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REFIGURING THE POETIC ELEGY IN MUSIC: THE RHETORIC OF MOURNING IN PARRY'S *ELEGY FOR BRAHMS*

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Of Hubert Parry's relatively neglected or problematic works, few are as intriguing as the *Elegy for Brahms*. Begun in 1897,[1] ostensibly for a commemorative concert at the Royal College of Music to mark Brahms's death in June of that year, the work was then apparently abandoned, and there were no performances of it in Parry's lifetime; the *Elegy* was eventually rehabilitated by Charles Villiers Stanford for Parry's own Memorial Concert at the RCM on 9 November 1918. In addition to this double status as both an elegy for a figure that Parry admired and an inadvertent self-elegy, some ambiguity concerning the work's title suggests an unstable text—reported as 'an Elegy "In Memoriam Brahms"',[2] the work has been designated 'Elegy for Brahms', despite the faded pencil title in the composer's hand on the manuscript: 'Elegy on Johannes Brahms'.[3] In re-contextualising Parry's *Elegy*, this article situates the work briefly in terms of Parry's clear admiration for Brahms and in relation to a particularly rich group of British elegiac works written for orchestra in the late nineteenth and early twentieth century. However, given the rhetorical contrasts and distinctive musical structure in Parry's *Elegy*, a more hermeneutic focus is invited, for which studies of the poetic elegy—especially Peter Sacks's 1985 overview—prove particularly meaningful. Although Parry's literary awareness suggests a familiarity with a range of poetic models, scholarship on the poetic elegy highlights a number of interpretative strategies that can be applied to the musical elegy—including the relationship between the mourner and the departed, and the identification of specific rhetorical conventions. An exploration of these musico-literary parallels not

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I should like to thank Kate Russell for allowing musical examples from the manuscript of the *Elegy for Brahms* to be reproduced, along with extracts from Parry's diaries (housed at Shulbrede Priory, Lynchmere); I am also grateful to the Royal College of Music for additional permission to reproduce extracts from the *Elegy*, and to Michael Mullen and Peter Horton for making this source available. Music examples from George Macfarren's *Idyll in Memory of Sterndale Bennett* are included with the kind permission of The Fitzwilliam Museum, University of Cambridge; I am grateful to Emma Darbyshire for her help in accessing this manuscript. I should also like to thank Benedict Taylor and the two anonymous readers for several useful suggestions in terms of how aspects of the argument might be more tightly focused.

[1] Parry's diaries of 29 and 30 May 1897 note 'Took every moment to get on with Orchestral Elegy for Brahms' and 'Wrote furiously hard all the morning at Elegy for Brahms.'

[2] 'Royal College of Music', *Musical Times*, 59 (1918), 562. Other works by Parry in the Memorial Concert included *Blest Pair of Sirens, The Glories of Our Blood and State*, the Third Symphony, an extract from *Judith*, and four songs from the *English Lyrics* series.

[3] The manuscript is housed at the Royal College of Music, Add. MS 4174, from which all subsequent musical examples are taken.

only offers a new reading of Parry's *Elegy for Brahms*, but also has the potential for wider musical application.[4]

PARRY AND BRAHMS

The Parry–Brahms relationship can be explored in much more detail than is possible here,[5] but Parry's interest in Brahms and his music developed from his early twenties. Having been introduced to the Brahmsian circle of Joseph Joachim, Clara Schumann, and the baritone Julius Stockhausen in 1871, and having heard Brahms's Piano Quintet at a concert given by the Dutch pianist Willem Coenen—a key promoter of Brahms's chamber music in nineteenth-century Britain—Parry had initial hopes of studying with the composer, but Joachim's efforts on his behalf were ultimately unsuccessful.[6] However, Parry copied out the score of the *Serenade* in A Op. 16 after a performance of the work in June 1874,[7] and he became familiar with several of Brahms's chamber works through the concert series of his piano teacher Edward Dannreuther;[8] diary entries also testify to the impact that Brahms's music made on Parry at the Crystal Palace concerts—whether the 'dignity and depth, individuality and ingenuity, earnestness and fine beauty' of the *Variations on a Theme by Haydn* in 1875, or the performances of the First Piano Concerto by Marie Krebs in 1875 ('horribly difficult … superb … fierce & vehement') and by Karl Heinrich Barth in 1880 ('passionate & noble & enthralling musically').[9]

This admiration was soon incorporated into Parry's prose writings, where he was keen to highlight Brahms's uncompromising approach towards musical expression and his refusal to 'surrender anything for the sake of putting his work within the reach of feeble executants'.[10] Brahms's pre-eminence in a range of musical genres was asserted—as well as representing 'the remaining great German song-writer of the present day', he stood 'absolutely alone' in terms of 'greatness of expression and novelty of treatment' in his piano music, and his 'noble symphonies' incorporated 'the loftiest standard of style of the day'.[11] Tropes of nobility, sincerity, and honesty—all part of a Ruskinian vocabulary that dominated Parry's writings on music—were a recurring feature:

> There is no second-rate suavity about his [Brahms's] work nor compromise with fashionable taste, but an obvious determination to say only such things as are true and earnest… . The example of a noble man tends to make others noble, and the picture of a noble mind, such as is presented in

[4] The potential of a musical focus on a rhetoric of mourning can be seen in Daniel Grimley, '"Music in the midst of desolation": Structures of Mourning in Elgar's *The Spirit of England*', in J. P. E. Harper-Scott and Julian Rushton (eds.), *Elgar Studies* (Cambridge, 2007), 220–37. See also Alan Howard, 'Eroticised Mourning in Henry Purcell's Elegy for Mary II, *O dive custos*', in Bonnie J. Blackburn and Laurie Stras (eds.), *Eroticism in Early Modern Music* (London, 2016), 261–98, and Christopher Morris, *Modernism and the Cult of Mountains: Music, Opera, Cinema* (London, 2016), 73–7, who explores Richard Strauss's *Eine Alpensinfonie* in the context of Schiller's definition of elegy; Nicole Grimes also invokes Schiller in *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge, 2019). In terms of parallels with the English poetic elegy specifically, many of the works highlighted in Table 1 below might be explored meaningfully from this perspective.

[5] See, for example, Edward Luke Anderton Woodhouse, 'The Music of Johannes Brahms in Late Nineteenth and Early Twentieth Century England and an Assessment of His Reception and Influence on the Chamber and Orchestral Works of Charles Hubert Hastings Parry and Charles Villiers Stanford' (PhD diss., Durham University, 2013).

[6] See Jeremy Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford, 1992), 98–104.

[7] This copy survives at the Bodleian Library, Oxford, as Mus. MS b.28.

[8] See Jeremy Dibble, 'Dannreuther and the Orme Square Phenomenon', in Christina Bashford and Leanne Langley (eds.), *Music and British Culture, 1785–1914: Essays in Honour of Cyril Ehrlich* (Oxford, 2000), 275–98.

[9] See Parry's diaries, 29 Jan. and 20 Feb. 1875, and 21 Feb. 1880.

[10] C. Hubert H. Parry, *Studies of Great Composers* (London, 1887), 366.

[11] C. Hubert H. Parry, *The Art of Music* (London, 1893), 319, 331, 333.

his work, helps to raise others towards his level; and the influence which his music already exerts upon younger musicians is of the very highest value to art.[12]

Similar ideas were reiterated in Parry's *Style in Musical Art*, where Brahms's music was associated with 'high and elevated thoughts' rather than 'things … nearer to the everyday experiences of ordinary people', as he 'never condescended to cheap cleverness to astonish the superficially intelligent'.[13] Parry also identified several important technical aspects of Brahms's music: his 'introducing modulation into the subject' (as in the opening of the A Major Violin Sonata), the 'superb effect' of the chaconne in the finale to the *Variations on a Theme by Haydn*, the use of sequence in the second Rhapsody, and the striking retention of the orchestral tutti in the D minor Piano Concerto.[14] In terms of the symphonies (representative of 'the austerest and noblest form of art in the strongest and healthiest way'), Parry highlighted 'novel effects of transition and ingenious harmonic subtleties' (applied without 'disturb[ing] the balance of the whole' or leading to 'discursiveness or tautology'), a lack of 'padding' in development sections, the significance of thematic transformation (including 'considerable and interesting variation' of materials in the recapitulatory space in particular), and the grouping of instruments 'in masses in such a way that the whole texture is endowed with vitality'—where Brahms was able to 'express his musical ideas by means of sound, rather than to disguise the absence of them by seductive misuse of it'.[15]

In the context of these writings, Brahms's influence upon Parry's technical development as a composer is therefore unsurprising. Given Parry's focus on abstract chamber works from the 1870s onwards, an increasing degree of thematic and tonal integration in extended sonata movements, and a nod towards Brahms's variation models in the *Theme and Nineteen Variations* in D minor, the *Symphonic Variations* and the finale of the Third Symphony, this is evident in general terms, but more specific parallels have also been drawn. Jeremy Dibble has highlighted similarities between the structure of the scherzo of Parry's *Symphonic Fantasia* '1912' and Brahms's Fourth Symphony, the oblique opening of the *Concertstück* and the scherzo of Brahms's F minor Piano Quintet, the major/minor relationship and Neapolitan focus in the *Großes Duo* and Brahms's Piano Quartet in G minor and the Piano Quintet, and the harmonic pacing of 'No longer mourn for me' and Brahms's 'Die Mainacht'.[16]

However, some of the Brahmsian elements in Parry's music contributed to negative aspects of his reception. George Bernard Shaw's writings were particularly damaging, whether the suggestion that 'If Mr. Henschel were to ask me to write a program [*sic*] for Brahms's Requiem … I should as a matter of course send him to Dr. Parry, who has an unquenchable appetite for pedal points, of which delicacies this colossal musical imposture mainly consists', or his conclusion that the Requiem and oratorio traditions (which he associated overtly with Brahms, Parry, and Stanford) represented 'absolute music of the driest mechanical kind … tacked on to a literary composition and performed

[12] Parry, *Studies of Great Composers*, 361, 365.

[13] C. Hubert H. Parry, *Style in Musical Art* (London, 1911), 129, 240.

[14] Ibid. 239, 272; *The Art of Music*, 358–9; C. H. H. P[arry], 'Concerto', in George Grove (ed.), *A Dictionary of Music and Musicians*, 4 vols. (London, 1879–89), i. 389.

[15] C. H. H. P[arry], 'Symphony', *A Dictionary of Music and Musicians*, iv. 42, 41.

[16] See discussions of all these works in Dibble, *C. Hubert H. Parry*.

under circumstances where boredom is expected, tolerated, and even piously relished'.[17] More mischievously, Shaw identified Parry as the head of 'the London section of the Clara Schumann-Joachim-Brahms clique in Germany' that had initially opposed Elgar's music—a claim denied vigorously by Elgar himself, and later by Vaughan Williams.[18] These associations with Brahmsian pedantry were easy to perpetuate, hence Ernest Newman's suggestion that 'Criticism has its academics as composition has: and a critic who prides himself on repeating none but the very latest aesthetic formulae may be essentially as petrified an academic as any teacher of the art of composition according to Brahms or Parry'.[19] The highlighting of additional, more representative influences on Parry, including Wagner, Schumann, Liszt, and Dvořák—in addition to asserting Parry's individuality as a composer—has therefore been an important theme in the revisionist aims of modern Parry scholarship.

Given Brahms's significance as part of Parry's evinced wider position as a 'pro-Teuton',[20] Parry's becoming 'too much overcome' during his address to RCM students following Brahms's death is understandable.[21] The text of this address (reproduced in the Appendix), a literary counterpart to the *Elegy for Brahms*, confirms the enormity of the loss and highlights issues such as Brahms's place within a Germanic tradition and questions of legacy for subsequent generations (the *Schicksalslied* being singled out as part of Brahms's contribution to a wide range of musical genres), along with the reiteration of the qualities that Parry admired in Brahms's music and personality. Obituaries of Brahms in the British musical press help to contextualize this document and to demonstrate that Parry was not alone in raising these topics (even if his certainties over a Brahmsian inheritance were not always shared).[22] In terms of the Germanic tradition, for example, while Walter Wilson Cobbett's suggestion of a Bach–Beethoven–Brahms 'lineal artistic descent' was echoed by Henry Hadow (citing an inherited 'unerring certainty of phrase', 'wide and comprehensive grasp of structure' and 'broad virile strength'), John Shedlock preferred to note Brahms's particular debt to Schubert and Schumann in his songs.[23] Others offered a wider purview: if the *Musical Herald* reminded its readers of Germany's contribution to music via Handel, Bach, Gluck, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Schumann, Wagner, and Bruch, *The Academy* highlighted the drawbacks of such comparisons—as Brahms 'lived, moved, and had his musical being in Bach, Beethoven,

[17] *Shaw's Music: The Complete Musical Criticism of George Bernard Shaw*, ed. Dan H. Laurence, 3 vols. (London, 1981), ii. 546, iii. 173. The latter was part of a review of Parry's *The Art of Music*, where Shaw criticized the suggestion of 'Brahms as the successor of Wagner', offering the alternative formulation of Brahms as 'the son of Bach and only Wagner's second-cousin'.

[18] *Shaw's Music*, ed. Laurence, iii. 725–6, a reproduction of Shaw's 'Sir Edward Elgar', *Music & Letters*, 1 (1920), 7–11. For Elgar's and Vaughan Williams's rebuttal of this charge, see Edward Elgar, 'Correspondence', *Music & Letters*, 1 (1920), 165, and Ralph Vaughan Williams, 'What Have We Learnt from Elgar?', *Music & Letters*, 16 (1935), 18.

[19] Ernest Newman, *Testament of Music: Essays and Papers*, ed. Herbert van Thal (London, 1962), 201.

[20] *College Addresses Delivered to Pupils of the Royal College of Music by Sir C. Hubert H. Parry*, ed. H. C. Colles (London, 1920), 222, a reproduction of Parry's address of Sept. 1914 following the outbreak of the First World War.

[21] See Dibble, *C. Hubert H. Parry*, 346.

[22] An overview of the English reception of Brahms from the 1860s is provided in Michael Musgrave, 'Brahms and England', in Musgrave (ed.), *Brahms 2: Biographical, Documentary and Analytical Studies* (Cambridge, 1987), 1–20. For a wider bibliography of 19th-c. Brahms reception, see Heather Platt, *Johannes Brahms: A Research and Information Guide*, 2nd edn. (New York and London, 2011), 453–509.

[23] W. W. Cobbett, 'Johannes Brahms', *Musical News*, 12 (10 Apr. 1897), 345; W. H. Hadow, 'Brahms and the Classical Tradition', *Contemporary Review*, 71 (May 1897), 658; J[ohn] S[outh] S[hedlock], 'Johannes Brahms', *Monthly Musical Record*, 27 (May 1897), 98.

Schubert, and Schumann', his individuality 'was not always easy to detect'.[24] Such discussion led to the vexed question of legacy—although the *Musical Standard* suggested that 'Brahms's influence is strong with the young composers, and some one must come to carry on the work of the great Viennese tone-poet',[25] others were less optimistic, bemoaning the fact that as 'the last great representative of the classical tradition in German music', Brahms had 'left no successor in his particular school of art', and as the musical world currently seemed 'very blank and empty', it would be 'a long time before his place will be filled';[26] for the *Musical Herald*, there was 'not even a second-rate young composer left in the Fatherland, unless we count Eugène D'Albert [*sic*], who now seems doubtful as to his nationality'.[27] This allowed a British superiority to be asserted: not only was Brahms's influence 'over the younger school of British composers, particularly in chamber and orchestral music … down to a comparatively recent period, very great', but 'in no country in Europe' had 'the genius of this great musician been more generally recognized than in England'.[28]

If there was comfort in seeing Brahms 'still present in the work that he has done',[29] critics offered a range of opinions in terms of which compositions might survive. Suggesting the inferiority of Brahms's symphonies, overtures, concerti, piano works, and songs compared to the models of Bach, Haydn, Beethoven, Schubert, and Schumann, for example, the *Musical Herald* opined that the only works likely to be 'regularly performed fifty years hence' were the *Schicksalslied*, *Ein deutsches Requiem*,[30] the Piano Quintet, 'the first two pianoforte quartets and the two sextets'.[31] The primacy of Brahms's chamber music was echoed by the *Athenaeum*, *Musical News*, and *Musical Times* (here Brahms was 'uniformly successful', as this music formed 'part of the daily pabulum of the votaries of this form of art all over the world', and there was a 'consensus' as to the 'supreme merit' of Brahms's contributions to the genre), although the latter journal was also keen to outline the emotional range of the songs; the *Musical Standard* agreed, highlighting the Lieder as works in which Brahms was 'most human', along with the beauties of the Second Symphony, Clarinet Quintet, Piano Quintet, and the Intermezzi—contrasting these with works that were 'absolutely dull', where Brahms had even been 'maliciously dry and academic'.[32]

[24] 'Johannes Brahms', *Musical Herald*, 590 (1 May 1897), 135; J[ohn] S[outh] S[hedlock], 'Music. Johannes Brahms', *The Academy*, 1301 (10 Apr. 1897), 407.

[25] E[dward] A[lgernon] B[aughan], 'The Late Johannes Brahms: A Critical Estimate', *Musical Standard*, 7 (10 Apr. 1897), 229.

[26] Hadow, 'Brahms and the Classical Tradition', 654; 'Death of Johannes Brahms', *The Graphic*, 55 (10 Apr. 1897), 442; Sarah Catherine Budd, 'Johannes Brahms', *London Society*, 71 (June 1897), 642; 'Obituary', *Minim*, 4 (May 1897), 186.

[27] 'Johannes Brahms', *Musical Herald*, 590 (1 May 1897), 135; Eugen d'Albert (1864–1932) was a Scottish pianist and composer. Others were loath to predict Brahms's influence; Hadow, 'Brahms and the Classical Tradition', 661, suggested waiting 'another decade or two' to gain a 'fuller comprehension', particularly as 'a period of Slavonic supremacy' was 'at hand'.

[28] Reported in 'Death of Johannes Brahms', *Musical Opinion*, 20 (May 1897), 537. See also 'Death of Johannes Brahms', *The Graphic*, 442.

[29] Hadow, 'Brahms and the Classical Tradition', 653.

[30] For a wider discussion of the reception of the latter work, see Daniel Beller-McKenna, 'How *deutsch* a Requiem? Absolute Music, Universality, and the Reception of Brahms's *Ein deutsches Requiem*, op. 45', *19th-Century Music*, 22 (1998), 3–19.

[31] 'Johannes Brahms', *Musical Herald*, 136.

[32] 'Johannes Brahms', *Athenaeum*, 3624 (10 Apr. 1897), 488; Cobbett, 'Johannes Brahms', 345; 'Johannes Brahms', *Musical Times*, 38 (May 1897), 298; B[aughan], 'The Late Johannes Brahms', 230. Hadow, 'Brahms and the Classical Tradition', 660–1, highlighted specific duo and chamber works—the D minor Violin Sonata, Second String Quintet,

There was greater agreement over the composer's perceived high ideals: with his 'aversion' to 'publicity, to notoriety, to fame itself',[33] Brahms 'never wrote down to the level of the public' or attempted to 'captivate' the 'multitude', and there was 'no bitterness and no commonness' of mood 'to mar the noble breadth and sublimity' of his work.[34] His musical complexity had nothing to do with 'superfluous lines and unnecessary details', and there was 'no sham originality to keep up by out-of-the-way means'.[35] Ultimately, however, Brahms's overall status was still open to debate. Summaries ranged from the more effusive ('Brahms could not … have enhanced the splendour of the glorious heritage which he has bequeathed to posterity') to the mixed (despite writing 'some of the finest compositions of the century … when his intellect overruled his feeling he could write some of the dullest') to the more circumspect;[36] for John Runciman, there were 'not a dozen musicians in Europe who have formed any precise and final opinion as to where he [Brahms] should be placed'—even if Runciman was happy to assert his own view that despite Brahms's sincerity, his music was 'the product of extreme facility and … an extraordinary inherited musical instinct divorced from the power of exalted thought and feeling'.[37] In the context of such debate, any musical elegy for Brahms therefore had the opportunity to assert the composer's legacy in more unequivocal terms.

MUSICAL MODELS

In essaying the genre of the elegy, Parry would have been familiar with several musical models. John Hullah's definition of 'Elegy' in the first edition of George Grove's *A Dictionary of Music and Musicians* was striking in its description of three main musical types, drawn broadly on national lines.[38] If the 'vocal solo, duet, trio, quartet, etc., with or without accompaniment' was associated primarily with Germanic models (Beethoven's *Elegischer Gesang*, Op. 118, and Handel's *Saul*), the 'instrumental solo for the violin, pianoforte, or other instrument' suggested French titles—the Czech composer Dussek's *Elégie harmonique* for piano, or, for an example 'better-known … to the modern concert goer', the Moravian composer Heinrich Ernst's *Elégie* for violin and piano. However, for 'the concerted piece for stringed, or other instruments', a 'better instance [could] hardly be cited than Mr. Arthur Sullivan's overture "In Memoriam," which is in truth an elegy on the composer's father'.[39] This is not to suggest that the orchestral elegy in

Clarinet Quintet, and Sextet in B flat (along with the *Schicksalslied* and Second Symphony)—as representative of Brahms's 'richness of polyphony … love of deep and massive harmonisation … contrasts of pale transparence and glowing colour … broad diatonic melody… [and] unerring mastery of chromatic effect'.

[33] Some of these assertions can of course be nuanced. This perceived distancing from the public is partly echoed in Karen Leistra-Jones, 'Staging Authenticity: Joachim, Brahms, and the Politics of Werktreue Performance', *Journal of the American Musicological Society*, 66 (2013), 397–436, who notes how 'themes of absorption, detachment from the audience, and expressive restraint' in Eduard Hanslick's descriptions of Brahms's performances (pp. 408–10) were part of a deliberate presentation of a 'restrained self' in the Brahmsian circle associated with authentic performance; this included Joachim's 'mode of self-representation' in portraits and photographs, which avoided any sense of 'observing presence' (pp. 402–4). However, together with Ilias Chrissochoidis's highlighting, in 'A Master Stands: Rare Brahms Photos in the Library of Congress', *Fontes Artis Musicae*, 59 (2012), 39–44 at 39, of Brahms's 'surprisingly close ties with that most realistic of media, photography', this points to a control over publicity rather than an aversion to it.

[34] Hadow, 'Brahms and the Classical Tradition', 658; S[hedlock], 'Music. Johannes Brahms', 407; 'Death of Johannes Brahms', 442; B[aughan], 'The Late Johannes Brahms', 230.

[35] Hadow, 'Brahms and the Classical Tradition', 659; S[hedlock], 'Music. Johannes Brahms', 407.

[36] 'Johannes Brahms', *Musical Times*, 38 (May 1897), 297; B[aughan], 'The Late Johannes Brahms', 230.

[37] J[ohn] F[rederic] R[unciman], 'A Note on Brahms', *Saturday Review*, 83 (1 May 1897), 469, 470.

[38] J[ohn] H[ullah], 'Elegy', *A Dictionary of Music and Musicians*, i. 485.

[39] Ibid.

Table 1. Selected British orchestral elegiac works, *c.*1865–1918

1866	Arthur Sullivan, *In Memoriam* overture
1875	George Alexander Macfarren, *Idyll in Memory of Sterndale Bennett*
1875	Thomas Wingham, *Elegy on the Death of Sir Sterndale Bennett*
1879–82	Charles Villiers Stanford, Symphony no. 2, 'Elegiac'
1898	Granville Bantock, *Elegiac Poem* for cello and orchestra
1899–1900	Gustav Holst, Symphony 'The Cotswolds', 2nd mvt., 'Elegy (In Memoriam William Morris)'
1900	Vaughan Williams, *Heroic Elegy and Triumphal Epilogue*
1909	Edward Elgar, *Elegy* for strings Op. 58
1909	John Foulds, *Apotheosis* Op. 18 for violin and orchestra, 'dedicated to the memory of Joseph Joachim'
1910	Havergal Brian, *In Memoriam*
1910	Frederick Corder, *Elegy* for 24 violins and string orchestra
1910	Edward Elgar, Symphony no. 2
1912	Arthur Somervell, Symphony in D minor, 'Thalassa', 2nd mvt.
1916	Frederick Kelly, *Elegy* for string orchestra ('In Memoriam Rupert Brooke')
1916	Arnold Bax, *In Memoriam, Pádraig Pearse*
1917	Herbert Howells, *Elegy* Op. 17 for viola, string quartet and string orchestra
1918	Ernest Farrar, *Heroic Elegy* Op. 36, 'For Soldiers'

the late nineteenth and early twentieth century was exclusively British; other orchestral models that might be highlighted include Tchaikovsky's *Elegy* for string orchestra (1884) in honour of Ivan Samarin, Glazunov's *To the Memory of a Hero* (1886), Humperdinck's 'Tarifa (Elegy at Sunset)' from his *Moorish Rhapsody* (1898), George W. Chadwick's *Adonais* (1899), and Sibelius's *In memoriam* (1909). However, the perceptions underlying Hullah's delineation help to identify a particularly rich manifestation of this subgenre in British orchestral music within which Parry's contribution might be meaningfully situated, as Table 1 suggests. The elegiac frame allowed these composers to commemorate a range of subjects. In addition to Sullivan's association of his work with the death of a family member, elegies by Macfarren, Wingham, Holst, Corder, Kelly, and Foulds provided memorials to British, European, and New Zealand artists, musicians, and poets,[40] while Elgar's Op. 58 and Howells's Op. 17 marked the passing of friends (Julia Worthington; Francis Purcell Warren and Joseph Knowles). If Somervell's 'Thalassa' Symphony, Bax's *In Memoriam*, and Farrar's *Heroic Elegy* were responses to historical and political events (the death of Robert Falcon Scott during his expedition to the South Pole, the tragedy of the Easter Rising, a tribute to Farrar's fallen comrades during the First World War respectively), the second symphonies of Stanford and Elgar invoked literary sources—Tennyson's *In Memoriam A. H. H.* in the former and Shelley's 'Song' in the latter (creating a complex fusion of a public memorial for Edward VII and a private elegy for Alfred Rodewald).[41]

[40] Corder's *Elegy* was dedicated to the New Zealand violinist and child prodigy Victor Harris (1895–1908), who studied at the Royal Academy of Music.

[41] For studies of some of these works see Kenneth Eastaugh, *Havergal Brian: The Making of a Composer* (London, 1976), 242–3; Martin John Ward, 'Analysis of Five Works by Herbert Howells, with Reference to Features of the Composer's Style' (M.Phil. diss., University of Birmingham, 2005), 26–50; Lewis Foreman, *Bax: A Composer and His Times*, 3rd edn.

Lest we underestimate the level of detail that some of these musical works attempted to convey, George Macfarren's *Idyll in Memory of Sterndale Bennett* (1875) can be identified as a particularly ambitious model. This combined a wide-ranging overview of Bennett's biography with a sense of the mood at his public memorial service, representing

> [Bennett's] inborn genius; his early orphanhood; the expansion of his powers under kind nurture; his entry on the active life of the metropolis; his transplantation to a foreign land, where the musical uses and social surroundings were a new soil and climate for the cultivation of his artistry; the ripening of his strength under these influences; his scholastic offices in England, with their duties; the resumed exercise of his productive ability; his gently falling into the everlasting sleep; the triumphant homage to his music, when the heart of England beat with pride in her honoured son; the feeling of the mourners that himself was present among them, when his own strain was sung; and the glorification of art in man's acknowledgement of her representative.[42]

Macfarren's *Idyll* incorporated the symbolic use of theme and key, musical rhetoric, and musical quotation to communicate this detailed narrative, as outlined in Ex. 1.[43] The opening theme in B flat major portraying Bennett's musical genius was replayed in the same key to mark his 'resumed … productive ability' and the 'triumphant homage to his music' (bb. 185 and 269 respectively); while the contrasting tonality of D major symbolized overtly the 'new soil and climate for the cultivation of his artistry' (b. 57), the 'genius' theme returned in that key to suggest 'the ripening of his strength' within this new context (b. 97). Other rhetorical devices include a sense of growth from bar 25 ('the expansion of his powers') to prepare for the energetic B flat major theme in bar 32 ('his entry on the active life of the metropolis'), the prosaic four-square G minor idea at bar 122 to represent his scholastic duties, and the final B flat *Maestoso* to symbolize the 'glorification of art' (b. 307), together with the clear musical quotation of Bennett's 'God is a Spirit' from *The Woman of Samaria* Op. 44 in bar 291, fittingly one of the 'strains' that 'was sung' at Bennett's funeral on 6 February 1875.[44] Particularly striking, however, is the sudden *forte* tremolo that begins the unison theme in bar 16—a clear representation of the drama of Bennett's 'early orphanhood'. The function of this musical material as a symbol of death is further underlined at its return in bar 260 to mark Bennett's own demise—the culmination of the gradual process of his descent into 'everlasting sleep' that begins in bar 226 (which reworks the 'new soil and climate' theme). Parry is likely to have been familiar with this work, particularly as he took private composition lessons from Macfarren between March and May of 1875; the *Idyll* was completed on 13 April in preparation for its premiere on 5 July. As a detailed musico-rhetorical structure created to memorialize a dominant figure in British musical life, it may have been an important model for Parry in terms of his own orchestral elegy.

LITERARY ELEGY

Although a detailed study of the complexities of the poetic elegy is beyond the scope of this article, the genre is broadly defined as 'a poem of loss or mourning written

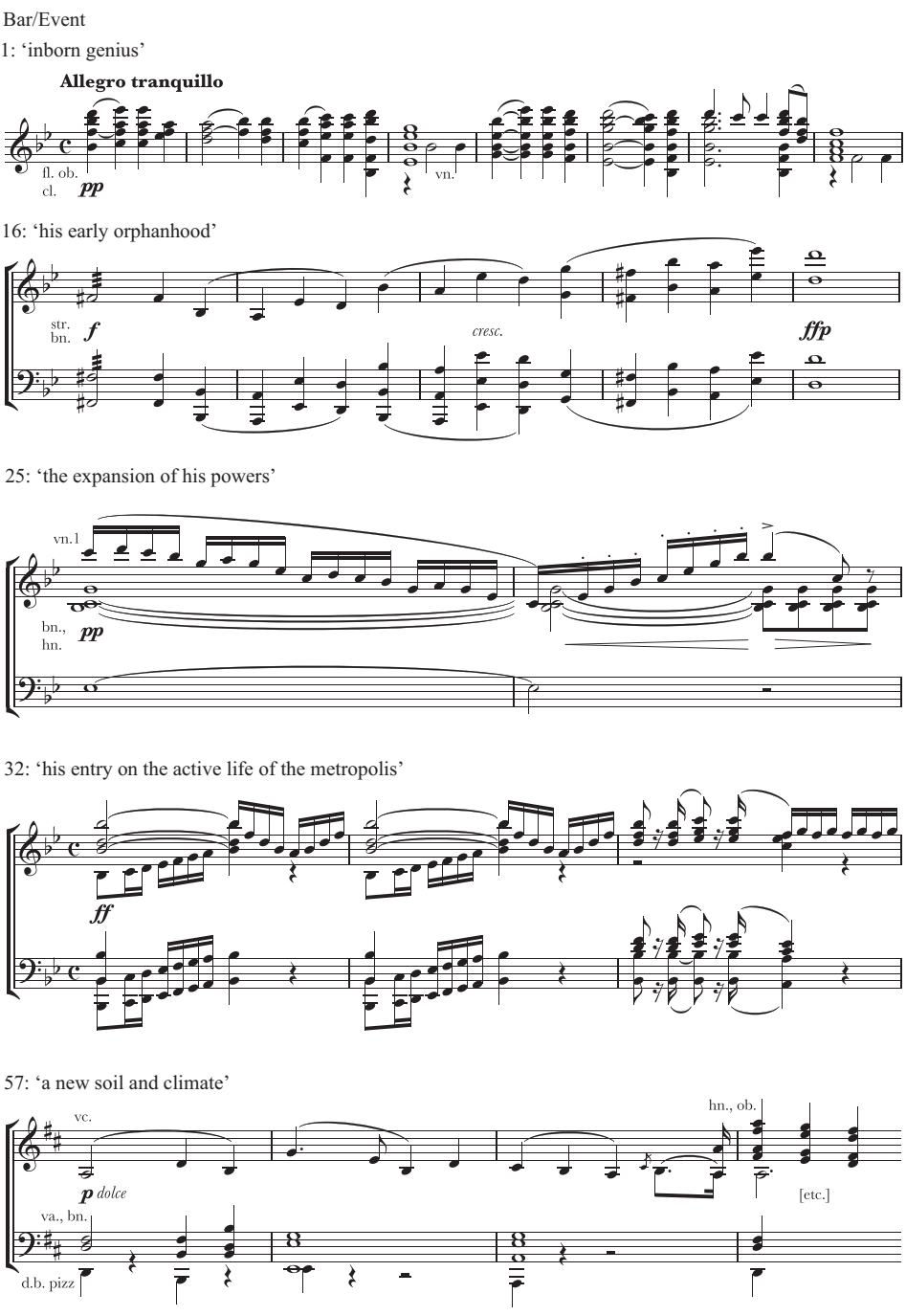
(Woodbridge, 2007), 147–9; Michael Allis, *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century* (Woodbridge, 2012), 113–20.

[42] See 'Macfarren's "Idyll" on Bennett', *Musical World*, 53 (31 July 1875), 519.

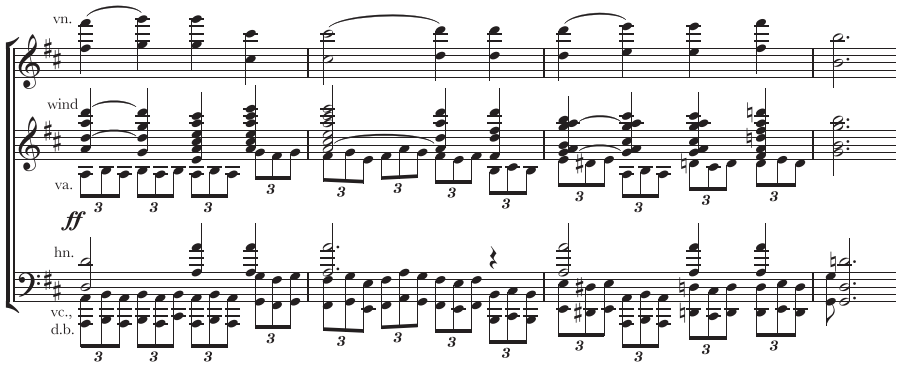
[43] The manuscript of this unpublished work is housed as Mu MS 1154 in the Fitzwilliam Museum, University of Cambridge.

[44] See 'The Funeral of Sir Sterndale Bennett', *The Times*, 8 Feb. 1875, p. 5.

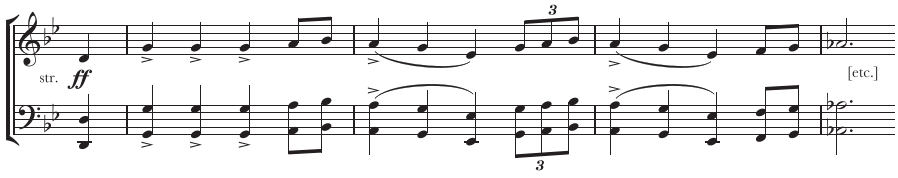
Ex. 1. G. A. Macfarren, *Idyll in Memory of Sterndale Bennett*, representational structure



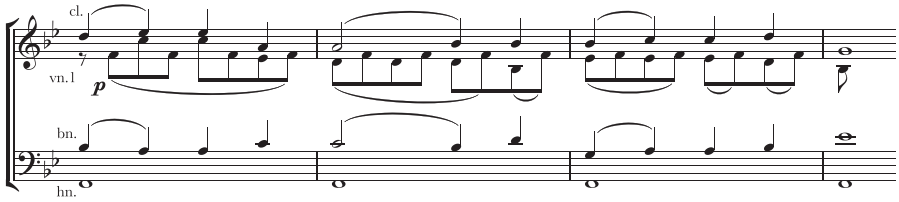
97: ‘the ripening of his strength’



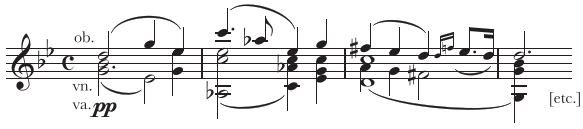
122: ‘his scholastic offices’



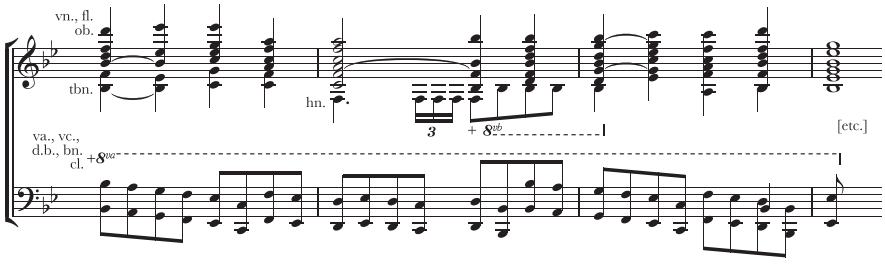
185: ‘the resumed exercise of his productive ability’



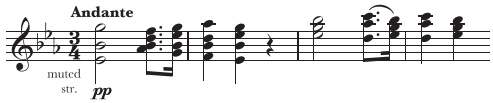
226: ‘his gently falling into the everlasting sleep’



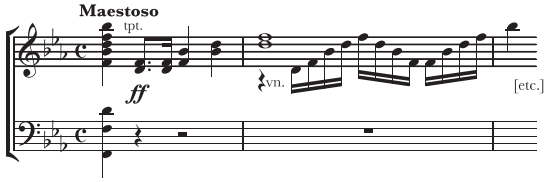
269: ‘the triumphant homage to his music’



291: mourners' feeling 'when his own strain was sung'



307: 'the glorification of art'



after a death in order to express grief, commemorate the dead, and seek consolation, and which often employs conventions from classical pastoral'.[45] By the nineteenth century there were two main traditions upon which a poet could draw—the pastoral elegy derived from Theocritus and Bion,[46] and the Romantic lyric (such as Thomas Gray's *Elegy Written in a Country Churchyard*), often exploring more political or universal themes. However, distinctions could also be made between the public elegy ('a monument to a dead, usually male public figure, cataloguing the deceased's characteristics and virtues, while also containing public grief and urging renewal and progress') and its private counterpart (expressing 'more of the individual's pain and grief in a troubled quest for consolation and healing'),[47] along with subgenres that included the tombeau—a critical elegy where the living author offers themselves overtly as the successor to the dead precursor[48]—the self-elegy, or even 'domestic' and 'pet' elegies.[49] At the heart of the genre is the complex relationship between the mourner and the deceased; this 'dual role … as memorial and self-expression' has been identified by Eric Smith as being 'of particular importance in the lament by a poet for a poet', where the poem may 'bestow a sort of immortality comparable to the "Fame" of which the dead poet has been deprived by his early demise', but which can also create 'a similar immortality for the mourner'.[50]

As Melissa Zeiger has suggested, studies of elegy have tended to explore one of two models: Harold Bloom's anxiety of influence or Freud's 'Mourning and Melancholia'.[51] If the first 'conceives elegy as a rivalrous attack on a dead but still overwhelming precursor figure', the second 'conceives the genre as a translation into literature of the

[45] Samantha Matthews, 'Elegy', in Dino Franco Felluga, Pamela K. Gilbert, and Linda K. Hughes (eds.), *The Encyclopedia of Victorian Literature*, 4 vols. (Chichester, 2015), ii. 505.

[46] See Ellen Zetzel Lambert, *Placing Sorrow: A Study of the Pastoral Elegy Convention from Theocritus to Milton* (Chapel Hill, NC, 1972).

[47] Matthews, 'Elegy'.

[48] Ibid. 507; see also Lawrence I. Lipking, *The Life of the Poet: Beginning and Ending Poetic Careers* (Chicago, 1981), 138–79.

[49] See Rod Edmond, 'Death Sequences: Patmore, Hardy, and the New Domestic Elegy', *Victorian Poetry*, 19 (1981), 151–65, and Ingrid H. Tague, 'Dead Pets: Satire and Sentiment in British Elegies and Epitaphs for Animals', *Eighteenth-Century Studies*, 41 (2008), 289–306. For studies of elegiac poetry (rather than the elegy specifically) and the elegiac mode in prose, see Abbie Findlay Potts, *The Elegiac Mode: Poetic Form in Wordsworth and Other Elegists* (Ithaca, NY, 1967).

[50] Eric Smith, *By Mourning Tongues: Studies in English Elegy* (Ipswich, 1978), 11.

[51] Melissa F. Zeiger, *Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy* (Ithaca, NY, 1997), 3.

grieving process following a death, leading to resignation or consolation',[52] even if this latter model has been challenged subsequently in studies of the modern elegy, as Jahan Ramazani notes, where texts have tended 'not to override but to sustain anger, not to heal but to reopen the wounds of loss'.[53] Peter Sacks's discussion of elegy falls into the Freudian category; exploring 'how an elegist's language emerges from, and reacts upon, an originating sense of loss', he views each elegy 'as a *work*, both in the commonly accepted meaning of a product and in the more dynamic sense of the working through of an impulse or experience'.[54] As part of the 'mediating fabric of language', Sacks also lists several elegiac conventions—'staging devices' contributing to the elegy's performative, 'ceremonial structure'—that have significant potential in their musical application.[55] The first is repetition. While this is important in establishing 'a sense of continuity' in the face of grief, and, by creating a 'rhythm of lament … controlling the expression of grief while also keeping that expression in motion', the reiteration of 'the fact of death' allows the mind to seek 'retroactively to create the kind of protective barrier that, had it been present at the actual event, might have prevented or softened the disruptive shock that initially caused the trauma'. Taking various forms, repetition includes the echo device that allows the mourner to test 'how it feels to speak *and hear* of [the loss] in words', and 'reiterated statements of death' include the specific custom of 'repeating the name of the dead', which Sacks interprets as a 'virtual reification', allowing the name to replace the dead figure.[56] Obvious examples include the repeated refrain 'Phyllisides is dead' in Lodowick Bryskett's *A Pastorall Aeglogue on the Death of Sir Philip Sidney, Knight, etc.* (1595), the reiterated phrase 'thou art gone' in Matthew Arnold's *Thyrsis*, or the incantatory 'Delmore, Delmore'—highlighted by Sacks—in no. 147 of John Berryman's *Dream Song* series, 'Henry's mind grew blacker'.[57]

Repetition is often a feature of another device—elegiac questioning, designed to 'set free the energy locked in grief or rage and to organize its movement in the form of a question that is not merely an expression of ignorance but a voicing of protest'. Functioning as a deflection of guilt and 'self-directed anger', Sacks notes, such questioning can also 'create the illusion that some force or agent might have prevented the death',[58] or suggest that the shock of the event could have been somehow ameliorated—as in Felicia Hemans's upbraiding ('Angel of Death! did no presaging sign/Announce thy coming, and thy way prepare?') in 'Stanzas on the Late National Calamity, the Death of the Princess Charlotte' (1818). The device also enables the mourner to question their own efficacy, as in Walt Whitman's 'When lilacs last in the dooryard bloom'd' ('O how shall I warble myself for the dead one there I loved?/And how shall I deck my song for the large sweet soul that has gone?/And what shall my perfume be for the grave of him I

[52] Ibid. For a detailed study of Freud's theory of mourning, see Tammy Clewell, 'Mourning Beyond Melancholia: Freud's Psychoanalysis of Loss', *Journal of the American Psychoanalytic Association*, 52 (2004), 43–67.

[53] Jahan Ramazani, *Poetry of Mourning: The Modern Elegy from Hardy to Heaney* (Chicago, 1994), p. xi. See also Thomas Travisano, *Midcentury Quartet: Bishop, Lowell, Jarrell, Berryman, and the Making of a Postmodern Aesthetic* (Charlottesville, Va., 1999), 237–58, and John B. Vickery, *The Modern Elegiac Temper* (Baton Rouge, 2006) who (p. 1), suggests a diversification 'in form, theme, and attitude' in the modern elegy, along with its tendency to 'absorb dimensions from other related poetic forms'.

[54] Peter M. Sacks, *The English Elegy: Studies in the Genre from Spencer to Yeats* (Baltimore, 1985), 1.

[55] Ibid. 18–19.

[56] Ibid. 23–6.

[57] Ibid. 26. See *The Complete Poetical Works of Edmund Spenser*, ed. R. E. Neil Dodge (Cambridge, Mass., 1908), 708–10; Matthew Arnold, 'Thyrsis', *New Poems* (London, 1867), 73–85; John Berryman, *His Toy, His Dream, His Rest* (London, 1969), 76.

[58] Sacks, *The English Elegy*, 22.

love?'), or to seek explanations for their emotional instability—hence the repeated conjunction 'or' in section 16 of Tennyson's *In Memoriam A. H. H.* (which begins 'What words are these have fall'n from me?/Can calm despair and wild unrest/Be tenants of a single breast,/Or sorrow such a changeling be?').[59] Closely related to elegiac questioning, Sacks identifies anger and cursing as another important element of the elegy's mourning process; if anger represents a fleeting burst of emotion in Tennyson's 'denunciation of Nature' in sections 55 and 56 of *In Memoriam*, or the attack on the 'brabble and the roar' of Swinburne's critics in Hardy's 'A Singer Asleep', it finds full rein in the 'exaggerated self-chastisement of sheer impotence' that characterizes Yeats's 'Reprisals' ('Some nineteen German planes, they say,/You had brought down before you died./We called it a good death.').[60]

Grouped within what Sacks sees as the elegist's distancing strategies are the inclusion of processions or 'catalogued offering of flowers', designed 'to place the dead, and death itself, at some cleared distance from the living.'[61] The procession is part of the 'measured pace and direction' of the elegiac structure,[62] taking different forms: overt in titles such as Amy Clampitt's 'A Procession at Candlemas',[63] it is often embedded within the pastoral elegy as a procession of Nature, but appears in more modern guise in the striking image of the elegist and Death in the funeral carriage of Emily Dickinson's 1863 poem 'Because I could not stop for Death' ('We passed the School, where children strove/At Recess — in the Ring —/We passed the Fields of Gazing Grain —/We passed the Setting Sun —').[64] There is a similar flexibility in the musical elegy in terms of the placement and significance of processional material—whether the overt separation in Stephen Heller's *Aux Mânes de F. Chopin: Élégie et Marche funèbre* Op. 71 (1849), or the recurring tread in the slow movement of Elgar's Second Symphony, with which other images of mourning ('at 79 the feminine voice *laments* over the broad manly 1st theme and may not 87 be like a woman dropping a flower on the man's grave?') are contrasted or combined.[65] Sacks also highlights the 'division between or within mourning voices', tracing the convention back to the contrast in ancient Greek laments between the 'formal chant' of the professional mourners (*threnos*) and the bereaved's 'less formal wailing' (*goos*), often resulting in antiphonal soundscapes.[66] Linked to the tradition of 'admonishing or sympathizing voices' in the works of Theocritus, Petrarch, and Boccaccio, with the aim of 'controlling or criticizing the mourner',[67] Sacks relates this device to the '"splitting" and self-suppression that accompanied the self's first experiences of loss and substitution'—the 'dramatizing strategy by which mourners not only lend ceremony to their rites but

[59] See [Felicia Hemans], *Translations from Camoens and Other Poets, with Original Poetry* (Oxford, 1818), 84–95; *Walt Whitman: The Complete Poems*, ed. Francis Murphy (Harmondsworth, 1987), 351–9; *Tennyson: Poems and Plays*, ed. T. Herbert Warren (Oxford, 1986), 230–66.

[60] Sacks, *The English Elegy*, 185, 231, 300–1.

[61] Ibid. 19.

[62] Ibid.

[63] Discussed by Sacks, ibid. 320–5.

[64] See *The Complete Poems of Emily Dickinson*, ed. Thomas H. Johnson (Boston, 1957), 350.

[65] Letter from Elgar to Alfred Littleton, 13 Apr. 1911, quoted in Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford, 1987), 606. The funereal tread can be identified at figure 67, from 2 bars before figure 79 to figure 81, and at 3 bars after figure 88.

[66] Sacks, *The English Elegy*, 34–5, where he provides an example from the *Iliad*, ll. 900–3, 'A melancholy Choir attend around / With plaintive Sighs, and Musick's solemn Sound: / Alternately they sing, alternate flow / Th'obedient Tears, melodious in their Woe.'

[67] Ibid. 36.

also intensify and indicate their own "work" as survivors'—but also situates it as a part of a 'confrontational … dialogue' where 'the bereaved is forced to accept a reality that he might otherwise refuse'.[68]

One final feature that might be highlighted pertains to elegies written specifically to mark the passing of literary figures, where references to the works or deeds of the deceased raise the issue of fame and inheritance. Hence the opening of John Cleveland's 'An Elegy on Ben Jonson' ('Who first reform'd our Stage with justest Lawes'), the suggestion by Letitia Elizabeth Landon in 'Stanzas on the Death of Mrs Hemans' (1835) that the latter's legacy—a 'new music' brought back 'from far and foreign lands'—was a gift 'dearly purchased', or Yeats's highlighting Lionel Johnson's 'Greek and Latin learning' in 'In Memory of Major Robert Gregory' (1919). In a more comic vein, Conor O'Callaghan's elegy for an unspecified writer, 'The Modern Pastoral Elegy', is even more direct: 'your solitary published collection,/*Parnassus—A Calling Not a Career*,/we reviewed and/or said we admired:/its allusions to myth, its classical power/we found "inspiring" if not "inspired"/and "important" as a euphemism for "dour"'.[69] If the musical application of this idea is clear in the title of Liszt's *Élégie sur des motifs du Prince Louis Ferdinand de Prusse* (1842–3, rev. 1850), it appears in more covert form in Thomas Wingham's *Elegy on the Death of Sir Sterndale Bennett*, noted above, which includes a fitting allusion to one of Bennett's most famous works: the barcarolle from his Fourth Piano Concerto.

Given that 'critical histories' of elegy, as W. David Shaw asserts, are already encoded within the elegy's 'own testing of conventions', where 'poets' discussions of dead predecessors and … their strong creative response to their heritage' are 'genuinely subversive or vivid enough to make us remember the people and traditions they commemorate and the deaths to which they bear witness',[70] specific examples from the literary canon may have been particularly suggestive for Parry's *Elegy* project. The composer was certainly familiar with Tennyson's *In Memoriam A. H. H.*, having published three verses from section 23 as the part-song 'There rolls the deep' in 1896 (republished as one of the *Six Modern Lyrics* in 1897). Milton's *Lycidas* (1637) inspired some of the revisions to Parry's Fourth Symphony in 1910 (specifically the G major second idea in the first movement),[71] but also appeared in an early sketchbook, suggesting a knowledge of this work from the 1860s.[72] This poem illustrates several of the conventions listed above: repetition of the bereaved's name to establish the death ('For Lycidas is dead, dead ere his prime,/Young Lycidas, and hath not left his peer./Who would not sing for Lycidas?', ll. 8–10), rhetorical questioning ('Where were ye, Nymphs, when the remorseless deep/Closed o'er the head of your loved Lycidas?', ll. 50–1), the procession of mourners (from l. 85), the 'controlled release of rage' that characterizes St Peter's speech from line 113,[73] and a discussion of fame (described as 'no plant that grows on mortal soil', l. 78),

[68] Ibid. 35–6.

[69] See 'An Elegy on Ben Jonson', in *The Poems of John Cleveland*, ed. John M. Berdan (New Haven, 1011), 175; L[etitia] E[lizabeth] L[andon], 'Stanzas on the death of Mrs Hemans', *New Monthly Magazine and Literary Journal*, 44 (July 1835), 286–8; W. B. Yeats, 'In Memory of Major Robert Gregory', *The Wild Swans at Coole* (New York, 1919), 4–12; Conor O'Callaghan, 'The Modern Pastoral Elegy', *Poetry* (July 2005), 297–9.

[70] W. David Shaw, 'Elegy and Theory: Is Historical and Critical Knowledge Possible?', *Modern Language Quarterly*, 55 (1994), 1.

[71] See Dibble, *C. Hubert H. Parry*, 436–8. For a brief comparison of the 1889 and 1910 versions of the symphony, see Michael Allis, *Parry's Creative Process* (Aldershot, 2003), 146–53.

[72] Inverted notation on fo. 81^{v} of sketchbook 3, housed at Shulbrede Priory, includes lines 67–9 of the poem, "'Were it not better done as others use / To sport with Amaryllis in the shade, / Or with the tangles of Neaera's hair" – & et[c].' For further details of this sketchbook, which apart from a chorale dated 24 Dec. 1869, includes material from Dec. 1867 to late 1868, see Allis, *Parry's Creative Process*, 30–1.

[73] Sacks, *The English Elegy*, 110.

leading to a sense of apotheosis ('So Lycidas sunk low, but mounted high,/Through the dear might of him that walked the waves', ll. 172–3).

A more striking poetic model, however, is Shelley's *Adonais*. As Kelvin Everest suggests, this poem 'differs from other English elegies in celebrating its subject [John Keats] throughout as a more important poet than the author', representing a 'courteously elaborated compliment to its subject … who, it is anticipated, is about to take his place among the major English poets of both past and present, whose tradition he has embodied and sustained.'[74] Again, several of the elegiac conventions noted above are apparent, including the repetition at its opening:

> I weep for Adonais—he is dead!
> O, weep for Adonais! though our tears
> Thaw not the frost which binds so dear a head!
> And thou, sad Hour, selected from all years
> To mourn our loss, rouse thy obscure compeers,
> And teach them thine own sorrow, say: 'With me
> Died Adonais; …' [ll. 1–7]

Indeed, varied repetitions of the first two lines, whether virtually identical ('Oh, weep for Adonais—he is dead!') or slightly transformed ('Most musical of mourners, weep again!', 'Most musical of mourners, weep anew!', 'Oh, weep for Adonais!'), dominate the first section of the poem. Sacks also notes how mourning is delegated by the poet to various figures (the Hour, Urania) in this opening section, allowing Shelley to 'distance himself from … unsuccessful grieving' but at the same time creating a 'processional character'.[75] Rhetorical questioning disrupts the melancholic mood in stanza 2 ('Where wert thou, mighty Mother, when he lay,/When thy Son lay, pierced by the shaft which flies/In darkness?'), leading to the angrier cursing at the end of the first section in stanza 17 ('the curse of Cain/Light on his head who pierced thy innocent breast,/And scared the angel soul that was its earthly guest!')—a reference to the 'savage criticism' of *Endymion* in the *Quarterly Review* described by Shelley in the poem's preface as having 'produced the most violent effect on his [Keats's] susceptible mind'; as the same journal noted in 1884, Shelley 'does not cease to protest, by an appeal to all the powers of reason and imagination, against the great wrong mankind and the world have suffered by this stroke of fate'.[76] In addition to the procession of mourners ('Desires and Adorations,/Wingèd Persuasions and veiled Destinies,/Splendours, and Glooms, and glimmering Incarnations/Of hopes and fears, and twilight Phantasies;/And Sorrow, with her family of Sighs,/And Pleasure') whose 'moving pomp might seem/Like pageantry of mist on an autumnal stream' (ll. 109–14, 116–17), there is a clear sense of apotheosis at the end of the poem where 'burning through the inmost veil of Heaven,/The soul of Adonais, like a star,/Beacons from the abode where the Eternal are'.[77]

More significantly, as a 'critique of Keats's poetic career', Everest notes how the poem is full of allusions to Keats's published works—ranging 'from almost direct quotation, through complimentary references by word, phrasing, or pun, to the implicit celebrations

[74] Kelvin Everest, 'Shelley's *Adonais* and John Keats', *Essays in Criticism*, 57 (2007), 237–64 at 237.

[75] Sacks, *The English Elegy*, 147–8.

[76] 'Art. VI.1. *Lycidas*', *Quarterly Review*, 158 (July 1884), 165.

[77] The previous lines 487–92 ('The breath whose might I have invoked in song / Descends on me … I am borne darkly, fearfully, afar;') have been more troubling for critics; Sacks, *The English Elegy*, 163, suggests that the poem 'surely concludes on a suicidal note'.

of major passages in Keats, which inform some of the best-known stanzas of *Adonais*'; supported by 'a meditated programme of intensive reading in Keats', the aim of these allusions (representative of the 'dominating literary presence' of the poem) was to establish Keats 'as a fixed star in the constellation of the great poets, and its brilliantly original approach is to weave the products of Keats's poetic imagination into the texture of his elegy'.[78] While the reference to *Isabella: Or, the Pot of Basil* in the 'pale flower by some sad maiden cherished' of stanza 6, and the 'complimentary allusion' to Keats's 'Ode to a Nightingale' in the opening lines of stanza 17 ('Thy spirit's sister, the lorn nightingale/Mourns not her mate with such melodious pain') are relatively straightforward, and were highlighted by nineteenth-century critics,[79] others are less obvious. Everest traces the eagle imagery of stanza 7 to *Hyperion* and the sonnet 'On Seeing the Elgin Marbles', for example, compares the 'fading melodies' in the first stanza with the close of 'Ode to a Nightingale', and sees the combinatory phrase 'from the moan/Of thunder, to the song of night's sweet bird' as a linking of the same ode with the thunder imagery of *Hyperion*; he also relates the climactic stanza 52, where Keats has 'become one with a constellation of permanent presences' beyond the mortal world ('The One remains, the many change and pass;/Heaven's light forever shines, Earth's shadows fly;/Life, like a dome of many-coloured glass,/Stains the white radiance of Eternity,/Until Death tramples it to fragments.') with 'Porphyro's climactic vision of Madeline as she prepares to disrobe' in lines 208–25 from *The Eve of St Agnes*, with the glass 'innumerable of stains'.[80] As Everest demonstrates, as part of the poem's 'systematic allusion', Shelley also applies the technique of using 'single words or short phrases to no more than suggest an echo of a source' in relation to Keats's 'literary forebears'—Bion, Moschus, Plotinus, Aeschylus, Spenser, and Milton.[81] As a poetic model that incorporated not only the rhetorical conventions of repetition, elegiac questioning and cursing, processional, division of mourning voices and a clear sense of apotheosis, but also a striking referential quality, therefore, *Adonais* may have represented a more specific influence for Parry in terms of features that could be translated into musical utterance in his *Elegy for Brahms*.

PARRY'S *ELEGY FOR BRAHMS*

Given the paucity of performances, the reception history of Parry's *Elegy for Brahms* is understandably limited, with passing references to a 'Parry masterpiece',[82] brief accounts of its inclusion in the Promenade concerts of 2010,[83] and reviews of recordings—where the *Elegy*'s pairings have elicited more detailed responses than the *Elegy* itself.[84] Structurally, as Dibble suggests, the work—which takes around 10 minutes

[78] Everest, 'Shelley's *Adonais* and John Keats', 243, 253.

[79] Ibid. 244–6. For an example of this 19th-c. criticism, see 'Adonais', *Saturday Review*, 61 (13 Mar. 1886), 374.

[80] Everest, 'Shelley's *Adonais* and John Keats', 248, 259, 250, 256–8.

[81] Ibid. 255, 246.

[82] David Mellor, 'Low Score in Parry Match', *The Guardian*, 7 Mar. 1995, p. A11.

[83] See Geoff Brown's review in *The Times*, 10 Aug. 2010, p. 45, which noted the 'sobriety' of the work, the 'high inspiration and taut control' of the opening pages, and although 'later sections wilted', this was 'not enough to invalidate this belated Proms premiere'. Simon Heffer, 'BBC Proms: There's so much more to Hubert Parry than Jerusalem', *Daily Telegraph*, 10 July 2010, www.telegraph.co.uk [accessed 3 Mar. 2018] described the *Elegy* as one of Parry's 'greatest works'.

[84] Following Adrian Boult and the London Philharmonic Orchestra's 1979 recording of the *Elegy* with the *Symphonic Fantasia*, '1912' (also known as the Fifth Symphony) and *Symphonic Variations*, Matthias Bamert and the LPO recorded the work in 1991 on the Chandos label with the *Symphonic Fantasia* and premiere of *From Death to Life* (CHAN 8955), followed by their 1992 alternative pairing with the *Symphonic Variations*, *Concertstuck* and *From Death to Life* (CHAN 6610). Edward Greenfield, 'Start of the March of Women Composers. Classical', *The Guardian*, 30 May 1991, p. 27, described the *Elegy*'s 'apt coupling' with the *Symphonic Fantasia* in Bamert's first recording.

Table 2. Parry, *Elegy for Brahms*, simplified structural overview

Bar/section	Event	Key
Introduction (*Maestoso espressivo*)		
1		F/a
Exposition		
3	P	a
47	S1	e
79	S2, *agitato*	e
Developmental space		
105	P-related, *Poco meno mosso*	f♯ – seq.
117	S1-related	seq. – d – seq.
141	S2	d
156	P	seq. – F – a (V)
Recapitulatory space		
205	S1	a
254	link (allusion to P)	seq.
Coda (*Largamente*)		
262		A

in performance—can be seen as a fascinating manipulation of the sonata principle representing a 'new, mature assurance' in Parry's compositional outlook.[85] A broad structural overview is given in Table 2. After a two-bar introduction, primary and secondary material are presented in A minor and E minor respectively, and although it feels like a new theme in F sharp minor at the beginning of the developmental space (b. 105), this is related to P, just as the sequential material that follows in bar 117 is related to S1.[86] The replaying of material from S2 in bar 141, followed by a reference to an augmented version of the primary theme in bar 156, creates some ambiguity as to the placement of the recapitulatory space, but there is a clear return of S1 in the tonic in bar 205, with an allusion to P in an eight-bar linking section that follows. The work ends with a coda in the tonic major.

In reassessing the work's structural implications, however, particularly striking are the rhetorical contrasts and interruptions as part of the musical discourse—hence Bernard Benoliel's suspicion that Parry may have 'created his own programme in which the psychological argument prompted the technical solutions'.[87] A musico-rhetorical structure outlined in Table 3 (which should be referred to throughout the following analysis), based on some of the elegiac conventions outlined above, offers a new way to appreciate the work as a 'working through' of the mourning experience.[88] In general terms, the *Elegy*'s *per aspera ad astra* tonal progression, from A minor to A major, offers a fitting representation of the elegy's move 'through grief or darkness to consolation and renewal'.[89] On

[85] See Dibble, *C. Hubert H. Parry*, 346–8.

[86] P refers to the primary theme, and S1 and S2 the secondary themes; in Table 2, upper case denotes major keys, and lower case minor keys.

[87] Bernard Benoliel, *Parry before Jerusalem: Studies of his Life and Music with Excerpts from his Published Writings* (Aldershot, 1997), 57.

[88] Sacks, *The English Elegy*, 1.

[89] Ibid. 20.

Table 3. Parry, *Elegy for Brahms*, musico-rhetorical structure

Bar	Elegiac function	Key
LOSS		
1	sighing	oblique
3	incantation	a
15	funereal tread	a – c
23	rhetorical anger/dissipation	c – seq.
34	incantation	e
42	single voice lament/sighing	e (V)
INHERITANCE		
47	serenade/inheritance I	e
79	rhetorical questioning I	e → dim 7th
105	incantation reworked (waltz)	f♯ →
117	inheritance developed/division of voices	seq. – d – seq.
141	rhetorical anger	d
152	sighing/incantation	seq.
168	climactic Brahmsian horn gesture	d – F – a (V)
200	single voice lament/sighing	a (V)
205	serenade/inheritance II	a
235	rhetorical questioning II	a → half dim. 7th
254	incantation (grief assuaged)	seq.
APOTHEOSIS		
262	hiatus and funereal tread	A
301	inheritance III and heavenly ascent	A

a more detailed level, although one might simply assert the presence of general Brahmsian features in the work—whether in terms of orchestration, or such 'common devices of the composer' as 'syncopation, transference of themes, combination of rhythmic figures, organisation of key-system',[90] a more allusive element can be identified. As Paul Berry notes, allusion remains 'an intriguing but vexed topic', given that 'it is simply too easy to hear what one wants to hear or, more subtly, to assume that whatever musical similarity one has discovered must have been placed there deliberately in order to attract one's attention'.[91] This is particularly relevant to Parry and Brahms, of course, given the Brahmsian style in which much of Parry's music is saturated. However, in the context of the general 'Brahmsian impression made by [Parry's] orchestral music', Matthew Riley has focused recently on the 'remarkably Brahmsian thematic surface' of Parry's Fourth Symphony (1889, revised 1910), for example, suggesting that its first three movements are 'strewn with undigested allusions to Brahms', including the First Piano Concerto and the first three symphonies.[92] Riley sees this as part of wider allusions in the work—if the

[90] Hadow, 'Brahms and the Classical Tradition', 661.

[91] Paul Berry, *Brahms among Friends: Listening, Performance, and the Rhetoric of Allusion* (Oxford, 2014), 6, 8. For the difference between quotation and allusion, and its musical applications, see J. Peter Burkholder, 'The Uses of Existing Music: Musical Borrowing as a Field', *Notes*, 50 (Mar. 1994), 851–70, discussed in Michael Allis, 'Bax's Elgar: Musical Quotation, Allusion and Compositional Identity in the First String Quartet in G', *Journal of the Royal Musical Association*, 136 (2011), 305–52 at 317–20.

[92] Matthew Riley, 'Style, Character and Revelation in Parry's Fourth Symphony', in Sarah Collins (ed.), *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge, 2019), 129–50 at 137, 133–6.

finale's opening theme 'recalls a number of chorus incipits from canonic English oratorio repertory' such as Handel's *Messiah* and Mendelssohn's *Elijah*, the 'breakthrough' theme '[opens] up another set of intertextual allusions' including Schumann's Second Symphony, Bach's B Minor Mass and Parry's own *Blest Pair of Sirens*.[93] In the context of Parry's writings on musical style, argues Riley, this suggests that Parry was willing to '[make] space for a legitimate imitation of the masters', provided that this was 'done in the spirit of discipleship and modesty', and it was the Brahms style in particular that was, for Parry, 'the sound of spiritual revelation in modern orchestral music'.[94]

Together with the allusion to 'Denn alles Fleisch es ist wie Gras' from Brahms's *Ein deutsches Requiem* in Parry's 1906 'sinfonia sacra' *The Soul's Ransom*,[95] and the reference to Richard Strauss's *Tod und Verklärung* at the beginning of the final movement ('Now') of Parry's *Symphonic Fantasia*, '1912',[96] this suggests that Parry's allusive practice might be explored further. The following analysis of the *Elegy* therefore not only offers parallels between Sacks's elegiac 'staging devices' and Parry's music, but in the context of Parry's wider allusive strategies, demonstrates how the elegy genre provided a clear opportunity for a more focused referential component that could be used to explore a specific Brahmsian inheritance. The nature of the S1 material and the clear Brahmsian interpolation in the Coda (both discussed below) are particularly suggestive in this regard, paralleling Brahms's own allusive practice by encouraging 'brief flashes of insight in the mind of an informed listener' through 'musical characteristics that are most easily apprehended aurally and kinesthetically, in the moment of listening or performance … aligned … with an important formal juncture in the unfolding of the new piece'.[97]

Bars 1–46: Establishing Loss

The opening oblique two-bar introduction, suitably representative of the tonal ambiguity present at the beginning of several of Brahms's works,[98] outlines a semitonal sighing motif in the clarinet, echoed by oboe and flute (Ex. 2), which dominates much of the *Elegy*'s discourse. While the chain of descending thirds that underpins the structure of the primary theme might suggest echoes of the opening of Brahms's Fourth Symphony, it is the sheer amount of repetition of the theme's turn motif that is striking—a continuous presence in bars 3–14 that not only secures thematic significance, but creates a 'rhythm of lament' (see Ex. 3).[99] There are clear parallels here with the incantatory rhetoric in

[93] Ibid. 139–42.

[94] Ibid. 149, 150.

[95] See the section 'We look for light, but behold darkness', which shares Brahms's B flat minor tonality, an initial choral entry in octaves, a 3/4 metre, and a prominent tympani part (compare the dominant pedal in Brahms's movement from b. 42 onwards with Parry's work 11 bars before letter X, for example).

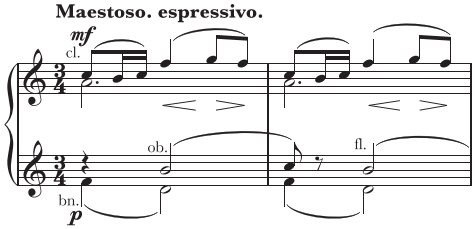
[96] Highlighted by Benedict Taylor, 'Symphonic Poetry, 1914: Parry's *From Death To Life*', in Michael Allis and Paul Watt (eds.), *The Symphonic Poem in Britain 1850–1950* (Woodbridge, 2020), 245–77 at 247; he also notes (p. 271 n. 50) a 'family likeness' between Parry's 'Aspiration' theme in *From Death to Life* (1914) and Strauss's 'transfiguration theme' in *Tod und Verklärung* (which Parry used as a musical example in *Style in Musical Art*, 245).

[97] Berry, *Brahms among Friends*, 11–12. Berry's distinctive study not only relies upon 'music-analytic characteristics', but demonstrates how Brahms's complex allusive practice was 'oriented … toward a small and highly specialized audience—a particular acquaintance with whose manner of performance and prior musical experiences he was deeply familiar and whose musical memories he could wilfully reopen through the technique of musical borrowing' (pp. 19–20).

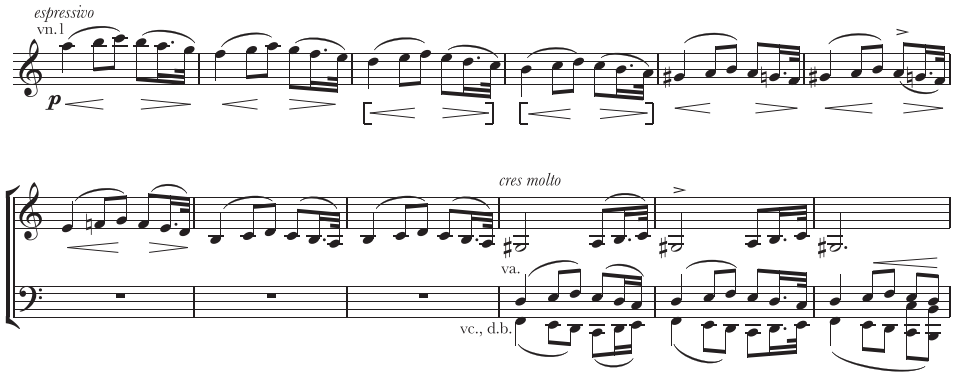
[98] Examples include the openings of the Clarinet Quintet, Double Concerto, and First Piano Concerto, and the beginning of the slow movement of the G major String Quintet Op. 111.

[99] Sacks, *The English Elegy*, 23.

Ex. 2. Parry, *Elegy for Brahms*, opening sighing figure, bb. 1–2



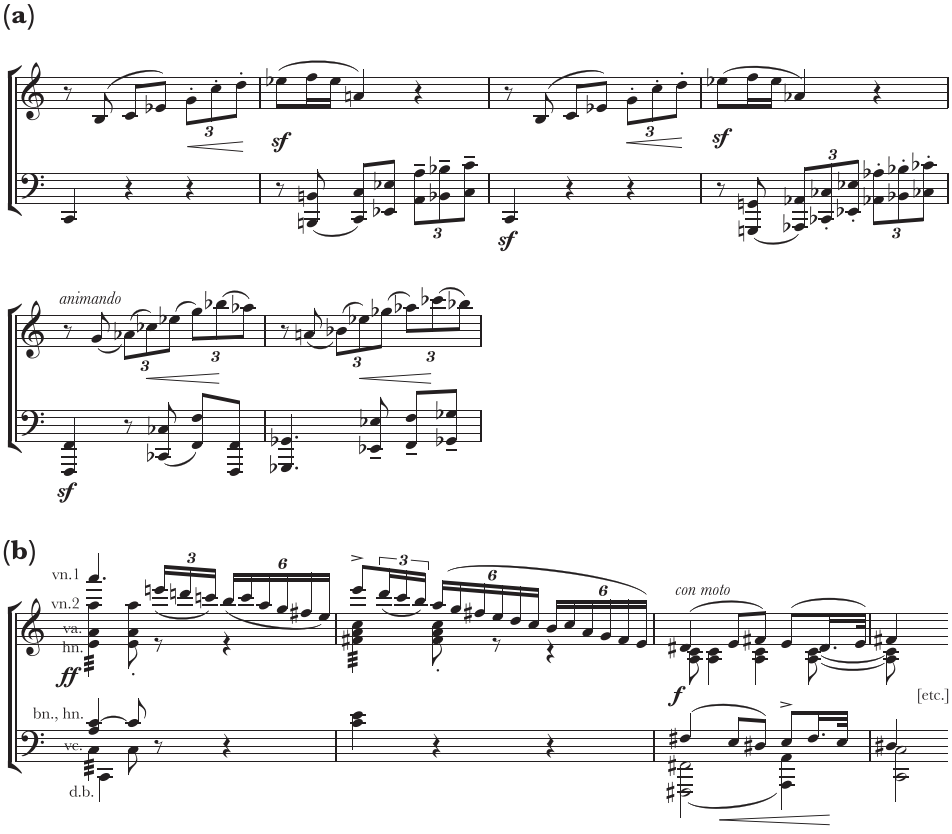
Ex. 3. Parry, *Elegy for Brahms*, incantatory figure, bb. 3–14



models of poetic elegy associated with 'reiterated statements of death',[100] and the dissonant passing note on the second and third beats of the bar, combined with the local rise and fall of dynamic, serves to highlight this quality. Established in the violins (with an accompanying clarinet reiterating its first three notes in bar 3), as Ex. 3 shows, the turn motif is subsequently taken up in the lower textures, including an inverted version in the cellos and basses—indicative of a growing number of mourning voices as the reality of the loss is established. Although there is potential for a funereal tread to be perceived in bar 15 with its first-beat underlining of the tonic in the cellos and basses, this is soon undermined by an increasingly impassioned rhetoric, as the bass voices at first echo then develop the treble voices' combination of duplets and triplets, suggestive of competition between these mourning voices that becomes more marked (Ex. 4(a)). A sequential *animando* rises to an angry climax at bar 32 redolent of the frustration often presented in the poetic elegy as the mourner attempts to deal with his or her grief (Ex. 4(b))—a climax that is only gradually dissipated via further repetitions of the incantatory material, leading to a chain of unaccompanied sighing figures in the violins as preparation for the second tonal area. This mourner-centred primary section therefore focuses on expressions of grief, the venting of anger at the passing of the departed, and the establishment of multiple mourning voices.

[100] Ibid. 25.

Ex. 4. Parry, *Elegy for Brahms*: (a) first violin and cello dialogue, bb. 22–7; (b) bb. 32–5



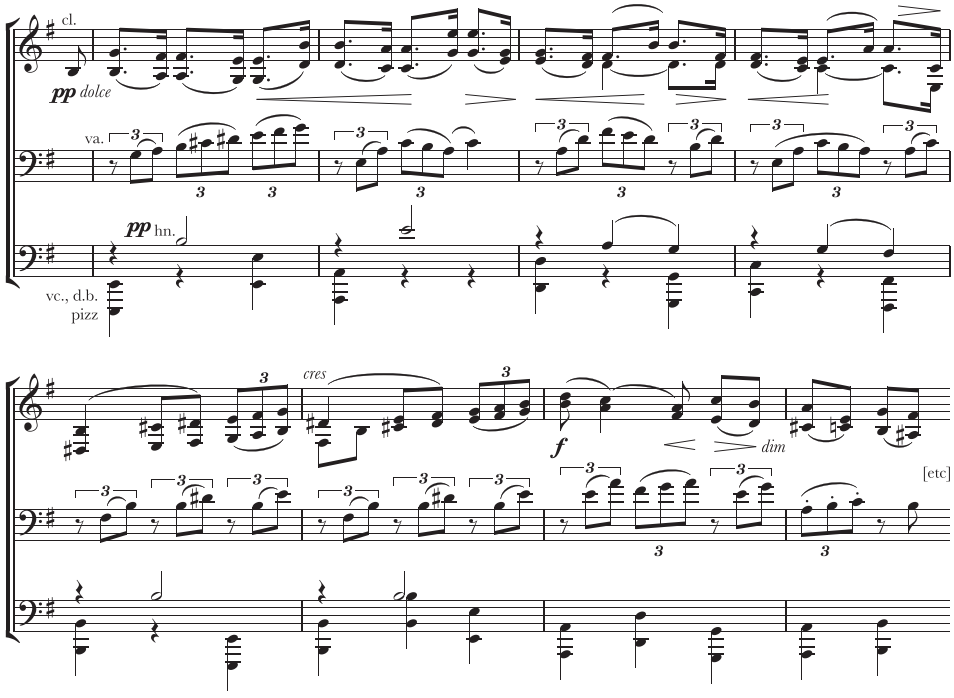
Bars 47–261: Inheritance

Following a familiar Brahmsian device of extending the preparation for a secondary theme,[101] with unaccompanied violins suggesting a return to the idea of a lone mourning voice, Parry uses the sonata frame to align the secondary tonal area with a change of focus to the figure of the departed. The secondary theme (Ex. 5) incorporates a reference to a specific work by Brahms, highlighting the issue of fame and inheritance. Benoliel has suggested that this theme is 'surely purposely reminiscent of the second subject in Brahms' A minor string quartet';[102] however, there is another possibility—that this is a covert reference to the third movement of Brahms's Second Symphony (Ex. 6), an allusion that becomes more overt in bar 55 of the *Elegy* (Ex. 7), where Parry introduces a *pizzicato* accompaniment figure in the cellos that reflects the contour and texture of Brahms's bass line. The reception of Brahms's symphonic movement has often highlighted its lighter credentials; writers have described a 'serenade-like

[101] Examples include Brahms's Second Symphony, first movement, bb. 78–81, the Third Symphony, first movement, bb. 33–5 and 146–8, the Fourth Symphony, second movement, bb. 39–40, the First Piano Concerto, first movement, bb. 155–6, and the String Quartet Op. 51/2, first movement, bb. 43–5 and 210–13.

[102] Benoliel, *Parry before Jerusalem*, 57. The key of Brahms's A minor quartet (Op. 51/2) may have been suggestive for the *Elegy*, if Parry attended its London performance on 5 Apr. 1897 (two days after Brahms's death), given by Joseph Joachim's quartet; see 'Monday and Saturday Popular Concerts', *Musical Times*, 38 (May 1897), 315. I am grateful to Jeremy Dibble for this reference.

Ex. 5. Parry, *Elegy for Brahms*, secondary theme, bb. 47–54



inspiration' or compared its 'naive character of melody and instrumentation' to the 'original minuet of Brahms's D-Major Serenade'.[103] Responses to the British premiere of the symphony identified the movement's 'simple *gaieté de coeur*' redolent of a Viennese quality, described 'a charming and dainty little movement, constructed with great simplicity … and abounding with delicate Schubert-like alternations between the major and minor modes', related its 'idyllic' mood to the opening movement, and noted how this 'gem of the work' with its 'pretty air, somewhat pastoral in character, assigned to oboes, clarionets and bassoons, with a pizzicato accompaniment of violoncellos … narrowly escaped an encore'.[104] For the *Musical Times*, this was 'a charming Intermezzo, no less fresh and original than it is beautiful', containing a 'first theme … of the utmost simplicity' where 'a novel and piquant effect' was produced 'by accenting the third crotchet of the bar instead of the first'.[105]

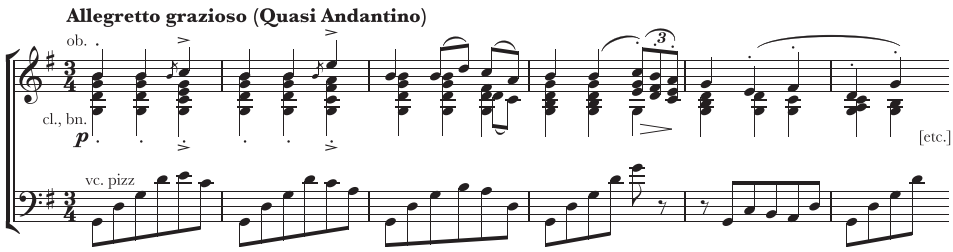
Not only was this movement singled out as part of the symphony's positive reception in late nineteenth-century Britain, but its incorporation within Parry's elegiac context is fitting given Reinhold Brinkmann's exploration of the 'melancholic dimension' of the

[103] Malcolm Macdonald, *Brahms* (Oxford, 2001), 256; Hermann Kretzschmar, trans. Susan Gillespie, 'The Brahms Symphonies', in Walter Frisch (ed.), *Brahms and His World* (Princeton, 1990), 123–43 at 133. See also Reinhold Brinkmann, *Late Idyll: The Second Symphony of Johannes Brahms*, trans. Peter Palmer (Cambridge, Mass., 1995), 160.

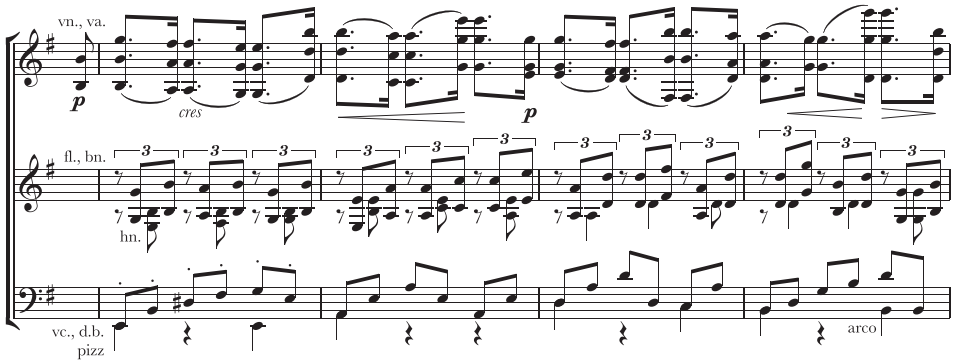
[104] 'Crystal Palace', *The Times*, 7 Oct. 1878, p. 8; 'Crystal Palace Concerts', *Standard*, 7 Oct. 1878, p. 6; 'Crystal Palace Concerts', *Daily Telegraph*, 7 Oct. 1878, p. 3; 'Brahms's New Symphony. Opinions of the London Dailies', *Musical Standard*, 15 (12 Oct. 1878), 227, quoting from the *Daily Chronicle*.

[105] 'Zweite Symphonie (D dur) für grosses Orchester', *Musical Times*, 19 (Oct. 1878), 551.

Ex. 6. Brahms, Symphony No. 2, third movement, bb. 1–6 (Berlin, 1878)



Ex. 7. Parry, *Elegy for Brahms*, bb. 55–8, Brahmsian reference



symphony as a whole.[106] Brinkmann highlights the striking use of tympani and trombones and the ambiguous ending of the first movement, and the 'kettledrum echo' in the coda of the second movement, for example, and suggests that the third movement 'is not without reminders of those darkenings of the idyllic world'—'cross-connections' such as the significant role of G minor and F sharp major;[107] the way in which the surface 'gaiety' of the relatively short finale 'becomes almost violently brilliant and seems stage-managed' means that its 'mighty, unequivocal conclusion cannot efface the melancholic ambiguity of the first two movements'.[108] In practical terms, Parry's reference to Brahms's gentle music from the opening of the Second Symphony third movement serves both to assert a Brahmsian inheritance and to counter the more aggressive tone of the previous section—not unlike Shelley's juxtaposition of an allusion to Keats's *Ode to a Nightingale* and elegiac cursing in stanza 17 of *Adonais*, albeit reordered. More significantly, from Parry's personal perspective, the *Allegretto grazioso* was the only movement from a Brahms symphony for which Parry provided a musical example in his discussion of 'Symphony' in Grove's *Dictionary of Music and Musicians*, highlighting the overt connections between bars 1–2 and 33–4, and 51–2 and 132–3 in the movement, as representative of 'devices of transforming and transfiguring an idea'[109]—an issue that I will return to below.

The serenade-like material in Parry's *Elegy* rises to a climax, culminating in an extended C major chord under which the cellos offer undulating shapes that continue

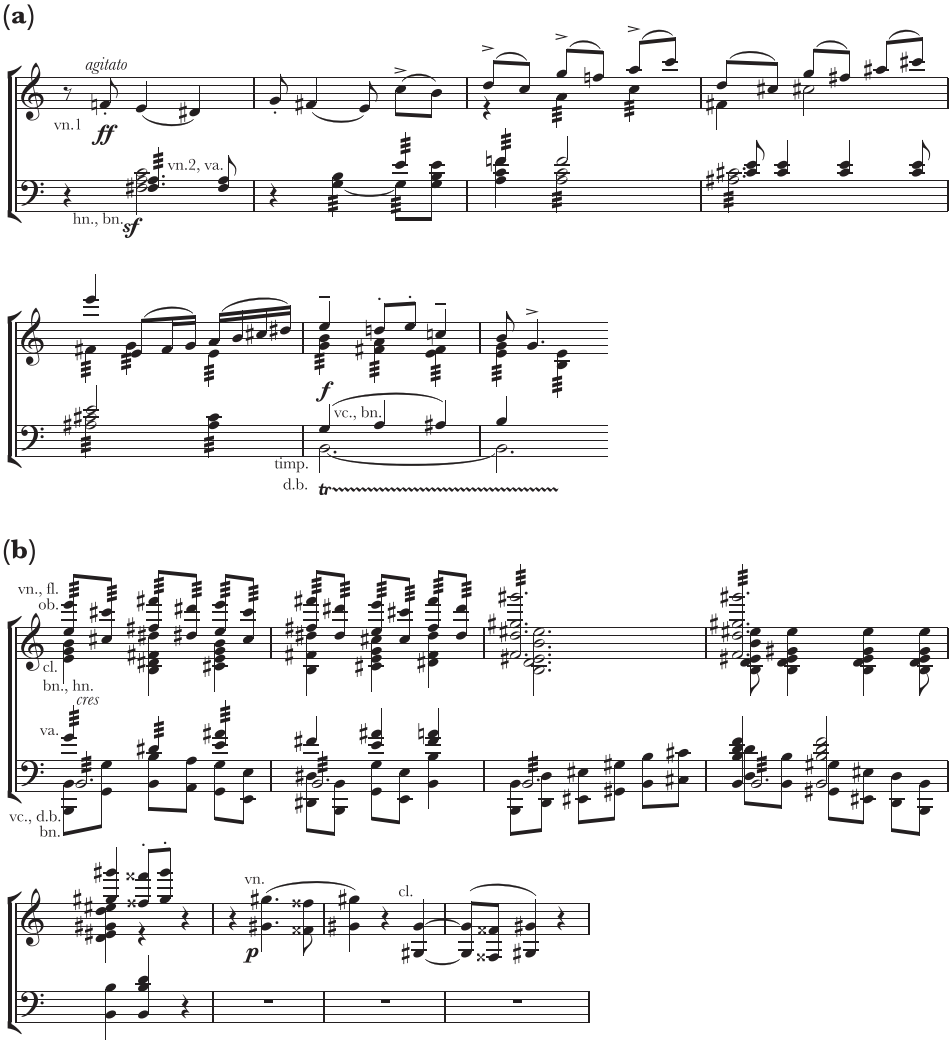
[106] Brinkmann, *Late Idyll*, 132.

[107] Ibid. 126–44, 158–9, 168–9.

[108] Ibid. 219.

[109] Parry, 'Symphony', iv. 42.

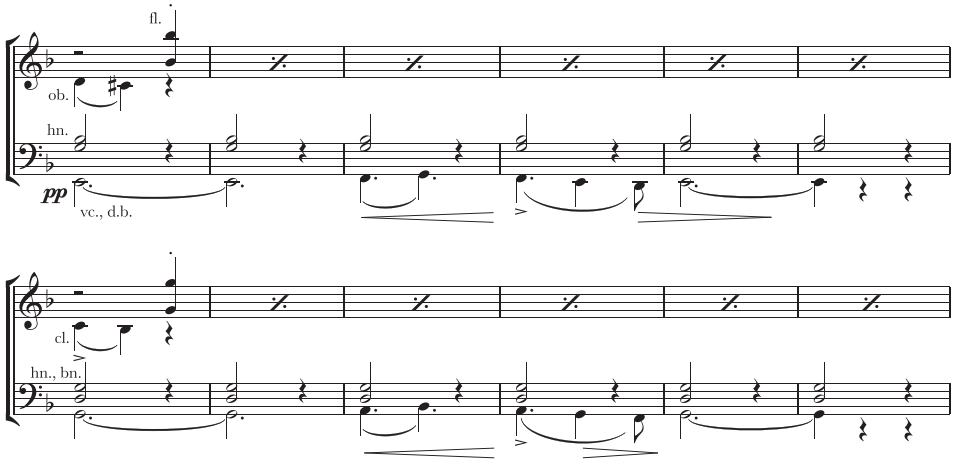
Ex. 8. Parry, *Elegy for Brahms*: (a) bb. 79–85, *agitato* interruption; (b) bb. 96–103, rhetorical questioning



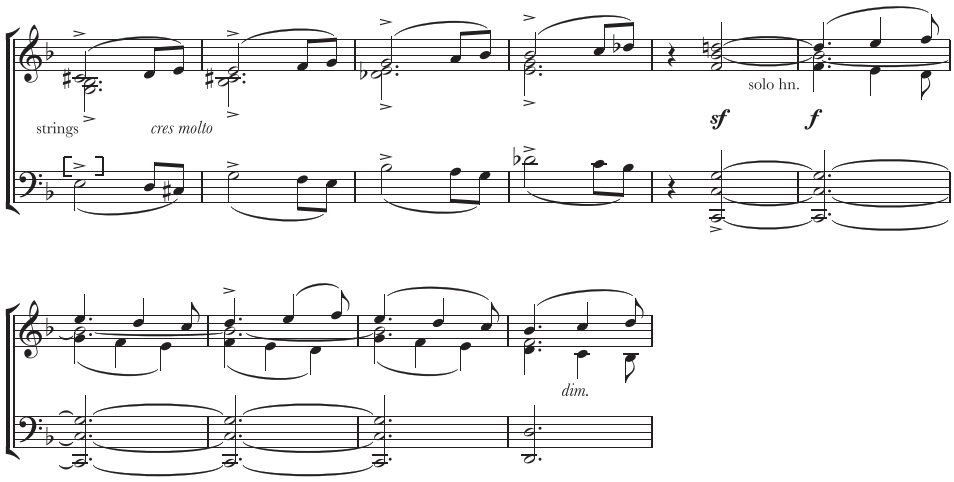
to assert the dotted rhythm from the S1 melody. However, the subsequent *agitato* interruption of S2 (Ex. 8(a)) provides an immediate contrast, transforming the mood of the sighing figures into something much more aggressive accompanied by string tremolos, and rising sequential figures over a dominant pedal lead to a diminished seventh climax in the full orchestra (Ex. 8(b)) from bar 98. In contrast to the progression from building anger to gradual dissipation in bars 22–46 of the *Elegy*'s initial section, the way in which this dissonant chord is left hanging, punctuated by several beats of silence, is more suggestive of the poetic device of elegiac questioning; its interrogatory rhetoric is only resolved at the cadence in bars 105–6, where incantatory shapes are reworked in F sharp minor with a waltz-like lilt.[110] After a development of the dotted figures of S1 at bar 117, there is

[110] This waltz-like material is redolent of Tchaikovsky, as are other passages in the developmental space—the conversation-like texture at b. 130, but particularly the tympani roll on the pedal F marking a first inversion D minor

Ex. 9. Parry, *Elegy for Brahms*, bb. 156–67, return of incantation



Ex. 10. Parry, *Elegy for Brahms*, bb. 172–81

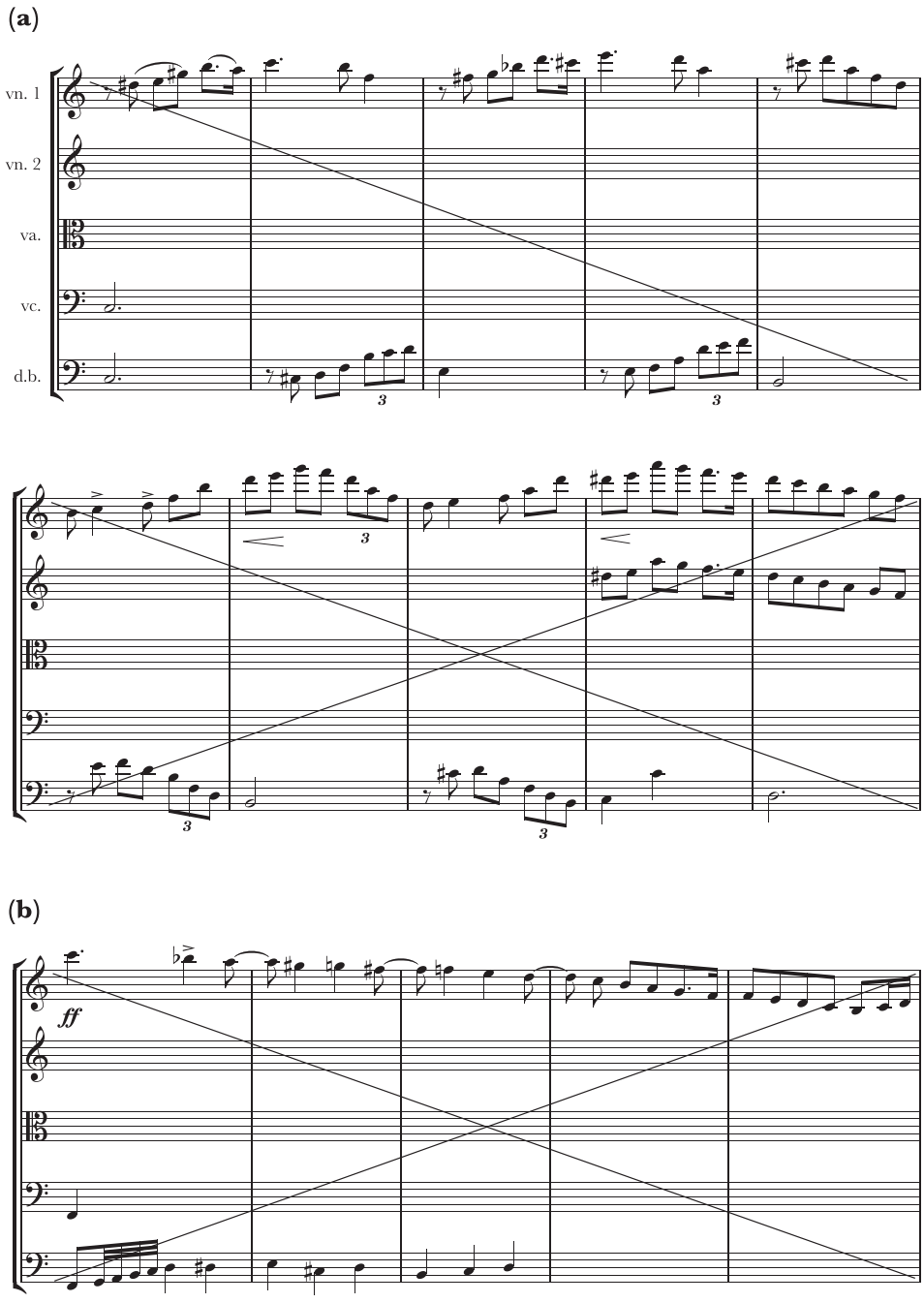


a clamour of mourning voices as the woodwind echo the strings' arpeggiated shapes, followed by the dovetailing of materials between violins and cellos/basses. Although some of the insistent material from the rhetorical questioning passage is replayed, this time there is no sense of unresolved dissonance (its forceful nature therefore suggesting anger rather than interrogation), as the full orchestral climax ends on a first inversion chord of D minor; it is left to soothing repetitions in the wind to calm the emotional outburst.

Underneath the reiterated semitonal sighs in oboe and clarinet, the return of the incantatory material in the cellos and basses in bar 156 (now augmented to a six-bar motif)

chord at b. 141 (prefigured in the dominant pedal roll at b. 84), representative of 'rhetorical anger' in Table 3. Given that in *Style in Musical Art*, 240–1, Parry acknowledged that 'hardly any composer has ever used instrumental colour with such intensity for the expression of human feeling' as Tchaikovsky—particularly in his Sixth Symphony (even if such 'abandon and renunciation of self-restraint' by Russian composers made 'characteristics of their artistic methods grossly patent')—perhaps this invocation of Tchaikovskian drama was felt to be a suitable vehicle for the expression of the intensity of grief at this point in the *Elegy*'s narrative.

Ex. 11. Parry, *Elegy for Brahms*: (a) deleted passage after b. 192; (b) bb. 229–33, string parts, original deleted version



blurs the developmental and recapitulatory spaces, marking a thematic return rather than a tonal return of A minor (Ex. 9). However, the strings then take up the first three notes of the incantation's scale in bar 172 and develop this into an increasingly

urgent contrary motion sequence. After the music rises to a climactic 'ejaculatory dominant eleventh' in bar 176,[111] introducing a move to F major, the nature of the solo horn counterpoint that subsequently emerges out of the texture (Ex. 10) is suggestive of bar 276 in the finale of Brahms's Third Symphony in the same key—reinforcing the inheritance-led nature of the elegiac discourse.

As the music returns to A minor, Parry's manuscript reveals evidence of revision—the composer had planned to develop his sequential writing further, and to return to a more strident sense of competition between the voices (Ex. 11 (a));[112] by deleting this passage, instead of any confrontational angst, the music moves smoothly from hemiola rhythms to a modified reiteration of the violins' solo voices of bars 43–6 at bar 200. This material prepares the final reference to the serenade-like S1 in A minor at bar 205 (heralding the recapitulatory space), which now incorporates the Brahmsian *pizzicato* from the Second Symphony more overtly, first in the violas, then in the cellos and basses. A second major revision subsequently occurs during the revisiting of bars 65–78 in bars 223–34, where the climax is now an F major chord in bar 229 rather than the C major chord of bar 71; this F pedal replaced the tortured chromaticism of Parry's original notation which was subsequently deleted (Ex. 11 (b))—a second alteration privileging a moment of repose to throw the tension-laden rhetoric into relief. This rebalancing served to give more weight to one final example of elegiac questioning in the work in bars 235–53—now culminating in a half-diminished seventh chord in low tessitura strings and bassoons.

It was then left to the clarinet and bassoon voices to provide an eight-bar assuaging of grief, preparing for the apotheosis. This takes the form of another allusion to the primary theme (Ex. 12), where the incantatory rhetoric gradually dissolves. One might be tempted to view this series of events in the recapitulatory space as an example of what Timothy Jackson has referred to as the 'tragic reversed recapitulation',[113] where, although this can appear in different forms, 'in a two-group reprise, the second group, rather than the first, initiates recapitulation space'.[114] Given the relative rarity of this device after *c.*1770, argues Jackson, this 'deformation of normative sonata form' (distinct from the 'different significance and pedigree' of the 'symmetrical sonata form of the early classical period') often has 'programmatic significance' as a 'violation of normal usage to create an emotional effect'.[115] Hence Jackson's highlighting of works such as Haydn's Symphony No. 44 ('Trauersinfonie'), Cherubini's *Médée* Overture, or—more pertinently for this study—four 'tragic works' by Brahms: the finales of the Cello Sonata Op. 38 and Violin Sonata Op. 108, and (where the tragic significance of the reversal is 'supported with reference to the plot or program') the *Schicksalslied*, and *Tragic* Overture. Not only did Parry highlight the *Schicksalslied* specifically in his RCM address (as mentioned earlier), but, as Dibble has noted, this work has broad parallels with Parry's ode *The Glories of*

[111] Dibble, *C. Hubert H. Parry*, 347.

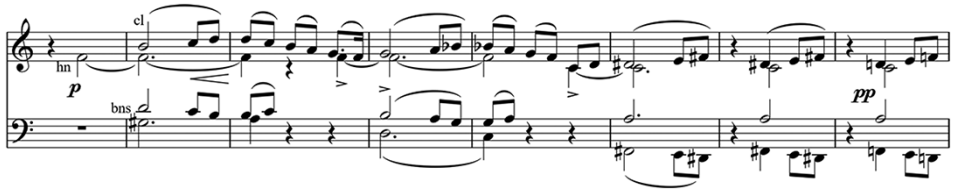
[112] The nature of this notation suggests that Parry tended to write his melodic and bass lines first, and then fill in accompanying textures; see Allis, *Parry's Creative Process*, 116–17.

[113] Timothy L. Jackson, 'The Tragic Reversed Recapitulation in the German Classical Tradition', *Journal of Music Theory*, 40 (1996), 61–111. This concept has been challenged, however; see James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York, 2006), 368–9; Joel Galand, 'Some Eighteenth-Century Ritornello Scripts and their Nineteenth-Century Revivals', *Music Theory Spectrum*, 30 (2008), 239–82 at 245; and particularly Peter H. Smith, 'The Type 2 Sonata in the Nineteenth Century: Two Case Studies from Mendelssohn and Dvořák', *Journal of Music Theory*, 63 (2019), 103–38.

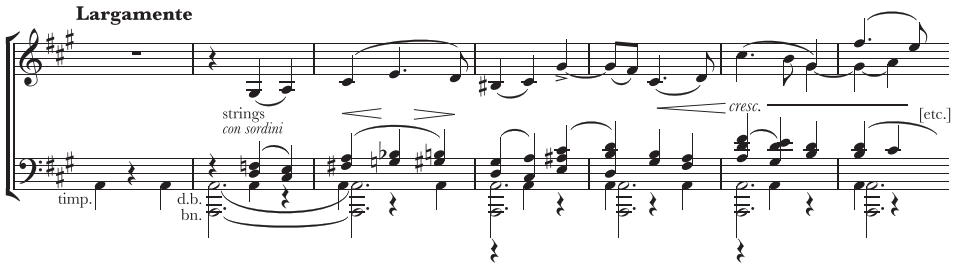
[114] Jackson, 'The Tragic Reversed Recapitulation', 64.

[115] Ibid. 61, 64.

Ex. 12. Parry, *Elegy for Brahms*, bb. 254–61



Ex. 13. Parry, *Elegy for Brahms*, Coda, bb. 262–8



Our Blood and State (1883).[116] The *Musical Times* even suggested that the music of the ode was 'so decisively founded on the modern German models as almost to seem like an imitation of Brahms's "Schicksalslied"; but we cannot say that there is the slightest suspicion of plagiarism'.[117]

However, Parry's structure in the *Elegy* does not exhibit the 'tonal displacement of the tonic' often associated with tragic reversed sonata form,[118] so it could also be seen as a response to a Brahmsian work where, after making a 'feint' at an exposition repeat, references to the primary theme at the beginning of the recapitulatory space are omitted: the finale of Brahms's Third Symphony (reinforcing the echo of the horn's intervention in this movement in bar 177 of the *Elegy*). Here the recapitulation begins with a reference to bar 30 rather than P; like Parry's *Elegy*, this is a minor-key sonata movement that ends in the tonic major with a sense of transfiguration in its closing section. Whatever models might be invoked here, Parry's reordering of recapitulatory events not only underlines the inheritance-led nature of this section by encouraging such Brahmsian parallels, but the framing of the elegiac discourse so far via the incantatory material ensures that the ensuing apotheosis attains greater significance.

Bars 262–311: Apotheosis

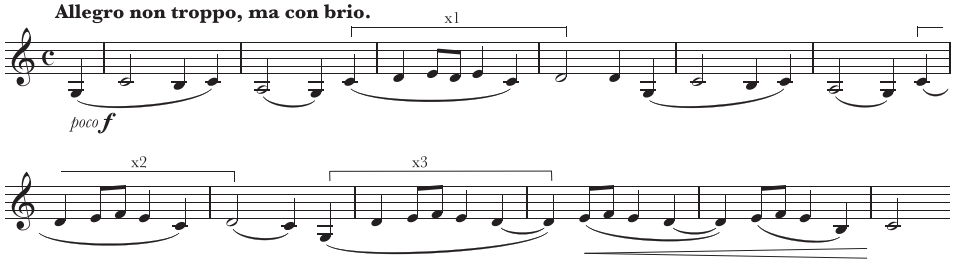
The *Largamente* funereal tread at the beginning of the A major apotheosis in bar 262, where a ten-bar series of tympani beats separated by crotchet rests supports bassoons and muted strings (Ex. 13), underlines the idea of a mourning process at the heart of Parry's

[116] See Dibble, *C. Hubert H. Parry*, 214–15, who highlights the structural similarities of the 'opening orchestral prelude, followed by the chorus and then the animated central section in the relative minor'.

[117] 'The Gloucester Musical Festival', *Musical Times*, 24 (1883), 541.

[118] Jackson, 'The Tragic Reversed Recapitulation', 66. Hence in the Brahmsian examples above, Jackson highlights the return of S as part of dominant prolongation in the First Cello Sonata finale and the *Schicksalslied* (noting that the first group does not appear in the recapitulation), and on the submediant in the Third Violin Sonata finale, although S returns in the tonic major in the *Tragic* Overture; see pp. 76, 79, 87, 92.

Ex. 14. Brahms, Symphony No. 1, finale, bb. 63–74 (Berlin, 1877)



Elegy. While, as suggested above, a processional sense might be perceived in bar 15, this later overt invocation of a funereal rhythm and pacing towards the end of the *Elegy* identifies the importance of a shared public grief at Brahms's passing as an end-focused event of consolation. Two other features of this closing section are striking—first the gradual thematic ascent in the violins over a tonic pedal from bar 301, surely a heavenly image that further confirms the work's sense of apotheosis, which, as Riley has suggested, again invites parallels with the *Schicksalslied*;[119] second, its combination with the most overt Brahmsian allusion in the *Elegy*: a reference to the *Allegro non troppo* finale of Brahms's First Symphony.[120] This finale theme—which has itself been identified as one of Brahms's own 'acknowledged allusive gestures' in relation to the finale of Beethoven's Ninth Symphony[121]—incorporates a distinctive rhythm of two crotchets, two quavers, two crotchets and a minim, highlighted in Ex. 14, labelled as x1, x2 and x3 to distinguish between the slight differences of thematic contour. Parry's allusion (Ex. 15) retains Brahms's distinctive rhythm (albeit in diminution), but modifies the thematic shape by beginning the reference with a downward instead of an upward step, and reordering the last two notes in the manner of a Retian interversion.[122] By presenting this material in the lower and middle orchestral texture on clarinets, bassoons, and cellos, and adopting relatively short note values—both of which create an effective contrast with the serene stepwise ascent in the violins—it is clearly identified as a significant musical intervention, heightening its allusive status.

Brahms's First Symphony was a work that had impressed Parry in November 1880,[123] and one that he subsequently associated with a particular device—thematic transformation. In the same passage in his Grove article on 'Symphony' that reproduced the *Allegretto* from Brahms's Second Symphony, his discussion of the First Symphony

[119] See Riley, 'Style, Character and Revelation in Parry's Fourth Symphony', 138, who also highlights a similar musical gesture in the closing bars of Parry's *The Glories of Our Blood and State* and *Ode on the Nativity*.

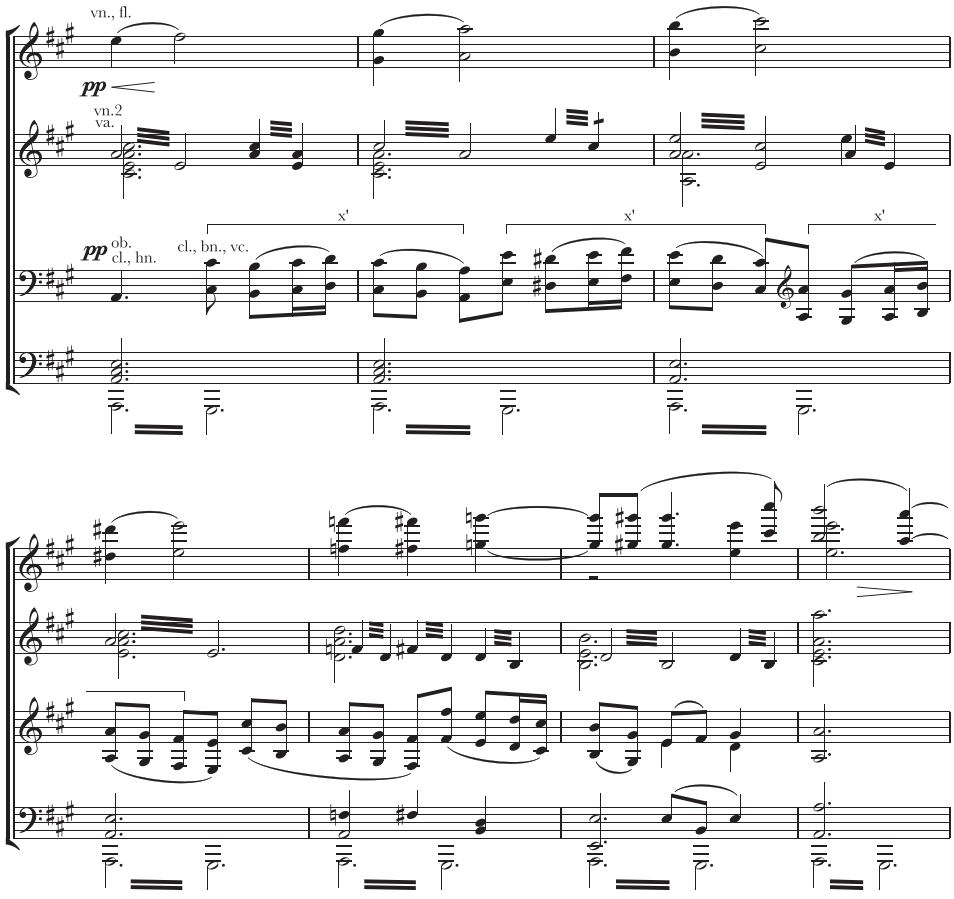
[120] Other allusions to this work might be highlighted elsewhere in Parry's symphonies. Riley, ibid. 133, 135, notes similarities between Parry's rising theme 'associated with instinctual energy' in bb. 16–19 of the first movement of his Fourth Symphony and the first movement of Brahms's First Symphony, bb. 42–6, for example. Allusions to the finale theme of Brahms's First Symphony (both in a C major context) might also be detected in the secondary theme of the finale of Parry's Second Symphony (particularly the rich string version of the theme at 23 bars after letter E), and the opening theme of the finale of the Third Symphony (and the variations at letters G and N), where the violas, as in Brahms's theme, initially mirror the contours of the violin melody a sixth below.

[121] See Berry, *Brahms among Friends*, 9–10.

[122] See Rudolph Reti, *The Thematic Process in Music* (London, 1961), 72.

[123] See Charles L. Graves, *Hubert Parry: His Life and Works*, 2 vols. (London, 1926), i. 217. Parry had been less sure of the work on 13 Apr. 1878, noting in his diary: '[Brahms] does not seem quite at his ease in the orchestration and there are many bits which don't come out at all, and the work doesn't seem to me to hang well together, and what is most curious of all there are some decided reminiscences in it, especially in the last movement.'

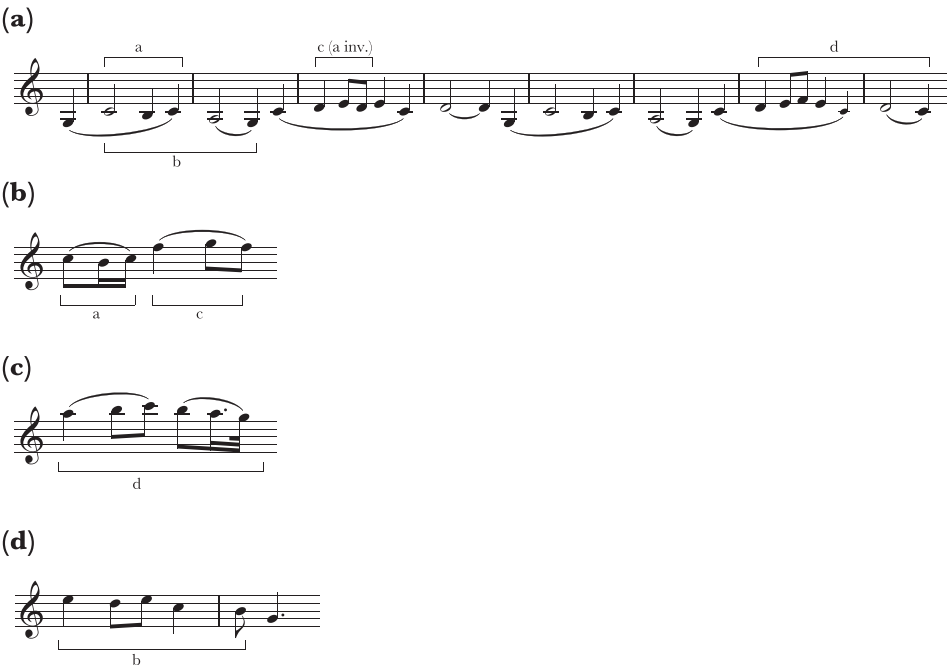
Ex. 15. Parry, *Elegy for Brahms*, bb. 301–7



highlighted 'the suggestions of important features of subjects and figures of the first *Allegro* in the opening introduction, and the connection of the last movement with its own introduction'.[124] Not only does Parry's *Elegy* incorporate references to the two movements associated with Brahms 'transforming and transfiguring an idea' therefore (the third movement of the Second Symphony and the finale of the First)—invoking a Brahmsian device as well as specific works—but in the First Symphony these thematic connections were associated with a musical process, where the significance of introductory material was only clarified later in the movement. Parry's end-focused reference to Brahms's First Symphony has the same function in the *Elegy*. As Ex. 16 demonstrates, the Brahmsian source material has a close connection with both the primary and secondary themes of Parry's work—not only the opening sighing and incantatory rhetoric, but the music associated with the elegiac questioning. It is only once the Brahmsian allusion is finally revealed in bar 301, therefore, that its potential role as the generator of much of the musical material of Parry's *Elegy* can be identified, reinforcing the idea of an *Elegy* 'on' Brahms rather than 'for' Brahms.

[124] Parry, 'Symphony', 42.

Ex. 16. Thematic links: (a) Brahms, Symphony No. 1, finale, bb. 63–70; (b) Parry, *Elegy for Brahms*, b. 1; (c) Parry, *Elegy for Brahms*, b. 3; (d) Parry, *Elegy for Brahms*, bb. 84–5



Sacks highlights two broad aspects of the English literary elegy as being 'crucial to any successful mourning'. The first is the 'measured pace and direction' of its 'ceremonial structure' (creating the 'effect … of a performance'), where an 'emphasis on the drama, or "doing", of the elegy' keeps the survivors 'in motion, ensuring a sense of progress and egress, of traversing some distance', as part of a 'rhythm of lament'.[125] The second is the way in which particular devices (most obviously the procession, as noted above) '[seem] to place the dead, and death itself, at some cleared distance from the living'.[126] A reading of Parry's *Elegy for Brahms* as a musical refiguring of rhetorical conventions of the poetic elegy not only provides an explanation for its contrasting musical events, therefore, but also confirms Parry as an effective elegist. The succession of elegiac 'staging devices' that can be identified as essential components of the musical structure reinforces the momentum, breadth, and intensity of Parry's mourning process, as he moves from the incantatory repetitions that underline Brahms's death to elegiac questioning and cursing, the division of mourning voices, and the eventual processional scene. By placing this procession at the beginning of the apotheotic coda, Parry ensures that the trope of distancing that Sacks deems necessary for elegiac success becomes the final, lasting image—those left to mourn assert their funereal tread, and their earthbound existence is contrasted with the final transfiguration of the departed composer.

Parry's particular status as a mourner also mirrors effective strategies found in the distinctive elegiac category of a 'lament by a poet for a poet'.[127] Just as Shelley's *Adonais*

[125] Sacks, *The English Elegy*, 19, 23.

[126] Ibid. 19.

[127] Smith, *By Mourning Tongues*, 11.

'weave[s] the products of Keats's poetic imagination into the texture of his elegy',[128] so Parry's allusive practice in the *Elegy* offers a web of intertextual connections with Brahms's works. There are thematic allusions to individual works (the Second Symphony in the secondary theme, the First Symphony finale in the coda), and several structural echoes—whether the tragic reversed recapitulation of the *Schicksalslied* and *Tragic* Overture, or the avoidance of the primary theme at the beginning of the recapitulatory space of the Third Symphony finale (a movement also echoed in the solo horn's F major intervention in the *Elegy*'s developmental space). In the context of Parry's highlighting of thematic transformation as a significant feature of Brahms's music, not only do the specific allusions to the First and Second Symphonies underline this device overtly (being works that Parry associated specifically with this concept), but the First Symphony can also be placed at the heart of the *Elegy* as the generator of much of its musical material. Despite Parry's assertion that no 'artists in the world' could 'ever produce one single work which would represent truly and adequately the noble type of thought and the essentially characteristic qualities in the now familiar works of that single-hearted man [Brahms]',[129] his *Elegy for Brahms* suggests the contrary.

ABSTRACT

Of Hubert Parry's relatively neglected works, his *Elegy for Brahms* for orchestra (1897) is particularly intriguing. Written to mark Brahms's death, it was not premiered until Parry's own memorial concert in 1918. After contextualizing the work in terms of Parry's clear admiration for Brahms and highlighting significant British orchestral elegies at the turn of the twentieth century, this article suggests how studies of the poetic elegy can be used as a hermeneutic tool to identify a musico-rhetorical structure at the heart of Parry's composition. Specifically, elegiac conventions and devices identified by Peter Sacks as significant features of poetic models (including the use of repetition, elegiac questioning, processional, the division of mourning voices, and the issue of fame and inheritance) can be identified in Parry's musical design. This interdisciplinary approach not only creates a distinctive new reading of Parry's *Elegy*, but has wider implications for elegiac music in general.

APPENDIX

Parry's College Address, 'Johannes Brahms, 1897'

Source: Address of May 1897, reproduced in *College Addresses*, ed. Colles, 44–8.

An overwhelming loss seems to make a void in the musical world which we cannot hope to see filled in our time. The great heroes of the world are so rare that it is fortunately but seldom in the brief spell of our lives that we have to try and realise what parting with them means. When the career of a great hero ends we stand amazed, and wonder how the immense powers it represented can have really ceased.

[128] Everest, 'Shelley's *Adonais*', 243.

[129] *College Addresses*, ed. Colles, 'Johannes Brahms, 1897', 44–5; see the Appendix.

When we think of the vital force which the work of a man like Johannes Brahms represents, we can scarcely bring ourselves to face the fact that there will be no more symphonies, quartets, 'Schicksalslied', requiems, songs, sonatas, part-songs, nor any other treasures of art marked by the strong and noble individuality of that particularly heroic tone-poet. Not heaven itself, nor all the combined ingenuity of all the cleverest scientists and artists in the world can ever produce one single work which would represent truly and adequately the noble type of thought and the essentially characteristic qualities in the now familiar works of that single-hearted man.

The life-work is ended, and nothing of quite the same order can again be done in the world. The mortal part of him lies fitly in close proximity to the resting-places of Beethoven and Schubert in the cemetery at Vienna. And what comfort have we? Truly, the comfort of heroic work heroically done—a noble life lived out in untainted devotion to generous ideals. The knowledge that here was a man who formed the most exalted ideals of art, and carried them out unflinchingly; who never coquetted with the mob or the 'gallery'; who accepted the exalted responsibilities of knowing what was first-rate, and never belied himself by putting trumpery catch-phrases into his work to tickle the ears of the groundlings and gain a little cheap popularity. And it is something to comfort ourselves with that, notwithstanding the wrath of the Philistine and the ribaldry of the frivolous and the vain, there is still enough wholesome energy left in humanity to give the highest place in honour and loving reverence to the work of the last of the great German heroes of musical art.

The man Johannes Brahms has gone from us, but his work and his example are our possession still, and will be, not for us only, but for the generations that come after us. The example enforces the pre-eminence of the individual element in art. For, even as it is said that faith without works is dead, so art, without the stamp of a strong personal character, is stillborn. The grandest distinction of specially notable men is that this particular work can be done by no other man whatsoever in the world. A man may utter artistic things with the technique of a superhuman conjuror, and if he have not temperament and character of his own he is become but a spinner of superfluities and a tinkling cackler.

And it is worth remembering that it is in that respect that the English race is so peculiarly deficient. In the intensity and fervour which gives the full nature without stint to the expression of artistic ideals, foreign natures have much better aptitudes. We are too cautious and reticent to abandon ourselves to the full absorption in a musical thought or expression. We have too much respect for grand and wide principles of organisation to give our individuality full scope.

But here, too, the example of Johannes Brahms is full of encouragement for us. His was no nature always laid open to receive any chance external impression. He was no expansive, neurotic, ecstatic, hysterico-sensitive bundle of sensibilities, but even as full of dignified artistic reserve and deliberate artistic judgement as the most serious of our own people. But he joined with it the great nature, the cultivated comprehensive taste, the imagination fostered and fed by dwelling on noble subjects and keeping far from triviality and conventions. To all, it is open to follow the example—in small things as well as in great. You know how one of the profoundest of men said:

> To thine own self be true …
> Thou canst not then be false to any man.

But it is not only by being true to yourselves that you will be true to one another; it is, in art, a higher truth that it is only by following the highest native qualities and being true to them that you can ever arrive at a genuine niche of your own in your art. As far as true happiness is concerned, it will not matter much whether the niche is high or low, so long as it is your own. Every man has some personal characteristics which mark him from his fellows and some lines of endeavour into which they are impelled. And it is by following out these lines and developing these characteristics that a man is happiest and most likely to be of service to his fellow-men. It is when convention and indolence stifle them that men become torpid, bored, useless, insufferable. You must try to see things with your own eyes, not to take even what wise men tell you as so many formulas you have to learn by rote, but to try to see through what look like formulas at first into the principles

and truths that they really express. Then you may rise above the mere knowledge of details into the genuine appreciation of great artistic ideas, and be worthy of belonging to the brotherhood of artists of which Brahms was the greatest and most noble member in our time, and feel without false presumption the honourable exaltation of belonging to the same calling as he did.