

THE VOCAL WORKS OF THE WA-WAN PRESS

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PREFACE

The works of The Wa-Wan Press were brought to my attention by my vocal instructor, Dr. Jean C. Sloop. It was through her persistence that I began to realize that songs by American composers have been neglected by professional singers throughout this century.

The Wa-Wan Press is a unique publication, in that it also deals with the problem of denial toward the American song. At the time of its publication, 1901-1911, Arthur Farwell and his compatriots were asking the American public and composers to seek out and support an original, national American style in music.

In surveying the works of the Press, it was obvious that not every song was written in an "American" style, or, for that matter, that any song was written in an "American" style. An American style had not been established yet, therefore, the vocal works are written in many different styles of composition.

The purpose of this report was not to judge the artistic value of each individual work, rather, it was to find out exactly what The Wa-Wan Press did to contribute to a national American style and if it reached its goal in informing the public of its own resources in original music and musicians.

The most effective force for the publication was Arthur Farwell, a mover and shaker behind the American music scene. His essays, written for the Press, constantly remind American musicians that they must not neglect

their own heritage. Germans write in a German style. Russians write in a Russian style. Americans should write in an American style.

Farwell also lambasted the American public and publishers for not supporting the American composer. He felt that they were turning their backs on a priceless commodity.

When America, as a nation, began to turn toward its own composers in 1907, the Press had already been in distribution for six years. The interest in American music kept escalating even after the publication folded in 1912. The Wa-Wan Press was only a factor in the fight that concerned musicians and other citizens had with the uninformed American public towards American composers and their music. It is very fortunate that the works of the Press have survived through these years in order to help musicologists document what was going on in the United States during the early twentieth century.

The writer would like to thank Dr. Sloop for her interest in this report, and to Dr. H. Jackson and Dr. M.E. Sutton for their participation in its final stages. The writer would like to give a special thanks to Dr. E.C. White, who was astutely resourceful during the construction of this report.

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INTRODUCTION

The United States, in the very early twentieth century was, musically, under the shadow of the German romantic style. Many other countries at this time, like France and Russia, were struggling to break away from the German influence, so they could create their own style of national music.

America was just beginning to recognize its own resources of musical elements from native folk-songs, such as the whole tone scales used in Indian songs and the complicated rhythms used in jazz. A few American composers began to use these American elements or idioms in their compositions. Although American composers were beginning to write in an experimental style by incorporating American idioms, these compositions were often not heard. And if the composer did not write in the German romantic style, he was often not published.

It was this dilemma of the American composer and his music that the The Wa-Wan Press tried to help resolve. The Press published works that publishers wouldn't acknowledge and raised the questions, "What is American music and how will an American national style be created?"

In this light, the first objective of this report will be to discuss how and why The Wa-Wan Press was founded. This discussion must include how successful the Press was in being a non-profit publication and how the American public attitude contributed to its downfall.

The second objective of this report is to help bring to an understanding of what American idioms are and how they came about. Also, it is most important to know how these idioms helped composers to create an

American musical style. To supplement this objective, the views of American music by The Wa-Wan Press are also discussed. These introspective writings found in the Press help to provide aesthetic insights into its own works.

The historical background of the composers found in the Press and an analysis of the vocal works covers the third objective. It is especially important to realize what techniques and styles the composers used to set their vocal works. The songs which use American idioms will be given special attention, to help answer the question as to whether or not the use of American idioms helped American composers write in an American style.

Chapter 1

ARTHUR FARWELL

Arthur Farwell was born in St. Paul, Minnesota on April 23, 1877. He received his education from the Baldwin Seminary, which prepared him for a career in electrical engineering. The only musical education he obtained at that time was private violin lessons.¹

Farwell chose to attend the Massachusetts Institute of Technology for two very different reasons. The obvious reason was to obtain a degree in electrical engineering, which he did in 1893. But another reason, perhaps more important to Farwell than his degree, was to be near Boston and to be able to hear the Boston Symphony Orchestra perform.²

One of Farwell's favorite pastimes was to attend a concert, and then spend the rest of the evening at a local pub. There he would drink and discuss music with Rudolph Gott, an eccentric local musician.

Inspired by Gott, Farwell abandoned his destined career in engineering and began studying music in Boston with Norris and Chadwick. After about six years of study with the American composers, Farwell decided

¹The New Grove Dictionary of Music and Musicians, Vol. VI, edited by Stanley Sadie (London: MacMillan Publishers Limited, 1980), p. 410.

²The Wa-Wan Press: 1901-1911, Vol. I, edition by Vera Brodsky Lawrence (New York: Arno Press and The New York Times, 1970), p. x.

to study in Europe on the advice of Edward MacDowell.³

In Germany, Farwell studied under Humperdinck and Pfitzner. Then he studied briefly with Felix Guilmant in France. Farwell returned to the United States and became a lecturer at Cornell University from 1899 to 1901.⁴

During this period of lectureship, Farwell became interested in native American music. He traveled to the western and southwestern areas of America to observe native American songs and customs.

As a result of these observations, Farwell composed some piano works entitled American Indian Melodies. He tried to get these works published in reputable New York publishing houses to no avail. The publishers would issue works based upon folk or native melodies, but they were hesitant to publish works from an American composer who did not write in the then-current Germanic style.⁵

Farwell became frustrated by the publishers' and, consequently, the public's attitude toward music by American composers. He also found that he was not the only American composer frustrated by these attitudes.

After much deliberation, Farwell came to the conclusion that something needed to be done to correct this injustice. His colleagues agreed, but they did not want to take the burden of action upon themselves. Therefore, Arthur Farwell took it upon himself to establish The Wa-Wan Press in 1901.⁶

³The New Grove Dictionary..., Vol. VI, edited by Stanley Sadie, p. 410.

⁴Ibid.

⁵The Wa-Wan Press, Vol. I, edited by Vera Lawrence, p. xi.

⁶The New Grove Dictionary..., Vol VI, Edited by Stanley Sadie, p. 410.

The Wa-Wan Press published music by contemporary American composers whose works were based on the melodies and folk-lore of the American Indians. Essentially, it was an organization with the avowed intention of issuing unsaleable works by Americans.⁷

Arthur Farwell's "Letter to American Composers," which appeared in The Wa-Wan Press in 1903, was a profound statement of his views of American music:

...to be entitled to the name of "national musical art" or "American music" it is not sufficient that the musical art-work should be produced in America or by an American. It must have American flavor. It must be recognizably American...Elements which might be used to create characteristically American compositions [are] Negro songs, Ragtime, Indian songs and Cowboy songs...

Since our national musical education, both public and private, is almost wholly German, we inevitably, and yet unwittingly, see everything through German glasses...Therefore, the first correction we must bring to our musical vision is to cease to see everything through German spectacles, however wonderful, however sublime those spectacles may be in themselves...

The German masterpieces are unapproachable, especially from another land and race. All that we do toward imitating them must necessarily be weak and apologetic bringing honor neither to the German tradition nor to American music. It is only by exalting the common inspiration of American life that we can become great musically.⁸

In 1907, Farwell felt that more than just The Wa-Wan Press was needed to express his views on American music. As a result, The Wa-Wan Society of America was organized. The prime function of the Society was the publication of The Wa-Wan Press Monthly, which was distributed along with the monthly musical volumes of the Press.⁹

⁷ John Tasker Howard and George Kent Bellows, A Short History of Music in America (New York: Thomas Y. Crowell Co., 1957), p. 130.

⁸ The Wa-Wan Press, Vol. I, edited by Vera Lawrence, pp. ix-x.

⁹ The New Grove Dictionary..., Vol. VI, edited by Stanley Sadie, p. 410.

During the early years of The Wa-Wan Press, Arthur Farwell's primary income came from lecturing in the United States and abroad. The subject of his lectures was about American music, the same material he wrote for The Wa-Wan Press. Since the Press did not make enough economic gains to support itself, Farwell continually contributed funds from his lectures.¹⁰

Arthur Farwell later went on to become a chief critic for Musical America in New York from 1909 to 1915. He was also appointed supervisor of municipal concerts from 1910 to 1913. During this time he wrote music for pageants, masques, and open-air performances.¹¹

From 1915 to 1918, Farwell was the director of The Music School Settlement in New York. He became an acting professor at the University of California at Berkeley in 1918. He was still, at this time, deeply interested in American music and lectured constantly. Farwell's last academic position was at Michigan State College from 1927 to 1939. He taught theory and music history.¹²

In his last years, Farwell became interested in developing a new musical form, "The Community Music Drama." He also became interested in spiritualism, often commenting that, in spirit, he was related to the fictional characters Tom Sawyer and Huck Finn. Farwell left a manuscript written in 1948 entitled Intuition in the World-making. He died in York on January 20, 1952.¹³

¹⁰The Wa-Wan Press, Vol. I, edited by Vera Lawrence, p. xiii.

¹¹Gilbert Chase, America's Music-from the Pilgrims to the present (New York: McGraw-Hill Book Co., 1966). p. 393.

¹²The New Grove Dictionary..., Vol. VI, edited by Stanley Sadie. p. 411.

¹³Ibid.

Chapter 2

THE WA-WAN PRESS

When The Wa-Wan Press was begun in 1901, there were two volumes of music published each quarter of the year. One volume was for vocal music and the other volume for instrumental music. Separate sheet music was also published.¹⁴ The Press was modeled after a publication created by William Morris of England. It was to be a non-profit publishing enterprise that would print and distribute American music.¹⁵

Farwell established the office of The Wa-Wan Press in Newton Center. He and his father attended to the business and clerical details. The volumes were beautifully designed and handsomely printed with introductory essays by Farwell. The typographical cover designs were made by Berkely Updike of the Merrymount Press in Boston. The music engravings and lithography were done by the White-Smith Company, also in Boston, and John Temperly, a printer of Newton Center, set the letter press.¹⁶

The Press began without any capital, just postage, and success depended upon a rapid building of a subscription list. Subscribers were

¹⁴The Wa-Wan Press, Vol I, edited by Vera Lawrence, p. xi.

¹⁵Ibid.

¹⁶Ibid., pp. xi-xii.

offered two volumes of music each quarter for the sum of eight dollars a year. Eventually, The Wa-Wan Press had subscribers in Detroit, Colorado Springs, St. Louis, Salt Lake City, Buffalo, and Springfield, Illinois.¹⁷

The name of the Press was a direct outcome of Farwell's deep interest in Indian lore. He explains the meaning of the name, Wa-Wan, in one of his introductions entitled the "Impressions of the Wa-Wan Ceremony," written for July 1, 1906:

The ceremony known under this name by the Omahas, and from which The Wa-Wan Press derives its name, was common to all tribes of plains and Mississippi Valley Indians, and may have had a much wider application.

The knowledge of this ceremony is one of the few existing circumstances by which we may differentiate the cosmic scheme, the true mythology of Indian life, from its tangled masses of legend and superstition.

At the base of this ceremony lies the idea of peace among the tribes, or among different gentes of one tribe, as well as an implication of human increase, the blessing of children. The ceremony consists in the formal presentation of the sacred pipes by a man of one tribe or gens, designated as the father, to a man of another, designated as the son, and is characterized throughout by the dignity and order of the devine powers and relations which are symbolized by the pipes. This presentation is accompanied by an exchange of gifts...Such a party often travels hundreds of miles to reach its destination, and in hostile territory, although it is in no danger of being attacked, since no war party will attack those bearing the pipes of peace. Upon the returning journey, when the pipes have been left behind, the danger is often extreme. A man who desires to inaugurate a Wa-Wan party communicates his intentions to his friends or kinsmen, and these will join him, to the number of about twelve, who are sufficiently rich in possessions to contribute to the making of an honorable gift...The ceremony establishes a relation between the donor and the recipient of the pipes equally as binding as that between father and son.

The preparation of all the articles has been ceremonially conducted, with many songs referring to the symbolism of the various actions and the articles employed; and similarly, upon the way, and during the ceremony, all the important events are accompanied by song. Certain of these songs are archaic and imperative, containing words the meaning of which has been forgotten; others are chosen by the leader of the party or the

¹⁷The Wa-Wan Press, Vol. I, edited by Vera Lawrence, pp. xii-xiii.

singers, and are very carefully rehearsed in advance, as it is a matter of pride and honor that the ceremony should be well conducted.

The rules of augury, concerning the outcome of the expedition, constitute the chief ceremonial event of the journey. When within one day of the journey's end, the leader appoints a runner, who carries the buffalo bladder pouch to the man whom the leader is to honor with his visit and offering. This man then calls together his nearest of kin to discuss whether they are able to meet the conditions and make a sufficient return in horses. Upon the acceptance or refusal of the pouch, the runner returns to his party, and if the ceremony is to proceed, the men advance to within sight of the camp of the "son", who is now to act as their host. There they await the arrival of a messenger from the host, greeting him with a song the words of which are, "This I seek." The meaning of the song is that both parties, the visitors and the visited, seek peace and fellowship. Two men are now chosen to bear the pipes, and to lead in conducting the ceremony during the first three days and nights.

The lodge is now entered, [after formal songs] and the pipes are laid to rest...There are no words to the songs referring to the laying down of the pipes, except "Hunga," the ancient, or first one, the name given to the child in whose presence the final dance must be performed, and from whose hands the gifts, previously made, of horses are distributed on the fifth day, when the party leaves.

The host enters the lodge toward the close of the day, taking his seat, with his kinsmen, opposite to that of the leader. The poor of the gens occupy the place near the entrance. The name Wa-Wan means "to sing to someone," for the men of the leaders' party sing and dance for their host.... A song is repeated four times on one circuit, and four circuits are usually made, a new song being sung each time. At the close of these songs, the ceremony of laying down the pipes is repeated, and there follows speeches and other ceremonial acts.

If at the end of the fourth night, not enough horses have been given to equal the number of the Wa-Wan party, the leader decides to discontinue the ceremony and retire with the horses he has received and the gifts he had brought. But if the host's men have been sufficiently generous, the fourth-night dance is celebrated, with ceremonies differing from those that had preceded. The gifts which had been brought are distributed, the more valuable ones going to the men of higher standing.

On the morning of the fifth day, the ponies are distributed at the hand of the little child "Hunga," one of the younger children of the host, with certain rites...The Wa-Wan party leaves before sun-down...Near the end of the return journey the leader divides the horses, and the men separate, each going to his own lodge.¹⁸

¹⁸The Wa-Wan Press, Vol. III, edited by Vera Lawrence, pp. 226-229.

It is easy to draw many parallels between the Wa-Wan ceremony and Arthur Farwell's feelings of American music. Like the Wa-Wan party's offering of peace and gifts, Farwell offers the American public American music in his publication. Like the Wa-Wan ceremony, Farwell uses music to persuade the public to accept the gifts of American composers. After all, Wa-Wan means "to sing to someone." And finally, the horses given to the Wa-Wan party could symbolize the prestige and recognition that Arthur Farwell wishes he and his fellow composers would receive from American audiences. Whether consciously or subconsciously, Farwell chose the name of his publication well.

In January of 1907, beginning with volume six, publications were issued monthly by alternating the vocal and instrumental compositions. In March of the same year Farwell formed The Wa-Wan Society of America. An executive board was organized, and the members were musicians from the New England area, some of them American composers. The board members were George W. Chadwick, Arthur Foote, Charles Martin Loeffler, Frank Damrosch, Ernest R. Kroeger, and Lawrence Gilman. Farwell was the re-siding president.¹⁹

The Society was supposed to be "a national organization for the advancement of the work of American composers." It promoted the interest in the musical life of the American people, through The Wa-Wan Press and in association with centers and members of the society throughout the United States.²⁰

The Wa-Wan Press Monthly was published for the Society to be devoted to its activities and interests. The Monthly was actually an

¹⁹The Wa-Wan Press, Vol. I., edited by Vera Lawrence, p. xii.

²⁰Ibid.

editorial platform, which was used to disseminate the policies and purposes of the Society. It ran for only twelve months.²¹

The year 1908 was the beginning of the end for the Press. There was a substantial loss of subscriptions. Farwell tried to keep the publication alive by supporting it with his own income and organizing concerts of American music in Boston. After a gradual decline in the support of subscribers and the lack of new music from composers, Arthur Farwell turned The Wa-Wan Press plates and stock over to G. Schirmer in 1912.²²

²¹ Ibid.

²² The New Grove Dictionary..., Vol. X, edited by Stanley Sadie, p. 236.

Chapter 3

AMERICAN MUSICAL IDIOMS

The Wa-Wan Press encouraged American composers to write American music. To write American music, the composer would first have to know what American music specifically is. Is any music American because the composer is American or is the music American because of its style?

An American composer is a composer born in the United States or who has become a citizen of the United States. What is "American" in music has to do with feeling and emotional recollection. To determine the "Americanism" in music the listener should discern measurable characteristics connected with America, such as optimism, sentimentality, jazz, brilliant and daring orchestration, or just something as simple as a characteristic title.²³

Americanisms are hard to analyze or codify. During the early twentieth century, American music was a question of national pride. Unfortunately, many American composers suffered from "inverse chauvinism," the doubt of their music's worth when compared to the German tradition.²⁴

To help the public recognize and understand American music, Arthur Farwell described an approach to analyzing American music. His article,

²³Music in American Society: 1779-1976, edited by George McCue (New Jersey: Transaction Books, 1977), pp. 20-22.

²⁴Ibid., p. 24.

"The Spirit of Modern Music," was published in The Wa-Wan Press Monthly in January of 1908:

If we are to arrive at tangible results in the study and estimation of modern music, we must have a basis of departure which will both be true and practical. Our standards cannot be absolute, but we can and must take our departure from plain realities, whether they be physical or spiritual. We must concern ourselves only with the things which we grasp in a musical work. These are manifestly for everyone...The body on the one hand...and the spirit on the other.

...Music is made of three indispensable elements; rhythm, melody, and harmony...

What we should constantly aim and search for, is a perfect balance of the three factors, rhythm, melody, and harmony, the whole presented in a logical and satisfying form...We should at least glance at these elements of music and form as well, in a historical way, making comparisons of different periods. In this way we shall be able to locate a work quickly, and tell whether it is imitative of some other style, or creative and vigorous with the best thought of today.²⁵

Among elements that might be used to create characteristically American compositions, stated earlier in this report, are notably, idioms from ragtime, Negro songs, Indian songs, and Cowboy songs.

Today, many Americans attribute jazz, ragtime, and blues to Black creativity. Music of Black Americans is not always placed in proper perspective because some categories are lost in the constant, evolutionary shuffle of American music.

Africans sent to America in the seventeenth century brought rhythms and melodies of their native country. They integrated the Christian hymns into their own African musical style and created call-and-response form hymns. These hymns can still be heard today during "testimonial" services.²⁶

²⁵The Wa-Wan Press, Vol. V, edited by Vera Lawrence, pp. 78-80.

²⁶Music in American Society, edited by George McCue, p. 88.

Spirituals are religious Afro-American folk-songs which were created during their slavery period in the United States. They sang spirituals during camp meetings, in the fields, and at night in their cabins. These spirituals were passed through the South by rote and were used primarily for communication.²⁷

American Indian music has many similarities to the music of Eastern Asia. The purpose of American Indian music involves more than just an aesthetic pastime. The music was integrated with daily events such as the protection of crops, the location of a lost child, the preparation of food, the invocation for the assistance of deities during hunting, and so on. To understand these different usages, which create different styles of music, the meanings, functions, and history must be considered.²⁸

The vocal songs in Indian music were central to many life-crisis events, which included naming, puberty, weddings, funerals, and curing rituals. Other effects that were often added to these songs were costuming, pantomime, ventriloquism, and theatrics. Although male participation in ceremonies often predominated, all could sing.²⁹

The vocal melodies were based on collections of tones not like the Western diatonic scale. The tones were not fixed on any standard pitch. All the songs were transmitted orally with no elaborate scales or theories. These monophonic songs were very simple with the melodic line either sung

²⁷Music in American Society, edited by George McCue, p. 88.

²⁸Ibid., pp. 95-96.

²⁹Ibid., p. 96.

in unison or doubled at the octave. Rhythmically, the songs were complex, flexible, and contained much syncopation.³⁰

Southwestern music in America, during the late nineteenth century, was sung by traildrivers or cowboys. Their primary reasons for singing was to keep the cattle quiet at night and for entertainment. Vocal techniques used to sing cowboy songs were usually crooning and yodeling. Lyrics were very simple, pertaining to a lost love or the life on the trail.³¹

Consequently, there is no single American folk-music. It is especially ironic that all the music that evolved in America originally came from abroad. American Indians brought their music from the East, Blacks brought their music from Africa. Cowboys borrowed from the Mexicans and all other "folk-music" were transplants from Western Europe. The true element of "Americanism" can only be found in the development of these musical influences once they were absorbed into the American culture.

To achieve American music, a composer must do more than simply integrate the elements of ragtime, Indian songs, Cowboy songs, and Negro songs. All elements must be formed and molded by the composer until he can create an American National style. In fact, a composer's job is to contribute to a national style. A style cannot be labeled until it is written.

Unfortunately, for Arthur Farwell and his associates, the nation was not ready to move away from the established Germanic style in the early twentieth century. The American public turned their backs on their

³⁰Music in American Society, edited by George McCue, p. 97.

³¹Dean Tudor and Nancy Tudor, Grass Roots Music (Littleton, Colorado: Libraries Unlimited, Inc., 1979), p. 61.

own native composers to embrace Wagner. Farwell and The Wa-Wan Press were fighting for the recognition he thought American music deserved.

Chapter 4

VIEWS OF AMERICAN MUSIC

The introductory essays that Arthur Farwell wrote to accompany the musical works of the Press are the most important aspect of the publication. They explain why The Wa-Wan Press was established and what its goals were. These essays were a cry to the American public, who, it claimed, were neglecting that which should be most dear to them, American music.

At the end of the first year of publication, Farwell wrote about the purpose of The Wa-Wan Press:

The whole purpose of any ideal enterprise is to bring into actual existence something that existed previously only as an idea in the mind of an individual or a number of individuals... An ideal should concern itself with the heights and depths of some quality, as beauty or happiness - not with time, nor its companion in tyranny, space... And so we have not attempted to make ourselves believe, or permitted ourselves to say, that The Wa-Wan Press would eventually revolutionize American musical conditions or even perceptibly affect them...

The idea which sought realization in the form of The Wa-Wan Press was simply that of bringing from obscurity into print such works of our own composers as sprung from their imagination, technically good, and essentially worthwhile in conception.

Nevertheless, enterprises, like many good people, are not fully aware of their own purpose at the outset. And so, through The Wa-Wan Press, we have learned that an ideal enterprise may involve not merely a single idea to be realized, but a group of ideas which assert themselves as the work progresses.³²

³²The Wa-Wan Press, Vol. I, edited by Vera Lawrence, pp. 126-128.

In the essay, Farwell hardly scratched the surface on the matter of an "ideal enterprise." But as he himself stated towards the end, "Enterprises are not fully aware of their own purpose at the outset."

In an essay written at the end of the third year for The Wa-Wan Press, Farwell explains the evolution of this "ideal enterprise:"

The Wa-Wan Press has rounded a cycle of three years. The first year represented the birth of the idea. The second was one of expansion and experiment. The third year has been devoted to a determined effort to sound the musical temper of the whole country, to gain a complete and normal perspective, and to announce the conception and lay the foundations of an American Musical Unity hitherto unimagined and even undesired.

The fourth year begins with clear self-understanding and direct purpose, with a various and enlightening experience, with lesser hopes vanished and greater hopes gained..The Wa-Wan Press is American, but there are few Americans in America in daily life, until some great national crisis unifies the humanity of the four quarters.³³

The purpose then, of The Wa-Wan Press, as Farwell explains it, is to be an ideal enterprise, a publication above reproach, which does not rely on the music business or other obligatory institution. The Press is free to publish any and all musical works which represent the beginning of an American style.

So, who were these American composers whose musical works The Wa-Wan Press published and what were they like? Arthur Farwell described the American composer as a new breed of artist:

America demands not only a new art, but a new art-life as well. Her artists, composers, have new conditions, new ideals to meet...the artist, remembering especially (a little too especially) his garret and his starvation, will not reach the goal of modern art-life by re-creating about himself the conditions of misery...There are, necessarily, periods in the life of every young artist without means, when there stands something less than a five-cent piece between himself and eternity. But if he allows this condition of affairs to continue indefinitely,

³³The Wa-Wan Press, Vol. III, edited by Vera Lawrence, p. 2.

he has erred either in the choice of calling, or in the conduct of life, or both.

Feudal, monarchial Europe has bred certain conditions, as well as traditions, of artistic life, which still have an all powerful grip upon the old world. The two chief modes of life open to the artist have been, on the one hand, patronage, and on the other, absolute Bohemianism...Confronted by the necessity for this choice between forfeiture of independence on one hand, and the forfeiture of patronage on the other, any healthy American would take to the woods. Of course there is the possibility of teaching, but this is so time- and energy consuming...

The Wa-Wan Press has been undertaken, and is being conducted by composers who do not imagine themselves to be "gleaming in the obscurity," who realize that America is large, and that if their work is to be known, they must make it known. The American artist, like his nation, must have independence, artistic and material, and a self-respect not too far removed in kind from that of his fellow-men.³⁴

Farwell has stated that the American life and ideals are different from any other culture in the world. To help America's changing needs, the composer must change his approach to his profession as well as his music. To "remember the now famous brother of the past," is to stagnate in an European, traditional quagmire. This concept is consistent with Farwell's view that the Americans were hampered by being made to closely copy the Germanic style.

American composers were also supposed to change from the old, European style of an artistic life, whose notion that one must starve was nonsense. For an artist to compromise, meant certain death to his music. Farwell's own experience with New York publishers, as well as many other young American composers, amplifies this view towards an uncompromising lifestyle of a composer. If no one else will acknowledge or help a composer in making his music known, then he must help himself. Farwell helped himself and others by creating the Press.

³⁴The Wa-Wan Press, Vol. II, edited by Vera Lawrence, pp. 35-37.

He discussed the purpose of The Wan-Wan Press, and the American composer. He also wrote an Introduction discussing the acceptance of an American composer's works, which was American music:

Those who have some measure of interest in the matter need not go far, even in the circle of their own acquaintances to learn with what doubt, and even with what distrust and enmity American music, as a cause, is regarded on the one hand, and with what in judicious appocal it is hailed on the other... Sincerely, inquiry is fruitful in results; and every advance we make is rationalizing our standards of excellence, every particular and illuminating artistic principal we finally perceive and possess, every passing moment of rare and unexpected beauty we greet with a true knowledge of its worth, is a gain of an actual and present good in the long labor of bettering and upbuilding our musical art.

...any interest which we have in the cause of American music, if it is to become a reality, that is to say, a musical reality, at last drives us to a reference to each particular work of each particular composer in turn. Then begins the process of investigation and of elimination, until at last American music as a living reality in our lives consists of a few special works of a few special composers. Then for the first time do we have a working basis for the consideration and discussion of American music.

...the great and true composer throws the greatness and truth of his life into his work, and we remain something less than alive, if we fail to meet him halfway.

...one of the first truths of artistic principal which reveals itself to us, is that peace, at least as a background for the play of ingenuity and passion, is a fundamental requisite of great art. The multitudinous beauty of unrest is seen to be beauty only in so far as it is viewed from a region of perfect rest, or plays about the fixed center of some eternal reality of life...

Most of the mass of ingenious American music in smaller forms is at best adapted only to purposes of ornamentation upon some yet unbuilt structure of the solider substance of human thought and feeling...

The appalling array of clever, but insignificant American composition, at first difficult of criticism, if we have not stopped to think about it, remains with us always, like the poor, through its considerable technical faculty, until we have touched it with the one touchstone of criticism which pertains to its whole mess equally, and vanishes it...if we would [but] come well upon the mere beginning of our true subject, - American music which touches any enduring reality of the human spirit.³⁵

³⁵ The Wa-Wan Press, Vol. III, edited by Vera Lawrence, pp. 155-158.

If the public was to accept and understand the importance of American music, they needed to understand exactly what it is. The music of American composers was not in doubt, it was the kind of music the American composers were creating that formed the question, "What makes American music recognizably different from any other type of music?" Arthur Farwell discussed this question in an Introduction of The Wa-Wan Press under the title, "What is 'American spirit' in music?:"

The derivation and influence of "American" folk-songs, the relation of nationality to universality - these questions are comparatively simple of solution; they may be solved upon the visible plane of art, while the first question arises from the inscrutable depths of contemporary national spirit...The spirit of a nation's art will not transcend the spirit of the nation. Moreover, it will not belie the national spirit, and live. Hence, the prophet of a nation's spirit must be the prophet of its art...

One fundamental truth seems plain, that our national spirit is not the passion for beauty, for spiritual attainment, for national power, for subjective or for objective life, - the very substance and be of it is the passion for Independence. We take what we want from the world's store of spiritual or material goods, but we will be independent, not rejecting what is found elsewhere, if it seems good and certainly in any event not surrendering to it our liberty of thought and action. This independence is our pride and passion, for which we care more than for any actual possession, spiritual or material.

...The problem of art, as of life, is to discover and keep newly revealing natural and divine laws as we must depart from the artificial and expedient laws of the past. Independence encourages daring.

...We must rid ourselves completely of the idea that American music is to be recognized by some one style, some one harmonic color, one form, or one melodic type. "Many in one" is the motto for our music, as for our union.³⁶

The crux of the answer to, "What is recognizably American music," is in the last statement Farwell makes. American music is not to be recognized by any one style. This idea would explain why The Wa-Wan Press published so many compositions with diverse styles. The composers of the

³⁶The Wa-Wan Press, Vol. III, edited by Vera Lawrence, pp. 260-263.

Press are undeniably American, but their music may not be undeniably American. This essay about the "American spirit" gives Farwell a chance to give an explanation about the music in his publication. He also, according to Gilbert Chase, sent out a preliminary announcement for The Wa-Wan Press which contained a similar attitude toward American music:

We are in earnest. We shall ask of the composer, not that he submit to us work which is likely to be in demand, but that he expresses himself. We shall do our utmost to foster individuality. Name shall mean nothing to us. We shall stand for no particular composer, but for a principle...We shall seek to avoid the trivial, the ephemeral, the merely pretty, and seek the poetic and vitally emotional, striving to produce works of genial fire and enduring worth.³⁷

Later on, Farwell conceded that The Wa-Wan Press had two major departments of music. One comprised all American works showing talent or progress along any of the paths of musical tradition. The other comprised all interesting or worthwhile work done with American folk material as a basis.

Farwell's reply, "A word to critical persons," in 1904, was an answer to the public's criticism of the music of the Press:

The Wa-Wan Press doesn't represent itself as a collection of masterpieces...it does not attempt to "cover mediocrity with a cloak of patriotism."

The Wa-Wan Press is here to do work for American music...

The Wa-Wan Press presents examples of American music, not theories. It offers structures, not plans.³⁸

³⁷

Gilbert Chase, American Music..., p. 395.

³⁸

The Wa-Wan Press, Vol. II, edited by Vera Lawrence, p. 153.

Chapter 5

COMPOSERS OF THE WA-WAN PRESS

The Wa-Wan Press was an enterprise of youth. The majority of the composers who contributed music to the Press were born in the 1870's. The median age, then, was about twenty years.

After ten years of existence The Wa-Wan Press had published works of thirty-seven composers. Ten of the composers were women. Two of the most well-known American composers in the Press, at that time, were Edgar Stillman Kelley (1857-1944)³⁹ and Harvey Worthington Loomis (1865-1930).⁴⁰ The composer who contributed the most vocal music was Henry F. Gilbert (1868-1928).⁴¹ He was a close friend of Farwell.

Most of the composers of vocal music had studied at colleges and higher institutions in the New England area. New York and Boston were thriving on imported, German musicians and had well-known music facilities. If a composer was not trained on the east coast, he was bound to be in one of many building musical cities in the mid-west or the west coast. The institutions that were most commonly attended by the composers were the National Conservatory in New York, the New England Conservatory in

³⁹The New Grove Dictionary..., Vol. IX, edited by Stanley Sadie, p. 852.

⁴⁰Ibid., Vol. XI, p. 222.

⁴¹Ibid., Vol. VII, p. 372.

Boston, the Chicago Music College, Colorado Springs, San Francisco, and the American Conservatory also located in New York.⁴²

As these composers shared attendance at many of the same educational institutions, they also received much of the same training. The German musical tradition was the style of music primarily taught in the American institutions. One of the major reasons for this teaching approach was that Germans held many of the positions at the universities. Another reason was the recent excitement over Romanticism as portrayed by Liszt, Wagner, and Strauss.

The primary musical centers in the entire United States were New York, Boston, and Chicago. Boston was a music center because of its long, traditional role in providing musical culture in America. Eventually, Boston gave way to the massive migratory movement to New York City, where many musical immigrants stayed to make their living. Chicago was developing into a large city in the beginning of the twentieth century due to the meat-packing industry and migrants from the south, seeking better employment.

If any composer went abroad to study, he usually ended up in Germany or, perhaps, France. France, at that time, was also trying to breakout of the Germanic mold. With the innovations in French music, brought about by composers like Debussy, Satie, and Ravel, France established a compositional style by 1918.

A few composers, like Farwell, studied with other established American composers. Many of these American instructors were of the post-civil war generation who tended to combine elements of Romanticism

⁴²The New Grove Dictionary..., Vols. I-XX, edited by Stanley Sadie.

with the simple elements of American poetry or simple folk melodies.

Some of the European music instructors that these young composers studied with were Humperdinck, Whiting, Dvořák, Godard, Reineck, Pfitzner, and Guilmant.⁴³ The instruction these men had received consisted of composition, theory, and keyboard, usually at institutions in large cities, such as Paris, Berlin, Munich, Vienna, and Prague. Dvořák and Guilmant tried to break away from their traditional teachings in Romantic music towards a more nationalistic music of their own countries. The rest were satisfied with their background and went on teaching in the same manner.

The American musicians from whom the American composers received the most instruction were Chadwick, Norris, and MacDowell. George W. Chadwick (1854-1931) was a trained organist and composer. He attended Olivet College and the New England Conservatory. Much of the influence he received was from the German tradition.⁴⁴ Homer A. Norris (1869-1920) was also a trained organist and a composer. He attended the New England Conservatory and spent much of his time in France and New York. He was so influenced by the French style of music that he wrote a book entitled Practical Harmony On a French Basis.⁴⁵

Edward A. MacDowell (1861-1908) was a pianist and a composer. He studied in New York, Paris, Frankfort, and Wiesbaden. MacDowell taught at Wiesbaden beginning in 1882. He moved back to the United States and

⁴³The Grove Dictionary..., Vols. I-XX, edited by Stanley Sadie.

⁴⁴Ibid., Vol. IV, p. 105.

⁴⁵Grove's Dictionary of Music and Musicians - American Supplement, Vol. VI, edited by Waldo Seldon Pratt (New York: Macmillian Company, 1928), p. 312.

lived in Boston as a concert pianist and private teacher. In 1896, he became a professor at Columbia University. After his death the MacDowell Memorial Association was formed to help support the arts by creating a summer-home in Petersboro, New Hampshire. MacDowell had been an avid supporter of all the American arts, especially music.⁴⁶

The influence of the New England Schools, the German and French traditions in music, the concept of American music in the late nineteenth century, and the American public's attitude shaped the music of the composer of The Wa-Wan Press. If an American composer was satisfied with the European mold of music, the Press proclaimed that it did not want to see his music; but, if an American composer wanted to write an American composition, he had to struggle against most of his training and current public appeal to attempt to create an American style of writing.

⁴⁶Grove's - American Supplement, Vol. VI, edited by Waldo Selden Pratt, p. 277.

Chapter 6

VOCAL WORKS OF THE WA-WAN PRESS

The Wa-Wan Press published approximately 107 vocal works. Less than one-third of all the vocal music were songs based upon American and foreign folk-idioms. Most of the remaining works were composed in a German romantic style.

Lyrics chosen for these pieces came primarily from British, American, and French origins. The large majority of texts were by famous British poets including William Shakespeare, Robert Louis Stevenson, Robert Browning, and W.B. Yeats.

The most prominent type of solo vocal music found in the Press are light and simple pieces. Many of these pieces are harmonized by using basic tonic, subdominant, and dominant chord progressions. Text painting is often prevalent.

It is difficult to distinguish any particular set of compositional characteristics that these songs contain, which would justify the term, "American style." These pieces reflect the style that had influenced these composers which they in turn had molded to their own individual compositional style.

There are no "typical " pieces in The Wa-Wan Press, but there are a few common style features among them. They are all primarily written for the voice with a piano accompaniment. The melodies are usually

diatonic, and the harmony is usually tertian with a prominent use of chromaticism. All of these works are tonal. Sometimes there are modulations to very distantly related keys, which are introduced by an abrupt change of key signature. Textures are primarily homophonic, although, some of the songs use a combination of both homophony and polyphony. The accompaniment pattern consists of either a chordal or an arpeggiated style. Forms vary from the simple through-composed to a complicated sectional-type song.

American Idioms

Since Farwell stated that one way to create an American style could be in the use of idioms indigenous to America it is best to start with those works in The Wa-Wan Press that do just that.

In surveying the vocal works in the Press, the earliest publications which are found with an American title are a collection of Traditional Zuni Songs, transcribed and harmonized by Carlos Troyer (1837 - 1920).⁴⁷ They were published in 1904.⁴⁸

Carlos Troyer was an American composer who taught in New York early in his career. He went on to tour South America with an opera company and made many close friends there. When he returned to the United States, he settled in San Francisco. Troyer was listed in the directories of different years as a musician, a pianist, and a teacher of music. He became inspired by the Zuni melodies which were published by B.I. Gilman, when he happened to see them in the Journal of American Ethnology and Archeology.⁴⁹

When the Traditional Zuni Songs were published by The Wa-Wan Press, Troyer wrote brief essays explaining what the songs meant to the Zuni Indians and how they were used. He begins with an explanation of the

⁴⁷The New Grove Dictionary..., Vol. IX, edited by Stanley Sadie, p. 209.

⁴⁸The Wa-Wan Press, Vol. II, edited by Vera Lawrence, pp. 156-173, 183-189, 229, 248.

⁴⁹The New Grove Dictionary..., Vol IX, edited by Stanley Sadie, pp. 209-210.

Zuñian Lullaby:

The Zuñi mother, unlike her white sister, does not put her baby to sleep by singing a lullaby to it, or rocking it in a cradle, or carrying it about in her arms. She simply lays it in a hammock, places her hand affectionately on top of its head and gazes at it with an intent, steady look, exhorting it in a low voice, half speaking, half singing, to go to sleep. Making a few passages over the child while pronouncing an incantation bears the character of an appeal, as in suppressed murmurs she urges the child to close its eyes, at the same time gently covering its eyelids with her fingertips. While still continuing her steady gaze into its eyes until it is asleep, she repeats soothingly the chant:



When asleep, the Zuñis believe the spirit is temporarily freed from the body and enters into happy communion with the good spirits of the other world.

"Invocation to the Sun-god"

The Invocation to the Sun-god and other starry gods is to ask their special protection over the child while asleep, as the mother thinks that then her earthly care has no power to protect. The Zuñis regard the Sun as the life-giver or the mother-of-life, and consider the moon and certain stars [to be] the celestial abode of all the good souls that have departed from the earth.

In this beautiful song, gesture and pose add greatly to its impressiveness and dramatic character as the mother changes her position at every phrase (or every motive of two measures) attending the different gods, which in turn she addresses.

The rise and fall in the intonation of her voice is very marked, and a slight retention in the rhythm of each phrase, if not in each measure, is perceptible, which renders the song still more profound and interesting.⁵⁰

The "Incantation upon a sleeping infant" is played entirely on the piano without the lyrics. Troyer harmonizes the entire section with the tonic and dominant chords of the key, which is G major. In spite of this simple harmonic arrangement, the Incantation has a very romantic sound. The aspects which help to give a slight American idiom sound to this piece are the rhythm and the secundal relationships in the melodic line (ex. 1)

Example 1: Incantation upon a sleeping infant (m.1-4).



The "Invocation to the Sun-god," is also in the key of G major. The harmony is slightly more complex, but stays in a diatonic form. The piano accompaniment is written in a simple chordal style. The overall form of this piece is strophic, which is indicative of an American Indian style in singing. Troyer not only writes the verses in English prose, but leaves the lyrics in Zuni as well. The American Indian lyrics help to give the melodic line more depth. It makes it possible to hear the "rise and fall in the intonation of the voice." Otherwise, the melodic line is too lyrical (ex. 2).

⁵⁰The Wa-Wan Press, Vol. II, edited by Vera Lawrence, p. 155.

Example 2: Invocation to the Sun-god (m. 1-7).

Largo con anima. (With great emotion and fervor.)

Grant! O Sun-god thy pro-tection, Guard this help-less
Ma - hi wa - ha nie - ma na - ha, Kó - ya lá - ho

in - fant sleeping. Grant! O Sun-god, thy pro-tection Guard this helpless
ná - mí tú - ho Má - hi wa - ha nie - ma na - ha Kó - ya lá - ho

The next essay by Troyer is written about the Zuñis Lover's Wooing or Blanket Song:

Before the opening of the annual spring festivities, it is the custom especially among the graduated braves of a certain age, the sons of chiefs and high Priests, to seek for themselves a wife, who must also be a maiden in high standing of the tribe. It is almost incumbent upon a Zuni by the laws of his forefathers, in order to become eligible to have male offspring.

The time considered by the Zuñis propitious for advancing their addresses is at the approach of or during [a] full moon, and in the silent hours of the night, when the people rest in slumber.

Arrayed in most gorgeous attire, adorned with a handsome head-gear of various colored feathers, and profusely decorated with silver ornaments, shells, and turquoises, the young brave goes forth to the abode of his love. Every step scintillating with the music of his tarconeas and the beating of his snake-rattle filled with corals, he is indeed a delightful and captivating sight to behold. Yet his special pride in the display of his attire he attaches to his handsomely woven blanket which he wears and gracefully waves in his dance with the object of inducing his beloved to come and take a walk with him, which confirms her actual acceptance of him, as her lover.

He first cautiously approaches the dwelling of his loved one, watching silently for signs of her presence at home, listening for any strains of song from her lips, of a glimmer of light from the fire upon the roof, and when reasonably assured of her presence,

enters with zeal into his happy song and dance. The coy maiden keeps herself well concealed from his gaze, until she feels more confident of accepting him. If she likes his personality or his blanket, or both, she will, as her first assent, throw him some various colored plumes, an arrow or bear's tooth, as emblems of love, bravery, or fearlessness, according to her preference. He is, however, expected to repeat his song and dance a third time before the maiden decides to accept him or to make her appearance. Failing in the latter, he may as well consider his suit rejected. The language or expression of request in this, as in general in Zuñian intercourse, as always couched in most polite terms never commanding or aggressive, but conservative and appealing the request not being directly stated, but gracefully and poetically implied.⁵¹

The Blanket Song is written in the key of E major. Again Troyer uses simple harmonic chord-progressions throughout the piece. In fact, it stays primarily in tonic throughout. A short introduction is provided and the lyrics are in English and Zuñian. The most distinctively-featured American Indian idiom in this song is the rhythm. Without the rhythm, this vocal work could sound very much like an early nineteenth century piece (ex. 3).

Example 3: Blanket Song (m. 1-16).

Andante.
p misterioso

molto vivo

Allegretto

O! What happiness! how de-lightful, When to-gether we, 'neath one blanket walk. We to-
Shan-e - tanda-moy, shan-e - lu-lu, Pa-ku - lu-u - ku, pa-ku - lu-u - ku, Shan-e -

⁵¹ The Wa-Wan Press, Vol. II, edited by Vera Lawrence, p. 159.

The Sunrise Call and The Coming of Montezuma are also explained

by Carlos Troyer:

The Sunrise Call

The Sunrise Call is one of the most inspiring features of the morning ceremonials of the cliff-dwellers. It assumes, however, a greater significance in its connection with the ceremonial for the "Coming of Montezuma," which is immediately announced thereafter.

Before dawn of day breaks forth, the vibrating chime-plates are brought into action, their whirr reaching the outermost dwellings of the pueblo and bringing the people to the roofs and tops of the houses. All is alive - men, women, and children all appear to obey the summons of the Sun-priest to rise and greet the mother-of-life, the rising sun.

With his great tuma, and amid the roar of big drums, he blazons forth the "call to rise" to the surrounding mesas, and receives from them a prompt and faithful response.

Having fulfilled his first duty, he next makes a fervent appeal in the form of a morning prayer, to the "Mighty Sun-God," imploring in a low and tremulous voice aid and guidance for his people, and concludes by repeating his first sunrise call again, the distant mesas.⁵²

The Coming of Montezuma

This greatest and most all-important event, the sacred ceremonial of the "Coming of Montezuma," is regarded by the Zuñis, as well as many other of the Pacific coast native races, with the highest anticipation in their annual exercises. For though the Sun is generally worshipped as their Mother-god, the giver and protector of life and health, while on earth, Montezuma is looked upon as the Father-god, and as having once lived among them on earth and ruled over them, giving them their laws and moral code and fighting for their independence. he was their messiah and deliverer, who promised them that he would some day return and deliver them from their enemies and suffering on earth and take them to their happy homes beyond the clouds.

The ceremonial opens with a vigorous and wild drum solo executed by a corps of drummers, each commanding a set of nine drums placed in a semicircle before him, and all playing together in perfect accord and unison. The time of the opening of this most sacred exercise occurs in June and follows immediately after the Sunrise Call ceremonial. The Sun-priest of the highest order summons the people to watch the clouds rising

⁵²The Wa-Wan Press, Vol. II, edited by Vera Lawrence, p. 163.

with the sun, and to await with joy and the highest acclamation of welcome the appearance of Montezuma whom they expect will take them to their celestial homes.⁵³

Troyer writes an introduction to the Sunrise Call in the key of G major. The accompaniment is an outline of the tonic in quintuplet and sextuplet figures. Chordal arpeggiation is used throughout the rest of the work. A rhythmic pattern that this song and The Coming of Montezuma has in common is a thirty-second-note tremolo pattern placed low in the bass-line of the accompaniment (exs. 4a - 4b).

Example 4a: The Sunrise Call (m. 14-16).

Largo maestoso { The Sun-priest summoning through his great tuma the people of distant mesas, to rise and greet the morning sun.

Echo) Distant response.*
pp Ventriloquise the echo.

Rise! a-rise! a-rise! Rise! a-rise a-
Wah! ta-ho! ta-ho! Wah! ta-ho ta-

decres - cen do perdendosi

tremolo *pp* *pp* *2*

Example 4b: The Coming of Montezuma (m. 1-7).

Vivace pressante. Great snake-drum reveille, to announce the approach of Montezuma.

f *resoluto* *ten.* *lunga* *pp* *ppp*

pp *pp* *ppp*

pp *pp* *ppp*

⁵³ Ibid., p. 168.

Both of the songs are, again, written with English and Indian lyrics. The Coming of Montezuma is also in the key of G major and the rhythmic element has a more important significance here. The piano accompaniment is trying to immitate a "vigorous and wide drum solo executed by a corps of drummers." Fortunately, the piano is also a percussive instrument, but unfortunately, very low notes on the piano contain many overtones, making this passage sound muddy.

The last two pieces in the collection of Traditional Zuñi Songs are called The Festive Sun-dance and The Great Rain-dance of the Zuñis:

The Festive Sun-dance

This is considered by the natives the most joyous and happiest of the sacred dances of the year and is called by them the "beautiful" Sun-dance. Being also one of their annual song-dances and a festive day of great pomp and display, they are arrayed in their finest and richest attire.

They give thanks that day in the bright sunshine to their Mother-god the Sun, and to the moon and favored stars. The women carry beautifully carved tablets on their heads, which display in transparent symbols the celestial gods they worship: the sun, moon, stars, and lightening. The men also are brilliantly attired in the brightest colors and feathers and stand each behind a maiden in the dance, beating with their tarconeas in rhythmical accord with the special inflections of the song and with their joyous exclamations.

It is a sight rarely to be forgotten, the dignified grace and ease of movements, contrasting with their joyful voices and modest demeanor. The scene is most impressive and pathetic towards the close of the song, which they repeat many times in their round, when their voices affect a low tremulous appeal.⁵⁴

The Great Rain-dance of the Zuñis

The Great Rain-dance, of all the sacred ceremonials, is considered the oldest traditional song-dance known among the Zuñis, as we are assured by the oldest members of the Priesthood of the Bow. Deeply rooted in the tribal life, exciting and popular in a high degree, it has for its special purpose the supplication for rain to the Rain and Thunder-god and the production of rain by

⁵⁴The Wa-Wan Press, Vol. II, edited by Vera Larence, p. 228.

means of sacred fires. Extensive preparations are made and great care is exercised in carrying out this ceremonial. At sun-down numerous fires are lit on the housetops of all the cliff-dwellings, and particularly on the heights of the surrounding mountains and mesas. These fires are prepared and kept burning for nights and days together, till rain welcomes the worshippers and relieves their efforts and prayers.

The rain-priests, sitting directly in front of the fires, which are never allowed to go out, ignite a certain firewood which develops a thick smoke which rises in curled and straight lines towards the sky. Hundreds of such fires are kept up and supported by the Priests and the people. Incantations and entreaties are made to the Rain-god to give them the needed rain and long and ardent chants are sung by young braves and especially the "Virgin maidens," while the Rain-priests exhort the dancers to sing and dance with all the fervor of their souls. The maidens are dressed in white robes and wear tablets on their heads, which are figured with scalloped lines of cumulous clouds, on either side of which are represented a bolt of lightening.

The dance and song is continued both by men and women, and lasts not only for hours, but for days in succession, and the endurance of the dances is something beyond belief. Their resolution, enduring faith in their ultimate success, their willingness and transfixed gaze, bespeak the deep and undying confidence they repose in the Rain-god to bring them the desired rain.

To show what importance is attached to the performance of this event, the Grand Master of ceremonies, who is also the song and dance leader in chief, every year and at every repetition of the rain ceremonials personally directs all the exercises with great minuteness, accuracy, and zeal. The slightest defect, either in modulation or rhythm of the song or motion of the dances is instantly and severely reprimanded. Those so instructed are only the young braves and the Virgin daughters of the higher cast or offsprings of distinguished chiefs and those risen to high degrees of their order. All implicitly and faithfully obey, which in general is a national characteristic with them, inasmuch as they regard all their instructions as being handed down to them from their great forefathers, whom they ever honor and highly revere.

To follow the superhuman efforts of this exciting ceremonial to their end, is to behold the accomplishment of their purpose - the downpour of a copious rain. Through the influence of what power, the observance of what natural law this is accomplished, we may not know with certainty, but it is a singular fact that their rain-ceremonials have invariably resulted in an abundant downfall of rain.

In the present version of the Rain-dance, the greatest care and attention has been exercised to preserve the true and simple outline of the melody, and in harmonizing it, to follow the natural impression their support of crude instruments would convey and to render their expressions and sentiments as descriptive and realistic as possible. So simple, true and brave a people, so dignified and refined in manner and action, require no fanciful embellishment

or ornamentation to their singing nor their instrumental music.⁵⁵

Troyer has kept these two Zuñi songs within a simple harmonic structure to "preserve the true and simple outline of the melody," but apparently, it is difficult to recapture the simplicity of the Zuñi instrumental accompaniment on the piano. Troyer's accompaniments are sometimes overbearing, muddy, or busy and tend to drown out the very melodies he wished to preserve (ex. 5).

Example 5: The Great Rain-Dance of the Zuñis (m.18-23).

Clouds a - rise, Up the skies Do you see them ris - ing yon-der?
poco a poco cres

They are com-ing, they are com-ing, Fill - ing up the skies.
cres do.

*Ped. * Ped. * Ped. * Ped. **

It is also difficult for the listener to think of Indian Incantation or "chanting" when the melody is written to coincide with notes on the piano.

Carlos Troyer had one other American Indian song published by The Wa-Wan Press in 1907. The record of this Fire Song was obtained

⁵⁵The Wa-Wan Press, Vol, II, edited by Vera Lawrence, p. 233.

incidentally. Troyer was visiting the Santa Clara Zuñi Indians of New Mexico and was staying at the Solesta Trading Station with a government agent. Two Kiowa Scouts came to the Station to barter. Troyer played some Indian tunes on the violin for them and they invited him to listen to a war dance on a covered ridge near a canyon. Troyer recorded in his memory the war dance and the Indian Fire Song, which accompanies the making of a fire by drilling with a firestick:

The production of fire by rotating or twirling a firestick, between the palms of the hands, or with a string, what is known as the Fire-drill, is yet common among all American Indians, but seems more especially employed in their religious rites. It prevails in spite of all other inventions of the white man, being held sacred, because brought to them by the Firegod of the underworld, who, they said, sent a firefly to the First-man to instruct him how to rotate a spindle in a notched piece of wood, when the firefly ignited the wood - just at its point with a spark of fire.

Children in play, often roll a firestick between their palms and obtain sparks in from one to two minutes, and sometimes within less than ten seconds, all depending on the dryness and brittleness of the wood, as also on the rapidity of rotating the stick. California Indians and other Southwestern tribes prefer the bark of the redwood (sequoia), cedarwood, or the Yuka tree, being soft and brittle.

Various methods of the fire-drill are in vogue, the quickest, perhaps, being the Bow-drill, a bent staff with a cord fastened at each end and wound around the drill stick, the bow being moved swiftly forward and back. Another way, also operated by a single person, is that of leaning against the top piece covered with a bone or shell-cap, and holding the stick between the knees.

Sometimes two persons will combine to rotate a stick by a string, Indians occasionally resort to the steel and flint, but seem to avoid the modern match, as an invention of the white demon.

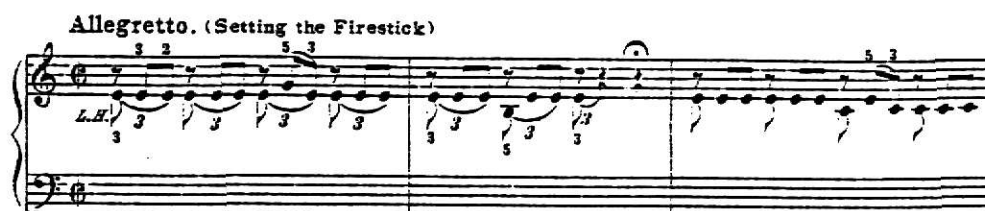
In the singing of this Fire-song, the Mojave-Apache Indian from whom the record was taken, repeated the melody three times, with slight variation in each repetition, during which time he drilled and set on fire sixteen different hearths, all within three minutes, using only the Palm-drill.⁵⁶

The Indian Fire Song or "Uru Kuru," sounds the most like an American Indian song. It is like the Zuñi songs in overall form, but this time, Troyer really used a simple accompaniment. The introduction, written in

⁵⁶ The Wa-Wan Press, Vol. IV, edited by Vera Lawrence, p. 90.

C major begins by using the note E as a rhythmic pivot point (ex. 6).

Example 6: Indian Fire Song (m. 1-3).



It is easier to imagine the Indian chant with this melodic line.

The melody is in a low range with many repeated notes (ex. 7).

Example 7: Indian Fire Song (m. 16-21).

1. Roll - ing, roll - ing. roll - ing, Keep the fire - stick quick - ly
U - ru Ku - ru U - ru, U - ru Ku - ru, u - ru

echo pp
roll - ing, roll - ing. Roll - ing, roll - ing, roll - ing, Keep the
Ku - ru, u - ru. U - ru Ku - ru u - ru. U - ru

Farther on in this work, the melodic line rises to a higher range and Troyer reverts to a more romantic sound in the accompaniment (ex. 8).

Example 8: Indian Fire Song (m. 34-39).

blaze the sparks and set a blaze a - blaze a -
Kā'i ta l'an - ya a - t'sin - Kā'i t'sin -

blaze The sparks the sparks a
Kā'i Ta l'an - ya a - t'sin

The next set of songs published in The Wa-Wan Press with titles suggesting the use of American idioms, were harmonized by Arthur Farwell in 1905.

The first two pieces are Negro spirituals, which were recorded by Alice Haskell. Farwell gives a brief explanation pertaining to the origin of these songs and how they were harmonized:

The pure negro "spiritual" is not found where the negro lives in contact with whites. The origin of the melodies is unknown, but the words are often improvised anew at religious meetings where the spirituals are sung. The two following specimens are from the islands off the South Carolina coast, where the negroes do not see a white man oftener [sic.] than once a month. In each case the editor [Farwell] has, on principle, derived the harmony from a consideration of the dramatic or poetic content, and not from the harmony book.⁵⁷

⁵⁷ The Wa-Wan Press, Vol. III, edited by Vera Lawrence, p. 45.

De Rocks A-Renderin' is written in a through-composed form with a chordal accompaniment. The tremolo in the bass-line tends to make the accompaniment sound muddy. The harmony is simple, primarily settling in the tonic, dominant, and submediant chord progressions with a few extended chords added. Voice-leading in the upper line of the accompaniment is made awkward by some non-resolutions of the note g# (ex. 9).

Example 9: The Rocks A-Renderin'.

Broadly, impressively.

The musical score for "De Rocks A-Renderin'" consists of two systems. The first system has a vocal line with three verses of lyrics and a piano accompaniment. The piano part features a tremolo in the bass line and dynamic markings of *p*, *f*, *p*, and *pp*. The second system continues the vocal line with a first ending marked "1." and a third ending marked "3.", followed by the piano accompaniment with dynamic markings of *mp*, *p*, *mf*, *p*, and *p*.

When yo' see de rocks a-ren-der-in! In dat day, In dat day,
 When yo' see de moon a-bleed - in! In dat day, In dat day,
 When yo' hear de trump a-call - in! In dat day, In dat day,

1. 2. 3. O — sin - nah. — Why will yo' die in dat day?

The second Negro spiritual, Moanin' Dove, is very lyrical. This piece is written in the key of F major, but the use of minor-seventh and diminished-seventh chords in the accompaniment gives it a romantic flavor. The melodic line is written in syncopation, giving the off-beat more emphasis, which is typical of some Negro styles (ex. 10).

Example 10: Moanin' Dove (m. 1-7).

Andante. $\text{♩} = 50$ ingenuously, crooning

softly and dreamily throughout

pp molto legato *pp*

Some-times I feel like a moan-in' dove, Some-times I feel like a moan-in' dove, Some-times I feel like a moan-in' dove, Some-times I feel like a moan-in' dove,

Both of these "spirituals" are written with repeated verses giving them a hymn-like quality, which is also very typical of the Negro style. If they were heard for the first time by someone living today, they could easily be mistaken for songs that were written for early twentieth century musicals.

The cowboy folk-song, The Lone Prairee, which was recorded by Henry F. Gilbert, was approached differently by Farwell. The melodic line is very disjunct and syncopated, making it difficult to sing by any performer. It is reminiscent of yodeling. The harmony is written in a chordal tremolo with the pedal used throughout. If the accompaniment was supposed to represent the strumming of guitar chords, then Farwell failed in his attempt (ex. 11).

Example 11: The Lone Prairee (m. 1-10).

With breadth and motion. ♩ = 63

mf

sf with abandon *f* *R.H. Trem. ad lib. simile*

Pedal throughout with changes of harmony. Only special pedal effects are indicated.

mp

bu-ry me out* on the lone prai-ree, Where the wild coy-o-te will

Note: Where bass passages occur, R.H. carries tremolo alone.

mf *pp*

howl o'er me. In a nar-row grave just 6 by 3, 0

maintain rapidity of tremolo

The two Spanish American pieces, The Hours of Grief and Black Face, were recorded by Charles F. Lummis. Farwell uses triplets extensively in these works, which help to bring about a Spanish flavor. His harmonizations are still romantic sounding, caused by the use of diminished-seventh chords, major and minor seventh chords, and heavy arrangements of the tonic and dominant chords. The Spanish lyrics in both of the songs are well suited by the melodic lines. It is also amusing to note that the accompaniment to The Hours of Grief is very reminiscent of the syncopated pattern used to accompany Carmen's "Brindisi" in Bizet's opera Carmen (exs. 12a-12b).

Example 12a: The Black Face (m. 1-7).

Lightly but with feeling.

Aun-que ten-go la ca-ra ne-gra, Y no ha-blo co-moun se-pe - nas el día a - ma - ne - ce, Tu ca - ra la ten-go a -

Though so black is the face you gaze on, Though the speech that I speak is scarce-ly the day is break-ing When it seems that your face I

p *legg.*

ñor, Aun-que yo no te di - ga na - da, Con el al - ma te a - do - ro

qui; Yo no sé lo que mial - ma sien - te. Pe - ro di - cen que es por

rude, Though, a - las, noth-ing fine I tell you I a - dore you with all my

see, And what ails me I know no lon - ger But they say 'tis for you I

Example 12b: The Hours of Grief (m. 1-8).

Moderately slow, with pathos.

No sa-bes del al - ma las ho-ras de lu - to, _____

Nohas vis-to las flo-res al-lá en el es - ti - o. _____

You know not the soul's wea-ry hours of griev-ing, _____

O have you not seen how the fair summer flow - ers _____

mp

No sa-bes que su - fro lo mas portua - mor, _____ No sa-bes que au -

Do-blar-se mar - chi-tas al ra - yo del sol _____ An-sian-do las

You know not how worn is my heart with des - pair, _____ You know not by

Droop withered, and fade in the rays of the sun, _____ And yearn for the

When one takes a first look at the Bird Dance Song recorded from the Cahiulla Tribe by Charles F. Lummis, it would be an easy assumption to make that only an Indian can sing it. Indeed, the vocal line is heavily syncopated and the interval relationships are very narrow. It is also interesting to note that Arthur Farwell left the Indian lyrics as - is and did not even try to create English ones. But if the melodic line looks indicative of an American Indian melody, the harmony is not. Although the accompaniment mirrors the melodic line in rhythm, its harmonic scheme is very romantic (ex. 13).

Example 13: Bird Dance Song (m. 1-8).

Moderately, with motion. $\text{♩} =$

low and tremulous, flute like and in obvious imitation of low weird bird-tones.

legato

pp

p

mp

pp

The only other song published by The Wa-Wan Press, bearing a title which might indicate the use of an American idiom is the Eskimo Love Song by Stanley R. Avery (1879 - ?).⁵⁸ It was published in 1906. The lyrics of

⁵⁸ Groves-American Supplement, Vol. VI, edited by Waldo Selden Pratt, p. 120.

this song, written by Frances C. Lamont, are all in English. Though they describe an Eskimo's life and the animals of the Arctic, there is nothing in the melodic line or harmony that suggests a specific ethnic style.

Other Folk Song Idioms

With the acknowledgement of the American folk-song element, The Wa-Wan Press also acknowledges national idioms from other lands. Again, in surveying all of the song titles, only a few works by Henry F. Gilbert can be designated as containing folk-song idioms of other countries.

Henry F. Gilbert (1868-1928) was an American composer who lived in the New England area of the United States. He was raised in a musical atmosphere, which eventually led him to enroll in the New England Conservatory from 1886 to 1887 for instruction in piano and harmony. Gilbert studied with Edward MacDowell and spent later years at the MacDowell Colony. He was influenced by the exotic music that was played at the Chicago World Exposition in 1893 and by French and British music when he traveled through Europe a year later. He became a department editor for The Art of Music in New York, 1916, and wrote many articles for The Musical Quarterly and The New Music Review. Gilbert was one of the first composers to use Negro spirituals and ragtime in concerted orchestral works.⁵⁹

Gilbert wrote two sets of vocal works based upon national folk-songs for The Wa-Wan Press. The first set, Celtic Studies, was published in 1905. Later in the August issue of The Wa-Wan Monthly, 1907, Arthur Farwell describes these works:

A glance at the subjects chosen by Mr. Gilbert for the exercise of his art will prove enlightening as to his general tendency in the past. Poems by Maeterlinck, Fiona Macleod, Yeats, Todhunter, Shelley, Fergusen, serve as the texts for a number of his songs. Pirates, fairies, gypsies, Zephyrus, and other poetic characters standing in the dim twilight of mythical times, Salammbo, Verlaine, all occupy him in his compositions. Wherever

⁵⁹The New Grove Dictionary..., Vol. VII, edited by Stanley Sadie, p. 372.

the hope of world-forgetfulness lures, wherever the Land of Dreams is to be found, there Mr. Gilbert pitches his artistic tent. As I have elsewhere written, "The Celtic and the Romany have perhaps a spiritual kinship, in the peculiar intensity of their passion for forgetfulness of this world's tyranny and constraint, a passion which drives the Celt to the uttermost bounds of his own inward mystic nature, to the domination of dreams, and the Romany to the ends of the earth..."

...While absorbed for a considerable time, as he [Gilbert] was, in the Celtic movement, his work as truly reflects the ancient nature-religion of Ireland as it does of the Celtic poets. While the symbols and splendors of the pagan world make a powerful appeal to him, his work, although virile, belies exclusive pagan sympathies by exhibiting everywhere a delicacy and refinement which have arisen only with the art of the Christian world, and with the epoch of Flaubert, Maeterlinck and Verlaine.⁶⁰

All four songs in the Celtic Studies have a complex accompaniment pattern with tremolos, duplets, triplets, chordal, and arpeggiated patterns. The melodic lines of these works are all very lyrical and syncopated. In fact, the melodic lines are what give these pieces a Celtic flavor. The fourth song in this collection sounds like a ballad which could be sung by a high voice. The irony is in the setting of the words from Ballantyne's Norsemen in the West:

One night when one o' the Irish Kings
Was sleeping in his bed,
Six Danish Kings, so Sivgat sings,
Came and cut off his head.

The Irish boys they heard the noise,
And flocked unto the shore;
They caught the Kings and put out their eyes,
And left them in their gore!

Refrain:

This is the way we served the Kings
An' spoiled their pleasure, the dirty things,
When they came to harry and flap their wings,
Upon the Irish shore.

⁶⁰The Wa-Wan Press, Vol. VI, edited by Vera Lawrence, p. 120.

Next year the Danes took terrible pains,
To wipe that stain away.
They came with a fleet, their foes to meet,
Across the stormy say.

Each Irish carl, great stones did hurl,
In such a mighty rain.
The Danes went down with a horrible stoun,
And ne'er came up again.

Refrain⁶¹

It would be very interesting to hear a soprano or tenor sing these graphic lyrics with this sweet melodic line written over the thick, romantic harmony in C minor (ex. 14).

Example 14: Celtic Studies, IV (m. 4-15).

Moderato. Robusto con brio.

f *pesante.* *ff*

One night when one o' the I - rish Kings Was sleep-ing in his

rit. *a tempo.*

⁶¹The Wa-Wan Press, Vol. III, edited by Vera Lawrence, pp. 120-125.

bed Six Da-nish Kings, so_

Siv - gat sings. Came and cut off his head.

The image shows a musical score for a song. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The first system has the lyrics 'bed Six Da-nish Kings, so_'. The second system has the lyrics 'Siv - gat sings. Came and cut off his head.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, giving it a strumming harp-like quality.

In fact, all of these songs are written in minor keys, giving them a melancholy setting. The accompaniments are reminiscent of a strumming harp often used in Irish folk-songs. The harmony Gilbert uses tends to be lush, romantic, in imitation of early Wagner (exs. 15a - 15b).

Example 15a: Celtic Studies I (m. 1-12).

Andante maestoso.

The image shows a musical score for a piece titled 'Andante maestoso.' It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The tempo is marked 'Andante maestoso.' The piano accompaniment features a slow, majestic feel with lush harmonic textures. The first system ends with a fermata. The second system includes a 'rit.' (ritardando) marking and ends with a double bar line.

Example 15b: Celtic Studies, III (m. 1-6).

Andante; mesto.

My

heart is heav - y night and day, my fair love leav - ing me. That

from my path you turned a - way to dwell a - mong the Shee Where

The South American Gypsy songs were published in The Wa-Wan Press in 1906. The lyrics of these pieces were taken from Through Romany Songland by Laura A. Smith. Both of these songs are written for voice, piano, and violin obbligato. They are in strophic form and in minor keys. The harmony is full of romantic flavors created by seventh and other types of extended chords. The rhythms and sixth chords tend to make these songs sound as if they contain Spanish elements (ex. 16a - 16b).

Example 16a: La Montonéra (m. 1-10).

Tempo giusto.

VIOLIN
ad lib.

VOICE.

PIANO.

Tempo giusto.

semplice

A Mon-ton-ér-a's

life I'll lead I'll ne'er dis-own the name Tho'

Example 16b: La Zambulidora (m. 6-13).

arco
con fuoco

con fuoco

Youth! this mag-ic ring re-ceive The Chin-gan-er-a's

fai - ry spells _____ Swift _____ the ci - ty

ram-parts leave _____ Nor heed the wake - ful sen - ti - nel _____

There are also a few vocal works published by the Press that are not in other national folk-song idioms, but merely settings of poems in other languages. These songs must be scrutinized very closely, because some of the poems were not originally written in a foreign language, or, as in the case of Louis Campbell-Tipton's Four Sea Lyrics, the lyrics were written by an Englishman, not a Frenchman.

Campbell-Tipton's Four Sea Lyrics are written in a style closely resembling the beginning, new French style of Debussy. This is not surprising, since Campbell-Tipton (1877-?) went to live in Paris, France in 1901 (ex. 17).

Example 17: Darkness (m. 36-41).

mp I can - not think, or dream; *cresc.*
 Sur l'es - prit qui som-me ille

espressivo. *mp*

The grey un - end - ing
 La de - so - la - tion des

mf

waste of sea and night,
 mers et de la nu - it

ff appassionato.

Other pieces written with French lyrics are J'ai cherché trente ans, mes soeurs by Alice Getty and Ici-bas by John Parsons Beach. One other song which uses a text from a foreign country, Germany, is Kinderwacht by Arthur

Olaf Anderson (1880-?).⁶²

All three of the compositions by these last three composers are written with simple, romantic harmonies, reminiscent of Brahms. The melodic lines are lyrical and they are very easy to sing and play.

⁶²Groves-American Supplement, Vol. VI, edited by Waldo Selden Pratt, p. 114.

Simple Individualized Songs

As stated earlier, most of the vocal works published by The Wa-Wan Press were very individualistic pieces. Many of the simpler pieces were written using text by British poets. The simple accompaniment patterns are usually chordal or arpeggiated. Most of the composers used major keys to set their songs, although there does not seem to be any particular preference towards the flat or sharp scales. The only other primary common element found in these songs is a prevalent use of accidentals.

It is interesting to note here that there are two settings of the Shakespearian text, Take, O, Take Those Lips Away, by Frederic Ayres and John Parsons Beach.

Frederic Ayres (1876-1926) was an American composer who studied composition with Edgar Stillman Kelley and Arthur Foote.⁶³ He moved to Las Cruces, New Mexico for health reasons in 1901. The next year he moved to Colorado Springs where he taught and composed music. His published compositions includes forty-five songs, nine piano pieces, and sonatas and trios for strings and piano. He occasionally used thematic material from the melodies of American Indians in his works.⁶⁴

Ayres' setting of Take, O, Take Those Lips Away is harmonized with chordal clusters or inverted extended chords. It produces the brilliant, quasi-romantic sound that is recognizable as early twentieth-century, American parlor music. The melodic line is written in a chromatic scale with syncopated phrase endings. The accompaniment is simple to read and

⁶³The New Grove Dictionary..., Vol. I, edited by Stanley Sadie, p. 756.

⁶⁴Ibid.

play except for the enharmonic spellings which consist of double flats (ex. 18).

Example 18: Take, O, Take Those Lips Away Op. 3, No. 1 (m. 1-6).

Andante.

Take, O, take those lips a - way, That so sweet - ly

Andante sosten.

were for - sworn; And those eyes, the break of day.

p *mp* *cresc.*

John Parsons Beach (1877-?) attended the New England Conservatory and studied with George Chadwick and Charles Loeffler.⁶⁵ He taught piano at the Northwestern Conservatory in Minneapolis, in 1900, then went on to the University of Minnesota, and from 1904 to 1907, taught in New Orleans. Beach returned to Boston and in 1910, traveled to Paris and studied composition with Andre Gedalge who was an assistant to Guirand and Massenet.⁶⁶

Beach's setting of Take, O, Take Those Lips Away was published the same year as Ayres', 1906. Instead of being in the key of D major, Beach's

⁶⁵ Groves-American Supplement, Vol. VI, edited by Waldo Selden Pratt, P. 127.

⁶⁶ *Ibid.*

setting is in D major. His melodic line is more lyrical and easier to sing. His piano accompaniment is very straight-forward, using a rolling triplet pattern. The chordal structure primarily stays in the tonic, dominant, and submediant chords of the key. There are occasional diminished-seventh and augmented chords which do not resolve smoothly (ex. 19).

Example 19: Take, O, Take Those Lips Away (m. 1-16).

The musical score is for the song "Take, O, Take Those Lips Away" by Beach, measures 1-16. It is written in D major (two sharps) and 3/8 time. The tempo is marked "Andante." and the initial dynamic is "mp". The score consists of three systems of staves. The first system shows the vocal melody and piano accompaniment. The piano part features a rolling triplet pattern in the right hand and a steady bass line in the left hand. The second system continues the vocal melody with the lyrics "take those lips a - way, That so sweet - ly" and the piano accompaniment. The third system continues the vocal melody with the lyrics "were for - sworn; And those eyes, the break of day," and the piano accompaniment. The piano part includes dynamic markings such as "mp", "p leggiero", and "cresc." (crescendo).

The comparison of Beach's and Ayres' approach to the same song is indicative of the variety of approaches that other composers took in writing their pieces for The Wa-Wan Press. A larger example can be made between

two cycles of songs, the Memory Cycle, by E.R. Kroeger and the seven songs based upon R.L. Stevenson's Songs from a Child's Garden of Verses by Natalie Curtis.

Natalie Curtis studied music at the National Conservatory and in the various music centers of Germany and France. She made original intensive studies of the music among the Negroes of America, the Mdaus and Zulus of Africa, and the music, lore, and pictorial art of the American Indian. Curtis published the music of these studies in large volumes from 1905 to 1918.⁶⁷

All of the pieces in the Curtis cycle are short and written in through-composed or strophic form. They are all written in major keys and the harmonic schemes are simple, centering around the tonic and dominant chords of the key. Like Beach's Take, O, Take Those Lips Away, the accompaniment patterns are very simple, usually set in a chordal or arpeggiated pattern. Also, the melodic lines are very lyrical and very easily sung.

E.R. Kroeger (1862-?) was an American organist who began his musical instruction under the supervision of his father. He studied piano with Froelich, Malmene, and Kunkel, theory with Golder and Anton, and instrumentation with Mayer while in St. Louis. Kroeger helped found the American Guild of Organists and was involved with many organizations throughout his life. His works include 700 pieces.⁶⁸

Kroeger's Memory Cycle is a set of nine songs using the short poems written by E.K. Reynolds. These poems are all variations on the subject of

⁶⁷Groves-American Supplement, Vol. VI, edited by Waldo Selden Pratt, p. 148.

⁶⁸Ibid., p. 266.

memory. Kroeger sets these poems with lyrical melodic lines and a lush, romantic harmony. He uses either a chordal-triplet figure in the piano accompaniment or other various chordal arrangements. Most of the songs are written in major keys, but the use of flat keys, diminished-seventh chords, and compound meters tend to give these songs a melancholy sound. Like Ayre's setting of Take, O, Take Those Lips Away, Kroeger uses his German-traditional instruction in composition to harmonize his song, giving them the brilliant, quasi-romantic, American sound of the early twentieth century.

One other interesting piece among these simple American pieces is a song written for Valentine's Day entitled A Valentine by Eleanor E. Freer. The interest is in the artistic designs surrounding this short and simple song. It is obviously meant to be a musical Valentine.

Other composers who sometimes wrote in a simple style which followed either the simplicity of Beach and Curtis or the quasi-romantic style of Ayres and Kroeger were Avery, Branscombe, Damon, Farwell, Freer, Heyman, A.R. Little, McCoy, Schuyler, Walker, and Wright.

Complex Individualized Songs

The rest of the vocal works in The Wa-Wan Press cannot be put into the categories already discussed. Although many of them, like the simpler pieces, use a type of quasi-romantic harmony, they show more experimentalism in the accompaniment and in tonal progressions. Most of these works are written with heavily orchestrated accompaniments for the piano. The majority are in major keys and contain complex chromaticism. These works tend to change meter and key signatures most often. Most of the lyrics are of British origin; other lyrics are from America and France.

Besides the compositions based upon national folk-song idioms, Henry F. Gilbert seems to write in a complex style most often. The titles of his songs appear to be taken from adventure stories, such as the Pirate Song and Salammbô's Invocation to Tānith, mythological settings, such as the Faery Song and Zephyrus, or other themes that deal with aspects of human nature.

All of Gilbert's songs in this category are written with elaborately orchestrated accompaniments, which are difficult to play. Most of these songs are in minor keys and rely heavily on chromaticism. Sometimes he uses text painting, especially in the melodic line, which often sounds like a romantic aria (ex. 20).

Example 20: Zephyrus (m. 21-37).

The musical score for 'Zephyrus' (m. 21-37) is presented in a two-staff format. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The vocal line begins with a melodic phrase in the first measure, followed by a series of notes that correspond to the lyrics: 'Set all thy si - lent sen - ti - nels To - bar and guard the'. The piano accompaniment is highly chromatic and features complex textures, including triplets and sixteenth notes. The score is marked with 'p' (piano) and 'pp' (pianissimo).

dramatically. *mf*

Iv'ry gate, And keep the e - vil dreams of Fate And

accel. *p*

false-hood and in - fer - nal hate Im - pris - oned in their

accel. *dim.*

cells. But o - pen wide the gate of

calmly and with breadth. *p*

Horn, Whence, beau - ti - ful as plan - ets, rise The

cresc.

Another composer who seems to write often in this style is Arthur Shepherd (1880-1958). He was an American conductor and composer who also studied at the New England Conservatory in Boston. Shepherd studied piano with Dennee and Faeltten. He also studied composition with Goetschius and Chadwick. From 1897 to 1908, Shepherd taught and conducted in Salt Lake City, Utah. From 1908 to 1920, he taught at the New England Conservatory.

Finally, in 1920, he became the associate conductor of the Cleveland Symphony Orchestra. An honorary degree of Doctor of Music was awarded to him in 1937.⁶⁹

Like Gilbert's works, Shepherd's accompaniments are sometimes very elaborate and orchestral. The accompaniments are written in an arpeggiated or other broken-chord pattern. Many of the accompaniments are technically awkward, making the hands stretch a ninth or more. Harmonically, Shepherd uses the extended chords and added tones common in romantic writing, but many times in these pieces, there seems to be no logical, smooth progression from one chord to the next. The key signatures he chooses are usually in major (ex. 21).

Example 21: A Star in the Night (m. 1-5).

Andante. *p*

The per - fect pi - teous

p *rit.*

beau-ty of thy face. Is like a star the dawning drives a-way.

⁶⁹ Groves-American Supplement, Vol. VI, edited by Waldo Selden Pratt, p. 361.

Two other composers who must be mentioned in this chapter are Edgar Stillman Kelley and Harvey Worthington Loomis, because their works are slightly different from those whose works are similar to Gilbert and Shepherd.

Harvey Worthington Loomis (1865-1930) was an American composer who studied at the American Conservatory and was a pupil of Dvořák. He composed over 500 works, some of which were based on American Indian melodies.⁷⁰

Loomis wrote songs for The Wa-Wan Press with texts by Shakespeare, Tieck, and Browning. Like the works of Gilbert and Shepherd, the harmony in Loomis' pieces is full of chromaticism and chordal structures common to the romantic era, but he uses these chords in structures that are simpler in outline. The use of text painting is very prevalent and this leads to an accompaniment that is very diverse. The accompaniments are not as technically difficult as the ones used by Shepherd. Most of these pieces are in a sectional form, usually ternary (ex. 22).

Example 22: O'er the Sea (m. 10-24).

borne on the breeze. Pen - ster her - ein. Couldst Ach!

mp *mf* *mp*

senza ped.

⁷⁰The New Grove Dictionary..., Vol. XI, edited by Stanley Sadie, p. 22.

poco cresc.

know all the pin - ing, the heart - felt an - noy, The way - ward re - pin - ing 'mid
 kennst du den Schmach - ten der klo - pfen - den Brust? die Sin - nen und Trach - ten voll

mf

sor - row and joy! Give wings to thy com - ing, and save me, ah, save! A -
 Qual und voll Lust? Be - flüg - te die Ei - le und ret - te mich dir. bei

mf

non in the gloam - ing we'll flee o'er the
 n'cht - lich er Wei - le ent - flich'n mir von

f

wave.
 hier.

brillante.

Edgar Stillman Kelley (1857-1944) was an American organist and composer. He studied in Chicago for two years with Eddy and Ledochowski and in Stuttgart with Seifriz and Kruger for four years. When Kelley returned to the United States he went to San Francisco, California and was a journalist for the San Francisco Examiner. In California, Kelley was exposed to the music of the Chinese, which influenced his compositional

style after 1895. After teaching at Yale University and in Berlin from 1902 to 1910, Kelley became the teacher of composition at the Cincinnati Conservatory.⁷¹

Kelley's songs contain many of the same ideas as Loomis' works. His accompaniments are chordal, chromatic, and are diverse enough in patterns to help create a sectional form. The harmonic structure is also based upon the romantic style. The real differences that set the pieces by Kelley and Loomis apart from the rest, are their willingness to experiment with an old style. As in the Loomis songs, Kelley often roams from one distantly related tonal center to another without smooth and subtle modulatory schemes. Kelley is not afraid to change meters frequently or leave out "vital" notes of a chord, which gives these pieces a brilliant sound (ex. 23).

Example 23: Israfel, Op. 8, No. 2 (m. 13-25).

The musical score for 'Israfel', Op. 8, No. 2, measures 13-25, is presented in two systems. The top system shows the vocal line and the piano accompaniment. The piano part features dense, chromatic chords and arpeggios, with dynamic markings of *pp* and *p*. The vocal line includes the lyrics: 'giddy stars, so legends tell. Ceasing their hymns, attend the spell of his'. The bottom system continues the piano accompaniment, with dynamic markings of *mf* and *cresc.*. The score includes various musical notations such as slurs, ties, and accidentals.

⁷¹The New Grove Dictionary..., Vol. XI, edited by Stanley Sadie, p. 852.

dim - in - u - en - do molto rit.

voice, attend the spell of his voice, all mute.

dim - in - u - en - do molto rit.

cresc. accel.

a tempo

mf molto dim. e accel.

Another musical style included in this category is called sound-speech or recitation with accompaniment. These pieces are The Curlew and A Dream of Death by Lawrence Gilman (1878-1928),⁷² In the Moon-Shower by H.W. Loomis, and The Raven by Arthur Bergh (1882-?).⁷³

These narrations are all written in major keys with the harmonic style of the late nineteenth century. Loomis' recitation is the only one written for piano, violin, and voice accompaniment. Because of the long and complicated texts, the accompaniments in all of the works have text painting. The really complicated difficulty in these works would be timing between the accompanists and the soloists since the speech is not written

⁷²The New Grove Dictionary..., Vol. VII, edited by Stanley Sadie, p. 383.

⁷³Groves-American Supplement, Vol. VI, edited by Waldo Selden Pratt, p. 130.

out rhythmically. This technique, sound-speech, was a new style of writing for the American composers and these narrations enjoyed some success in the local music and drama circuits.

Other composers of The Wa-Wan Press who wrote in the complex styles of Gilbert and Shepherd, or the innovative complex styles of Loomis and Kelley, were Gilman, Goldmark, Ide, Waller, and A.E. Little. Beach also wrote some of his songs in this experimental style.

Conclusion

Did The Wa-Wan Press meet its goals before it stopped printing in 1912? Arthur Farwell had concluded that the Press had, indeed, met its goals. But when one reviews the works published by the Press, there is room for doubt.

Arthur Farwell's publication did publish works by American composers, but were their works in an "American style?" The songs labeled Negro "spirituals," Indian songs, Cowboy songs, or Spanish-American songs had some elements indigenous to these American groups that were usually placed in the melodic line, while the harmonizations and most of the accompaniments reflected the composers' training in the German compositional style. The majority of the songs in the Press didn't even try to be "American."

The composers who came the closest to an "American" style were Edgar Stillman Kelley and Harvey Worthington Loomis. They didn't deny their Germanic musical training, nor did they try to build an "American" style by using native American idioms. They sought, instead, to synthesize all of their influences, so that they could break out of an antithesis into a totally new style. They were on the verge of creating a new style through total absorption.

Did The Wa-Wan Press help to create a new style? The Press certainly helped the composers and American public to become aware of a need for a new American music through the writings of Arthur Farwell and

the concerts that were performed in Boston under the supervision of The Wa-Wan Society of America. Arthur Farwell was aware that not all of the works published by the Press were masterpieces. He said the reason for publishing these works was to help composers and the public alike see and know what was going on in their own backyard. In this respect, The Wa-Wan Press did meet at least part of its goals.

It is difficult to really tell how much of an impact The Wa-Wan Press made in America during the time of its publication. Although there were Wa-Wan Societies established in cities across the nation, it is hard to ignore the fact that most of the cities that had a society were also cities in which a composer of The Wa-Wan Press lived. Also, the fact that the publication was usually in economic trouble because of a lack of subscribers is indicative of a small circulation. What helped give the Press recognition was the formation of The Wa-Wan Society of America and the recitals of American music sponsored by the society. By 1907, interest by the American public and publishers in American music was beginning to emerge.

Was The Wa-Wan Press significant in influencing composers to find and write in an "American" style? On a large scale, it probably was not. In a smaller scale, yes, it was. The advocates of The Wa-Wan Press were not the only persons who wished that American composers would break free from the German romantic style. There were critics like Lawrence Gilman, lecturers like Henry F. Gilbert, and composers like Charles Ives, who were also questioning the existing domination of the Germanic style of writing and pleading for a new American sound. When the Press' musical works and compositions are added to this slow and building tide, it must be counted in the resulting wave.

The Wa-Wan Press asked for an "American" style of composition and it was eventually developed.

APPENDIX 1

Composers of Vocal Works in The Wa-Wan Press

Music Centers

- Arthur Olaf Andersen (Anderson) (1880-?)..... Chicago
pupil of: Felix A. Guilmant
Ernest Guirand
Paul M. d'Indy
Giovanni Sgambati
- Stanley R. Avery (1879-?)..... New York
pupil of: Charles Heinroth
William Macfarlane
Edward MacDowell
Hans E. Pfitzner
- Frederic Ayres (1876-1926)..... Colorado Springs
pupil of: Edgar Stillman Kelley
Arthur Foote
- John Parsons Beach (1877-?)..... New Orleans
pupil of: George Chadwick
Charles M. Loeffler
- Arthur Bergh (1882-?)..... New York
trained in America
- Gena Branscombe (Tenney) (1881-1977)..... Walla Walla
pupil of: Rudolph Ganz
Felix Borowski
Alexander von Filitz
Englebert Humperdinck
- Louis Campbell - Tipton (1877-?)..... Chicago
pupil of: Carl Reinecke
- Natalie Curtis (Burlin) (?) New York
pupil of: Arthur Friedheim

- Julia Damon?
- Arthur Farwell (1872-1952)..... Boston
- pupil of: Homer A. Norris
George Chadwick
Englebert Humperdinck
Hans E. Pfitzner
- Eleanor Everest Freer (1864-?) Chicago
- pupil of: Mathilde Marchesi
Benjamin Godard
- Alice Getty?
- Henry F. Gilbert (1868-1928) Boston
- pupil of: Arthur Whiting
J.T. Howard
Edward MacDowell
- Lawrence Gilman (1878-1939) New York
- American music critic
- Rubin Goldmark (1872-1936) New York
- pupil of: Anton Dvořák
Rafael Joseffy
- Katherine Ruth Heyman?
- trained in America and Europe
- Chester Ide (1878-?) Springfield
- pupil of: Ebenezer Prout
Frederick Corder
Francis W. Davenport
- Edgar Stillman Kelley (1857-1944) New Haven
- pupil of: Clarence Eddy
N. Ledochowski
Eduard Kruger
Friedrich Finck
- Ernest Richard Kroeger (1862-?)..... St. Louis
- pupil of: Egmont Froelich
Charles Kunkel
- Alfred E. Little?

Arthur Reginald Little?
 Harvey Worthington Loomis (1865-1930) New York
 pupil of: Anton Dvořák
 William J. McCoy (1848-?) San Francisco
 pupil of: Carl Reinecke
 Moritz Hauptmann
 Arthur Shepherd (1880-1958) Salt Lake City
 pupil of: Charles Denneé
 Carl Faelten
 Percy Goetschius
 George Chadwick
 William Schuyler (1855-?)?
 Carlos Troyer (1837-1920) San Francisco
 trained in America and Europe
 Caroline Holme Walker?
 Louise Drake Wright?
 Henry Waller?

Appendix 2

Vocal Works of The Wa-Wan Press

1901

Edgar Stillman Kelley

Eldorado, Op. 8, No. 1
Israfel, Op. 8, No. 2

1902

Harvey Worthington Loomis

Hark! Hark! The Lark
O'er the Sea
L'Heure Exquise, Op. 70, No. 4 (Recitation with Piano,
Violin, and Voice Obbligato)

Arthur Reginald Little

Helen
Drink to Me Only with Thine Eyes

Henry F. Gilbert

Salammbô's Invocation to Tānith
Pirate Song

Henry Waller

The Spirit of Wine

Natalie Curtis

Songs from a Child's Garden of Verses
Time to Rise
Rain
The Wind
At the Seashore
The Swing
System
Farewell to the Farm

1903

Henry F. Gilbert

Zephyrus
The Lament of Deirdre

Alice Getty

J'ai cherché trente ans, mes soeurs

Katherine Ruth Heyman

Lament for Adonis

Alfred E. Little

I Look into My Glass

Arthur Farwell

Love's Secret

John Parsons Beach

A Woman's Last Word
Ici-bas
'Twas in a World of Living Leaves

Lawrence Gilman

The Heart of a Woman
A Dream of Death (Recitation with Piano)

Louis Drake Wright

The Shadow Rose

1904

John Parsons Beach

The Kings
Autumn Song
A Song of the Lilac

Carlos Troyer

Traditional Songs of the Zuñis
The Lover's Wooing, or Blanket Song
The Sunrise Call

Carlos Troyer (cont.)

The Coming of Montezuma
Traditional Songs of the Zuñis, Second Series
 The Festive Sun-Dance
 The Great Rain-Dance of the Zuñis

Lawrence Gilman

The Curlew (Recitation with Piano)

Arthur Farwell

A Ruined Garden, Op. 14
Requiescat

1905

John Parsons Beach

In a Gondola (Dramatic Monologue for Baritone or Tenor)

Arthur Farwell

Folk Songs of the West and South: Negro, Cowboy, and Spanish
 American

De Rocks A-Renderin'
Moanin' Dove
The Lone Prairee
Las Horas de Luto (The Hours of Grief)
La Cara Negra (The Black Face)
Bird Dance Song (Cahuilla Tribe)

Henry F. Gilbert

Faery Song
Celtic Studies (I, II, III, IV)
Tell Me Where is Fancy Bred?

William J. McCoy

The Only Voice (Ihre Stimme), Op. 51, No. 1

Gena Branscombe

Serenade
What Are We Two?

1906

Arthur Reginald Little

The City of Sleep

John Parsons Beach

Take, O, Take Those Lips Away, Op. 3, No. 1

Frederic Ayres

Take, O, Take Those Lips Away

Stanley R. Avery

Eskimo Love Song

Henry F. Gilbert

Two South American Gypsy Songs (Songs with Piano and Violin
Obbligato)La MontonéraLa Zambulidora

William Schuyler

In the Golden Fullness (Song with Piano and Violoncello
Obbligato, ad. lib.)

Caroline Holme Walker

When The Dew is Falling

Arthur Shepherd

A Star in The Night

Ernest R. Kroeger

Memory: A Song Cycle, Op. 66

Grey Skies and Leafless Trees

Bird Notes Are Hushed

O Memory! Our Joy Are Thou and Pain

Life? Thou Art Fair

A Stretch of Burning Sand

What Mocks the Garish Light of Summer Day?

What Mocks the Garish Light But Solitude?

Could I in Crowded Streets or Ways Remote

Gena Branscombe

Sleep, Then, Ah Sleep!

Julia Damon

The Valley of Lovers

1907

Arthur Farwell

Drake's Drum

Frederic Ayres

Sea Dirge, Op. 4, No. 2
Where the Bee Sucks, Op. 3, No. 2

Chester Ide

Lovers of the Wild
Names

Harvey Worthington Loomis

Morning Song

John Parsons Beach

Is She Not Pure Gold?

Carlos Troyer

Indian Fire Song: "Uru Kuru" (Turning the Firestick)

Stanley R. Avery

On a Balcony

Eleanor Everest Freer

To a Painter, from Songs from the Greek, Op. 15, No. 6

Caroline Holme Walker

The Lonely Garden

Henry F. Gilbert

Orlamonde

Louis Campbell-Tipton

Four Sea Lyrics (Quatre poemes lyriques de la Mer)
After Sunset (Après le coucher du soleil)

Louis Campbell-Tipton (cont.)

Darkness (Tenebres)
The Crying of Water (LeCri des eaux)
Requies

1908

Frederic Ayres

Come unto These Yellow Sands, Op. 3, No. 3

Rubin Goldmark

I Have Done, Put By the Lute, Op. 10, No. 4

Arthur Shepherd

Five Songs, Op. 7
Lift up the Curtains of Thine Eyes
Nocturn
There Is a Light in Thy Blue Eyes
The Lost Child
Rhapsody

Arthur Olaf Andersen

Kinderwacht

Eleanor Everest Freer

A Valentine, Op. 21

Henry F. Gilbert

Fish Wharf Rhapsody

1910

Henry F. Gilbert

The Owl

Arthur Bergh

The Raven, Op. 20 (Recitation with Piano)

1911

Frederic Ayres

Hesper, Op. 6, No. 2

Arthur Farwell

The Farewell, Op. 33Vocal Works of The Wa-Wan Press that are Lost

Fanny Snow Knowlton

Portuguese Love Song

Harvey Worthington Loomis

My Mammy's Voice
The Hour of the Whippoorwill

Carlos Troyer

Hymn to the Sun

APPENDIX 3

Vocal Works of The Wa-Wan Press

| COMPOSER | DATE |
|--|------|
| Arthur Olaf Anderson | |
| <u>Kinderwacht</u> | 1909 |
| Stanley R. Avery | |
| <u>Eskimo Love Song</u> | 1906 |
| <u>On a Balcony</u> | 1907 |
| Frederic Ayres | |
| <u>Take, O, Take Those Lips Away, Op. 3, No. 1</u> | 1906 |
| <u>Sea Dirge, Op. 4, No. 2</u> | 1907 |
| <u>Where the Bee Sucks, Op. 3, No. 2</u> | 1907 |
| <u>Hesper, Op. 6, No. 2</u> | 1911 |
| John Parsons Beach | |
| <u>A Woman's Last Word</u> | 1903 |
| <u>Ici-bas</u> | 1903 |
| <u>'Twas in a World of Living Leaves</u> | 1903 |
| <u>The Kings</u> | 1904 |
| <u>Autumn Song</u> | 1904 |
| <u>A Song of the Lilac</u> | 1904 |
| <u>In a Gondola</u> | 1905 |
| <u>Take, O, Take Those Lips Away</u> | 1906 |
| <u>Is She Not Pure Gold?</u> | 1907 |
| Arthur Bergh | |
| <u>The Raven, Op. 20</u> | 1910 |
| Gena Branscombe | |
| <u>Serenade</u> | 1905 |
| <u>What Are We Two?</u> | 1905 |
| <u>Sleep, Then, Ah Sleep!</u> | 1906 |

Louis Campbell-Tipton

| | |
|------------------------------|------|
| <u>Four Sea Lyrics</u> | 1907 |
| After Sunset | |
| Darkness | |
| The Crying of Water | |
| Requies | |

Natalie Curtis

| | |
|--|------|
| Songs from a Child's Garden of Versus..... | 1902 |
| <u>Time to Rise</u> | |
| <u>Rain</u> | |
| <u>The Wind</u> | |
| <u>At the Seashore</u> | |
| <u>The Swing</u> | |
| <u>System</u> | |
| <u>Farewell to the Farm</u> | |

Julia Damon

| | |
|-----------------------------------|------|
| <u>The Valley of Lovers</u> | 1906 |
|-----------------------------------|------|

Arthur Farwell

| | |
|--|------|
| <u>Love's Secret</u> | 1903 |
| <u>A Ruined Garden, Op. 14</u> | 1904 |
| <u>Requiescat</u> | 1904 |
| <u>Two Negro Spirituals</u> | 1905 |
| <u>De Rocks A-Renderin'</u> | |
| <u>Moanin' Dove</u> | |
| <u>Cowboy Folk-song</u> | 1905 |
| <u>The Lone Prairee</u> | |
| <u>Two Spanish-American Folk-songs</u> | 1905 |
| <u>Las Horas de Luto</u> | |
| <u>La Cara Negra</u> | |
| <u>Cahuilla Indian Song</u> | 1905 |
| <u>Bird Dance Song</u> | |
| <u>Drake's Drum</u> | 1907 |
| <u>The Farewell</u> | 1911 |

Eleanor E. Freer

| | |
|--|------|
| <u>To a Painter, Op. 15, No. 6</u> | 1907 |
| <u>A Valentine, Op. 21</u> | 1908 |

Alice Getty

| | |
|--|------|
| <u>J'ai cherché trente ans, mes soeurs</u> | 1903 |
|--|------|

Henry F. Gilbert

| | |
|---|------|
| <u>Salambo's Invocation to Tànith</u> | 1902 |
| <u>Pirate Song</u> | 1902 |

| | |
|---|------|
| <u>Zephyrus</u> | 1903 |
| <u>The Lament of Deirdre</u> | 1903 |
| <u>Faery Song</u> | 1905 |
| <u>Celtic Studies (I,II,III,IV)</u> | 1905 |
| <u>Tell Me Where is Fancy Bred</u> | 1905 |
| <u>Two South American Gypsy Songs</u> | 1906 |
| <u>La Montonera</u> | |
| <u>La Zambulidora</u> | |
| <u>Orlamonde</u> | 1907 |
| <u>Fish Wharf Rhapsody</u> | 1908 |
| <u>The Owl</u> | 1908 |

Lawrence Gilman

| | |
|-----------------------------------|------|
| <u>The Heart of a Woman</u> | 1903 |
| <u>A Dream of Death</u> | 1903 |
| <u>The Curlew</u> | 1904 |

Rubin Goldmark

| | |
|---|------|
| <u>I have done, Put by the Lute, Op. 10, No. 14</u> | 1908 |
|---|------|

Katherine Ruth Heyman

| | |
|--------------------------------|------|
| <u>Lament for Adonis</u> | 1903 |
|--------------------------------|------|

Chester Ide

| | |
|---------------------------------|------|
| <u>Lovers of the Wild</u> | 1907 |
| <u>Names</u> | 1907 |

Edgar Stillman Kelley

| | |
|-------------------------------------|------|
| <u>Eldorado, Op. 8, No. 1</u> | 1901 |
| <u>Israfil, Op. 8, No. 2</u> | 1901 |

Ernest R. Kroeger

| | |
|--|------|
| <u>Memory: A Song Cycle, Op. 66</u> | 1906 |
| Grey Skies and Leafless Trees | |
| Bird Notes Are Hushed | |
| O Memory! Our Joy Are Thou and Pain | |
| Life? Thou Art Fair | |
| A Stretch of Burning Sand | |
| What Mocks the Garish Light of Summer Day? | |
| What Mocks the Garish Light but Solitude? | |
| Could I in Crowded Streets or Ways Remote | |

Alfred E. Little

| | |
|-----------------------------------|------|
| <u>I Look into My Glass</u> | 1903 |
|-----------------------------------|------|

Arthur Reginald Little

| | |
|---|------|
| <u>Helen</u> | 1902 |
| <u>Drink to Me Only with Thine Eyes</u> | 1902 |
| <u>The City of Sleep</u> | 1906 |

Harvey Worthington Loomis

| | |
|-----------------------------------|------|
| <u>Hark! Hark! The Lark</u> | 1902 |
| <u>O'er the Sea</u> | 1902 |
| <u>L'Heure Exquise</u> | 1902 |
| <u>Morning Song</u> | 1907 |

William J. McCoy

| | |
|--|------|
| <u>The Only Voice, Op. 51, No. 1</u> | 1905 |
|--|------|

Arthur Shepherd

| | |
|------------------------------------|------|
| <u>A Star in the Night</u> | 1906 |
| <u>Five Songs, Op. 7</u> | 1908 |
| Lift up the Curtains of Thine Eyes | |
| Nocturn | |
| There Is a Light in Thy Blue Eyes | |
| The Lost Child | |
| Rhapsody | |

William Schuyler

| | |
|-------------------------------------|------|
| <u>In the Golden Fullness</u> | 1906 |
|-------------------------------------|------|

Carlos Troyer

| | |
|--|------|
| <u>Traditional Songs of the Zuñis</u> | 1904 |
| The Lover's Wooing, or Blanket Song | |
| The Sunrise Call | |
| The Coming of Montezuma | |
| <u>Traditional Songs of the Zuñis, Second Series</u> | 1904 |
| The Festive Sun-Dance | |
| The Great Rain-Dance of the Zuñis | |
| <u>Indian Fire Song: "Uru-Kuru"</u> | 1907 |

Caroline Holme Walker

| | |
|--------------------------------------|------|
| <u>When the Dew is Falling</u> | 1906 |
| <u>The Lonely Garden</u> | 1907 |

Henry Waller

| | |
|---------------------------------|------|
| <u>The Spirit of Wine</u> | 1902 |
|---------------------------------|------|

Louise Drake Wright

| | |
|------------------------------|------|
| <u>The Shadow Rose</u> | 1903 |
|------------------------------|------|

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THE VOCAL WORKS OF THE WA-WAN PRESS

by

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B.S.M.E., Kansas State University, 1979

AN ABSTRACT OF A MASTER'S REPORT

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Department of Music

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Manhattan, Kansas

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THE VOCAL WORKS OF THE WA-WAN PRESS

An Abstract

The report examines the vocal works of The Wa-Wan Press in order to determine whether or not they contributed to the development of an American style in the music of American composers during the early twentieth century.

A historical perspective of The Wa-Wan Press is given by a brief biographical sketch of Arthur Farwell, the founder of the Press, and an account of how and why the publication was established.

Farwell states in The Wa-Wan Press that elements which might be used to create characteristically American music can come from Negro songs, Ragtime, Indian songs, and Cowboy songs. A general discussion of how these American elements or idioms were originally used and created for American folk-songs supplement Farwell's views of American music in the Press.

The educational background of the composers in The Wa-Wan Press is given, in order to show what kind of musical training they received, and through a general analysis of their works, how they applied that training.

A detailed discussion of the vocal works which are supposed to contain American idioms provides an interesting observation, specifically, that if a composer uses an American idiom in his composition, he is not necessarily writing in an American style.

An overview of all the Press' vocal works does not conclusively show that these American composers were actually creating an American style. The ideas espoused by The Wa-Wan Press helped to make the American composer

aware that an American style of composition was needed, but the vocal works of the Press did not particularly contribute to the development of an American style in music.