home key but soon quit it for opposing key areas. This is executed in a number of ways. For example: stanza 1 simply moves to its dominant (bar 65); stanza 2 (in D) moves first to its relative minor (156) and then with greater contrast to third-related B flat (177); stanza 3 (in F sharp), with its textual reference to a rare malevolent sentiment ('Your souls with His blood to buy, And loose you out of the fiend's embrace') uses a short contrasting passage of chromaticism (bar 228); stanza 4 (in D flat) gets as far as stating the dominant of F before rapidly returning to the tonic (276); stanza 5 (in F) moves to its relative minor (329-330 and the 'animato' section at 345), within which Parry makes a musical genuflection at the words 'from the Rose Mary' using gentle repetitions of a simple progression (II^7 - V in A - bars 333-340). Parry uses the refrain to re-establish the main key of each stanza. With the exception of stanza 3 which restates its tonic almost immediately, Parry postpones the platitude of I until the very end of each refrain. This can be observed at the end of stanza 1 where the extended dominant pedal initially resolves onto V of E flat (107-113), the real structural V-I being postponed until the final cadence (128). This delay of tonicisation is repeated in stanzas 2 and 5. In stanza 4, D flat is restated but never tonicised for its last bars dissolve into a transition of tonal instability that eventually make way for preparation to stanza 5 (294-311); this initiates the sense of tonal return towards B flat. In stanza 6 the refrain functions not only as a tonal resolution to its previous stanza, but also as a recapitulation to the entire work - this is further emphasised by a restatement of the first refrain (462) and finally the opening orchestral theme (487).

Perhaps the most outstanding feature of the Ode on the Nativity

is its thematic integration. The orchestral introduction and stanza 1 act as an exposition of the seminal material. The opening bars present the repetition of a single melodic cell (Example 94) that is built on a figuration of neighbour notes (figure 'x') and secondly, a rise of a fourth (figure 'y'):
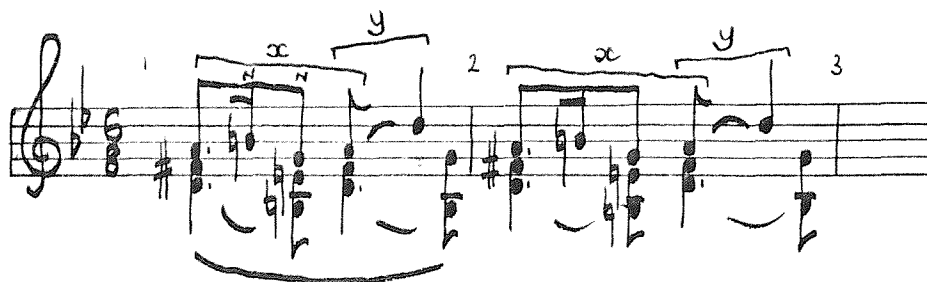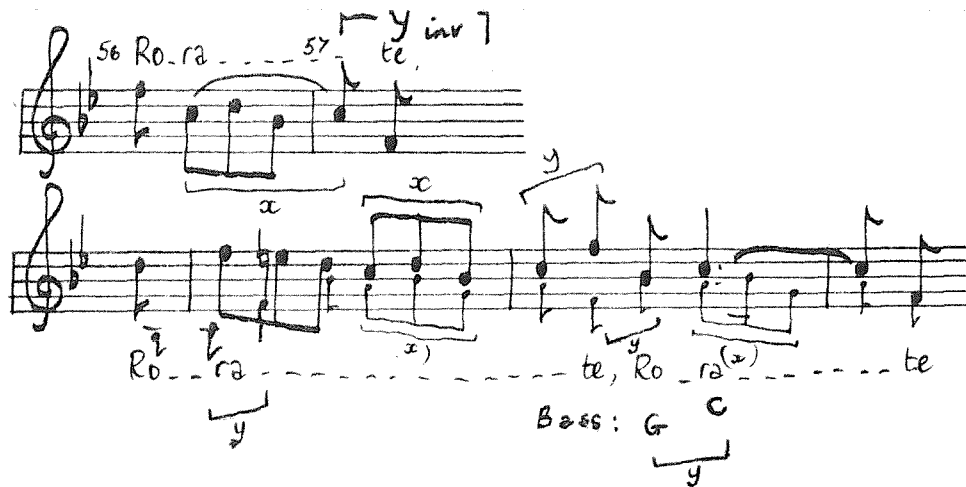

Example 94

Out of this simple idea emerges Theme 1 which develops the cell's melodic possibilities, as well as articulating the arrival of the tonic key in bar 13 (Example 95):
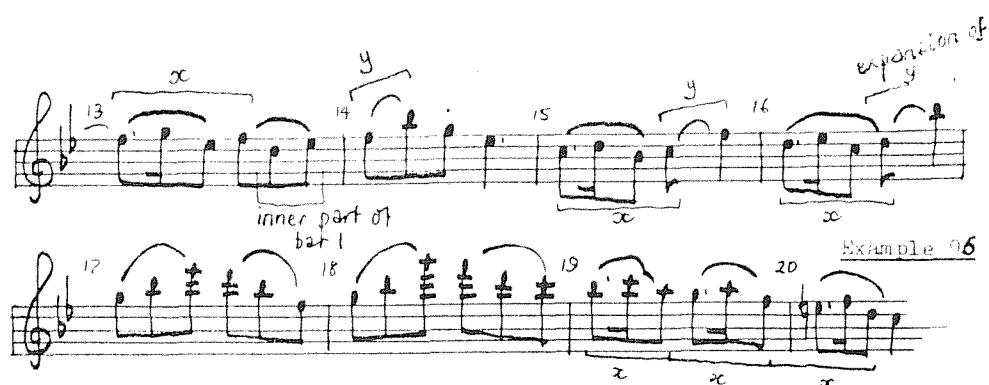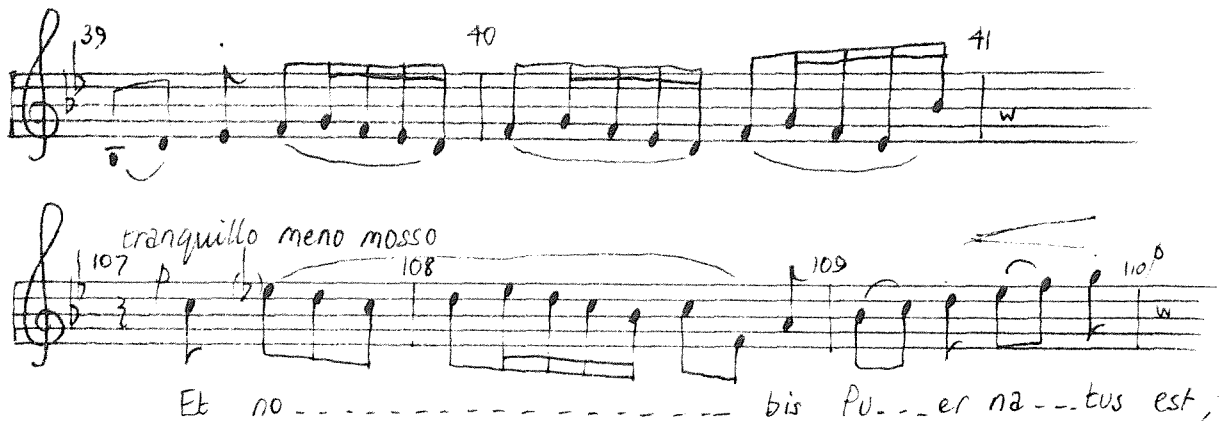

Example 95

This material then proceeds to imbue the Latin acclamation 'Rorate coeli desuper', notably during the antiphonal exchanges between soloist and chorus (Example 96), and it also recurs as a form of 'ritornello' theme at punctuative intervals throughout the stanza (e.g. bars 66-70, 82-88 and 100-104).

Example 96

The refrain picks up the thematic shape introduced by the orchestra in bar 39 (Example 97) and develops it imitatively. As already stated above, the refrain re-establishes the home tonality, but it also stylistically balances the main stanza with its continued use of antiphonal techniques (118-122), and the restatement of the main orchestral theme at its conclusion (128-133).

Example 97

Stanza 2 presents a new idea (146-149), which, although not a persistent theme throughout the work, provides a source of melodic figurations that are used later. Within stanza 2 itself, the chorus's opening phrase immediately recalls bar 148, and the gentler line six ('To Him give loving most and least') initially outlines bars 146-147. Furthermore, in general the steady ascent of the chorus's phrase and its final descent is reminiscent of the entire thematic contour of bars 146-149 (Example 98):

Example 98

The final gesture of stanza 2 is a short imitative passage ('that cometh in so meek manner' - bar 181 onwards) which forms a smooth transition into the refrain. The refrain also introduces a new idea, though it displays some distinct similarities to the previous imitative material and to the refrain of stanza 1, while also preserving the imitative texture common to both passages (Example 99):
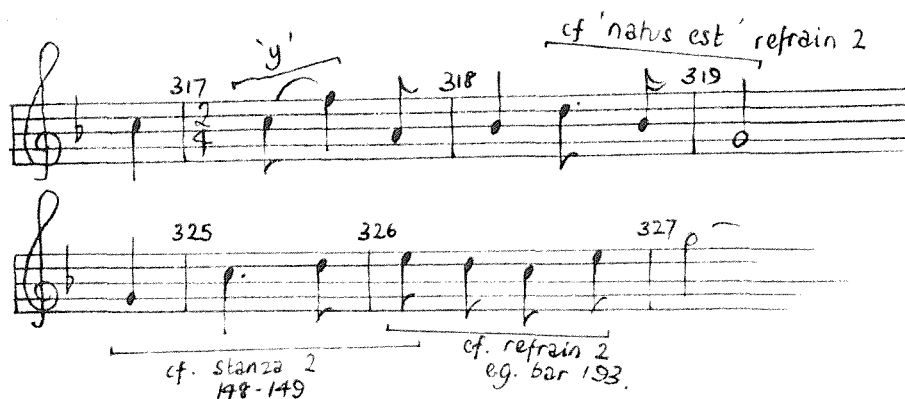
Example 99

The thematic material of stanza 3 continues to build on the above
ideas. The opening of the soprano's melodic line (bars 217-218)
quotes figure 'x', while the upper parts of the orchestral
accompaniment are either based on the same idea in diminution or on
material derived from refrain 2. Quite elusively Parry alludes
fleetingly to the imitative idea of bar 181 (at 228 - provoked no
doubt by textual sentiments), and a further link with stanza 2 is
forged by a restatement of the same refrain material (once again
flanked by the idea of bar 181 - Example 100).

Example 100

The material of stanza 4 alludes briefly to figure 'x', the first
refrain, and to the opening phrase of stanza 2 (Example 101). The
refrain, quoting that of stanzas 2 and 3, begins by intensifying the
imitation with stretto, but any development of this treatment is cut
off in mid-air inconclusively, as the orchestra continues the trend of
tonal divergence.

Example 101

The material in stanza 5 is even more freely moulded on its text than that of stanzas 2, 3 or 4, though it is not without some thematic congruity (Example 102), particularly at line six ('From dead take life now at the least' - bar 359) which alludes strongly to the opening material of stanza 2 (cf. Example 98). In fact Parry uses this latter idea to flank the subsequent refrain, for he returns to it at the refrain's conclusion (bar 384), and this does add some thematic cohesion to the previous paragraph. The refrain of stanza 5 is closely linked to that of stanza 4 (this parallels the relationship of the refrains in stanzas 2 and 3) in the way it resumes the stretto treatment of the refrain theme (albeit with a modified version), which is then extended and enlarged texturally into eight-part polyphony.

Example 102

Stanza 6 forms much the most protracted musical structure of the Ode, for here Parry takes the opportunity to break loose from the comparatively stable, self-contained tonal structures of previous stanzas. In the first instance Parry avoids the platitude of an immediate return to B flat anticipated by the dominant preparation of stanza 5. Instead he moves to the flat submediant (momentarily a tonal reminiscence of stanza 3) which forms the beginning of a series of progressions that culminate on the dominant of B flat (bars 393-401) - here there is a distinct parallel between this oblique approach to B flat and that of the orchestral prelude. Yet having prepared the ground for a move to B flat (401-408), Parry refuses to tonicise the key (409-411) except to the tonic minor (412) which then functions as

a pivot in a modulation to D flat major (412-414), a tonal allusion to
stanza 4. D flat major absorbs lines three and four of the stanza
(415-421) but is soon quitted via its dominant (422-425) for further
tonal exploration in line five (426-438 'All Gloria in excelsis
cry!'). Here Parry relies on a quasi-baroque circle of fifths to
generate harmonic tension, and then continues the sequential ascent
(435-438) to yet a more powerful climax at the beginning of line six
(439 - 'Heaven, earth, sea, man'). The harmony here, particularly the
persistence of the A major triad, suggests a move towards D (a
reminiscence of stanza 2, and it also recalls registrally the climax
in the refrain of stanza 5). But Parry continues to remain tonally
non-commital, and moves away again to the dominant of F (bar 447);
here for the first time in this stanza we feel a sense of impending
return, and this is signalled by the restatement of 'x' in an
augmented version (Example 103) which in turn heralds the last line of
the stanza ('He that is crowned'). Even within this final section of
stanza 6 Parry avoids tonicisation of F and approaches obliquely the
dominant of B flat at the beginning of the refrain (461) with yet
another climax on the dominant of D (459).
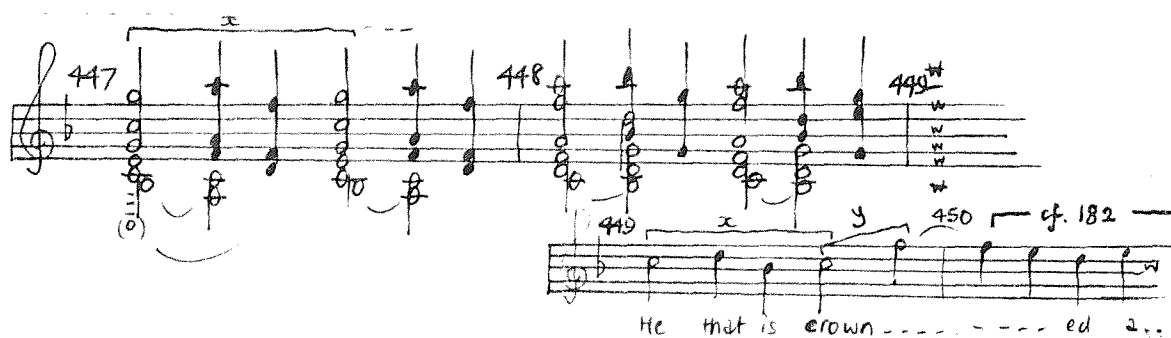
Example 103

The transition from stanza 6 to its refrain is smoothed by the simple
reversion from the augmentation of 'x' to its original rhythmic
version. This also prompts the return of the refrain theme of stanza
1. The refrain restates literally much of the latter until bar 477
when the chorus and soloist are carried to a final more intense climax

(registrally the highest in the work - bars 482-483), before subsiding to the long-awaited cadence at bar 487. This important juncture is articulated by the return of the introductory orchestral theme (Example 95), which with a brief memory of the second refrain theme (501-503), forms a glowing coda.

Unity in the Ode on the Nativity is in the main due to skilful thematic manipulation (i.e. economy and transformation of ideas) which is greatly enchanced by the simplicity of the tonal organisation and the strophic design of Dunbar's poem. This scheme was to some extent fore-shadowed in the setting of Tennyson's The Lotos-Eaters (begun in 1891 and first performed in 1892), though there it lacks the same degree of thematic cohesion, and the structure also relies on the recitation of a much longer introductory strophe to balance a similar concluding one. The only flaw to Parry's thematic integration in the Nativity lies in the interludes between stanzas, which, though conscientiously derived, too often give the impression of predictability in the way modulations are prepared and executed. Rhythmically too (and in contrast to the vocal material) Parry depends heavily on perfunctory methods of sequence (e.g. after stanza 1 - bars 136-145, and after stanza 3 - bars 256-264), and harmonically the predilection for extended preparatory dominant pedals tends to become wearisome (though Parry does attempt finally to balance these extended dominant pedal-points with the vast tonic pedal of the coda). Nevertheless, no other Parry choral work displays the same preoccupation with thematic transformation and homogeneity, and its year of composition, 1912, the same year as the Fifth Symphony (a work equally if not more preoccupied with thematic transformation), seems to suggest that the Nativity was perhaps a last effort to compose a choral work of symphonic proportions.

2:2 Songs

Since Parry's day the vast majority of commentators have concurred that as a song writer, he was supremely consistent, not only in the 'high' level of inspiration but also in the 'infallible' judgement he exercised when selecting suitable texts:

He was a voracious reader of poetry from his early years, but it may be safely affirmed that throughout his life his choice of words was impeccable. He never set a bad poem to music, and there is a remarkable consensus of opinion amongst critics of various schools that whatever may be the fate of his larger works, his songs are an imperishable contribution to native art.[129]

Although Graves cannot be credited for his scholarly accuracy, his assessment of contemporary attitudes is more reliable. Even R.O. Morris, who was considerably more critical than his compatriots, conceded that 'the choice of words in these songs reveals a catholic and fastidious literary judgement'.[130] For many years this view prevailed, and numerous critics drew attention to Parry's predilection for the classics of English poetry: Shakespeare, Herrick, Lovelace, Keats, Sidney and Shelley. But it is indeed 'remarkable' that they were also able to accept the juxtaposition of these masters with much lesser poets of the likes of Langdon Elwyn Mitchell, Julia Chatterton, Mary Coleridge or A. Percival Graves. Parry was prone to nostalgia and sentimentality, frequently preferring those texts of close friends, such as Julian Sturgis, a fellow Etonian. There is no exercise of literary judgement here! It would be equally erroneous for us to believe that the classical poetry always guaranteed a successful and inspired setting, for although most of the early settings of Shakespeare (English Lyrics Set II) are high in quality, many later settings fall short of the mark (e.g. Under the Greenwood tree Set VI and O never say that I was false of heart Set VII). Settings of the lesser poets are equally varied and often produce songs of great interest (e.g. Through the Ivory Gate - Sturgis - Set III).

Parry's early songs, not surprisingly, reveal the same stylistic characteristics as the early instrumental works in which Mendelssohn

predominates. After 1873, when work with Dannreuther began, his interest in miniature forms receded as the study of large-scale structures absorbed all his time. At this time the diaries show a distinct move away from his early Mendelssohnian taste in song-writing, towards the Lieder of Schumann and Brahms. Schumann, who notably dominates the years of 1873-75, was the main influence in the conception of the Four Shakespeare Sonnets (begun in 1873, though the last song was not completed until 1882). These songs provide dual texts, in English and German translation, though it is not entirely clear in all the songs which text was used first. However, we are clear about the compositional process of the first and most successful of the four, When in disgrace (Sonnet XXIX) which Parry initially worked in the German:

Been writing the last two days music to another sonnet of Shakespeare in the German, as I found I could get along better with the German than the English words 'When in disgrace'. Wrote it mostly very fast.[131]

Parry's German vocal line, largely independent of the syncopated accompaniment, is certainly more motivically unified than its English counterpart. This can be observed in the way Parry maintains the motive of bars 3-4 at the beginning of line three (bars 11-12). Similarly the motive and rhythm at the beginning of line two is maintained in line five (cf. bars 7 and 19). These two ideas are then neatly conflated at the climax of the central section (bar 30), before they are once more separated with the return of the opening material. It is particularly with the move to E major (bar 39) that the motivic workings of the English version are noticeably less sufficient. Having already restated the material of line one, Parry reiterates the opening of line two, music shared note for note by both versions. But whereas we are already familiar with this motive from previous material in the German vocal line (i.e. lines two and five), it is less emphatic in the English version, where, in both cases, Parry had altered the essential rhythm. One also senses a greater ease with the German in the frequency of feminime cadences which are well suited to words such as 'erscheine' (10), 'beweine' (18), 'hochgeboren' (25) and 'erkoren' (33), and which are less satisfactory when sung in single

English syllables (e.g. 'fate' - 18, and 'least' - 33). At the beginning of the final E major section there is evidence that Parry made an effort to lend pathos to the change of mood by introducing textual repetition for the first time ('Doch denk ich Dein, ist aller Gram besiegt'), and in the resulting musical sequence added poignance is lent to the repetition of 'Dein' (44) with the D natural. This exact transposition is not included as part of the English vocal line, though the effect persists with the repeat in the piano at the higher registral level (a particularly Schumannesque effect). The repetition of line ten is then mirrored in the similar treatment of the last line of the song.

The Sonnet also provides an example of an unusual poetical form (i.e. twelve lines rhyming a b a b c d c d e f e f with a final rhyming couplet) being manipulated into a well modified ternary structure in which, as already stated, line nine is used to restate material from the opening before a transformed line ten is taken up in the tonic major as the beginning of an extended coda (A 1-18; B 19-34; A + coda 35-end) - this form is emulated in a much later setting of Sonnet CIX O never say that I was false of heart (EL Set VII). In seeking to further his proficiency in counterpoint and form with Sir George Macfarren, Parry submitted three of the Sonnets for the master's scrutiny only to suffer castigation as the result:

Macfarren finds great fault with my 3 Shakespeare Sonnets on the score of inadmissible progressions and unauthenticated treatment of form.[132]

These diary comments are symptomatic of an English composer who, having experienced two years of exploratory study under Dannreuther, is suddenly faced with the extreme conservatism of one of this country's most prominent pedagogues. Macfarren, Professor at Cambridge, and author of numerous standard texts on harmony and counterpoint, was an ardent disciple of Mendelssohn and found the overtly Schumannesque style of his pupil's songs insidious. Lessons with Macfarren would appear to have been unproductive and frustrating as later diary comments relate:

His criticisms are wonderfully acute, but the alterations he suggests are equally or more dry and unimaginative.[133]

When in disgrace is an interesting demonstration of Parry's ability to compose in a style that accommodated German and forms an intriguing contribution to the small catalogue of songs with German texts but with music by English composers (cf. the two sets of six Heine settings by Stanford Opp. 4 and 7 and those fine settings in Stainer's Seven songs of 1892). However, Parry never again embraced the German language in song composition. Nevertheless, the influence of German Lieder in the first two sets of English Lyrics, composed between 1881 and 1885, remains highly conspicuous. Schumann is particularly prominent in the setting of Shelley's Good night (EL Set 1) which shares a distinct textural affinity with the tranquil 'innig' style of songs such as Am leuchtenden Sommermorgen and Im wunderschönen Monat Mai (Dichterliebe Op. 48). In addition to the gentle arpeggiation and appoggiaturas that both songs have in common, Parry's initial tonal obliquity is especially reminiscent of that composer. The song's ternary form, as demanded by the simple three-strophe design of Shelley's poem, is structurally unadventurous when compared with When in disgrace; the restatment of the opening section (bars 1-9) in bars 19-27 is, with only a few small (though telling) variations, identical in its harmonic progressions, though the central section is more vividly contrasting in rhythm and figuration. However, it is chiefly in the province of motivic integration, as well as a surer grasp of harmonic continuity, that signs of maturity are in evidence. It is the meticulous construction of the vocal line in particular that exemplifies Parry's attention to detail; in this respect his methods have more in common with those of Brahms, with whose songs Parry had become increasingly familiar since 1875.

The seminal motive of Parry's vocal line, a rising fifth, underpins the central word (itself a recurring motive) in Shelley's poem. This musical interval is anticipated in a veiled fashion by the accompaniment's initial arpeggiation, and embellished by one of the many poignant appoggiaturas (Example 104):
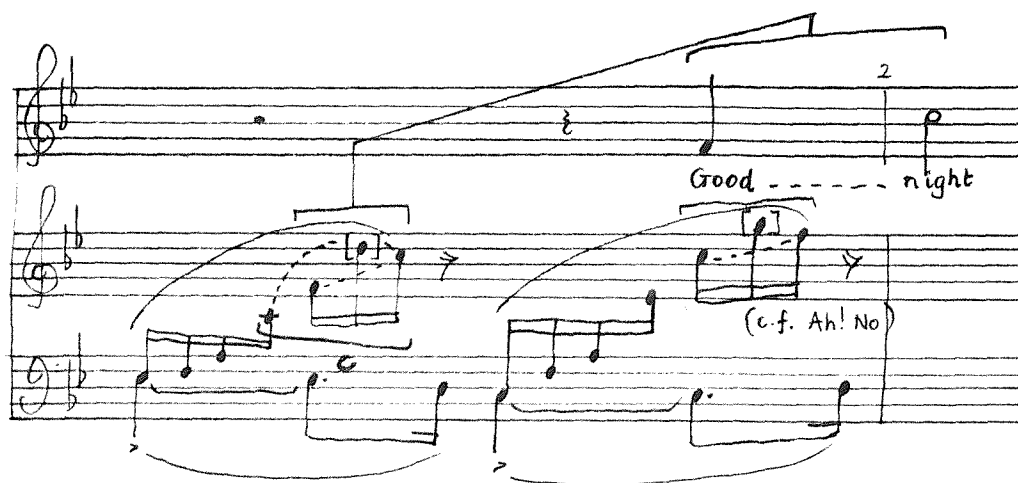
Example 104

In answer to this phrase, the textual contradiction of the first
statement ('Ah no!') is conveyed by a rising fourth (intervallic
inversion of the fifth), which ascends to high F. In relaxing the
tension created by both the rise in register and the prolongation of
V^7, Parry moves, not to I as we expect, but to V of the subdominant (bar 3)
and answers melodically with a falling phrase incorporating the
preceding fourth interval in inversion. The second line of text
('That severs those it should unite') proceeds to develop these
motivic precedents by first outlining the fifth ('severs those') and
then the fourth ('it should unite'), coupled with a move to V of the
relative. This dominant of the relative neatly parallels the
progressions of bars 1-3 in that the prolongation of V resolves not
onto the tonic of g minor, but onto V of its subdominant (bars 5-6).
Line three ('Let us remain together still') opens with a virtual
inversion of 'the hour is ill' (cf. bars 3 and 6) concluded by two
falling fourths (bars 6-7); and the final line of the stanza not only
mirrors its previous phrase by incorporating two rising fourths, but
it also recalls the first line's more anxious ascent to top F which is
here mollified by tonicisation (indeed the first I of the piece!).
Moreover, in playing on the word 'goodnight', Parry takes the
opportunity of echoing the first word and motive of line one, but
reversing the pitches (Example 105):

Example 105

To add to the contrast of rhythmical figuration and tonal divergence, Parry introduces a new melodic motive for his central section (figure 'c' - see Example 106) which, with its upper neighbour-note motion, is related to the opening piano figuration (namely the appoggiatura figure at the end of each pattern - see Example 104). This motive is then combined with the main 'fifth' motive of the first section. This can be observed in the first phrase (bars 11-12) which is constructed on a sequence of two rising fifths of which the first is decorated by the new motive (it is also significant to note that the second of these rising fifths accompanies the textual motive, though with the two words in reverse order - 'night good' - bar 12). This idea is developed sequentially in line seven ('Be it not said, thought, understood'), before line eight recalls the now established textual and motivic association of 'good night' at its conclusion (Example 106) in another rising fourth:
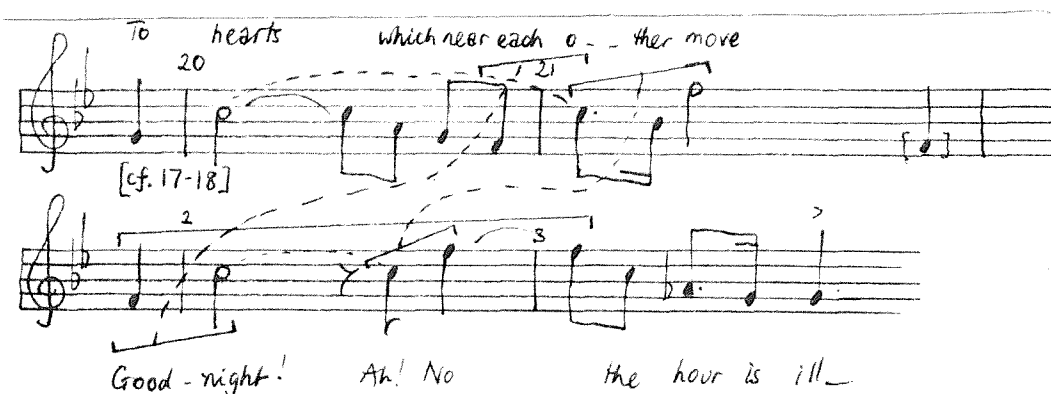
Example 106

Having concluded the central section in V of the dominant, Parry soon quits that key in a chromatic modification of the bass motive (Example 107) which is then mirrored at the end of bar 19.

Example 107

This not only maintains harmonic continuity but also facilitates a return to the oblique progression at the opening of the first section. The final vocal section is a fine example of melodic variation. Line nine mimics the beginning of line one with its ascent to C, though intervallically it is modified to a fourth, recalling the recent

cadence of bars 17-18. But having avoided the literal quotation of the fifth interval, Parry proceeds to incorporate it in the rhythmically displaced ascent to high F (bars 20-21 - Example 108), and, with this added rhythmical momentum, produces some appropriate textual imagery ('which near each other move'):

Example 108

Line ten continues to work the fourth interval in its initial stages ('From evening's close') before ascending to the climactic high G, registrally the highest point of the vocal line ('to morning's light'). This climax is also coupled with the only variation in the harmonic scheme, which moves onto V of F (not III$^{\#3}$; cf. bar 5). But this does not disturb the more important bass descent to V of g. Line eleven commences with a literal repetition of line three ('The night is good'), though Parry indulges in an augmentation of the original rhythm in the second part not only for textual emphasis ('because my love'), but so as to link the phrase with line twelve ('They never say goodnight'). Here also Parry rhythmically displaces the ascent to C to the third beat, throwing emphasis onto the word 'say'; the final reference to 'goodnight' is then sung more poignantly over the greatly enlarged interval of an octave (Example 109). Even at this cadential point, Parry continues the sense of variation by developing and extending the original feminine cadence of the first section (bar 9), delaying for two bars what is only the second pure root I of the song.
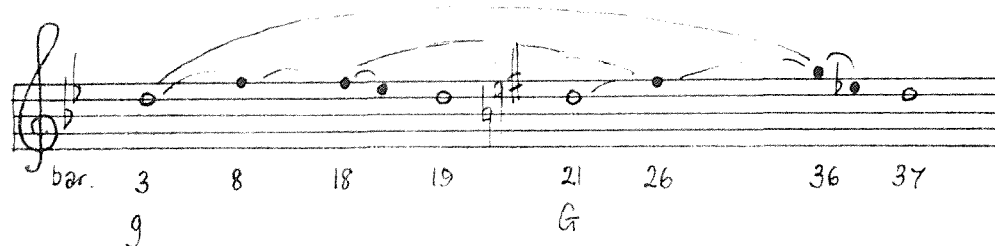
Example 109

Such vocal 'self-sufficiency' (a term used by Professor Geoffrey Bush to describe an integrated vocal line largely independent of its piano accompaniment[134]) is uncommon in Parry's songs; this technique is most prevalent in the earlier works (e.g. the Shakespeare Sonnets, Willow, willow, willow (EL Set I) and O Mistress Mine (EL Set II). It is occasionally to be found in later songs such as Weep you no more sad fountains (EL Set IV 1896), which, although it lacks the motivic concentration of Goodnight, shows subtle voice-leading, lent added emphasis by the simple tonal modifications of the strophic form. The second section of each strophe is musically identical (with the exception of their last lines - cf. bars 11-20 with 29-38), but Parry contrasts the section with the Schubertian device of minor/major (reminiscent of Gute Nacht), consequently altering the approach to V in each case (Example 110).

Example 110

Furthermore, the use of minor IV and $II_{\flat 5}^{7}$ at the close of stanza two
are common enough devices in the major, but they acquire a special
point following their minor origins. The climax of the vocal line in
the first strophe rises to F ('snowy mountains' bar 8, and at the
close 'now softly lies' bar 18), which then undergoes modification in
strophe two, rising first to F sharp (neatly accommodating the text's
'sun rise smiling' bars 25-26) and then finally to G (bar 36 - itself
a modification of bar 18 - Example 111):

Example 111

The accompanimental cross-rhythms of Weep you no more betray
their Brahmsian origins, as do many of the later English Lyrics. To
Althea from prison (EL Set III 1895) virtually quotes Brahms's
Minnelied in the first two bars of the prelude, and the cadence in
bars 4-5 seems to confirm this influence. Lay a garland on my hearse
(EL Set V 1902) perhaps rather incongruously quotes a prominent
progression from Brahms's Third Symphony (cf. bars 8-11 with Brahms's
first movement bars 31-35) even to the key. Brahms's thicker
accompanimental textures are also in evidence in songs such as And yet
I love her till I die (EL Set VI 1902) and The Witches' Wood (EL Set
IX - a sonority reminiscent of the Ballade Op.10 No.1 'Edward');
though perhaps most texturally Brahmsian of all Parry's songs is There
be none of beauty's daughters (EL Set IV), particularly in the
significance given to the flat submediant deviation in the second
stanza, and the splendidly spacious recovery from it (only to be
spoilt by the somewhat vulgar cadential rhetoric). Brahms is also
conspicuous in the much earlier No longer mourn for me, which, though
published as part of the English Lyrics Set II, dates from April, 1875
(when it was originally intended as one of the Shakespeare Sonnets).

Here Brahms's technique of dominant prolongation (as exemplified in a song such as Die Mainacht) is applied with considerable assurance. Parry's dominant pedal, established in the introduction, predominates so that the modulatory sections remain evidently transient in a prevailingly V-I piece. This method is used to great effect at the conclusion of the vocal line ('After I am gone') in which Parry chillingly imbues the final words with a sense of doubt as the voice is left suspended above the dominant pedal (Example 112):

Example 112

Tonicisation is reserved for the instrumental postlude in which memories of the main thematic ideas are incorporated - a device gleaned from Schumann.

The dramatic role of the piano at the end of No longer mourn for me has provoked some discussion about Parry's methods of inter-dependence between voice and accompaniment. Certainly the interplay of voice and piano is significant for its melodic exchange in Take, O take those lips away (EL Set II), notably in the second half of the song. Of particular interest is the integration of the harmonic deviation to D flat (bars 13-16 'But my kisses bring again') which is given added poignance by the manner in which Parry quits V of B flat in bar 12. The superimposition of the G flat triad above the dominant (bar 13), functioning as IV^7d in D flat falling to II^7, again shows the influence of Schumann, whose Die Lotosblume (Myrten Op.25) shows

the same harmonic move V-♭VI[7] though in root position (cf. bars 9-10).
In Parry's song it is the ♭9 relationship (i.e. F-G flat) that is
strongly echoed in the final bars.   G flat, which is neatly
anticipated in the minor subdominant of bars 20-21, is incorporated
into a final expressive tritone (bars 21-22 'in vain') in the vocal
line.   The ♭9 relation to F is then reiterated, this time in the form
of a dominant minor ninth.   Finally, in a rhythmic recollection of the
opening vocal phrase (bar 5), G flat figures once again as a chromatic
inflection (Example 113).

Example 113

It has been suggested that this interdependence (particularly the way
in which the piano resolves the open-ended vocal line) is 'more
closely allied to [the songs] of Hugo Wolf than to those of
Brahms[135]'.   Certainly the scale of Take, O take has an affinity with
Das Italienische Liederbuch, though it is quite impossible that Wolf
could have exerted any influence on Parry at this early date (1881),

for Wolf's first published set, the Mörike Lieder, was not in circulation until 1888. Moreover, it may be that Parry was never familiar with Wolf's work, for that composer is entirely absent from Parry's historical publications as well as the diaries, notebooks and lectures. More likely is he to have been influenced by the imaginative devices of Schumann (namely Frauenliebe und Leben and Dichterliebe with their often substantial postludes) or even the now largely neglected corpus of songs by Liszt (e.g. the series of songs 1835-6 Der Fischerknabe, Der Hirt and Der Alpenjäger). The miniature scale of Lay a garland on my hearse also has Wolfian affinities, notably its postlude in the relative major. However, the idea of a lament in which the fullest pathos comes in the postlude goes back to Purcell's When I am laid in earth (the actual sound of which is concealed in bars 2-4), though the use here of the tonic major is pure Romanticism. Occasionally the attention afforded to accompanimental integration is   . to the detriment of a coherent melodic structure (a charge, incidentally, one might often level at Wolf). Follow a shadow (EL Set VII) provides an example of terse harmonic organisation but lacks sufficient motivic consistency in the vocal line, particularly in the second stanza. Other songs, such as When we two parted (EL Set IV), reveal an impressive sense of vocal and accompanimental interplay, motivic thoroughness, tonal cogency (g minor is well integrated as a subsidiary tonal level to E flat) and textual allusion, but the song is flawed by poor vocal rhythm. Parry seems to have been unable to resist the tendency for one-bar units to close off, prompted by the intentionally cheerless regularity of Byron's short lines. The indiscriminate use of regular phraseology is regrettably widespread in Parry's songs. It is especially prominent in works that reveal the influence of the 'drawing room' ballad style (a style with which Parry was well conversant, as seen in his early Mendelssohnian pieces) such as When lovers meet again (EL Set IV) or My heart is like a singing bird (EL Set X). Preludes are too often blemished by the predictable 'till ready' preparation (When comes my Gwen EL Set VI or Rosaline EL Set XII) and Parry seems to have had a liking for the somewhat melodramatic cadential climaxes (cf. bars 48-49 When lovers and 39-40 My heart is like a singing bird) which frequently tarnish successful songs (bars 47-49 There be none of beauty's daughters).

Although many of Parry's songs suffer from four-square vocal phraseology, such regularity is not reflected in his approach to song forms. Strophic songs are a rarity (e.g. Blow, blow thou winter wind EL Set II or Ye little birds that sit and sing EL Set VII) and mechanical repetition is studiously avoided. Weep you no more, a simple strophic design, exemplifies such an avoidance of the same material in its simple variation of minor and major modes. More common is the scheme of two strophes in which the second strophe begins in a similar manner to the first but then undergoes considerable modification (e.g. There be none of beauty's daughters or O never say). The same can be said of the restatement of material of those songs in ternary form (e.g. Through the Ivory Gate EL Set III see below) except for To Althea (EL Set III) which is a rare example of literal repetition and which produces some poor word setting as a result. However, the majority of Parry's songs are through-composed in design. A number of these songs display a thorough motivic homogeneity (e.g. No longer mourn) and skilful tonal pacing (Take, O take, notably its brief excursion into a third-related area). But stereotyped procedures are a feature of many of Parry's harmonic structures. A comparison of To Lucasta (EL Set III) and Thine eyes still shined for me (EL Set IV) reveals a similar method of through-composition (Example 114). Both are settings of three stanzas in which a modulation to the dominant is incorporated at the end of the second stanza. The succeeding interlude is then suspended over the dominant in preparation for a return to the tonic. Tonicisation is delayed as the music moves towards the subdominant (this is invariably climactic cf. bars 37-38 Lucasta and bar 30 Thine eyes; also bar 28 Thine eyes where the $\sharp IV^7$ functions in a comparable manner - cf. bar 51 When lovers meet again and bars 19 and 59 To Althea). Another regularity is the tendency (particularly in ternary forms) to move to the relative minor as the contrasting tonality in central sections - this is especially prevalent in English Lyrics Set III (e.g. To Althea, Why so pale and wan and Of all the torments) though it is still conspicuous in later sets (Love is a bable EL Set VI and Under the Greenwood tree EL Set VII).
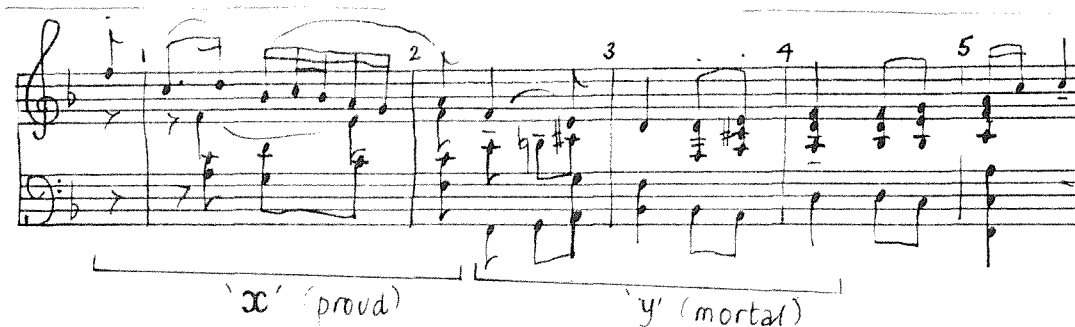
Example 114

An exceptional and thorough integration of the relative minor can be observed in one of Parry's simplest songs, Proud Maisie (EL Set V). Here the clear-cut polemicism of Scott's poem is characterised by the fluctuation of F major ('proud') and d minor ('mortal'). Proud Maisie also provides an example of an unusually good use of an opening ritornello as the epitome of the entire song (Example 115) which complements the 'olde' Baroque style of pastiche.

Example 115

The first verse, in setting the scene ('Proud Maisie is in the wood') establishes F major, and in its final line incorporates the first ritornello idea 'x' into a pastiche melisma (bars 14-15). The piano then takes up this single idea in a short interlude, briefly developing the rhythmic cell. Verse two commences with a reiteration of the music of lines one and two but is interrupted at this juncture by the ritornello, at once delaying the answer to the question, and recalling the original move to d minor (cf. bars 1-2 and 22-23). D minor accompanies the bird's ominous reply ('When six braw gentlemen Kirkward shall carry ye'- bars 24-27). This short tonal area is a prolongation of the progression in the prelude 'y' (bars 3-4), and the return to F major at the beginning of verse three is executed with the same progressions (i.e. IV - V^7 - I; cf. bars 4-5 with 27-28). There is no reference to the ritornello between verses two and three; the immediate uptake of the question back in the tonic creates a sense of anxiety ('Who makes the bridal bed, Birdie, say truly' - bars 28-32). The answer is once again delayed by an interjection of the ritornello which modulates this time to the subdominant. Here the ironical response ('The grey-headed sexton That delves the grave duly') is

underlined by the I - minor IV - I progression as a darker inflection of the end of verse two. At the close of verse three the ritornello recurs with a fragment of 'x' initially anticipating a return to F major (38) but this is countered sequentially by a modulation to d minor as the robin's sombre mood prevails. In this final verse we experience the constant fluctuation between d and F which culminates in bar 47 as d is dispelled in the last reference to the pastiche melisma. The vocal line of bar 48 also encapsulates the underlying theme of the poem, the lowest and highest pitches occurring in a single interval (top F to low d - 'proud but mortal'). Proud Maisie, A stray nymph of Dian and Crabbed age and youth (all EL Set V) with their pastiche melismatic vocal lines (cf. the Dowland-ish cadence bars 23-25 A stray nymph, and bars 43-44 Crabbed age and youth) display an affinity with the trade in 'older' style music that was popular at the turn of the century with composers such as H. Lane Wilson (his Old English Melodies) and Edward German (notably his theatre music) and with arrangers such as Alfred Moffat. However, a vein of pastiche is evident in earlier Parry songs as sophisticatd motivically and structurally in their vocal lines as Willow, willow, willow (EL Set I) composed in 1881. Here Parry briefly alludes to a quasi-Elizabethan device of false relations in bars 17 and 20, and his introduction of a 'new' pitch at a crucial stage of the text (bars 31-33 'and soften'd the stones' - i.e. the F natural) is perhaps reminiscent of those effects in Purcell.

There are few examples of tonal and structural simplicity in Parry's song output of the type demonstrated in Proud Maisie. Perhaps even simpler, and from the same set (Set V), displaying a remarkable sense of tonal and thematic economy is A Welsh Lullaby. Here Parry relies on standard methods. The 'lullaby' charm is evoked by a gentle ostinato (with a 'rocking' neighbour-note figuration that Parry evidently considered appropriate in the portrayal of infant slumber; cf. the Ode on the Nativity), and the harmonic structure attains a great sense of repose with its use of a static tonic/dominant drone (a technique already familiar to Parry in Schumann's Hochländisches Wiegenlied and Brahms's Wiegenlied). This feeling is further reflected in the contours of the vocal line, particularly the refrains (cf. bars 5-8, 16-19 and 26-end), which are essentially orientated around an inverted dominant pedal. The

fundamental harmonic vocabulary also rarely strays from tonic or dominant triads, though the latter is enriched by the addition of a persistent ninth (notably in the refrains). The thematic material is based on a simple four-bar melody, internally constructed on two motives 'x' and 'y' (Example 116) which are introduced in bar one. Bar two is a literal repetition of bar one; bar three develops 'x' sequentially by transposing the motive initially to the subdominant level before returning to the tonic in the second half of the bar; bar four, consisting of repetitions of 'y', is a protraction of the motive's accompanying harmonic progression. This four-bar structure is then literally restated with the entry of the vocal pedal in bars 5-8. At the beginning of verse one, the dominant pedal of the previous eight bars is finally tonicised, and the drone is then established. This event marks the embarkation of a more melodically active vocal line. The thematic material is shared for the first time between voice and piano (though the preponderance of the dominant level in the voice maintains a strong link with its embryonic predecessor in the refrain) in what is fundamentally a repetition of the same melodic and harmonic structure. However, the platitude of literal repetition is avoided with the two-bar extension in bars 13-14. As a result of the diatonic purity used in the song so far, the slightest chromatic divergence becomes inevitably conspicious. Such is the effect of the $\natural 7$ in bar 13, especially when it is denied its resolution to a true subdominant. However, this minor disturbance, both tonally and phraseologically, is expunged by the return of the refrain (bars 16-19) in what is now a fourth reiteration of the four-bar pattern. Variation is limited to an elaboration of the vocal pedal. The second verse commences in a similar manner to the first (i.e. the voice takes up the main thematic material), but in bar 21 the chromatic inflection of bar 13 (i.e. E flat) recurs. Its effect here is far more momentous for it provides a transition to the first inversion of a b flat minor triad in bar 22 which functions as II of the flat mediant (A flat) that materialises in bar 24. The introduction of this 'foreign' harmony underpins the textual catastrophe ('torn') where the upper limit of the vocal compass (i.e. top F) is for the first and only time treated climactically.

Example 116

This is immediately answered by a descent to the lower limit (i.e. low F - 'Low in the grave') with the tonality shifting temporarily to the unexpected area of A flat major. In all Parry's songs this is one of his most striking uses of a third-related key, for it is so sharply thrown into relief by its 'static' F major environment (a comparable instance, though contextually less pronounced, occurs in Dream Pedlary - note the sonorous modulation to G flat major and the similar textual association with death, bars 27-30 'Until I die'). The transition back to F major is smooth and swift, using II of A flat as the minor IV of F (so that in effect the tonic minor and its relative have been borrowed briefly). This return to F dispels the forsaken tone of the text ('I'll lie forlorn' - bar 23-25) as the peace of the lullaby theme is restored, and while the lullaby ostinato gradually winds down in this final section, the sense of 'everlasting sleep' is evoked by the continuance of the 'suspended' vocal pedal on the dominant level.

Proud Maisie and A Welsh Lullaby stand out amongst the English Lyrics, not only because they are structurally and tonally more imaginative but because their accompaniments are idiomatically more suited to the piano (in the latter sense Good night is also exemplary). A natural aptitude for piano texture shown by contemporaries such as Duparc or Fauré (composers with whom Parry had little or no acquaintance) is not evident in Parry's songs. His accompaniments, though they may lie comfortably under the hands, are more suggestive of orchestral reductions. The prelude of Bright Star (EL Set IV) provides an example of a collapse from 'piano style' in its first two bars to a quasi-orchestral sonority in the five-part contrapuntal texture of bar 4. Quasi-orchestral sonorities occur repeatedly throughout the song: the thick textures caused by octave doublings in bars 18-21 are reminiscent of Parry's Brahmsian style of woodwind scoring; the sub-climax in bars 25-26 with its right hand octaves in the melody is suggestive of an orchestral tutti; the main climax, bars 29-30, produces the type of inner contrapuntal voice (again doubled at the octave) that recurs with some regularity in Parry's orchestral works (see Chapter 3) - the same device is also present in the repeated suspensions of bars 35-36; last but not least, the clear part-writing of the coda (bars 38-41) invites instrumental treatment (a point emphasised by the large stretches in the right hand). This orchestral tendency is more pronounced in the later

ethical songs which parallel the later oratorio experiments. Whence (EL Set VIII) and the posthumously published When the sun's great orb (EL Set XII) recall the poor vocal rhythm of the declamatory style that abound in those choral works. Clearly Parry sought to create a type of post-Wagnerian canvas (the rhetoric of 33-36 'The trumpet's blast resounds In clear and resonant tones' is unabashedly Wagnerian) in the manner of that composer's vocal and orchestral integration. Yet apart from Parry's attempt to unify the song by restating the opening motif (cf. bar 1 and its augmentation in 40-41) in the flat submediant to enhance the text's ethical crux, the piece is motivically underdeveloped, and the tonal impact of the return to F major after the chromatic meanderings of the previous 45 bars seems somewhat ineffectual in its resolution.

That Parry conceived many of his songs in orchestral terms is further supported by manuscript scores (or parts) of at least three English Lyrics: Where shall the lover rest (EL Set i), Why so pale and wan (EL Set III - bars 1-5 in score only) and Grapes (EL Set VIII - a copyist's set of parts exists) are all scored for small orchestra. It is perhaps odd that Through the Ivory Gate (EL Set III), a song that readily suggests a dialogue of voice and orchestra (and indeed one that foreshadows the whole manner of Elgar's vocal and orchestral technique in his later choral works - cf. Caractacus and The Dream of Gerontius), was not scored by Parry. The vocal lines are predominantly declamatory rather than strikingly lyrical (however, the opening phrase in bars 2-3 is important motivically, and is also exclusive to the voice part) and rely largely on the thematic support of the piano for continuity. Two seminal melodic strands are introduced in bars 1-4 (Example 117), the first a fine example of Parry's well developed sense of tonal obliquity. The vocal motive (bars 2-3) often recurs to mark a new stage in the text; this is frequently accompanied by a fresh tonal divergence (e.g. bars 11-12 'And as he there did stand' and the reported speech of the deceased friend, bars 19-20 'No friendship dieth'). The piano's thematic ideas (i.e. of bars 1-4) are virtually exclusive to the instrument, barring the emergence of the second idea at the textual climax in bar 30-33 when the second idea emerges in the voice ('No friendship fades with Maytime, No friendship dies with death').
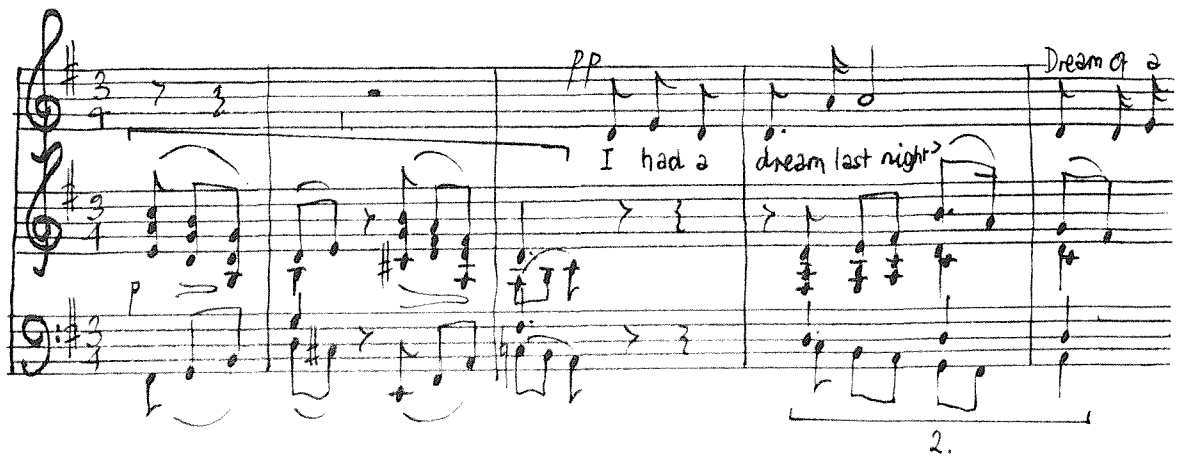
Example 117

Tonally the song is well balanced. The scene-setting is an oblique G major (there is not a single tonic root on a downbeat until the postlude, and even then appoggiaturas blur it; indeed, only the second quaver of the piece uses a tonic root at all!) which is quitted by a sudden 'hushed' V of e minor (bar 11) marking a new dramatic departure with a suggestion of uncertainty (further emphasised by the harmonic oscillations in the piano). But this sense of anxiety is extinguished by the modulation to C major as Parry conveys the friend's calming gesture ('over my tumbled hair - bars 16-17). Here Parry also avoids cliché by establishing the C pedal before 'saying' (bar 18-19); one would have expected the word to be on a preparatory V. Parry attempts to create a sense of relaxation with the subdominant pedal and the rich harmonically transformed version of the first thematic strand, though the sense of anxiety returns in bars 24-25 with e minor. It is regrettable that Parry should have relapsed feebly into a conventional 'pianistic' texture in the 'animando' of bar 26 before the climax of the song in bars 30-35. He achieves a fine sense of climax by denying tonicisation to the punctuative dominants of bars 30 and 35 (note also the recurrent hint of anxiety with e minor - 'No friendship dies with death' bar 33), and then beautifully understating the return to G major with a lyrical outburst in the piano incorporating the second melodic idea (bars 37-38) as if to emphasise this moment of ecstasy. The cadence into C major, which accompanies a subsidence of the lyrical flourish, recalls the

tranquillity of bars 17-23 ('But that the rapture deep did hold me' - bars 38-40) and a fleeting memory of the initial uncertainty of bars 11-15 is prompted by the text with a neat use of the $\flat$7 of C at 'afraid'. This V^7 of F, a key not so far experienced in the song, evokes the 'suspended' ethereal rapture retained by the dreamer. The diminished seventh on C sharp (which replaces the introductory harmonies of the first idea, though maintaining the oblique effect) provides a smooth transition to V of G where the opening vocal idea returns (bar 44). The restatement of material is heavily modified. Repetition of the first vocal phrase is replaced by melodic expansion (descending from high D to A and not the expected ascent from low D). Development of the second melodic strand (as in bars 6-7) is superseded by a return of the first idea (omitted so far in this recapitulation of material). In bar 49 the vocal phrase of bar 7-8 recurs - this is answered by a protraction of the piano's original phrase of bars 8-9 as the music subsides to the final dominant (Example 118).

Example 118

Tonicisation in bar 53 ('Only the day was there' - poignantly recalling the opening vocal motif) parallels the text's transition from dreams to reality, although the 'memory' of the friend recurs in the coda suggested by the tonic pedal and the textural and motivic similarities to bars 17-23.

3. OTHER STYLISTIC FEATURES

So far the discussion of Parry's compositional development and achievement has focused on matters of structure and tonality. It is evident from chapters 1:1 and 1:2 that Parry's handling of form reached an impressive level of assurance by 1876 and in the years leading up to 1880 consolidation of his structural technique took place. However, crystallisation of an individual melodic, rhythmic and harmonic style took much longer. It would be a mistake to expect Parry's personality to leap out at us in all his mature works, for although an individual style did eventually emerge in which we intuitively sense a voice belonging to Parry and to no-one else, there are comparatively few works where this style is used consistently throughout. Even in his structurally most successful pieces there are times when his eclecticism is very pronounced and where real individuality is reduced to brief glimpses. Nevertheless, the personal style that did evolve (and which did so through many different and apparently conflicting channels) was to have a far-reaching effect on the style of his later compatriots, to the extent where, it could be claimed, Parry spear-headed a tradition from which many later composers found it impossible to free themselves.

The text-book consensus on Parry's style has always centred on the powerful influence exerted by Brahms, particularly in the province of instrumental music. It is true that in Parry's first substantial chamber and orchestral works (i.e. the Grosses Duo, the Piano Trio No.1 in e minor and the Concertstück) the influence of Brahms is overwhelming. There can be no doubt that Parry's assimilation of Brahms's style was all-embracing. In chapters 1:1 and 1:2 it was demonstrated that Parry adopted Brahms's methods of structural organisation and motivic integration. These methods remained part of Parry's technique, particularly the preoccupation with motivic integration (as evidenced by the Fifth Symphony). Parry also absorbed Brahms's melodic style to the point where he even appropriated the familiar cryptogram F.A.F., which appears seminally in the Fifth Symphony and as Guinevere's leitmotive in the abortive opera as well as in a number of the songs (e.g. To Althea EL Set III - see chapter 2:2). Brahmsian motivic concentration in Parry's thematic construction is present in all but a few of his works. Such a

technique is perhaps nowhere better represented than in the slow
movement of the Cello Sonata (1880) where Brahms's own particular
strain of cellular homogeneity, irregular phraseology and expansive
lyricism is conspicuous in the opening theme (Example 119a).

Example 119a

This long melody, with its compound voice-leading (Example 119b

Example 119b -

- cf. the long cello melody at the opening of the third movement of Brahms's Piano Quartet in c minor Op.60), already shows some internal unity in its opening phrase. After the anacrustic figure a, figure b consists of a falling second followed by a leap downwards and a move up a second; the final dotted rhythm of b has already been used in figure a. Figure c is also made up of a rising second, linking it closely with b. The second two-bar phrase (bars 2-4) complements the first with an inversion of b (figure d) and a rising figure, e, which also complements the first phrase's overall descent from C to F. The third phrase not only expands on the two-bar units of the first and second phrases but also begins to rework past material. At the end of bar 4 figure a undergoes expansion; in bar 5 figure b is modified and together figures a, b and c constitute a registral expansion of the first phrase. Moreover, in bar 6 Parry avoids another two-bar unit by incorporating figure c with b and continues the registral expansion by sequentially extending figure e in bar 7. This registral ascent also emulates the rise in fourths in bars 3-5 (cf. A-D-G with G-C-F). Registral expansion continues up to A flat in bars 8-9 using a and b. The juxtaposition of c and b is also incorporated in bar 10 (already heard in bar 6). Last but not least the sequential extension of b is effected in bar 9-10. Figure c also undergoes sequential extension in bars 11-12, and in bar 12 itself figure d is recalled (cf. bar 2) before a major registral descent is made into the lower range of the cello's tessitura. Even with this stepwise descent, the rhythmic pattern of b is recalled (bar 13) along with an inversion of c (bars 14-15). Parry's move to the minor subdominant in bar 11 (together with the Neapolitan inflection in bar 12) is also strongly reminiscent of Brahms, as is the avoidance in bars 13-14 of the cadence powerfully suggested by the final descending melodic phrase.

Brahmsian rhythmic fingerprints such as cross-rhythms (particularly the two-against-three pattern - e.g. the first movement of the Symphony No. 2, bars 201-204, and the second group of the Elegy for Brahms), hemiolas (e.g. Symphony No. 2 first movement - bars 339-351) and a dexterous command of augmentation and diminution techniques in the growth of thematic material (e.g. the Overture to an Unwritten Tragedy[136]) are a fundamental part of Parry's technique. In fact the melodic and rhythmic influences of Brahms are largely self-evident and do not warrant lengthy detailed analyses. This can also be said of

Parry's instrumental sonorities, particularly in the sphere of orchestral music. Parry inherited Brahms's orchestra, only deviating from it with the occasional additions of English Horn, Bass Clarinet and rare exceptions such as two harps (the Finale of the Fifth Symphony) and organ (From Death to Life, though the organ had become a regular feature of his chorus and orchestra works). In orchestration Parry also took great care in his use of the horn and took pains to criticise others such as Stanford for poor use of the instrument.[137] Again this attitude may have been inherited from Brahms. However, Parry did not adopt Brahms's philosophy of contriving the horn parts so that they could be played on natural instruments. Parry's horn parts, despite being ostensibly scored for various 'crooked' instruments, were definitely intended to be played with valves, for they would simply be too problematic for the old 'hand' technique.[138] In this respect Parry was like numerous other late nineteenth-century composers (many of whom lived well into the twentieth century) such as Dvořák or Sibelius, who, having been educated in the techniques of the 'hand' horn (and at a time when there was still a great deal of prejudice against the use of valves), were still guided by the old principles of different crooks for different keys, even though they composed parts that were impossible to play without valves.

Yet although most commentators have (perhaps excessively) emphasised the influence of Brahms on Parry's style, they have ignored other significant influences, particularly during Parry's formative years. Already it has been established in chapter 1:3 that Liszt had a profound influence on the development of Parry's structural devices, though there is no evidence to suggest that Parry was interested in Liszt's melodic or rhythmic language. In his literary works Parry had praised Liszt for his structural innovations but had been highly disparaging of the musical content.[139] Schumann, on the other hand, who had been another influence on several devices in Parry's cyclic works, must be seriously considered in the formation of his melodic and rhythmic vocabulary. Schumann's influence has already been mentioned in reference to the early Violin Sonata in d minor (see chapter 1:1), namely in its acknowledgement of the Piano Quintet (furthermore, the introductory motive also bears a striking resemblance to the Romanze from Schumann's Faschingsschwank aus Wien - Example 120).
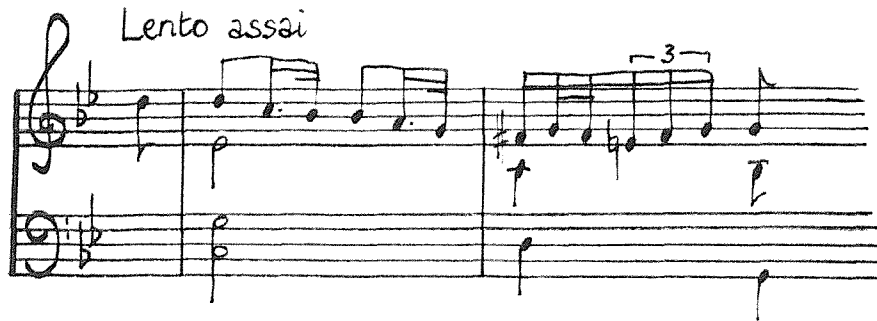
Schumann : Romanze [Faschingsswank aus Wien]
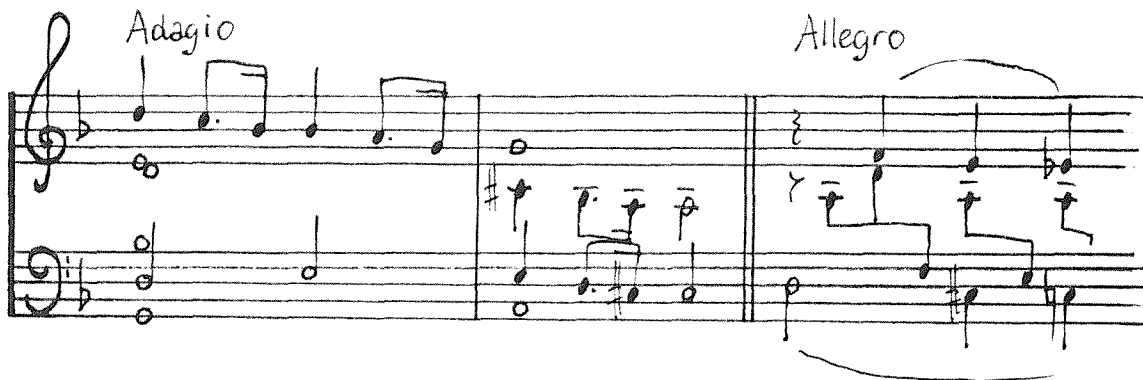
Parry : Violin Sonata in d minor [Ist movement]

Example 120

The melodic structure (and its harmonic basis) of the second-group
theme in the first movement of Schumann's Piano Quintet was also
appropriated by Parry in the second group of the last movement of his
Cello Sonata, notably in the manner of their sequential phraseology
and appoggiaturas (Example 121), supported by sequential harmonic
progressions featuring a stepwise bass line and chromatic inner voice-
leading.

Schumann: Piano Quintet (1st mvmnt)

Parry: Cello Sonata (last mvmnt)

[See following page for the text of the Parry Cello Sonata.]

Example 121

Example 121 - text of last movement of Cello Sonata

Schumann is also conspicuous in other Parry instrumental works. In the slow movement of Parry's Piano Trio in e minor, the main second-group theme with its feminine cadence incorporating multiple appoggiaturas (in particular the rising chromatic ninth), recalls such Schumannesque contexts as Süsser Freund, du blickest (Frauenliebe und Leben - Example 122):
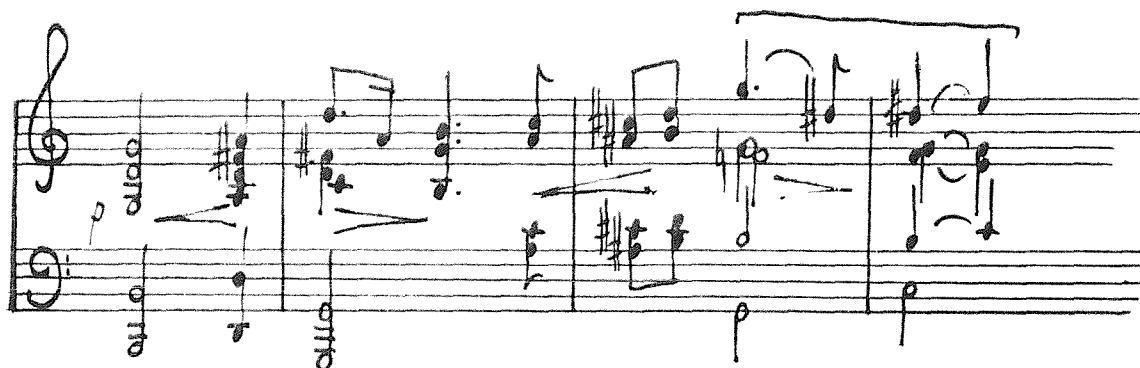
Parry: Piano Trio in e minor (slow mvmnt)
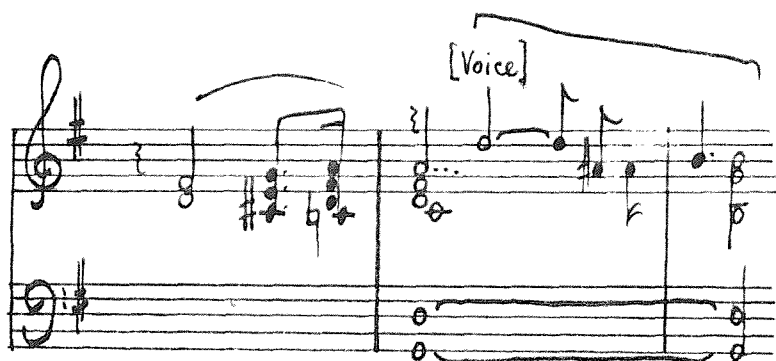
Schumann: Süsser Freund.

Example 122

The opening first-movement theme of Parry's First Symphony reveals the underlying influence of the equivalent theme in Schumann's Rhenish Symphony. Yet although these instances cited above demonstrate that many of Schumann's works were active in Parry's subconscious, it was chiefly the rhythmic devices in Schumann's melodic material that Parry retained in his style. The type of rhythmic figuration in the song Er, der Herrlichste von allen (Frauenliebe und Leben), characterised by the rising phrase, the dotted rhythms and more notably the anticipatory semi-quaver at the peak of the phrase, is a melodic

feature that Parry increasingly appropriated in all his works, whether
orchestral, chamber or vocal. Early evidence of this rhythmic device
can be found in the slow movement of the Piano Trio in e minor (bars
73-75) and the first movement of the Wind Nonet (bars 113-116 -
Example 123a).
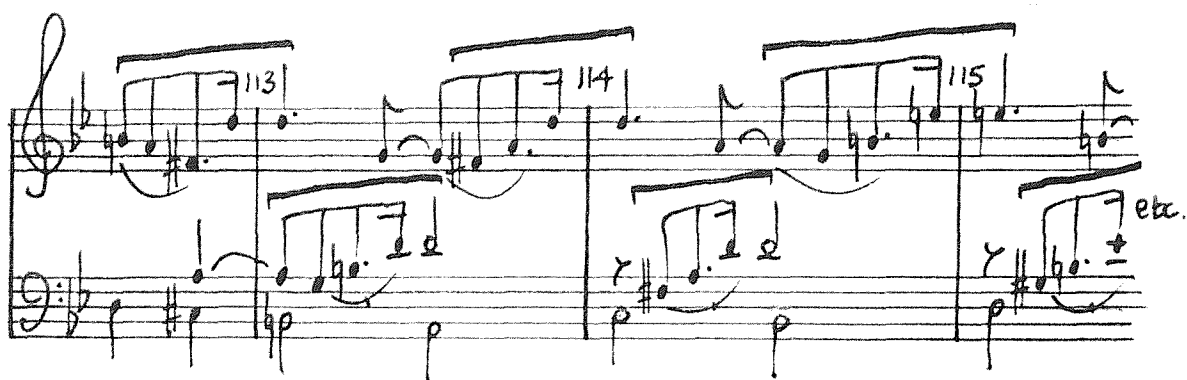
Wind Nonet: 1st mvmnt.

Example 123a

The latter example is also rhythmically sequential and appears in an
inner voice as well as the upper one. Parry expanded the use of this
rhythmical device in the slow movement of his First Symphony (e.g.
bars 31-35) in which the figuration appears in several inner voices
(Example 123b) as part of a highly contrapuntal and rhythmically
active texture.
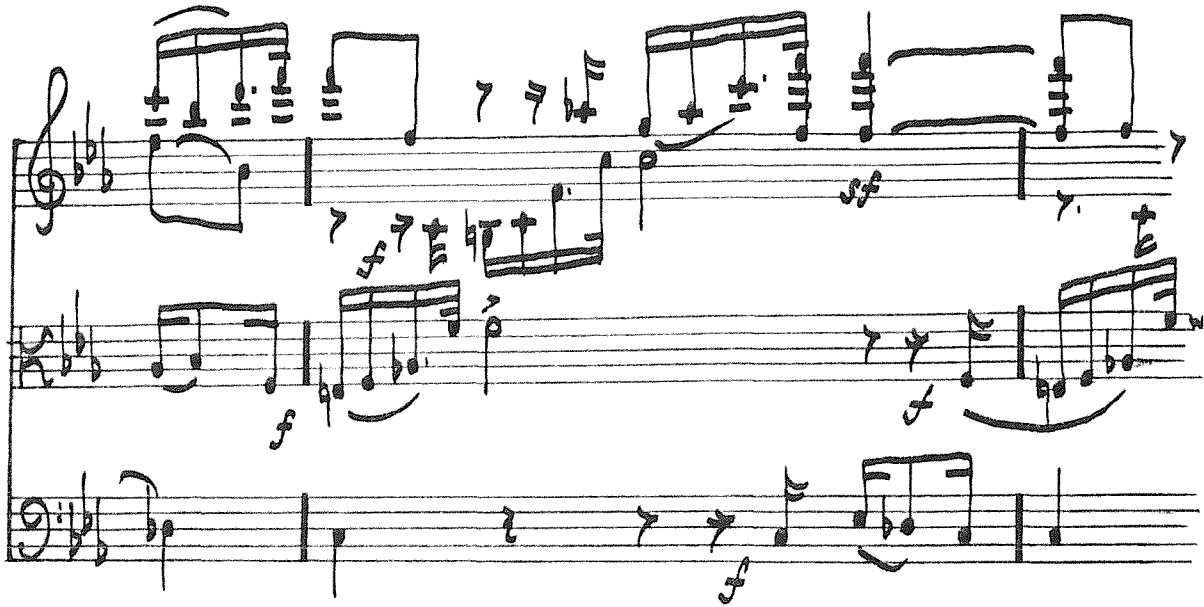
Symphony No. 1.: 2nd mvmnt.

Example 123b

From the date of the First Symphony (1882) this rhythmical cell became an established facet of Parry's melodic style as can be observed in the regularity of its deployment in contexts such as the first movement of the String Quintet (1884), Blest Pair of Sirens (especially the prelude - bars 2, 5, 7, 17-18) and the Overture to an Unwritten Tragedy (e.g. bar 86). This cell also frequently appears in a number of other varied melodic contours. For example, in bars 62-65 of the Overture to an Unwritten Tragedy we find it as a descending figure in a rising sequential line (note also the dotted rhythm of the inner strand - Example 124).

Example 124

The additional feature of sequential construction is also a technique in which Schumann indulged as can be seen in the last movement of his Fourth Symphony. This same melodic shape and sequence was later used by Parry in the revised version of his Fourth Symphony (it is perhaps significant that Parry should have rhythmically modified the original version of this theme, emphasising his attraction to this type of rhythmic device - Example 125).
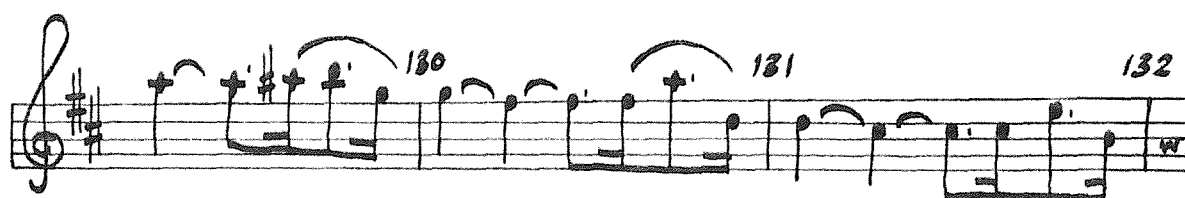
Schumann : 4th Symphony : Finale

Parry : 4th Symphony : 2nd mvmnt.
(Revised version)

Example 125

Having considered the influences of Brahms and Schumann, we should not underestimate the effect of Wagner on Parry's melodic style. Although Parry had become aquainted with Wagner's music as early as 1873 with Tannhäuser and Die Meistersinger, it was only after 1876, as a result of his visit to Bayreuth to hear the Ring, that Wagner's harmonic and melodic innovations began to emerge in his works. That Wagner should have influenced Parry at all, particularly in the light of his deep attraction to the classical intellectualism of Brahms, might seem highly unusual. In the 1870s and 1880s factions of Wagnerites and Anti-Wagnerites had promoted the belief that the styles of Brahms and Wagner were irreconcilable. These categorisations Parry vehemently rejected, as is clear from the chapter 'Antitheses' in

Style in Musical Art (1911):

The furious recriminations which graced such contests as those between
....the Wagnerites and the Anti-Wagnerites, and other similar
disputants, all turned ultimately upon conceptions which, in
connection with music, have come to be covered by the words classical
and romantic. We do not any of us know exactly what either of the
words mean. But they suggest sundry associations to unsophisticated
minds. The primitive and uncultured idea is that classical music
requires to be explained a great deal before ordinary people can be
induced to like it, and that even they, for the most part, like it
rather less than before; whereas romantic music has a different way of
getting at a man, and does not have to be explained in technical
terms, and therefore does not give rise to the instinct of opposition.
Law and order are on the side of classicism, and the impulses of human
nature are on the side of romanticism. The champions of both parties
have been unfortunate, the classicists in laying too much stress on
one single type of design - the type of classical sonata - and the
romanticists by getting themselves involved with the apostles of
programme music, who discredited the case by the futility of the works
which were lauded as its finest representative examples, and by the
fact that the eagerness to define the programme clearly caused
composers to lose hold of the essentials of real musical
expression.[140]

A diary entry, dated September 6th, 1881, relates to a meeting with
Ethel Smyth, who expressed a violent antipathy towards Wagner and then
proceeded to voice the very polemics described by Parry above:

She is the most extreme Anti-Wagnerite I have yet come across. Every
touch of him she feels with equal aversion. She is contemptuous both
of his poetry, charm and music. We played the Brahms Variations on
the Schumann in E flat and when we got to the last one she said "I
can't bear this, its like Wagner. There! That ninth! It's like
Lohengrin. I have got to detest the very sound of a ninth from him".
After she said "It is impossible for anyone to like Brahms and Wagner"
[This] I dismissed. She answered "Well! Amateurs are of course
different; but no professed musician can possibly accept the two. No

man can serve two masters. They are utterly opposed in harmonic principles. It's not possible!"

Although Parry expressed his fascination by Wagner's methods of construction, as is evident in chapter XIV 'Modern Phases of Opera' in the Art of Music (1893) as well as in the relevant articles for Grove's Dictionary of Music and Musicians (such as Leitmotif), he did not apply this element of Wagner's compositional process with any great success in his own works. This has been discussed in chapter 2:1 in Prometheus Unbound, Job and the incoherencies of the later 'ethical' oratorios such as The Soul's Ransom have been noted.

It was instead the contrapuntal texture and its resultant harmonic effects that attracted Parry:

Wagner often uses harmony as a special means of effect, but in a great measure the harmony is the result of polyphony, often of several distinct subjects going on at once, as they used to do in the ancient fugues. This immensely enlarges the range of direct expression, as it is possible by making such familiar devices as accented passing and grace notes occur simultaneously in different parts, to produce transient artificial chords of the most extraordinary description; such as are heard in the following passage from the first act of Parsifal[141]:—
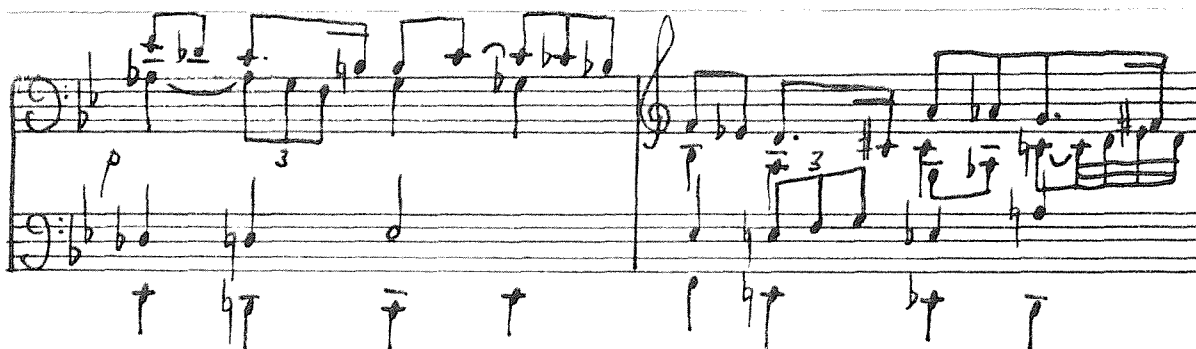
It is perhaps significant that emulation of this technique can only be found in a very small number of Parry's first major works, and the two works which make most striking use of 'polyphony' and 'artificial

chords' do so only sporadically (e.g. the fugal end to the development of the Concertstück, bars 338-372 and the prelude to Prometheus Unbound). However, Parry retained and assimilated Wagner's manipulation of accented passing notes and various methods of delayed resolution. The fugal theme used at the end of the development of the Concertstück (introduced on the oboe in bars 334-336) bears a striking resemblance to the 'love' motive of Siegmund and Sieglinde, particularly in its rising chromatic appoggiatura and similar melodic contour (Example 126):

Example 126

The opening theme of the Nonet's slow movement, especially the consequent phrase (bars 5-8) also displays an application of a rising chromatic appoggiatura. Moreover, the poignant 9-8 prepared suspension (bars 6-7) on IVb and the final 7-6 appoggiatura as part of the diminished seventh (bar 8) are also Wagnerian characteristics (Example 127):

Wind Nonet: 3rd Mvmnt.

Example 127

The Concert Overture Guillem de Cabestanh is melodically and harmonically the most consistently Wagnerian of all Parry's works (even more so than Prometheus Unbound which, as we discussed in chapter 2:1, is flawed by stylistic inconsistency); even the subject matter (almost certainly the result of reading Heuffer's Troubadours[142]) displays an affinity with Die Meistersinger. With the exception of the curious opening pentatonic theme (oddly prophetic of folkery) all the main thematic material recalls Wagnerian contexts. Theme 2 (bars 24-35) is reminiscent of the second theme in the Overture of Die Meistersinger (cf. bars 33-36) particularly with its chromatic countertheme in the violas and the supporting dominant pedal. Chromatic appoggiaturas and especially chromatic passing notes are also used widely in the gradual melodic unfolding of the scalic material (from bar 31 onwards), and particularly in further use of this material towards the end of the exposition (cf. bars 78-89). The opening melodic contour of Theme 2 also prefigures that of the yearning theme of Blest Pair of Sirens ('O may we soon again renew that song') though it lacks the attitudinising II7 harmony of the latter. Theme 3 (bar 44 onwards) exemplifies the method of polyphonic treatment outlined by Parry above; moreover, the melody's opening ninth and its subsequent resolution in another part (a technique Parry also acknowledged in The Art of Music[143]) is undoubtedly the result of immersion in Tristan and the Ring. Theme 4 (bars 90-99) with its

rising chromatic line, chromatic inner strands, and supported by an
extended dominant pedal can be paralleled with such contexts as bars
63-70 of the Tristan prelude. Another Wagnerian process, that of
allowing prepared or unprepared appoggiaturas to drop a third before
resolving, is also evident in Guillem de Cabestanh as can be observed
in bars 13-14 which provides an example of the unprepared variety
(Example 128):
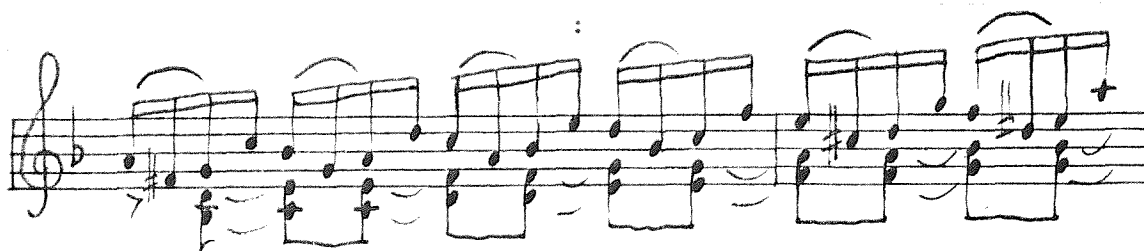
Example 128

This type of procedure can be found widely in Prometheus Unbound, for
example in the prelude (bars 30-33) and notably in the dialogue
between Mercury and Prometheus (after letter N, bars 191-196). Here
also the inversion of this procedure can be observed in the vocal line
and tenor register of the orchestra (i.e. an appoggiatura that rises a
third before resolution - e.g. bars 191-192). Furthermore, there are
numerous examples of an identical type of three-note melodic figure in
which only the central note is the appoggiatura (bars 194-196 - here
Parry increases the dissonance with double and triple appoggiaturas -
Example 129):
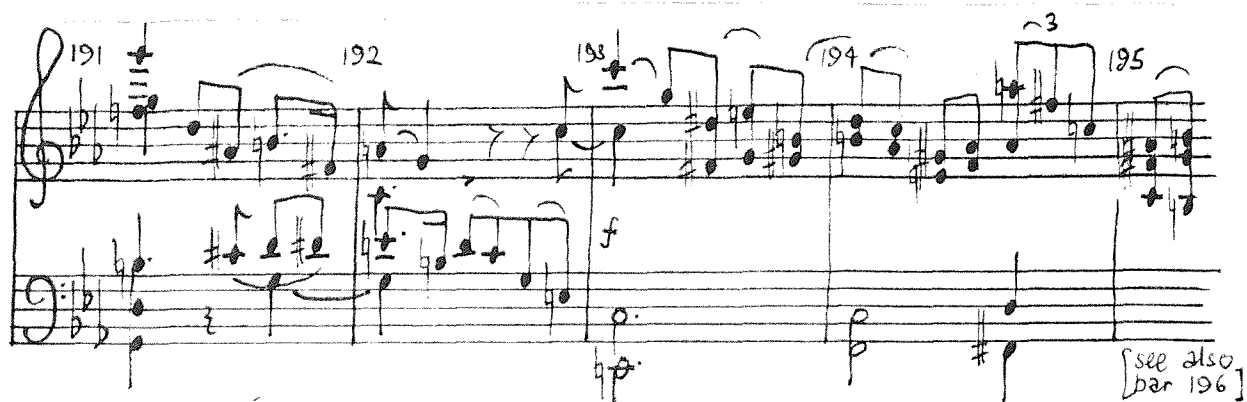
Example 129

In Parry's works after 1880 this type of appoggiatura figure
(particularly the rising form) becomes increasingly prominent in his
melodic material. In his First Symphony for example, it appears in
bars 4-5 as part of an extended melody heavily imbued with
appoggiaturas, and it is deployed even more readily in the second-
group theme of the Finale (Examples 130a and 130b). In the coda of
the March from the incidental music to Aristophanes The Birds (1883)
it occurs frequently (Example 130c), particularly as part of an
ornamental repetition of a previous phrase. The Overture to an
Unwritten Tragedy provides many examples of the same figurations,
notably the spacious theme occurring shortly after the beginning of
the 'Allegro energico' (bars 45-48): here both the rising and falling
appoggiatura shapes are juxtaposed to form a melodic figure that is
used sequentially (Example 130d).

a) [Symphony No.1. 1st mvmnt.]

b) [Symphony No.1. Finale]

c) [March from "The Birds"]

d) [Overture to an Unwritten Tragedy]

e) [Symphony No.2. 1st mvmnt].

Examples 130a, b, c, d and e

The second-group theme in the Finale of the First Symphony provides examples of the rising appoggiatura shape where it is lent added emphasis by the characteristic dotted rhythm described above (Example 130b). This combination recurs in many later works such as <u>Blest Pair of Sirens</u> (bars 25-26 and the rising sequence in bars 70-72). A further development of this melodic characteristic can be observed in Parry's later inclination to provide emphatic inner contrapuntal strands. The first striking use of this technique occurs in the lyrical second-group theme of the first movement of the Second Symphony (from bar 70) where a broad countertheme is heard on cellos, bassoons and horn (Example 130e). The trend continues in <u>Blest Pair of Sirens</u> where an inner contrapuntal strand is deployed with increasing intensity throughout the piece. As a counterpoint to the main 'ritornello' material (see bars 2-3) it recurs on two occasions, each time with greater prominence. Greater intensity is given to the first recurrence due essentially to its higher tonal level of G major (after letter D) where the countertheme is played in the upper register of the horns. The second recurrence at the end of the work, one of Parry's most epigrammatic statements, gives even greater emphasis to the countertheme by doubling it high in the register of the top voice of the chorus. The practice of counterthemes was evidently a technique that greatly attracted Parry. An additional feature of many of these inner contrapuntal strands is the octave doubling. In the First Symphony the technique is adopted sporadically. In the Second Symphony however, it is used more consistently as a counterpoint to the lyrical theme of the Trio (letter H) though without the emphatic appoggiaturas described above. The first movement of the Third Symphony (namely the transitional material between first and second groups - between letters B and C) provides perhaps the first example of a countertheme with a consistent use of prepared and unprepared appoggiaturas, as well as displaying a predilection for essentially three-part contrapuntal textures (one that Elgar was later to appropriate). Such a texture was to appear later in the <u>Lady Radnor Suite</u> (1894), the Finale of the revised Fourth Symphony and the posthumously published <u>English Suite</u>.

The extent of Wagner's influence is evinced not only by Parry's widespread use of appoggiaturas, but also by the thorough deployment of sequential techniques. The construction of Parry's thematic

material is ofen purely sequential where i) phrases are built on the repetition of smaller melodic cells (which invariably consist of appoggiatura shapes as one finds for example in the 'flight' motif that dominates the prelude to Act II of Die Walküre - Example 131) and where ii) larger melodic structures are formed by repetitions of longer melodic phrases.

[Wagner: "flight" motive.]
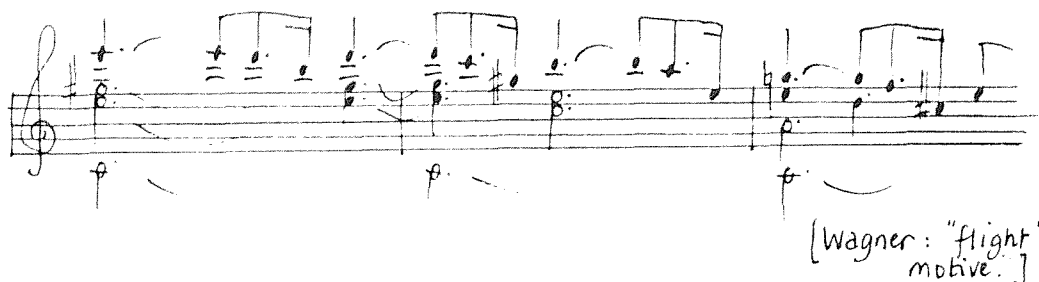
Example 131

The first category (i.e. the repetition of smaller cells) can be observed in the consequent phrase of the opening theme of the Fantasie Sonata (bars 8-12) in which the melodic cells are characterised by their prepared appoggiaturas. Even more striking in the Sonata is the climactic sequential passage of suspensions at the centre of the slow movement (bars 442-445) which is curiously prophetic of similar passages in Elgar that were to appear over a decade later. The long opening theme of the first movement of the First Symphony shows a number of different though rhythmically interrelated sequential passages (Example 132) in which appoggiaturas are ubiquitous in the major contrapuntal lines. The opening theme of the Elegy for Brahms (bars 3-14) carries this method of cellular sequential writing yet further for it is constructed almost entirely on repetitions of a one-bar phrase. There are numerous instances of the second category (i.e. sequential repetitions of longer melodic phrases) such as the lyrical second-group theme in the first movement of the Second Symphony (cf. from bars 70 and 79), the opening theme of the Violin Sonata in D and the gentle second-group theme of the Overture to an Unwritten Tragedy. There are also many examples of melodies where both categories combine.

Example 132

The Overture to Parry's incidental music for the play <u>Hypatia</u> (1893) begins with two vigorous phrases (bars 1-8), the second a higher transposition of the first; both are constructed sequentially on smaller cells (the material itself is also highly reminiscent of Wagner's 'flight' motif mentioned above - Example 133 - cf. Example 131).
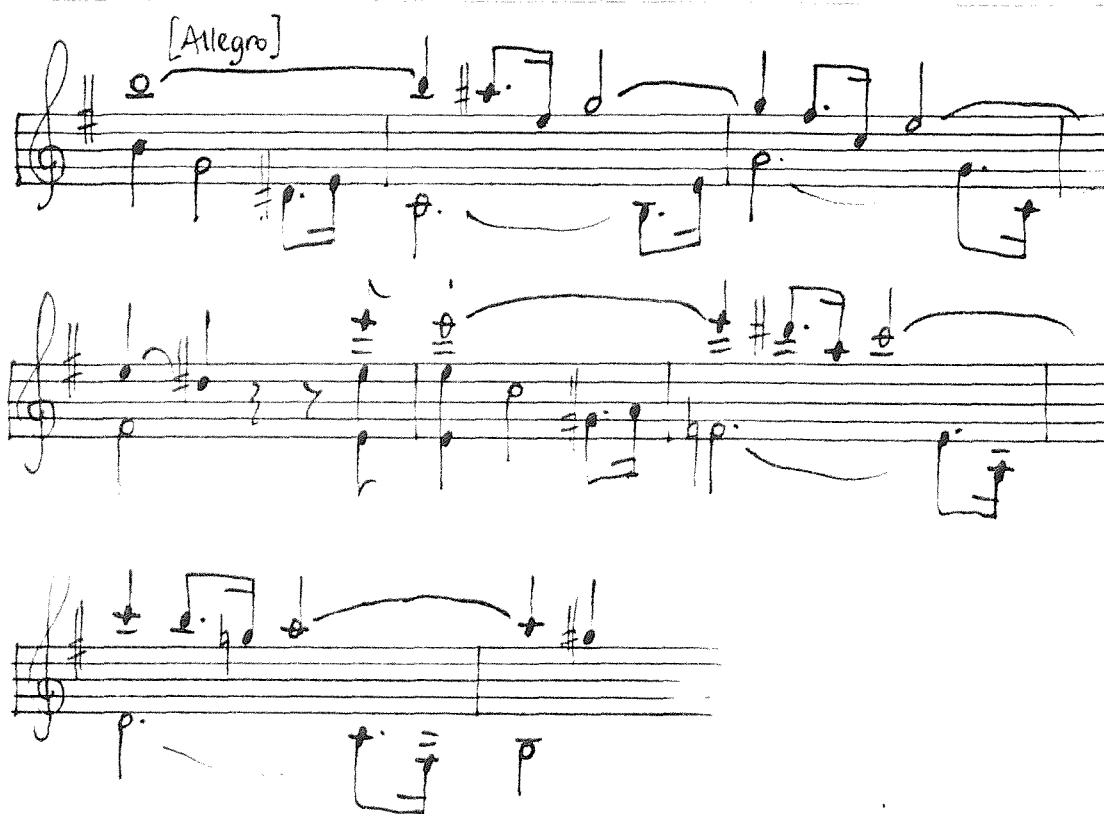
Example 133

The Overture to an Unwritten Tragedy provides perhaps the most clear-
cut examples of such sequential writing as can be observed in the
passage between bars 45-86. In bars 45-61 we experience a gradual
distillation of the seminal neighbour-note figure presented in the
first bar of the introduction. The phrase from bar 45-48 commences
with the neighbour-note figure, climbs sequentially with a small two-
note cell in the last half of bar 45 reaching its melodic peak in bar
46, before subsiding sequentially in bars 47-48. This four-bar phrase
is repeated sequentially in bars 49-52, though the higher
transposition does not occur until the last two bars of the phrase.
At this point the four-bar phrase is reduced to its opening two bars
(bars 55-56). The reduction continues to one bar (bar 57) which is
reiterated sequentially (bar 58) before distillation to the neighbour-
note figure occurs in bars 60-61. A new phrase, once again headed by
the neighbour-note figure, is taken up in bars 62-63 (see Example
117), and this phrase is in turn repeated sequentially in bars 64-65

with the second part of the phrase in a higher transposition. The
climax of this passage is heard in bar 66 after which the music
subsides with a descending sequential passage constructed of small
cells (bars 67-69). As already mentioned above, the second-group
theme is constructed on a similar basis (bars 74-86). In the
Overture to an Unwritten Tragedy this method of melodic and rhythmic
integration is cogently executed. In other works such as Blest Pair
of Sirens sequence also plays a vital role in the intensification of
diatonic dissonance, but in many works Parry resorts to the technique
as a simple mechanical means of filling out passages when inspiration
eludes him. The Finale of the Second Symphony is over-populated with
perfunctory sequences such as bars 97-101 which gives the impression
of fulfilling the demands of an academic exercise. Furthermore, too
many of the choral works are precariously connected by orchestral
interludes that rely almost totally on sequential passages (though
remaining scrupulously faithful to established thematic ideas), and in
this respect the technique sinks to the level of cliché (e.g. the Ode
on the Nativity).

Although the stylistic features cited above form a significant
part of Parry's individual musical voice, as well as demonstrating his
obvious indebtedness to Schumann, Brahms and Wagner, perhaps the most
important facet of his style is his contribution to the development of
an English diatonic tradition that has largely been ignored in the
discussion of nineteenth-century harmonic evolution. A central issue
in nineteenth-century music, and one most crucial to its
understanding, is the process and evolution of harmonic practices.
That culminated eventually in the breakdown of tonality. Certainly
within the study of harmonic advances made by such innovators as
Chopin, Liszt, Wolf and Wagner, the discussion tends to focus upon the
intensification of chromaticism, together with its own complex
treatment of dissonance. It would indeed be futile to dispute the
dominant position occupied by chromaticism in musical literature on
this period, but in emphasising its path of evolution so strongly,
parallel harmonic developments, that were taking place at a similar
time, have tended to be totally obscured.

Because of the historical significance of chromaticism we have
been persuaded to ignore the role and expressive possibilities that
were being explored less overtly in the field of diatonicism. Some

scepticism may also have a part to play in the neglect of this important area; a predominantly diatonic nineteenth-century composer such as Mendelssohn has been disparaged for the sanctimonious use of simplistic harmony in his motets, songs and some of the lesser choruses of the oratorios (e.g. 'Lift thine eyes' from Elijah), particularly towards cadential points. Such weak instances cannot be compared with those on an obviously higher plane of inspiration as found for example in the introductions to both the Scottish and Reformation Symphonies. Examples in Schumann are equally numerous (e.g. Hochländisches Wiegenlied or Auf einer Burg, and the third movement of the Rhenish Symphony), as they are in Brahms (e.g. the main theme of the last movement of his First Symphony) and even Wagner, where diatonicism serves to represent dramatic elements symbolically opposite to those represented by chromaticism; such characteristics can be observed from small beginnings in Tannhäuser through to a full realisation in Parsifal[144]. From these examples it is evident that even though diatonicism often occupied a subsidary position in terms of a foreground harmonic language, it nevertheless commanded the attention of all the mainstream composers; yet with chromaticism as the main vehicle of increasing harmonic dissonance, the use of diatonicism itself as a separate source of dissonance has received far less consideration.

One of the most significant developments in diatonic dissonance began to emerge in England in the first decades of the nineteenth century. Samuel Sebastian Wesley (1810-1876) stands as the first major figure in a line of nineteenth-century English composers who began to widen the vocabulary of diatonic harmony. S.S. Wesley, nephew of John Wesley the founder of Methodism, and son of the composer Samuel Wesley (1766-1837), was the result (some might say the victim!) of a rigorous church upbringing, coloured by a musical education from his father. Consequently his entire career was spent in the service of Anglican Cathedral music, which, not surprisingly, produced an output dominated by anthems. The quality of these pieces is highly variable, nearly all of them containing passages marred by watery Mendelssohnian imitation or turgid fugal writing; one such example, Ascribe unto the Lord (c.1852), sets out with a strong recitative and opening chorus only to be flawed by poor cadences and a sentimental solo quartet for high voices having more in common with

the Victorian drawing-room. His most harmonically consistent anthems,
Cast me not away from thy presence (1847), Thou wilt keep him in
perfect peace and Wash me throughly (both from an edition of his
collected anthems of 1853) are the most concise illustrations of his
mature style, exemplifying in concentration diatonic methods that tend
to be more sparsely distributed in other anthems.

In Cast me not away, the earliest of the three in question,
Wesley can be seen to be making use of several methods of dissonance,
some of which can be readily formulated (Example 134):
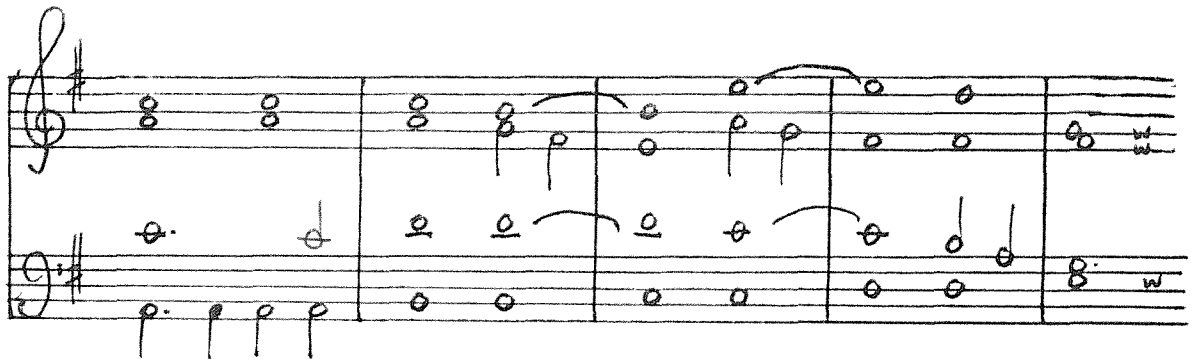
Example 134

i)   The prominence of double suspensions e.g. take bar 24 as a
      typical instance. However, from such isolated moments,
      passages such as bars 17-20 demonstrate a technique
      whereby a comparatively slow rising bass line supports a
      series of these double suspensions (in this case of the
      $^9_7 - ^8_6$ variety) for the space of three bars before
      subsiding. Further use of this method can be found in the
      anthem I am thine, O save me (1857), bars 12-15 and the Te
      Deum from the Morning and Evening Service in E (1841-44) -
      e.g. 'everlasting Son of the Father' (Example 135):
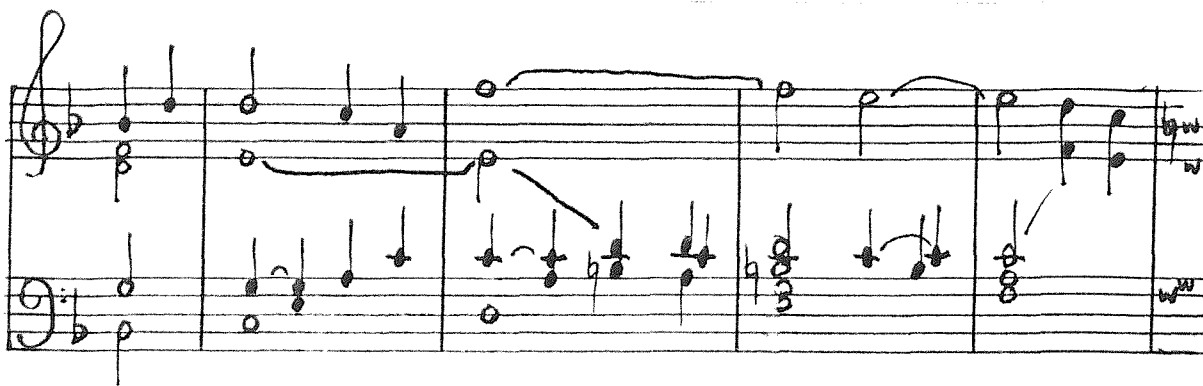
Example 135

ii)   There are of course many examples of the same type of rising bass as seen in i) that use single suspensions; e.g. Wash me throughly bars 75-79, and again in the Te Deum e.g. 'Thou are the King of Glory O Christ' (Examples 136a and 136b):

Example 136a and b

iii) Wesley is particularly fond of a suspension, be it single or double, on the mediant. First of all, two instances in Ascribe unto the Lord and I am thine (both in fact thematically and harmonically related (Example 137a): both show a progression where the suspension on the mediant is approached by the supertonic 7th with the suspension in the top line. Occasionally this occurs in different voices as in Thou wilt keep him in perfect peace, bars 3-4 (Example 137b). With regard to the double suspension on the mediant, the anthem Thou judge of quick and dead (extracted from Let us lift up our hearts 1853) bars 11-12 and Cast me not away bars 49-50 serve as good examples.

Example 137a and b

It can be observed that Wesley achieved much of his characteristic
type of dissonance by the use of various inversions of dominant and
secondary sevenths and ninths. <u>Ascribe unto the Lord</u>, mentioned above
as having a strong opening recitative and chorus, shows Wesley
maintaining a constant level of diatonic dissonances over a period of
four bars, the voices frequently clustering (e.g. bars 2-3 of chorus)
in the sequence of suspensions. Harmonic collisions of this nature
are a common feature of Wesley's part-writing, occurring in a variety
of situations. The cadence of <u>Thou wilt keep him</u> is one such example
(Example 138a) which is intensified by the brief move to the
subdominant; similar moments exist in <u>Wash me throughly</u>, e.g. bars 28-
30 and 51-54 (Example 138b) and in <u>I am thine</u>, bars 9-10.
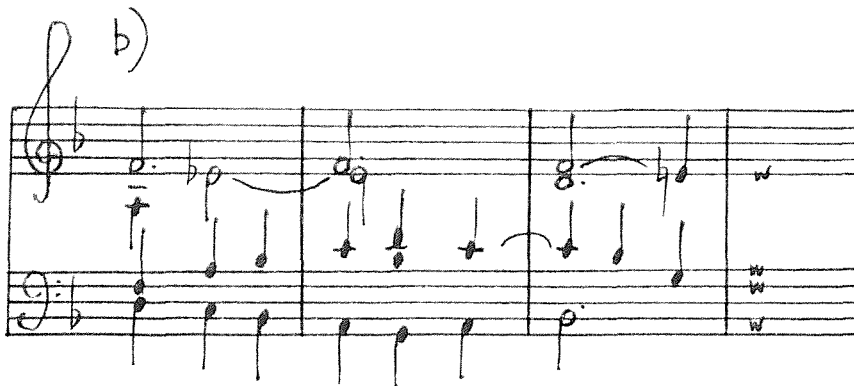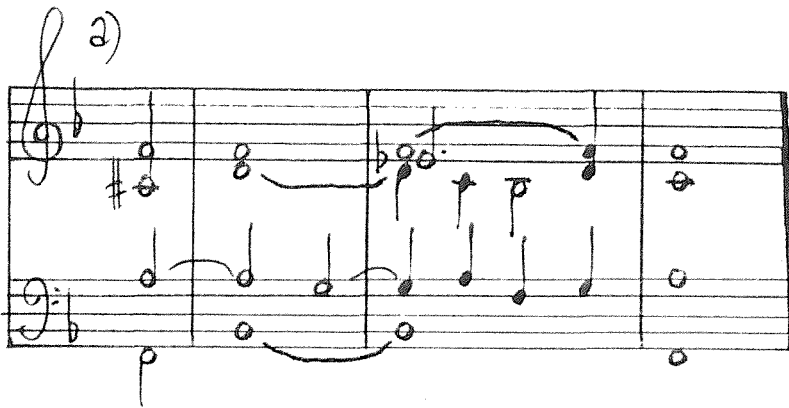
<u>Examples 138a and b</u>

The technique of sequence has already been cited in connexion with suspensions (e.g. Ascribe unto the Lord), but it is further adapted to longer progressions that are often the result of two diverging lines in treble and bass, thickened by parallel and equally conjunct inner parts. Two examples, expressive in their use of the falling seventh, can be found in the Magnificat from the Evening Service in E (e.g. 'He hath put down the mighty') and Thou wilt keep him, bars 46-51 (Examples 139a and 139b):
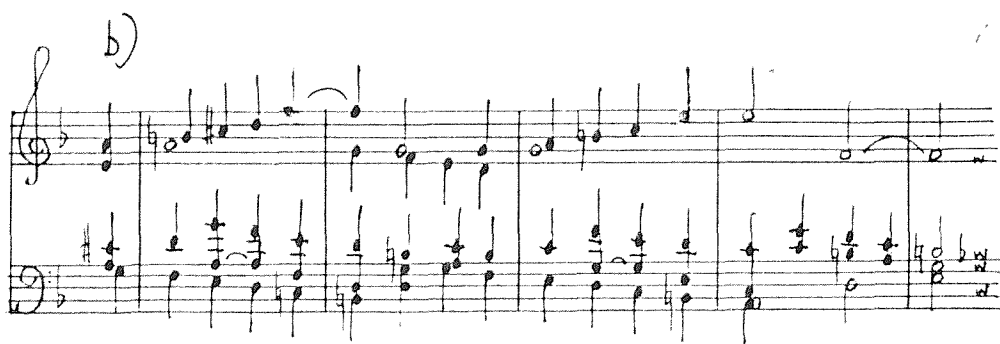
Examples 139a and b

In seeking sources for the formation of Wesley's harmonic language, the examination of music by contemporary Europeans such as Mendelssohn and Spohr is only partially fruitful. Certainly as a young composer of the 1830s Wesley 'drank deep of Mendelssohn[145]'

which is evident in one of his earliest published anthems <u>Blessed be the God and Father</u> (before 1835), and some of the gentle chromaticisms present in <u>Wash me throughly</u> are a product of Spohr's influence. Yet the most likely precedents for the higher diatonicism in S.S. Wesley's best music can be traced to Renaissance and Baroque models that he had come to know through the interest of his father Samuel Wesley. Samuel Wesley's imagination had been fired by regular visits to the Portuguese Embassy Chapel where he had the opportunity to hear a large repertoire of 16th, 17th, and 18th century music (the London Embassies of Catholic countries were the only places where Roman music could be sung freely). His friend, and organist of the Portuguese Chapel, Vincent Novello,[146] who more than anyone else had strongly encouraged the use of early music in the enrichment of the liturgy, was no doubt instrumental in persuading Samuel Wesley into composing a substantial number of Latin works (e.g. the motets <u>In exitu Israel</u>, <u>Exultate Deo</u>, <u>Omnia Vanitas</u>, <u>Tu es Sacerdos</u>, and a mass <u>De Spiritu Sancto</u> dedicated to the Pope!). The best of these works look back to the solemnity and sonorous textures of the Italian Baroque masters, notably a short six-part motet <u>Tu es Sacerdos</u> (1827) which betrays the composer's assimilation of higher diatonic passages (e.g. Example 140a) in early choral works such as the final chorus of Carissimi's <u>Jephthah</u> 'Plorate filii Israel' (where the resulting double suspensions intensify over the word 'lamentamini' and are reflected in Wesley's opening phrase – e.g. Examples 140b and 140c) and in later works in a similar vein like the <u>Crucifixus</u> settings by Lotti or Caldara in which sequences of a single or double suspensions are virtually ubiquitous. Other likely material to have been absorbed by Samuel Wesley were the Latin motets of Purcell (also written for the Catholic liturgy in Queen Mary's private chapel at Somerset House), namely <u>Jehovah quam multi sunt</u> and <u>Beati omnes</u> which were becoming known at that time through the publication of five volumes of Purcell's sacred music by Vincent Novello between 1826 and 1829; both display the same higher degree of diatonicism that is not present to the same extent in Purcell's English works.

That both Samuel Wesley and Samuel Sebastian Wesley were conversant with the music of these composers there can be little doubt, since they are all included in the Vincent Novello private library;[147] hence it was indeed a logical and irresistible step for

S.S. Wesley to take in incorporating the earlier Latin works, those of Purcell (the cadence of Example 138a certainly suggests Purcell's influence) and of his father into his own music, particularly in a compositional environment that was in general arid. All the harmonic progressions outlined in points (i), (ii) and (iii) earlier are present in one form or another in the works quoted above, emphasising that it was essentially sacred music of previous eras that was responsible for the formation of S.S. Wesley's higher diatonic language. In the music of Wesley's contemporaries the few examples of the same type of harmonic devices are extremely sporadic. The second movement of Mendelssohn's Octet (bars 41-48 and 76-83) displays a similar polyphonic accumulation of dissonance as discussed in point (i) and likewise in Schumann's Overture, Scherzo and Finale (e.g. the Finale bars 201-210) the continual piling up of thirds over a rising bass produces almost identical results.
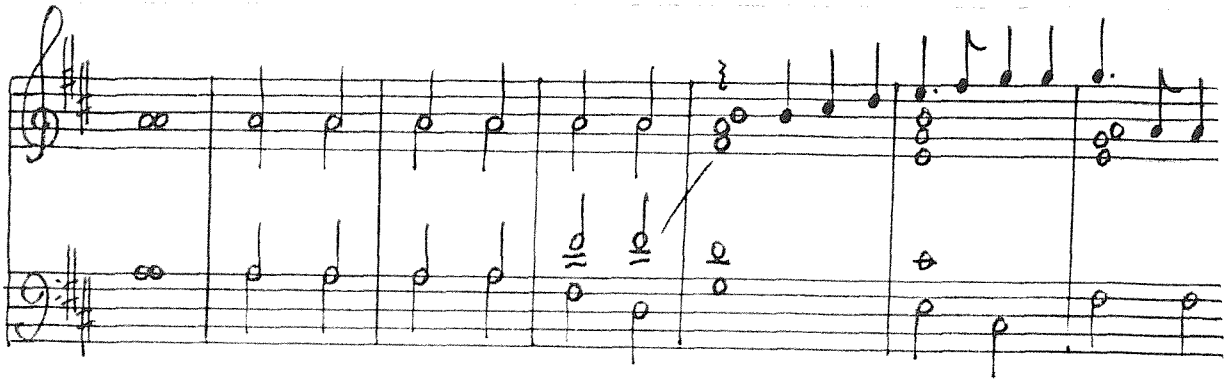
Example 140a

Example 140b
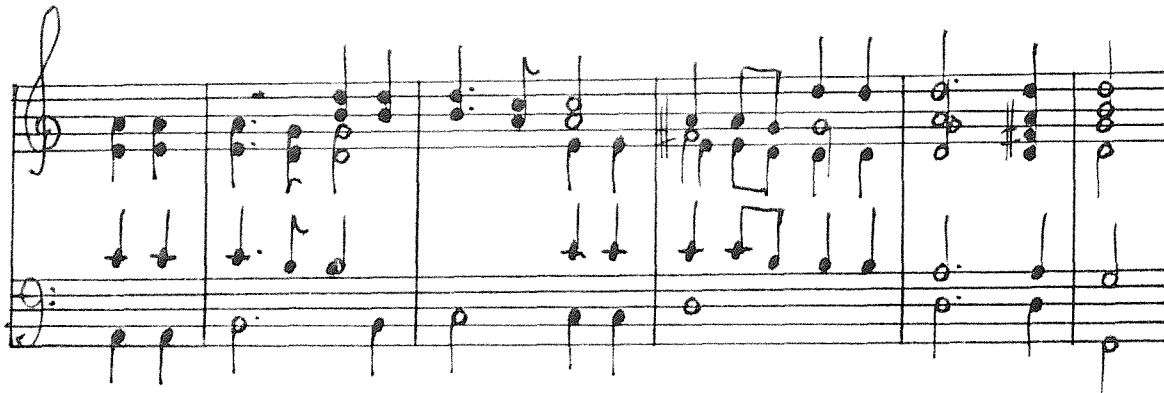
Example 140c

Samuel Sebastian Wesley stands almost alone in his attitude towards diatonicism in England during the first half of the nineteenth century. By the 1850s Mendelssohn's popularity had bitten deep and most composers, whether in the sacred (Ouseley, Stainer, Walmisley) or secular (Sterndale Bennett) world of music, had failed to forge an

individual style. There are many reasons why this should have happened. Firstly a rift was growing steadily between music in and out of church, mainly due to an inflexible, puritanical and conservative Anglican clergy[148] who were suspicious of any continental innovations other than Handel and Mendelssohn. The staple diet of almost every choral society in the land[149] had been endorsed the "most suitable" music for worship,[150] and with the Cathedral authorities exercising their influence in staging the country's major music festivals, secular advances by our own composers (such as Balfe or Wallace) were sadly restricted; Hugo Pierson even found it necessary to seek voluntary exile in Germany because of his dissatisfaction with the English tradition. Secondly with the upsurge of interest in romantic opera through the Italians on the one hand, and Weber, Berlioz and eventually Wagner on the other, differences and intolerances were set to become even more pronounced. The years surrounding 1860 were witness to the chasm that was gradually forming between this country and the rest of Europe. Tristan und Isolde had been finished in 1859 and was first performed six years later, while Ouseley and Stainer, with their own contributions, were in the process of forming the first edition of Hymns Ancient and Modern which appeared in print in 1861. The Anglican chant was also experiencing its heyday at this time. A concurrent development in the ancient universities as described in chapter 1:1 was the implementation of Ouseley's reforms of the MUS.BAC and MUS.DOC. examinations which give a comprehensive picture of the requirements of a mid-nineteenth century English musician. Initially Ouseley's intentions may have been worthy, for he sought to purge English music of the trivia that all too often appeared at music festivals and were, perhaps more incredibly, becoming popular. Yet his compositional prejudices, exacerbated by his position in the Anglican hierachy, prevented many crucial doors from opening. Ouseley was clear and stern about the best models for students: for instrumental music he prescribed the study of Mozart; for oratorio, Handel; and for cathedral music, the seventeenth-century masters. In 1872 when some hymnals were incorporating secular melodies, he retorted vehemently:

How can they result in aught but the disgust and discouragement of all musical churchmen, the misleading of the unlearned, the abasement of

sacred song, the falsification of public taste, and (last but not least) the dishonour of God and his worship?[151]

The new examination system gave rise to a standarisation of selected skills which included above all the furtherance of a contrapuntal stringency that seemed hardly relevant to the development of an original musical style. Rules for composition were quickly established and text-books soon appeared to help candidates through their examinations. John Stainer's pamphlet A few words to candidates for the degree of MUS.BAC (1897) was also cited in chapter 1:1 both for its startlingly late date and its perfunctory analytical account of a model choral movement. His final words of advice still encapsulate the prevailing ecclesiastical orientation of the examination and its methods of acquiring musical technique:

But no man can hope for success in the First Examination who is not a rapid mental reader of four-part writing. This can be practised without a tutor: if a student is slow at it, he should commence by looking through a short hymn-tune until he thinks he has mastered it, and then proceed to the pianoforte and try to play it correctly from memory. A good tutor will suggest various other ways of cultivating this indispensable faculty.

Such advice only serves to emphasise the aims of 'correctness' that were cherished by university professors. John Stainer, who considered 'the institution of this examination one of the wisest ever taken' by the University of Oxford, was quite prepared to reiterate the same musical values and criteria that Ouseley had championed almost half a century earlier. It is no surprise therefore that several generations failed to produce any significant musical achievement since they were misled into believing that the outmoded methods imparted to them were acceptable and established them as 'qualified' composers. As a reaction against offensive Wagnerisms, the diatonicism of Handel, Mendelssohn and the four-part, standardised hymn-tune harmonisations emanating from the church evolved into something of a moral alternative, from which a general view transpired that while new music from the continent could be, and was performed here, and tolerated within reason, the prospect of English composers adopting such

techniques was regarded with reservation.

Stainer (1840-1901), who suceeded Ouseley as Professor at Oxford
in 1889, having previously occupied the post of organist at Magdalen
College, Oxford and St. Paul's Cathedral, was one composer who
preferred to distance himself from European modernisms. Mendelssohn
stylistically dominated the vast majority of his anthems (such as Lead
kindly light c. 1868), and yet one early example demonstrates clearly
the obvious ability that Stainer possessed in manipulating diatonic
dissonance. Drop down ye heavens from above, composed in 1866 (while
the composer was only 26), makes use of an angular point in close and
irregular imitation, and produces a paragraph of dissonance even more
extended than any in the most intense of S.S. Wesley's (e.g. bars 1-
18). As the exception in an otherwise rather vapid output, it shows
Stainer's positive recognition of Wesley's pioneering efforts, and an
attempt to advance the technique further still by a greater
concentration of higher diatonic chords. Yet the fine quality of the
first 18 bars are sadly flawed by a dull recitative and perfunctory
fugue, undoubtedly influenced by contemporary pedagogical attitudes.

In chapter 1:1 an account was given of Parry's early musical
training under Elvey while at Eton College. For his Oxford MUS.BAC.
he was examined by Ouseley and his exercise O Lord Thou has cast us
out belongs to that catalogue of sterile academicism that can still
horrify us when juxtaposed with contemporary European developments.
Parry was raised in the same manner as S.S. Wesley, Stainer, Ouseley,
Sterndale Bennett and a host of other English nineteenth-century
composers. Yet it is clear from letters during Parry's early
endeavours at Lloyd's that he was well aware of his stylistic
limitations. A reply from Walter Broadwood, though undated, reveals
that Parry aspired to study with Brahms in Vienna:

I will gladly make inquiries of those to whom Brahms is known as to
whether he takes pupils - He lives at Vienna or did not long since - I
will first ask Pauer, himself a Viennese - Strauss, who comes here to
teach my two girls - He also is from Vienna and will know Brahms - and
eventually, if you really think anything of the matter, Joachim will,
I make no doubt, introduce and recommend you to Brahms ...... Anything
I can do, I will - Yes, it must be a fine thing to have nothing
between your thought and its expression - no mechanical trammels - and

you _have_ thoughts so I can understand your yearnings after complete freedom.[152]

Edward Dannreuther finally provided the vital stimulus to break free of the languidness of England's inbred tradition as is clear from the emphasis on concerted instrumental composition. During this period (between 1875 and 1880), Parry's English diatonic heritage is far less pronounced in his style, owing to a conscious (even self-conscious) attempt to emancipate himself from the moral prejudices and the anthem-writing which are apparent in his earliest works. An interesting comment in his diary of 1880 discloses Parry's response to S.S. Wesley's The Wilderness for the Gloucester Festival:

The 'former' [The Wilderness] affected me a good deal probably through old associations. There are very fine and also tender and well realised passages in it though it is essentially an English work and such as I can well understand a German being doubtful about. Its home is an English Cathedral and it speaks the best language people, who frequent such places of worship, are in a state to comprehend.[153]

It is surely significant that Parry should have attached the label of 'English' to such an environment, and moreover, that he drew attention to the disparity between the English Cathedral idiom and that of German music.

It is perhaps indicative of the associations between choral music and diatonicism that the style should have re-emerged (albeit infrequently) in the first of Parry's choral commissions Prometheus Unbound. The movement for solo soprano 'The Spirit of the Hour' discussed above in chapter 2:1 exemplifies a purely diatonic section inserted between two chromatic ones, which consequently highlights textual contrasts - the chromatic representing the sensual and at times tragic, while diatonicism expresses the noble and the ideal (Example 141); in short, a moral sentiment that emerged from the previously mentioned restraints of the past two or three decades.

Initially the harmony sets out in the form of a hymn-tune, but very soon it expands with the use of imitative counterpoint, sequences of suspensions and the gradual addition of extra parts - in this instance from four to six. The resulting diatonic dissonance

undoubtedly finds its origin in Wesleyan practices, but Parry's vocabulary is wider (e.g. bars 7-9) and exploited with greater resource. One other aspect of this example is Parry's use of the pedal-point in diatonic passages of this nature (e.g. bars 5-7). This technique again looks back to the church environment, where the improvising organist could conveniently rest a foot on a dominant or tonic pedal, over which dozens of perfunctory bars would ensue. Parry's pedal-points frequently act as the basis for larger diatonic accumulations, as is evident in the slow movement of the Piano Quartet (Example 142) or in the instrumental interludes to Meshullemeth's aria 'Long since in Egypt's plenteous land' from Judith (better known as the hymn adaption 'Dear Lord and Father of mankind').
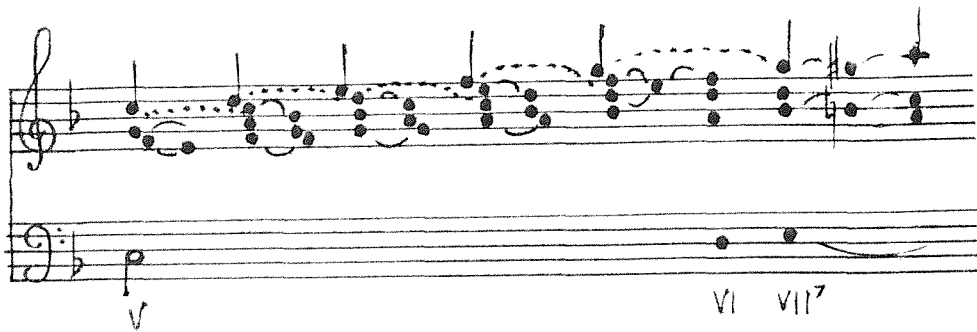
Example 141

Example 142

After Prometheus, which established Parry's reputation, festival
commissions began to flood in for both instrumental and choral works.
Moreover, the pronounced chromaticisms leading up to 1880, that had
been accompanied by Parry's enthusiasm for Wagner, were dissipating in
favour of a richer diatonic language. This can be seen to appear in
his next major work, the First Symphony. The slow movement provides
sure evidence of the type of harmonic procedures outlined in point (i)
now occurring in an elaborated form in bars 62-65 (Example 143), and
in falling away from the climax, the sequential dissonance mainly
characterised by strings of 7-6 suspensions looks forward strikingly
to similar contrapuntal passages in Elgar (cf. 'Flesh of her flesh
they were, spirit of her spirit' in For the Fallen; here Elgar also
appropriates Parry's technique of harmonic sequence, transferring the
dissonance, again of 7-6 suspensions, consistently between the upper
voices, and firmly within a diatonic framework). A further example of
diatonic dissonance can be observed in the last movement of the First
Symphony where extensive use of the pedal-point, a five part texture
and the same sequential technique, form the basis of the main second-
group theme.
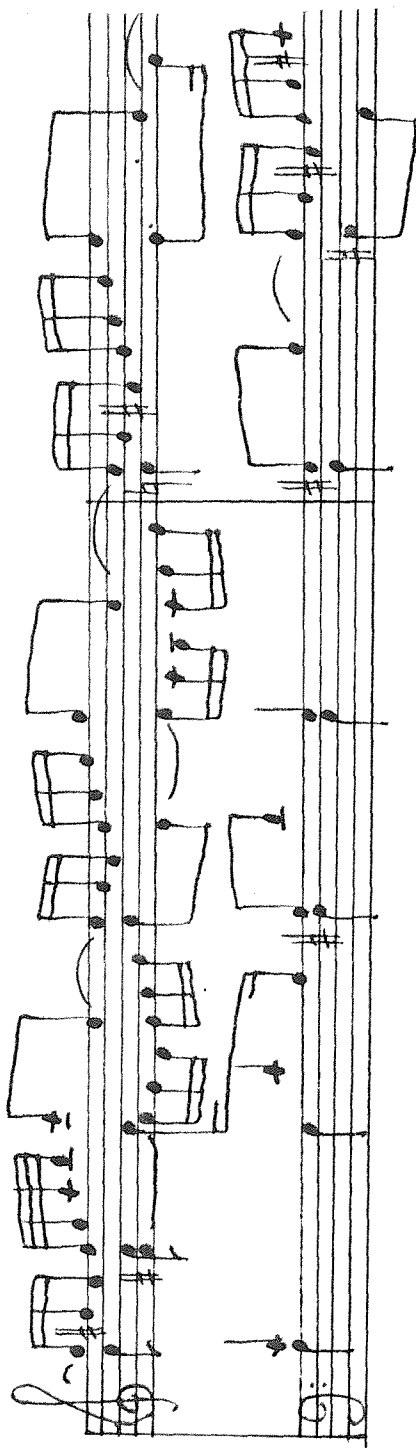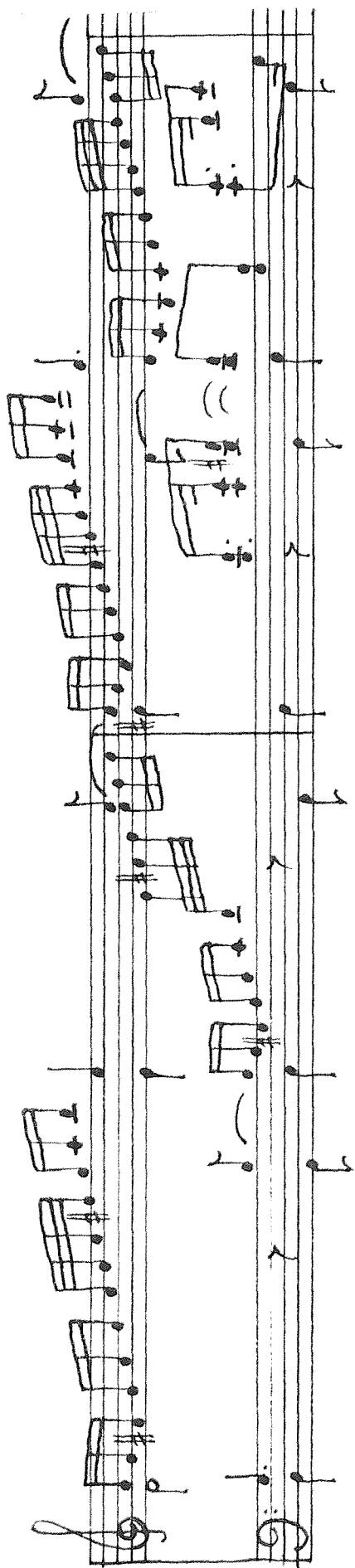
Example 143

The First Symphony demonstrates the assimilation of diatonic dissonance into Parry's instrumental music. A comparatively minor work, composed a year earlier in 1881, the Evening Service in D (one of the few works written exclusively for the ecclesiastical environment) reveals signs of a stylistic consistency using diatonic dissonance in the choral idiom. The work opens with a sequence of diatonic phrases underpinned by a protracted tonic pedal. Sequences of single suspensions are numerous (e.g. 'And my spirit hath rejoiced in God' bars 13-17) as are double suspensions (e.g. For behold from henceforth all generations shall call me blessed' bars 47-55). One is also aware of the Wesleyan slow rising bass line discussed in point (i) with its enriched seven-part sequential texture in bars 102-108, though the level of dissonance is limited. Perhaps the most striking passage texturally occurs towards the end of the Magnificat ('He hath filled the hungry with good things' - bars 192-200) where an eight-part passage using a number of poignant dissonances (e.g. bars 193 and 195-196) is once again supported by an extended dominant pedal. The use of these techniques in the Evening Service are significantly prophetic of the increasing role of diatonicism particularly in Parry's choral works. The Glories of Our Blood and State (1883), though not free of Brahmsian influence, notably in its opening prelude, shows Parry's continuing preoccupations with diatonic harmony in its opening choral statement and even more expressively in the closing passage of the first section ('With the poor crooked scythe' - after letter D).

The culmination of Parry's interest in diatonicism occurs in his most widely known choral achievement - Blest Pair of Sirens. In this work diatonic dissonance is raised to a new level of sophistication, the previously mentioned techniques of Wesley and Stainer becoming a standard and intrinsic part of the harmonic vocabulary, subordinate to an even higher range of chords and appoggiatura groups. The thirty-bar orchestral prelude, briefly paraphrasing the opening of Wagner's Overture to Die Meistersinger (itself an extremely diatonic work in its initial stages), soon brings sequential single and double suspensions into play (again using the type of voice exchange seen in the second movement of the First Symphony) as seen in bars 9-13, and this is followed by an intense accumulation of tension initially above a dominant pedal (bars 13-16) and then around an inverted tonic pedal

(bars 17-20), culminating in the main harmonic climax on the first inversion of the subdominant (over which a double appoggiatura resolves in bar 21 - this double appoggiatura is for some reason not shown in the vocal score reduction). From this point the volume of sound subsides significantly, though the level of diatonic chords remain unchanged, particularly towards the cadence (bars 27-30). With the harmonic precedent firmly established, the eight-part choral forces proceed to explore the further diatonic possibilities, as is borne out in the first vocal phrase. Such triple appoggiaturas as found on the word 'joy' (bar 34) figure prominently in Parry's style. The Coronation anthem I was glad (1902) displays a similar use of a consistent higher order of dissonance brought about by the deployment of considerable polyphonic forces. This can be observed in the opening choral statement ('I was glad when they said unto me'), notably the striking triple appoggiatura sung to the repetition of the word 'glad' (three bars after letter A), and the ascent to the first climax ('our feet shall stand in thy gates') where the peak of dissonance is another triple appoggiatura (two bars before letter C). Moreover, the accumulation of dissonance in this latter passage recalls the simple but powerful bass voice-leading of Blest Pair of Sirens together with the familiar technique of voice exchange. The level of dissonance remains high in the brief antiphonal section for double choir (between letter C and D), and is sustained through to the elaborate cadence enhanced by the unresolved thirteenth of the Second-Choir sopranos. In fact diatonic dissonance appears virtually to co-exist with enlarged polyphonic textures in Parry's choral music and this is borne out convincingly in De Profundis (1891) for twelve-part chorus and orchestra (especially the first choral section in F sharp major) and the double-choir anthem God is our Hope (1913). Parry's setting of Dunbar's Ode on the Nativity (1912) is also an overtly diatonic work. However, for its major climax towards the end of the final stanza, the chorus divides into as many as eight parts (e.g. from bar 401) and the work reaches its most diatonically dissonant peak in a largely seven-part texture (bars 428-438 'Gloria in excelsis cry!') - a passage that seems almost baroque with its close imitation and circle of fifths (e.g. bars 430-435). An adherence to Renaissance and Baroque methods of imitation and antiphonal writing is evident in the a capella motets, the Songs of Farewell composed between 1914-

1915, which stand as Parry's most mature choral utterances, and mark the final stage of his diatonic explorations. Of the six motets, the last three, for six, seven and eight voices (double choir) respectively, provide the best and tersest examples of Parry's highly developed technique. The Wesleyan procedures are still prominent such as in There is an old belief where the last point of imitation 'Eternal be the sleep' (Example 144) is merely a reiteration of the rising bass and sequences of single and double suspensions as discussed in points (i) and (ii).

Example 144

The overwhelming concentration and consistency of dissonance used in this section is applied to a more extended final paragraph of At the round earth's imagined corners ('for that's as good as if Thou'dst sealed my pardon with Thy blood') which closes with similar imitation and perhaps Parry's most intense pedal-point (Example 145). Even the four-bar cadential passage, which manages to include a brief excursion to the flat submediant, incorporates some of Parry's most subtle progressions, as figuring demonstrates.

We may conclude that after Blest Pair of Sirens the role of diatonicism became a quintessential facet of Parry's style. It also confirmed Parry's decision to turn away deliberately from Wagnerian tendencies, even though he had shown himself thoroughly able to handle the apparatus. There is one brief but significant Wagnerian moment in Blest Pair, where, to the words 'harsh din', the Tristan chord emerges, as if such harmony was reserved for the expression of matters immoral or distasteful. Such a contrast is again exposed in the third stanza of the Ode on the Nativity where a luscious diatonic texture is momentarily interrupted in bars 230-232 by a brief chromatic passage to the words 'And loose you out of the fiend's embrace'.

The significance of Blest Pair of Sirens is not only symbolised by the establishment of diatonicism (and more specifically diatonic dissonance), for in the application of such a vocabulary, Parry can be credited as the vital catalyst in the consolidation of a style peculiarly English. Blest Pair's higher order of diatonic chords and appoggiaturas provides a canvas for the genesis of new melodic material. The yearning phrase 'O may we soon again renew that song' that begins the final section of the work is characterised by its contour of a falling seventh, and given added colour by the accompanying seventh chord on the supertonic. As well as appearing as the contour of a short phrase, the seventh interval occurs frequently in an unembellished state, as for example at the end of the two lyrical violin statements at the opening of the Violin Sonata in D major, or in the lyrical second group of the Overture to an Unwritten Tragedy. Last but not least, in the Fifth Symphony, it is a telling reflection of Parry's transformation of Theme 2 (bar 20) that, as the opening theme of the Finale, the original interval of a fifth should be expanded to a seventh (Example 146).

Example 145

Violin Sonata No.2.
1st movement

Overture to an Unwritten Tragedy.

Theme 2 : 1st movement

Theme 2 : Finale
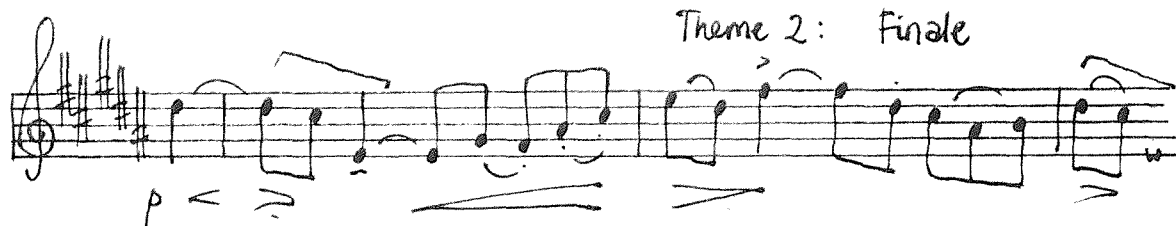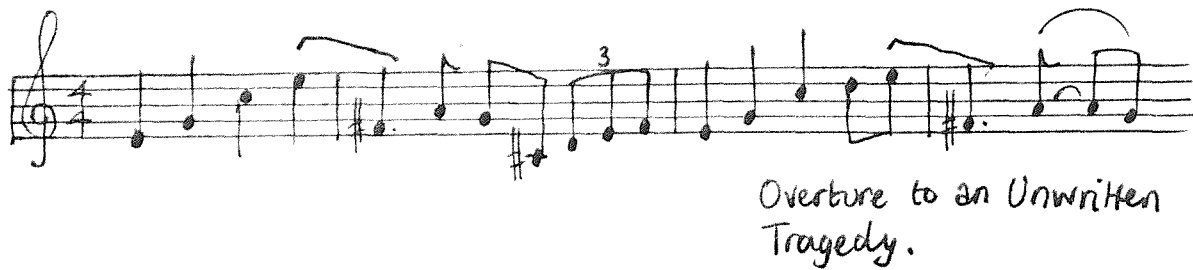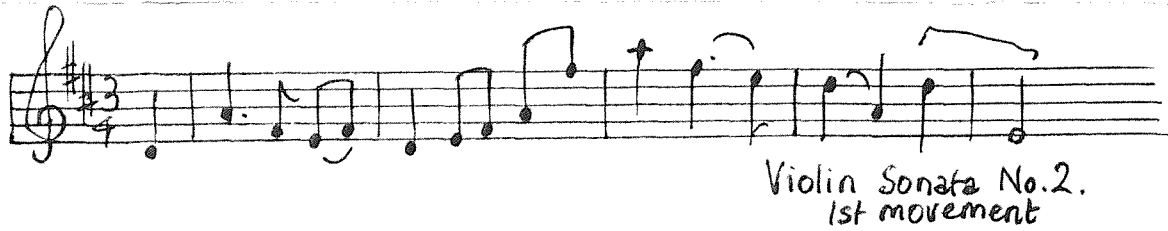
Example 146

Such phraseology is common in Parry's music and obviously exerted considerable influence on his contemporaries in England. There are many instances of the same melodic shapes in Elgar, both in choral works (such as The Apostles (1903) – e.g. the Chorus of Angels from the scene 'At the Sepulchre', or The Kingdom (1906) – see 'At the Beautiful Gate') or in instrumental works such as the Enigma Variations where the unembellished seventh interval forms a quintessential part of the original theme. Moreover, its treatment within the framework of a rich diatonic vocabulary, particularly in variations nine, twelve and the Finale, not only confirms the work's

indebtedness to Parry's stylistic traits but also reveals Elgar's position within the English diatonic tradition.

A higher order of dissonance, if perhaps one of the most striking and influential products of Parry's stylistic development, was not the only consequence of his diatonic explorations. Although remaining firmly diatonic, Parry developed a harmonic language, particularly in his later works, that was tonally fluid. This is well exemplified in the oblique opening to the Ode on the Nativity or the smaller canvases of unaccompanied choral pieces such as the partsong Sorrow and Pain (Six partsongs 1909) or the motet I know my soul hath power to know all things (Songs of Farewell 1914). I know my soul also displays another recurrent feature of Parry's harmonic vocabulary within the sphere of diatonicism, namely the consistent use and juxtaposition of root-position chords. This is clearly demonstrated in the opening progression I – VI – III – I which sets a precedent for the largely homophonic texture of the motet's 26 bars. His predilection for root-position chords is strikingly displayed in the oblique opening progression of the prelude to L'Allegro (V – II$\natural^5$ – V – I – $\flat$VII – III – IV – I) and to the opening passage to Scene IV of Job 'Who is it that darkeneth counsel by words without knowledge?' (VI – V – IV – II – (VIIb) – I). The use of root harmonies can be observed in a number of Parry's first mature songs. The stylised rusticity of Shakespeare's When icicles hang by the wall (EL Set II), replete with drone basses, has the mould of its harmonic pattern broken by the inclusion of a two-bar progression of root-position chords in the refrain: I$\flat^7$ – IV – V – VI – II – VI – II – V^7 – I ('Then nightly sings the staring owl'). Parry shows a similar propensity in O Mistress Mine (EL Set II) where the first major deviation from the extended tonic pedal of bars 5-12 is to III, which is then succeeded by a move to II and minor V. A consequence of these unusual diatonic juxtapositions is the effect of a quasi-modality. This impression is particularly strong in Parry's frequent juxtaposition of minor triads in major keys (i.e. the triads of II, III and VI). This is evident in O Mistress Mine and I know my soul hath power (see above) and in Jerusalem in such phrases as 'And was the holy lamb of God'. The Pied Piper of Hamelin, an overtly diatonic work, uses this quasi-modality as a deliberate archaism, notably in the Piper's motive (see

chapter 2:1) and in the chorus's description of him in Stanza V. Even more extensively modal is the people's lament in Stanza XIV ('The Mayor sent East, West, North and South'), where, in a transposed aeolian mode on E, the progression I - VI - IV - I features prominently on a canvas built almost exclusively on root-position chords. The plagal cadence found in the example quoted above is also frequent in Parry's vocabulary. Often this cadential progression incorporates a modal ascent to the tonic using the flattened leading-note. This can be observed in Lay a garland on my hearse (EL Set V) and in the final cadence of Lord let me know mine end (Songs of Farewell 1915).

The use of root-position chords in Parry's music is significant historically as a tangible link between the experimentations of Brahms (e.g. the root progressions in the introduction to the Finale of his First Symphony, bars 47-50) and Dvořák, and the development of a modal language in Vaughan Williams seen in such works as the Songs of Travel, Towards the Unknown Region and the Sea Symphony. It is also not implausible that Elgar was well aware of the modal inflections of Parry's works for it was a feature he chose to develop in his own music. The opening phrase of the second movement of his Violin Concerto closes with the progression II - VI - III, strikingly similar to Parry's juxtaposition of minor triads; and of course there are numerous instances of the flattened leading-note such as in the opening phrase of the threnody in his Symphony No.2.

Parry's position in the formation of a distinctively English diatonic style may therefore be seen as crucial. Although not responsible for laying the foundations of such a tradition, he must surely be credited with its consolidation and the establishing of diatonicism as a legitimate method of expression worthy of comparison with the innovations of the European mainland. His influence was to reach out, not only to slightly younger contemporaries such as Elgar, but to generations of composers that persist well into the twentieth century. Vaughan Williams has already been cited as an important recipient, but other prominent names of a later generation are no less indebted to Parry. The ceremonial music of composers such as Arthur Bliss and William Walton clearly shows Parry's influence, and certainly passages such as 'By the waters of Babylon' from Walton's Belshazzar's Feast display a passing acknowledgement of the diatonic

tradition. But without doubt, Gerald Finzi, who unashamedly declared his admiration for Parry's music (a reverence manifested in his efforts to promote Parry's music in the 1940s and 50s), appropriated Parry's harmonic and melodic style, as is borne out by the yearning appoggiaturas and falling sevenths of Dies Natalis.

NOTES

Chapter 1:1

1.   N. Temperley, The Music of the English Parish Church Vol. 1
         Chapter 9 - 'The Victorian Settlement (1850-1900)' pp.298-299

2.   Watkins Shaw, The Three Choirs Festival (Worcester 1954)
         Chapter 3 "The Nineteenth Century". Section two "The Later
         Nineteenth Century".

3.   Bod.26327.E6(4)[5].

4.   The catalogue of Parry's works for the 2nd Edition of Grove's
         Dictionary of Music and Musicians was compiled by Dr. Emily
         Daymond (See Appendix 2).

5.   Overture in b minor for piano duet - Bod.MS.b.23.a(fols. 1-7).

6.   Diary: February 3rd, 1865.

7.   Diary: February 8th, 1867.

8.   A programme given on 20th. March, 1879 at Orme Square
         including Parry's Grosses Duo exemplifies the contemporary
         nature of Dannreuther's concert series:
         C. Hubert Parry   -   Duo in E minor
         Johannes Brahms   -   Sonata No.3 Op.5
         Robert Volkmann   -   Op.21 'Visgrad'
         Anton Rubenstein   -   Barcarolle No.3 in F minor
         Camille Saint-Saens   -   Mazurka No.2 in G minor
         Edvard Grieg   -   Lyric Pieces from Op.6 and Op.28
         Peter Tchaikovsky   -   Op.23 Concerto in B flat minor
                                       (the orchestral parts by the
                                       composer)
         Franz Liszt   -   Consolations Nos.4 and 6
                                       Rhapsodie hongroise No.9

9.   Copy of Brahms's Serenade Op.16 in Parry's hand (1874) – Bodleian MS.MUS.b.28

10.   Sonata in d minor complete fair copy – Bod.MS.Mus.b.26.f (fols 36-54). Corrected version of first movement Bod.MS.Mus.c.138. a (fols.1-35)

11.   Diary: February, 1875

12.   The Duo was finished in draft at the end of 1875. See diary: August 28th, 1875, first movement finished.

13.   J. Webster, 'Sonata Form and Brahms's First Maturity', Nineteenth Century Music (University of California), Part I Journal II/I (July 1978) pp. 18-35) and Part II Journal III/I (July 1979) pp.52-71.

14.   G. Finzi, 'Hubert Parry: A Revaluation', Music Maker Summer 1949.

15.   J.A. Fuller Maitland, The Music of Parry and Stanford (Cambridge 1934).

16.   E. Walker, A History of Music in England (Oxford 1907 3rd. Edition enlarged and revised by J.A. Westrup 1952) p.330

17.   J. Parry, 'Piano Music 1870-1914' Chapter 19 Part III 'Art Music' The Romantic Age 1800-1914, The Athlone History of Music in Britain, (The Athlone Press, London 1981), p.425.

18.   Diary: March 8th, 1869.

Chapter 1:2

19.   Diary: January, 1876 states that the Sonata was written
        quickly: "I wrote my four movements and an introduction in
        less than three weeks".

20.   J. Webster, 'Schubert's Sonata Form and Brahm's First
        Maturity' (II) pp.65-66., Nineteenth Century Music, see note
        13.

21.   Ibid. Nineteenth Century Music

22.   Recording of Concerstück in 'Masters of the English Musical
        Renaissance' Forlane UM 3529/3531. Bernard Benoliel states:
        'After serious consideration of the details of Parry's life
        the most probable date is 1884, or just possibly 1887'; he
        then draws false conclusions: 'The influence of the two Die
        Trauer-Gondel pieces of 1882 and other late piano works such
        as Trauer-Vorspiel und Marsch is unmistakable'. These works
        by Liszt were clearly composed after the completion of the
        Concertstuck - see note 23.

23.   Diary: September 22nd, 1877.

24.   Diary: The Piano Quartet was begun on January 3rd, 1879.

25.   Programme notes for the Monday Popular Concert, St. James's
        Hall, December 3rd, 1883. See also Colles' article Cobbett
        Cyclopedic Survey of Chamber Music (1930) p.209.

26.   H.C. Colles Cobbett Cyclopedic Survey of Chamber Music p.209.

27.   Nineteenth Century Music see note 13 (I) p.33.

28.   Cobbett Cyclopedic Survey of Chamber Music (OUP 1930), p.208.
        Colles mentions the unusual chordal juxtaposition, but fails
        to recognise its logical harmonic function.

29. An early sketch of a quartet movement exists, but is too short to form an impression. Bod.MS.b.21.d(fols.66-67).

30 Typed copy of Dr Emily Daymond's catalogue, Shulbrede Priory, Lynchmere, Sussex.

31. H.C. Colles - Cobbett Cyclopedic Survey of Chamber Music (OUP 1930). pp.208-209.

32. Diary: May 13th, 1878.

33. Diary: Sonata begun May 22nd, 1878. Completed June 2nd.

34. Diary: October 31st, 1878. First movement outlined November 7th.

35. 103 letters from Parry to Dannreuther (1878-1905). Bod.MS. English Letters.e.117.September 8th, 1879.

36. 1st. Edition of Groves Dictionary of Music and Musicians 'Symphony' article.

37. Although Parry's Symphony No.3 in C ('The English') was very popular during his lifetime, he was severely critical of it, particularly since it was often preferred to the 'Cambridge' Symphony No.2 for which he had a higher opinion. When the Royal Philharmonic Society requested an orchestral work from Parry in 1888 he wrote:

    ....I have a short and very slight symphony all but finished which might possibly do for you, though it was not intended for a band of the Philharmonic's proportions. Or you might do better with the Symphony in F which Richter played last year; which (though I have no great opinion of my own performance) is, I believe, worth playing again.

    (November 28th,, 1888) British Library. Loan 48:13/26.169.

When the Philharmonic decided to perform the 'English'
Symphony, Parry's disappointment and dismissive attitude is
evident in his reply:

....I apologise for being so slow in answering your note. I
can't help being sorry you should choose the small symphony I
spoke of, but as you prefer it, I must of course accede. It
is quite a small and unimposing kind of symphony, in the plain
key of C major and consists of an opening Allegro, a slow
movement in A minor, Scherzo in F and a set of variations. I
suppose it must be announced as a symphony — sinfonietta looks
too affected. The announcement might perhaps give it as a
"short symphony". As to naming me, I really don't care.
Somehow people have got to call me Dr. H.P., but C. Hubert H.
Parry seems more natural to me personally.
(December 14th, 1888) British Library. Loan 48:13/26.170

Chapter 1:3

38.   The cadenza was largely revised for the second performance on
        April 10th (Bodleian MS.Mus.c.132), though the recurrence of
        the first-movement material remained.

39.   Diary: October 21st, 1877.

40.   Diary: December 6th, 1877.

41.   Diary: November, 1874. Lesson with Dannreuther: 'We finished
        the Liszt Concerto in A'.

42.   Diary: December 12th, 1873.

43.   Diary: February 2nd, 1881. Liszt Sonata in b minor.

44.   Diary: March, 1875. Schumann Symphony No.4 in d minor.

45.   1st. Edition of Grove's <u>Dictionary of Music and Musicians</u>
       1879-1889. 'Sonata' article.

46.   Ibid. 'Sonata' article.

47.   C.L. Graves. <u>Hubert Parry</u> (Macmillan 1926) Vol.1. pp.170-175.

48.   1st Edition of Grove. 'Sonata' article.

49.   This was not the first time Parry had used thematic
       transformation. In the <u>Concertstück</u> the arpeggiation of Theme
       3's opening phrase is plainly derived from that of Theme 1,
       but now in augmentation.

50.   Colles - <u>Cobbett Cyclopedic Survey of Chamber Music</u> (OUP
       1930). p.208^{n}.

51.   Ibid. Colles. p.208. The Fantasie Sonata is named by Colles
       but not discussed. It was not his only oversight; he also
       made the erroneous claim that Parry had ceased to write
       chamber music in 1884. The unpublished Violin Sonata in D and
       the Piano Trio No.3 in G were also overlooked.

52.   Schumann's technique of deriving material from the first group
       for the second group was also touched on in Parry's
       <u>Concertstück</u> (see n.49) and later in the Piano Concerto.

53.   Diary: June 2nd, 1878.

54.   Parry began contributing to Grove's <u>Dictionary of Music and
       Musicians</u> in 1875, and for a while assisted as sub-editor (in
       November of the same year). Unfortunately in later years,
       Grove became critical of Parry's articles at which time such
       assistance ceased.

55.   Parry uses this term in an interesting footnote on page 259 of
        the Evolution of the Art of Music (1896), an enlarged and re-
        published edition of The Art of Music (1893 - Kegan Paul,
        Trench, Trubner & Co.), in which he argues against the
        oversimplification of sonata form as 'binary', commonly held
        at that time.

56.   C.L. Graves. Hubert Parry (Macmillan 1926) Vol.1 pp.170-175.
        During Parry's holiday in Cannes with the Italian violinist
        Guerini, concerts including works by Bach, Beethoven, Mozart,
        Schubert, Schumann and Mendelssohn were given. Schubert's
        Fantasie in C may well have been introduced to him at this
        time.

57.   1st Edition of Grove. 'Sonata' article.

58.   The Fantasie Sonata received its first broadcast performance
        on BBC Radio 3 on January 12th, 1984 with Erich Gruenberg and
        Roger Vignoles. It was rebroadcast as part of a longer series
        of Parry chamber works in October/November 1985 and has also
        been recorded for Hyperion records (September 1985).

59.   Walter Cobbett (1847-1947) instituted a prize in 1905 devoted
        to the promotion of British chamber music. The requirements
        were always to compose a work of a 'Fantasy' design to
        stimulate a move away from ossified sonata forms.

60.   Colles: article for Cobbett's Cyclopedic Survey of Chamber
        Music (OUP 1930), p.210.

61.   The introduction also anticipates the main second-group theme
        (compare bars 16-17 in the clarinet with 70-73 in Violin I) as
        well as helping to form the final phrase of the coda (bars
        362-363).

62.   Diary: February 5th, 1913.

63.   Parry does not explain directly the significance of 1912 as the subtitle of his Symphony. However, events in his life from April, 1912, show a gradual deterioration in his health. He recovered quickly from an operation in April but by the end of September he underwent further surgery and was prevented from carrying out any of his official duties for at least two weeks. It was during this time that the Symphony was composed. Later, in a diary entry of November 24th. he stated:

   After tea to work at band parts again. The scoring and difficulties in which the work was written had made me make a lot of mistakes in the score.

   These events suggest that the work was composed under considerable emotional stress (although it was written swiftly; a diary entry of October 22nd shows him to be scoring the work) and that Parry probably conceived the work as a representation of a critical point in his composing career. From this conclusion it may also be suggested that the four labels for the movements (i.e. Stress, Love, Play and Now) are autobiographical (as are Parry's programme notes and his analysis for the Musical Times - see note 66 below).

64.   Diary: October 17th, 1913 'Revising 1912'
                October 19th, 1913 'Got to the end of revision for the present'.

65.   1st Edition of Grove. 'Symphony' article.

66.   Queen's Hall programme, December 5th, 1912. These programme notes were repeated for the performance on February 11th, 1913, and a fuller account can be found in Parry's analysis for the Musical Times, February, 1913.

67.   A.C. Mackenzie. Lecture for the Royal Institution of Great Britain, Friday, May 23rd, 1919 (see also the Royal Institution of G.B. Proceedings 1922 pp.542-9).

68.   Musical Times, January, 1913 Royal Philharmonic Society, p.38.

69.   This technique is shown clearly in Carl Schachter's study of the motivic design in 'The First Movement of Brahms's Second Symphony'. Musical Analysis, Vol2. No.1, March, 1983.

70.   J.C. Dibble, 'Parry and Elgar: a new perspective, Musical Times November, 1984, p.641.

71.   Parry's score of Tod und Verklärung is housed at Shulbrede Priory.

72.   'The College in Peace and War' (September, 1915) College Addresses p.260 (ed. Colles - Macmillan 1920)

73.   Diary: January 6th, 1915.

74.   Diary: March 18th, 1915.

75.   1st Edition of Grove. 'Variations' article.

76.   Ibid. 'Variations' article.

77.   D.F. Tovey, Essays in' Musical Analysis (OUP 1937). Vol.2, Symphonies, Chapter LXIII 'Symphonic Variations'.

78.   Musical Times, July 1st, 1897, pp. 462-3.

79.   D.F. Tovey, see note 77.

80.   Parry had heard Brahms's Fourth Symphony on May 10th, 1886, under Richter. It is evident from his remarks that the Passacaglia made a great impression on him:

       The new Brahms (4) Symphony fine of course, and tone noble and rich. The last movement quite a new experiment, and some of it very harsh, and all extremely abstruse. If it was not Brahms no audience would listen to it. It is quite a new

departure as the Chaconne stands as a sort of extra after the
last movement, the Scherzo for once being left out.

Having made such an impression on Parry, Brahms's Passacaglia
surely must have been a powerful influence in the last
movement (Theme and variations) of Parry's Third Symphony
written three years later.

81.   Friedrich Blume, Classic and Romantic Music (Faber 1972)
        p.151.

82.   Diary: June 17th, 1889.

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83.   'The College in Peace and War' (September 1915) College
        Addresses (Macmillan 1920 ed. Colles) p.258.

84.   Diary: April 29th, 1878.

85.   Alfred Einstein, Music in the Romantic Era, (Dent 1947)
        'Oratorio' Chapter XIII, p.174.

86.   C.V. Stanford, Pages from an Unwritten Diary (Edward Arnold
        1914). Stanford mentions the 'important revival' of Schumann's
        Paradise and the Peri, which was followed by the first
        performance in England of the same composer's "Faust" music
        (Part 3).   p.116.   This was during Stanford's time as an
        undergraduate at Queen's College, Cambridge in 1871.

87.   Diary: July, 1867.

88.   Diary: January, 1876.

89.   C.L. Graves, Hubert Parry (Macmillan 1926) Vol.1. p.144.

90.   G.B. Shaw, The Perfect Wagnerite, pp.230-231.

91.   Diary: February 29th, 1880.

92.   Diary: March 1st, 1880.

93.   Diary: March 2nd, 1880.

94.   Diary: March 21st, 1880.

95.   The Times, Wednesday, September 8th, 1880.

96.   A.E.F. Dickinson, 'The Neglected Parry', Musical Times, April 1949, p.109.

97.   H.C. Colles, Oxford History of Music 'England 1850-1900' Chapter XIII, pp.468-469.

98.   The Times, Wednesday, September 8th, 1880.

99.   103 letters to Edward Dannreuther, 1878-1905, Bodleian MS.Eng. Letters.e.117. December 19th, 1880.

100.   Ibid. December 21st, 1880.

101.   Diary: May 30th, 1880.

102.   The Times, Wednesday September 8th, 1880.

103. i)   Nigel Burton, 'Oratorios and Cantatas' Chapter 10, Part III 'Art Music', The Athlone History of Music in Britain: The Romantic Age 1800-1914 N. Temperley (ed.) p.234.

     ii)   F. Howes, 'Parry the Instigator' Chapter VII, The English Musical Renaissance (Secker and Warburg London 1966) p.139.

     iii) J.A. Fuller Maitland, article for 3rd Edition of Grove's Dictionary of Music and Musicians ed. Colles.

104.   F. Howes, 'Parry the Instigator'Chapter VII, <u>The English Musical Renaissance</u> (Secker and Warburg London 1966) p.137.

105.   <u>The Times</u>, Wednesday, September 8th, 1880.

106.   Diary: July 7th, 1880.

107.   103 letters to Edward Dannreuther, 1878-1905, Bodleian MS.Eng. Letters.e.117. July 13th, 1880.

108.   Diary: March 11th, 1879.

109.   E. Walker, <u>History of Music in England</u> (OUP 1907; 3rd Edition revised and enlarged by J.A. Westrup 1952) p.331.

110.   103 letters to Edward Dannreuther, 1878-1905, Bodleian MS.Eng. Letters.e.117. September 2nd, 1887.

111.   C.L. Graves, <u>Hubert Parry</u> (Macmillan 1926) Vol.2. p.198, letter to Mr. Spark, December 20th, 1887.

112.   Letter from Dannreuther to Parry, September 4th, 1887. Shulbrede Priory.

113.   R.O. Morris, 'Hubert Parry', <u>Music and Letters</u> Vol.1, April, 1920, p.99.

114.   A.E.F. Dickinson, 'The Neglected Parry', <u>Musical Times</u>, April, 1949, p.109.

115.   i)   Nigel Burton, 'Oratorios and Cantatas' Chapter 10, Part III 'Art Music', The <u>Athlone History of Music in Britain: The Romantic Age 1800-1914</u> N. Temperley (ed.) p.234.

        ii)   Diana McVeagh, <u>Edward Elgar: His Life and Music</u> (London 1955) p.136.

116. Interview with Sir Adrian Boult, August, 1980, West Hampstead, London.

117. <u>Instinct and Character</u> was never published but copies exist in the Bodleian, Oxford (MS.Eng.Misc.d.115.41704), The Royal College of Music (Add.MS.4050), The British Library and Shulbrede Priory.

118. A.E.F. Dickinson, 'The Neglected Parry', <u>Musical Times</u>, April 1949, p.109.

119. Parry's abhorrence for this type of music is evident in his response to Dvořák's <u>Requiem</u> (Diary: October 9th, 1891) and to the textual content of Elgar's <u>Dream of Gerontius</u> (Diary: June 6th, 1903).

120. Emily Daymond, Catalogue drafts, Reading University, Bodleian Oxford, and Shulbrede Priory.

121. B. Benoliel, 'The Soul's Ransom', review of first performance, <u>Tempo</u> No. 138, September, 1981, pp.55-56.

122. Ibid. Benoliel.

123. A.E.F. Dickinson, 'The Neglected Parry', <u>Musical Times</u>, April 1949, p.110.

124. R.O. Morris, 'Hubert Parry', <u>Music and Letters</u> Vol.1, April 1920, p.99.

125. <u>Style in Musical Art</u> (Macmillan & Co. London 1911), 'Form and Style' Chapter VI, p.96.

126. D.F. Tovey, <u>Essays in Musical Analysis</u> (OUP 1937), Volume 5 'Vocal Music', Chapter CCXVIII 'At a Solemn Music'.

127. Diary: November 28th, 1911.

128.   C.L. Graves, <u>Hubert Parry</u> (Macmillan 1926), Vol.II, p.60, letter to Mr. Hannam.

Chapter 2:2

129.   C.L. Graves, <u>Hubert Parry</u> (Macmillan 1926) Vol.2, pp.163-164.

130.   R.O. Morris, 'Hubert Parry', <u>Music and Letters</u> Vol.1, April 1920. p.100.

131.   Diary: December, 1874.

132.   Diary: February, 1875.

133.   Diary: May 6th, 1875.

134.   G. Bush, <u>Hubert Parry: Songs</u>, <u>Musica Britannica Vol.XLIX</u> (Stainer and Bell 1982), Introduction p.xv note 4.

135.   G. Bush, <u>Hubert Parry: Songs</u>, <u>Musica Britannica Vol.XLIX</u> (Stainer and Bell 1982), Introduction p.xv.

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136.   D. Tovey, <u>Essays in Musical Analysis</u> (OUP 1937) 'Illustrative Music' Chapter CLXXXIII, 'Overture to an Unwritten Tragedy'.

137.   Diary: March 8th, 1879.

138.   The use of the valved horn is confirmed in such instances as letter H in the slow movement of the revised Fourth Symphony, where Parry asks for the instrument to be played first 'stopped' and then 'open' - this technique was only possible on a valve horn.

139. Style in Musical Art pp.201-2.

140. Style in Musical Art pp. 320-21.

141. The Art of Music p.324.

142. Diary: July 18th, 1878.

143. The Art of Music p.324.

144. This point is most interestingly expounded by Arnold Whittall in his contribution to Lucy Beckett's book Parsifal (CUP).

145. E. Routley, The Musical Wesleys 1703-1876 (Herbert Jenkins 1968), p.101.

146. Vincent Novello (1781-1861) began his musical career as a chorister in the Sardinian Embassy Chapel Choir. He became organist at the Portuguese Embassy Chapel, South Street, at the tender age of 17, and remained there for 25 years. During this time he compiled numerous collections of sacred music of both native and continental composers, was responsible for the first regular performances of Haydn and Mozart Masses, and amongst his major editorial assignments was the examination and report on the great collection bequeathed to the University of Cambridge by Viscount Fitzwilliam in 1816.

147. The Vincent Novello private library is now housed in the Royal College of Music, and has recently been catalogued (The RCM Novello Library MT Feb.1983, J.C. Dibble).

148. See Chapter 1:1 note 2.

149. Watkins Shaw, The Three Choirs Festival (Worcester 1954), Chapter 3, Section 1, pp.32-34.

150. Parry's diaries of 1864 and 1865 (from his days at Eton College) record numerous choral services from St. George's Chapel, Windsor, in which Mendelssohn and Handel dominate the musical works performed.

151. F.A.G. Ouseley, 'Church Music', Church Congress: Leeds 1872, p.325.

152. Letter from Walter Broadwood, April 22nd (no year), Shulbrede Priory.

153. Diary: September 5th, 1880.

List of Journal Abbreviations

BMS   —   Journal of the British Music Society

MT   —   Musical Times

M&L   —   Music & Letters

PRMA   —   Proceedings of the Royal Musical Association

RCM Magazine   —   Royal College of Music Magazine

TLS   —   Times Literary Supplement

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