This is my first written essay at University of Birmingham in November 2017. I have tried to implement the feedback which Matthew Riley gave me in our formative feedback tutorial. Matthew agreed with my structure of chapters but encouraged me to prove my research by a music example of that period. The correct way of quoting and the quantity of quotations in general was discussed.

With Elgar’s *Invocation to Music* (1895), I try to display the ‘new and own’ style of British music-making developed by the composers of the so-called ‘Musical Renaissance’. Furthermore, I improved my statement in the conclusion of the essay to clarify my point of view. All quotations have been aligned to the layout of the 'Musick’s hand-maid' published by the Department of Music in 2017. Finally, I removed some of the minor relevant quotations to obtain a better value of quotation and personal opinion.
Was there a ‘renaissance’ in British music-making in the late nineteenth century or was this a construction manufactured by contemporaneous musicians and commentators and/or later musicologists for political ends?

Searching for a detailed answer to the above written question, we should have a disambiguation of the term ‘renaissance’ in the first instance. Dealing with a term denoting to a specific period of time and also describing an evolutionary thinking process, we need to ensure that the term is correctly used, especially in musical context. Following the Oxford English Dictionary, the following two definitions describe the origin of the term in a historical context:

1. The revival of the arts and high culture under the influence of classical models, which began in Italy in the 14th cent. and spread throughout most of Europe by the end of the 16th; the period during which this was in progress.

2. A revival of, or renewal of interest in, something; the process by which this occurs.

In The English Musical Renaissance by Robert Stradling and Meirion Hughes, we can find an expedient statement which leads to the etymology of the word: ‘The word renaissance means variously “rebirth” and “resurrection”, and was given its first modern usage by the Swiss historian Burckhardt in The Civilization of the Renaissance in Italy (1860). There are different opinions about who first developed the word ‘renaissance’ and, in addition to Stradling and Hughes, it is helpful to know that the French historian Jules Michelet already used the word in 1855: and ‘coined it for general history.'

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1 The usage of ‘Britain’ and ‘England’ is not consistent in this essay, because some writers say ‘English’ when they mean ‘British’. The essay’s question uses the term ‘British’, whereas most music we are talking about in this essay is ‘English’. Queen Victoria, for instance, was crowned Queen of Great Britain and Ireland in 1837, but the correct name of the UK today is ‘United Kingdom of Great Britain and Northern Ireland’. Of course, Great Britain is the largest of the British Isles and is home to England, Scotland and Wales, whereas ‘Britain’ refers geographically to all of the islands.


Summarizing in musical context, the origin of the French word ‘from re- “back, again” and naissance “birth”’ (from Latin nascentia, from nasci “be born”)\(^5\) describes an intellectual and artistic movement which follows old traditions after a chronological interruption to develop these traditions or points us to the musical era between the 14th and the 16th century.

The need of a chronological interruption, the so-called ‘Dark Age’, will bother us in the following chapters.

1. Status Quo – British music-making in late 19th century

Many writers addressed articles and books to the ‘Land ohne Musik’ idea. But where does this mentioned quote come from? Is it just a foreigner’s prejudice about the English or is there a significant ‘lack of music’ in the 19th century which reflects in the so-called ‘English Musical Renaissance’?

Oskar Adolf Hermann Schmitz (1873-1931), published *Das Land ohne Musik*, which deals with problems of English society in a German point of view, in Munich in 1904. The intention of his book is perceptibly a chauvinistic one and less an academic approach describing the society’s problems. A cynical book title ‘which has subsequently become irresistible in all discussions of Victorian musical life’\(^6\) and which became impulse for many writers to deal with this subject or to refute it.\(^7\)


I have long tried to understand what kind of lack it is that manifests itself in so many English representations which have such a deadening effect. I have asked myself what is missing from this nation. Kindness, love of people, humour or aesthetic sense? No, one can find all these attributes in England, some of them more noticeably than among ourselves. Finally I have found something which distinguishes English people from all other cultures to quite an astonishing degree, a lack which everybody acknowledges therefore nothing new but has not been emphasised enough: THE ENGLISH ARE THE ONLY CULTURED NATION WITHOUT ITS OWN MUSIC (except street music).

Schmitz’s accusation is un-scientific but not unfounded. Finally the Victorians themselves thought that ‘there was something wrong with them’8. In order to understand Reverend H. R. Haweis’s conclusion in *Music and Morals (1871)* that ‘the English are not a Musical People’9, we need to have a look to the social history, the cultural contexts and the political structures.

Nicholas Temperley coins the term of *Xenophilia in British Musical History* and leads into an interesting direction. In his opinion, there was a welcoming culture for foreign composers in England whereby state-owned composers fell behind.

The reasons for these conditions are complex and cannot be listed in detail here, but shall be shortly summarized in the following essentials:

1. British composers in the nineteenth century had to deal with the general belief that they were inferior. Not the missing inventiveness, but the lack of self-confidence was omnipresent.

2. In the age of Nationalism and Chauvinism, all nations tried to be the most musical one. The opposite happened in Britain; they ‘still played down the value of their own music’.10

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10 Temperley, *Xenophilia in British Musical History*, 4.
3. British Liberalism distinguished the society from other countries' societies\textsuperscript{11}, which lead to ‘explosive growth in economic and political power’\textsuperscript{12}.

4. There was no intellectual status for composers in Britain (unlike Germany or France) and a musician could not move upward socially.

5. Music and music-making towards the end of the 18\textsuperscript{th} century got a connotation of ‘effeminate’ and ‘feminised as a domestic activity.’\textsuperscript{13}

All abovementioned results ground on the evolution of society in Victorian England (1837-1901), where ”useful” knowledge predominated over the “pure” intellect.’\textsuperscript{14} Utilitarian thinking ruled the society. Music as a luxurious and aristocratic good got at the outside of interest, whereas economic and industrial progress designatated the upcoming bourgeoisie.

Unfortunately, Stradling & Hughes’s narrow views disregard the fact that there were innumerable good musicians in those days. Most literature concentrates only on the ‘renaissance' wherefoere a ‘great composer’ is needed. At this point I want to emphasise that there has never been a land without music – let alone without musicians:

\begin{quote}

The Victorians, it seemed, could do anything with music – except compose it. [...] Yet in every other sense the Victorians were deeply musical. The number of [...] professional musicians [...] increased sixfold between 1841 and 1901.\textsuperscript{15}
\end{quote}

\textsuperscript{11} Temperley points out an interesting parallel to the Netherlands by focusing on greater political, economic and social freedom in British Liberalism. He compares the musical decline in the Netherlands with the death of Sweelinck in 1621 to the begin of the ‘Dark Age’ in Britain when Purcell died in 1695.

\textsuperscript{12} Temperley, Xenophilia in British Musical History, 11.

\textsuperscript{13} Blake, The land without music, 33.

\textsuperscript{14} Stradling and Hughes, The English Musical Renaissance 1840-1940, 3.

2. Hero worship of foreign composers

It is unassailable that there was a great hero worship during the ‘Dark Age’, which had a big bearing on the so-called ‘Musical Renaissance’. Although there is no clue of third-rateness in the visual arts, technology and manufactures during the reign of the Victorians and their ancestors, there is an ‘inferiority complex that pertained specifically to music’. Nicholas Temperley extracts a number of reasons for this complex, such as the early death of Purcell, the common prejudice (dry sense of humour, lassitude), Handel as the ‘root cause of the trouble’, centralization of authority in London after 1700, the Puritans’ clean-up campaign and, finally, the ‘almost formal exclusion of music from a liberal education’.

Following big success with his opera *Rinaldo*, Handel decided to move to England permanently in 1712 which shall have deep influence on British music-making in the following years. Handel came to fame very quickly with his Coronation Anthems and his revolutionary perception of his oratorios. After his death, Handel, an Italian-educated German male, was assimilated into the national culture became an ‘archetypal Victorian Englishman – large-scale, biblical, positive, patriotic’. The innumerable performances of *The Messiah* immortalized Handel; an uninterrupted great track record has been reaching down to the present day.

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17 Ibid., 10.
18 Ibid.
19 Many reasons came together for Handels emigration, but Handels former employer, the German Prince George, crowned as King George I in 1714, played an essential part.
20 e.g. *Zadok the Priest* has been played in every British coronation ceremony since 1727.
Ernest Walker (1907) considered that British composers' inventiveness was ruled by imitation of Handel, even in the mid-nineteenth century.\(^{22}\)

In a similar way, Mendelssohn enjoyed later on highest cult status as a foreign composer and was glorified by press after the English premiere of his oratorio *St. Paul* at the Liverpool Festival in 1836. Mendelssohn was a perfect ‘noble artist' with fine social graces, perfect command of the English language and a big interest in British landscape, literature and musical life.\(^{23}\)

The English cleric and writer, Haweis, became a key figure in defending music as a ‘powerful moral defence'\(^{24}\) and found his ‘prophet' in the person of Mendelssohn:

Mendelssohn towers above his contemporaries like a moral lighthouse in the midst of a dark and troubled sea. […] In a lying generation he was true, and in an adulterous generation he was pure.\(^{25}\)

This ‘prophet', who rediscovered the masterpieces of J. S. Bach and brought musical Romanticism to England, developed more and more into a universal moral ‘saviour' who ‘will lead England out of the musical wilderness'.\(^{26}\) Mendelssohn's death was a tragedy which left a big gap in the composition of oratorios. It was not until Elgar’s successful oratorios that the species was revived which was highly important for the big choir festivals in these days.

In the following table, you can see the gap of composers in the so-called ‘Dark Age' which was filled by Handel and Mendelssohn.\(^{27}\)

\(^{23}\) See e.g. *Midsummer’s Night’s Dream* Ouverture or *Hebrides* Ouverture.
\(^{27}\) This table only shows the most popular composers. This is why there is a big gap in the 18\(^{th}\) and beginning 19\(^{th}\) century. As mentioned above, I am aware that there have of course been composers in Britain during that time, for example Philip Hayes (1738–1797), Samuel Wesley (1766–1837), William
3. Need of an independent national musical language

From the early nineteenth century, the burgeoning nationalism of Central and Eastern Europe began to stir the imaginations of composers and musicians, who sought out new musical forms in which to express various themes and aspects of national belongings.²⁸

Although Mendelssohn’s legacy will remain constantly important in the second half of the 19th century, the idea of an ‘own’ English composing ‘hero’ got more and more importance and in the mid-1860s, ‘the notion that musical success could be a source of national pride was gaining ground’.²⁹ Arthur Sullivan, who spent three years at the Leipzig Conservatoire, developed into an important composer for England, but could not utterly fill in the role of the needed ‘hero’.

Crotch (1775–1847) and Henry Smart (1813–1879). However, they were not as well known as the ones in the table.

A key moment for national pride in society and culture was ‘The Great Exhibition’\textsuperscript{30} in Hyde Park, London, in 1851 which was organized by Henry Cole, a civil servant, and Prince Albert, husband of the reigning monarch, Queen Victoria. The exhibition was meant to celebrate modern industrial technology as an answer to the successful \textit{French Industrial Exposition}\textsuperscript{31} of 1844. Europe has arrived in an era of ‘national competition’.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Crystal_Palace}
\caption{The Crystal Palace in Hyde Park for Grand International Exhibition of 1851}
\end{figure}

‘A place for a “music school” had always been integral, being mentioned by the Prince himself in 1853\textsuperscript{32} and it was Henry Cole again who took the first steps of creating the new academy in South Kensington after Albert’s death. The idea of free musical training for winners of scholarships should now improve the contemporary\textsuperscript{30} Full title: The Great Exhibition of the Works of Industry of All Nations.\textsuperscript{31} French: Exposition des produits de l’industrie française.\textsuperscript{32} Stradling and Hughes, \textit{The English Musical Renaissance 1840-1940}, 19.
situation and the lack of English musicians in professional orchestras. Most professional musicians were still from overseas.

The above mentioned idea led to the founding of the “National Training School of Music” (NTSM) in 1883, which merged to “Royal College of Music” (RCM) in 1876 with its first principal Arthur Sullivan.

Furthermore, the ‘Elementary Education Act 1870’ unclosed a new intellectual background, through ‘specific provisions for the teaching of music in elementary schools.’ As a result, better-educated society writers and artists began to ‘challenge the alleged philistinism and mediocrity that had dominated the artistic life of the nation for two generations.’ Stradling and Hughes consider the changing perspectives on art and the relationship between art and society as the hour of birth for the English Musical Renaissance.

The second half of the 19th century amounted major changes in the social and political structures for most European countries. The ‘issue of expressing national sentiment and identity in music became paramount’ and came along with the founding of nation states (e.g. in Germany) and growing democratisation (e.g. in Britain and France). Artificially creating a tradition and finding a ‘national spirit’ is for most composers in this era strongly connected to myths and folklore, which can be seen in the founding of the Folk-Song Society in 1898. ‘Thanks to the work of folksong collectors, England had now been proved to be a land with music.’

Creating an ‘own’ tradition has always been going with refusing the valid standards.

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33 Although receiving state funding, it was estimated that only 10% of London orchestra players had studied at the Royal Academy of Music (RAM) between its foundation in 1823 and 1870.
35 Ibid.
Francis Davenport, composer and counterpoint teacher at the RAM, stressed the importance of getting rid of the inferiority complex (especially to Germany) and demanded a restoration from within:

That the English are musically inclined is proved by the musical history of the nation, which seems to have surpassed all others both in precocity and development up to the time of Purcell and the commencement of the 18th century, when, although we had Handel working in the midst of us, the influence of the house of Hanover and the influx of foreigners, foreign habits and languages, caused a sad depression in musical taste. But from this we are rapidly rising.38

At the end of the century, England felt superior in many sectors, not least because of great improvements through the Industrial Revolution and the Second Industrial Revolution. For that reason England arrived “late in the arena of musical nationalism”39 but finally did it by proclaiming the Musical Renaissance.

As times were changing, Germany and the USA suddenly grew into an economic, political and potentially military rival and so “an era of protectionism was coming”.40 It is obvious that in an era of nationalism the compatriots were of greater interest than the foreigners, and out of a sudden, British composers were admired. But in most cases, this phenomenon had not yet much to do with music, but more with national feelings. Increasing popularity of ‘own’ English music created new sources of income and the demand of compositions led to a revival which Temperley phrases as follows: ‘At last, […] the rebirth was on its way. I am not in any way denying that it took place.'41

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39 Temperley, Xenophilia in British Musical History, 6.
40 Ibid., 8.
41 Ibid.
Whereas in Germany, highest musicality and being a composer of distinction could lead to high social reputation this was still nearly impossible in England. The turning point in this process could first be seen when members of the middle-class became musical professors as Stanford and Parry. ‘They could afford to take a relatively independent course, and cultivate art for art’s sake in the way that every self-respecting romantic composer had done.’\(^{42}\) This development continued later with Edward Elgar, the son of a piano-tuner, becoming one of the most important English composers ever.

These observations lead to the conclusion that the Marxist philosophy became partly truth. This is because the ruling class manipulated the culture of society by domination with the result of a slipped over world-view. The idea of social transformation with classless society by Karl Marx and Friedrich Engels are comprehensible and closely related to this essay’s topic.

\(^{42}\) Ibid., 16.
4. Founding of a National School

In founding a National School, George Grove took a decent role. First of all, his idea and completion of the first encyclopaedic *Dictionary of Music and Musicians* has imposed standards for musical research up to the present day. Grove’s legacy is moreover closely related to his directorship at the RCM wherefore he is called ‘beacon of the Renaissance’. Finally, the role of the RCM got a political connotation by creating ‘imperial’ music, besides the musical education.

Grove’s skilfulness in the selection of his elite staff led to a centre of excellence with the professorships of Parry, Stanford, and Parratt. Their idea of an ‘own’ English music and better quality in composition was soon established.

In the following years, the compositions by Parry and Stanford received more and more recognition and international reputation. In 1889, a concert with Stanford’s music exclusively was given in Berlin and also his operas were performed abroad.

In his role as professor for music history, Parry had major influence on ‘creating traditions’ and writing the authorised version of the musical development.

The ‘renewal’-movement had besides its ‘self-justification’ a noticeable interest in a moral mission with the aim of improving the conditions of the labouring class. Stanford wanted to develop socialistic and revolutionary ideas through better education. The RCM encouraged thereby other foundations such as Trinity College (1872), and mostly important outside of London, the *Royal Manchester College of Music* (1893) with Sir Charles Hallé as its principal.

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44 Composition and music history.
45 Composition and orchestra.
46 Organ.
47 E.g. a performance of *Savonarola* in German under Karl Richter at Covent Garden in 1884.
48 E.g. London College of Music (1887), Royal College of Organists (1864), Guildhall School of Music (1880).
As sub-editor, Hubert Parry wrote more than 100 articles for the first edition of Grove’s dictionary. Furthermore, he admired the thinking of John Ruskin (1819-1900) who prizes music highly ‘as the most directly ethical of the arts’\(^{49}\) and sees in Beethoven the incarnation of Ruskin’s ideal.

Mr Parry’s Symphony in G … is capital proof that English music has arrived at a renaissance period. (Joseph Bennett, Daily Telegraph)\(^{50}\)

**Musical Example: Invocation to Music by Hubert Parry**

[Purcell] was saturated with the characteristic English tunes of his day and possessed an instinct for the true relation between the accents of musical melody and declamatory recitative, which has never been surpassed by any composer of the same nationality.\(^{51}\)

Henry Purcell was rediscovered in the second half of the 19\(^{th}\) century and besides new scholarly editions of his music, the Purcell Society was founded in 1876. The bicentenary of his death in 1895 was the occasion for Hubert Parry to compose the ode *Invocation to Music* as his contribution to the Leeds Triennial Festival ‘in Honour of Henry Purcell’. The large-scale cantata is a ten-movement setting of a poem by Parry’s friend, Robert Bridges, and got his first performance (conducted by the composer) in an extraordinary concert programme on October 2nd 1895\(^{52}\)

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\(^{50}\) Stradling and Hughes, *The English Musical Renaissance 1840-1940*, 42.


https://doi.org/10.1017/CBO9780511693236 [access date: 26 November 2017]

\(^{52}\) Weber’s Overture to *Der Freischütz*, Parry’s *Invocation to Music*, Mozart’s *Symphony in C* ‘Jupiter’, and Mendelssohn’s *Die erste Walpurgisnacht*. 
The key part of the cantata is a lament (VI – VIII), a memorial to Parry’s friend, who died at the age of 45. Inspiring examples for Parry’s composition were the ‘Welcome Odes’ by the dedicatee, Purcell, himself. Parry sets up a new composition style of cantata by breaking with the traditional ‘form’ and using English poetry for his composition. Parry’s odes for choir and orchestra and especially Invocation to Music can be seen as examples for English composers down to the present day.

The following examples shall prove the new ‘quality’ of English composing style. Invocation to Music corresponds with Parry’s Blest pair of Sirens (1887) and the English Symphony (1887–89) and can be seen as seminal statement on the so-called ‘English Musical Renaissance’.

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53 The same verses were set to music by Parry’s student Gustav Holst in his Choral Fantasia in 1930.
A detailed analysis of Parry’s *Invocation to Music* cannot be done in this essay, but some seminal details shall be listed here:

1. Diatonicism: the first four bars get along without any additional accidentals.
2. Fluency in melodic grandeur especially in the top part.
3. Strong suspensions (b. 1 basso ‘e’ against F major chord, b. 2 Bb in top part).
4. Use of seventh-chords (b. 1 beat 4 ‘Gm7’, b. 2 beat 2 ‘Fmaj7’, b. 3 beat 1 ‘C7’)
5. ‘Processional-style’: although the bass motion is not exclusively step-wise (see opening of *Blest Pair of Sirens*), a processional character is set by the ‘cadence-like’ bass part in the first three bars. From b. 39 on, a step-wise bass motion can be found. The first theme of the choir is quoted and advanced here.

**Example 2:** Parry, *Invocation to Music*, Introduction, bars 39-41 (bass only)
The choir opening-motif from the bassos (step-wise scale movement, ascending fourth as welcome signal) is imitated by all choral parts and underlines the urgent request of inviting the ‘Enchantress’ to come back ‘unto our isle [...] And make again our Graces three’.\textsuperscript{54}

Parry’s \textit{Invocation to Music} can be seen as a ‘Welcome Ode’ to the muse of music which returns back after the ‘Dark Age’. This is a vague thesis, but in the light of music history in England, the ‘muse’ came back indeed.

\textsuperscript{54} Hubert Parry, \textit{Invocation to Music}, An ode in honour of Henry Purcell by Robert Bridges, piano reduction (London: Novello, 1895), 3.
Over the course of the entire piece, Parry develops a kind of ‘cyclic’ form by bringing again and again the musical ideas with its surging opening motifs from orchestra and choir. For example at the words ‘Return, O Muse!’ in no. IV ‘The monstrous sea’, he brings back the motifs we already know from the introduction and opening chorus. As in the opening, the interval of the fourth is used to symbolize the signal of ‘return and welcome’.

Example 4: Parry, *Invocation to Music*, Fourth movement, bars 67-68

The second movement is without musical interruption in the key of D-major and paints the lyrics ‘Turn, O return! In merry England’. In a recapitulation, Parry repeats the words from the first choral entrance and thus emphasises the desperate returning of the muse by changing the time signature and the key but “returning” back to the key of F-major.
Parry’s interest in counterpoint and in ‘interesting’ choir parts can perfectly be seen throughout the whole piece. Also his sense for ‘form’ and the use of a motif in various thematic transformations keeps the listener awake and shows his qualities as a composer. It is no coincidence that the second movement ends with a hymnal ending which uses the material from the choral entrance motif.

Example 5: Parry, *Invocation to Music*, Second movement, bars 151-156 (left) and First movement, bar 36-37
5. Conclusion

It stands to reason that many writers mention a ‘Musical Renaissance’ in the late 19th century when at last British composers ‘went on stage’ again and revealed a new and ‘own’ musical language. The status quo of British music-making in that period definitely improved and the ‘hero worship’ of foreign composers has not longer been necessary to the same extent. As in most European countries, there was also a big social change during this period with evolutionary thinking processes and a reshuffle of political conditions.

In retrospect to the disambiguation at the beginning of this essay, there was a ‘renewal’ of interest in music-making, in composition and in a better social standing of musicians in the upcoming 20th century which has also to do with the decreasing influence of the aristocratic patronization and the increase of democratic structures.

It might be remarkable that many outgrowths of the ‘Musical Renaissance’, such as the founding of the RCM, the improved educational system in general and the upcoming ‘Musical Nationalism’, are in my opinion not only a result of ‘rebirth’ but rather of an evolutionary process of history.

The following table outlines the chronology of the ‘Musical Renaissance’ in the understanding of more than 15 authors between 1886 and 1993. It shows evidence for the ‘historical’ use of the term ‘renaissance’ and leads back to the initial question, if we deal with a construction manufactured by contemporaneous musicians or later musicologists. As we can see in the table, the ‘great improvement’ (Hueffner) and the ‘awakening’ (Davey) of music is already mentioned in scripts from the 1880s and the term ‘renaissance’ appears first in 1902 in English Music in the XIXth Century by John Alexander Fuller Maitland, a British music critic and scholar.
The self-proclaimed English Musical Renaissance took place in the 1880s among the principals of the movement, Hubert Parry, Charles Villard Stanford and Arthur Sullivan, with a big support of the press and the music critics (e.g. Hueffner, Mailand and). Bennett quoted the term ‘renaissance’ in 1882 in correspondence to a review about Perry’s first symphony.

This select circle had a big interest in the collection of folk song melodies and in justifying music as cultural and ethical value without tolerating any ‘opponents’. In the transition to the 20th century, it was particularly Elgar who succeeded in standardising and re-establishing a ‘national voice’ for British composers. Ralph Vaughan Williams was then proclaimed the long-awaited figurehead of English musical society and would become the leading figure for British music-making throughout the 20th century.
Personally, I think that the term ‘renaissance’ is not the ideal word to describe all the above-mentioned evolutionary processes. Since the so-called ‘English Musical Renaissance’ is more a renewal from ‘outside’ than a rebirth from inner compositional writing, I would prefer the term ‘renewal’ or ‘Golden Age’ of composition after a dark period.

Furthermore, it needs to be stressed that there has never been a deadlock of music in British cathedrals and so the self-proclaimed ‘renaissance’ was finally a reform movement which got ‘the English’ back to their origins and developed new traditions declaring the composers after Purcell as ‘dead’. It seems to me that the renewal in the late 19th century is for the most part constructed or hypothetical. A nation needs music and this musical nationalism is what united all the composers of the Golden Age: Parry, Elgar, Stanford, Mackenzie and Vaughan Williams.

‘The art of music above all the other arts is the expression of the soul of a nation’  

Word count: 3999

BIBLIOGRAPHY


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Figure 1    Peter Gortner, *British Composers and the influence of German composers in the ‘Dark Age’*, 2017.


Figure 3    Nicholas Temperley, Chronologies of the ‘dark age’ and ‘renaissance’, ‘Xenophilia in British Musical History’ in Bennett Zon (ed.), Nineteenth-Century British Music Studies Vol. 1 (Aldershot: Ashgate, 1999), 7.

LIST OF MUSIC EXAMPLES

Example 1:    Parry, *Invocation to Music*, Introduction, bars 1-3
Example 3:    Parry, *Invocation to Music*, Introduction, bars 39-44 (choir only)
Example 4:    Parry, *Invocation to Music*, Fourth movement, bars 67-68
INVOCATION TO MUSIC by Robert Bridges (1895)

I.
Myriad voicéd Queen! Enchantress of the air!
Bride of the life of man!
For thee with tuneful seed,
With string and horn, and high-adoring choir,
A welcome we prepare.
In silver-speaking mirrors of desire—
In joyous ravishment of mystery,
With heavenly echo of thoughts that dreaming lie,
Chain'd in unborn oblivion drear;
Thy many-hearted grace restore
Unto our isle, our own to be!
And make again our Graces three.

II.
Turn, O return! In merry England
Foster'd then wert with infant Liberty.
Her wild-wood once was dear to thee,
Her forest dells awoke to thee,
Where shade and sunlight flickered,
And the waters sang.
There the birds with tiny art,
Earth's immemorial cradle-tune,
Warble at dawn to fern and fawn
In the budding thicketts making merry;
While in their love the primrose faint
Floods all the shade with youthful scent.
Come! come! thy jocund spring renew
By lakes of hyacinthine blue:
Thy beauties shall enchant the buxom May;
And all the summer months shall screen thy way
With flowery gear, till under fruit and berry
The tall brake groveeth golden with the year.
Turn, O return!
Join hands with Liberty,
She shall thy handmaid be!
Come with song and music gay!
Return, return to merry England; to merry England return.

III.
Thee fair POETRY oft hast sought,
Wandering lone in wayward thought,
On level meads by gliding streams,
When summer noon is full of dreams.
And thy sweet airs her soul invade,
Haunting retired the willow shade.
Or in some orchard's walled nook
She communes with her ancient book.
Under the branches laden low,
While the high sun in cloudless glow
Smitteth all day the long hill-side
With ripening corn-fields waving wide.
There if thou linger all the year,
No jar of life shall reach thine ear;
Only at times the distant sound
From hidden villages around,
Threading the glades and woody knolls is borne
Of bells that dong the Sabbath morn.

IV.
The monstrous sea with melancholy war,
Mourneth about our castled shore,
His world-wide elemental moan,
Girdeth our lives with tragic zone.
Awhile to the wind he awakes: his seething ridges go
Following, following, row on row,
Lash'd with hail and withering snow,
And ever dauntless hearts outside
His orphaning waters, wild and wide.
But when the winds, out-tired or fled,
Have left the drooping barks unsped,
Gently in calm his waves he swayeth,
And with the peaceful moonlight playeth,
And all his mighty Music deep,
Whispers among the heaped shells,
And tinkles softly with the bells
Of the downs unfolded sheep.
In the twinkling smile of his boundless slumber,
To the rhythm of oars, when the wild herds of his freedom
Outnumber the sands of his shores,
When they toss their manes with delight,
G’er the unpasturing field of the dool,
When the waters have glowed with blood,
And hearts have laughed in the fight.
Return, O Muse! return!
In the old sea songs of renown,
In the noise of battle and victory,
By the mighty life of the changeful voice,
Of the world encircling sea;
We have called,
O Muse of our isle, to thee.

V.

Love to Love calleth,
Love to Love replieth.
From the ends of the earth
Over the dawning and darkening lands
Love cometh unto Love,
To the pangs of desire,
To the heart by courage and might
Escap’d from hell.
Escaped from the torment of burning fire,
From the sights of the drowning main,
From the shipwreck of fear and pain,
From the terror of night.

All mankind by Love shall be banded
To battle with Evil, the many-handed;
The spirit of man on beauty feedeth,
The airy fancy he heedeth.
He regardeth the Truth: in the heavenly height,
In changeful pavilions of loveliness light,
The all-nurturing sun that knows not the night,
The beauty of earth,
And the sweet birds’ mirth,
The sighs of the pines,
And the starry signs;
But out of his heart there welleth ever
Divine delight—a deep, harmonious river
Of Passion that runneth ever
To the ends of the earth and crieth!

And love from the heart of man
To the heart of man returneth.

Strong in the deeds he hath done,
Glad for the victory won,
On the wings of desire
Love cometh to Love.

VI.

Dirge.

To me, to me, fair-hearted Goddess, come!
To sorrow, come!
Where by the grave I linger, dumb.
With sorrow bow thine head,
For all my beauty is dead.
Leave Freedom’s vaunt, leave happy thought awhile,
Content thee with the solemn style of heavenly peace.
Thou only canst console,
Thou canst the eternal clouds unroll.
Speak thou, my griefs, that so from pain
My spirit yet may rise to see again
The Truth unknown that keeps our faith:
The Beauty unseen that bates our breath:
The Heav’n that doth our joys renew,
And drinketh up our tears as dew.

Lament, fair-hearted Queen, lament with me;
For when thy Seërs died no song was sung;
Nor for our heroes slain by land and sea
Hath honour found a tongue.
They died unsung, uncrown’d—
And no memorial to be found,
Nor aught of beauty can we frame
Worthy their noble name.
Let idle Mirth go bare, make mante thy dancing string,
Adorn with thy majestic consolation
Our mortal suffering, lest from our pain
We ne’er arise to see again
The Truth unknown that keeps our faith:
The Beauty unseen that bates our breath:
The Heav’n that doth our joys renew,
And drinketh up our tears as dew.

VII.

Man, born of desire,
Cometh out of the night,
A wandering spark of fire,
A lonely word of eternal thought,
Echoing in chance, and forgot.
He seeth the sun,
He calleth the stars by name,
He saluteth the flowers;
Wonders of land and sea,
The mountain towers
Of ice and air
He seeth, and calleth them fair.
Then he hideth his face,
Where he came to pass away,
Where all is forgot,
Unmade, lost for aye,
With the things that are not.

He striveth to know,
To unravel the Mind
That veileth in horror.
To vanquish his fate:
No hindrance he,
No curse will brook.
He maketh a law,
No ill shall be;
Then he hideth his face,
Where he came to pass away,
Where all is forgot,
Unmade, lost for aye,
With the things that are not.

VIII.
Rejoice, ye dead, where'er your spirits dwell;
Rejoice, that yet on earth your fame is bright,
And that your names, remember'd day and night.
Live on the lips of those who love you well.
'Tis ye that conquered have the powers of hell,
Each with the special grace of your delight.

Now are ye spreded and have starry names,
Behind the sun ye climb
To light the glooms of Time
With deathless names.

IX.
Enter with me the gates of delight,
The gates of the garden of man's desire,
Where spirits, touched by heavenly fire,
Have planted the trees of life.

While we slept in horror of night,
Laden with sorrow, chain'd and dumb;
Suddenly, while we slept, our heaven is come.
For many a master, in toil and strife,
Through the terror had found a way,
Had stolen the heavenly fire
Of everlasting day.

To thee, O man, the sun his truth hath given,
The moon hath whisper'd in love her silvery dreams,
Night hath unlock'd the starry heaven,
The sea the trust of his streams.
Pain and woe forego their might,
To be the slaves of fair delight,
Fear and pity disentwine
Their aching beams in colours fine.
And the rapture of woodland spring
Is stay'd in its flying;
And death hath no sting
For beauty undying.

After darkness thy leaping sight!
After dumbness thy dancing sound!
After fainting thy heavenly flight!
After sorrow thy pleasure crown'd!
O enter the garden of man's delight!
Thy solace is found!

X.

But thou, O Queen of sinless grace,
Now to our prayer unveil thy face,
Awake again thy beauty free.
Attune our lives with high romance,
With lyric song and choric dance,
Hymn and holy symphony.

Our thronging strength to the ends of the earth,
Shall with a myraid voiced song go forth.
To lead o'er all the world's wide ways,
God's everlasting praise;
And every heart inspire
With the joy of man in the beauty of love's desire.