



New World Records

701 Seventh Avenue, New York, New York 10036; (212) 302-0460; (212) 944-1922 fax
email: info@newworldrecords.org www.newworldrecords.org

When I Have Sung My Songs: The American Art Song, 1900-1940 New World NW 247

The art song in America got off to a promising start in 1759. Francis Hopkinson, composer of “My Days Have Been So Wondrous Free,” would sign the Declaration of Independence in 1776, though there was no such declaration in his music. In 1759 we were still British colonies, and Hopkinson’s style derived from the music he knew best. Yet we may be sure that Dr. Arne himself would not have been ashamed to have written the first American song.

A century was to pass after Hopkinson before our song history began to move forward. The young country did not lack musical life, but there were problems of communication. As John Tasker Howard—in *Our American Music*—puts it:

Owing to the difficulty of travel, there was not the opportunity for keeping in close touch with musical events in other cities; each musical center was a unit which had to rely principally on its own resources. The stagecoach, springless and uncomfortable, was about the only mode of travel by land for those who could not go on horseback. So it was something of an event when our colonial cities had a chance to become acquainted with each other’s musicians. Only ten percent of the population of the colonies lived in the cities when Washington was inaugurated; the rest were farmers. Land was abundant, while money and labor for manufacturing were scarce.

Ballad operas provided entertainment, and it is

surprising how promptly the latest London successes were imported. Our own popular songs were largely adaptations or imitations of the hit numbers. European musicians came to try their fortunes here, and especially the Germans took an active part in the musical life of the cities where they settled. Such men as the British-born Austrian Alexander Reinagle and the Dutch-born German Peter Van Hagen were active at one time or another in New York, Philadelphia, Boston, and Charleston. After the Revolution, Van Hagen, with the Frenchman Henri Capron and the Britishers John Bentley and William Brown, inaugurated concert series in Philadelphia and New York. As early as 1771, Boston heard music of Handel and the sons of Bach at a public concert given by the native-born Josiah Flagg. But professional music-making was mostly in the hands of the newcomers from abroad. Howard suggests that this may not have been an unmixed blessing, for though they brought with them the best music they knew, they did little to foster original thought among the colonists.

Indeed, the few composers whose songs were published in the early nineteenth century were hardly notable for their originality. A few occasionally rose above the common level—men like Raynor Taylor (c. 1747-1825), Benjamin Carr (1768-1831), whose “Hymn to the Virgin” on the

Walter Scott text familiar in Schubert's "Ave Maria" contains some effective touches, James Hewitt (1770-1827), and the eccentric Anthony Philip ("Father") Heinrich (1771-1861). Yet their songs were to prove less durable than those of a couple of visitors from England. Charles E. Horn, who came in 1833, may still be remembered by his "Cherry Ripe" and "I've Been Roaming," and Henry Russell, who arrived in 1839, by "Woodman, Spare that Tree" and "The Old Arm Chair." But these were men of limited stature and modest aims. In the second quarter century, says William Treat Upton, in *Art-Song in America*, "the possibilities of mediocrity were well nigh exhausted."

A new type of popular song, featured by black-face minstrels beginning in the 1820s, reached a high point in the melodies of Stephen Foster. The songs of Henry Clay Work flourished during the Civil War and after; their unpretentious and timely sentiments made them favorites in theaters and homes. George Frederick Root, whose publishing firm of Root and Cady employed Work, composed in similar style. Of course there were also many sentimental ballads imported from England. But our more ambitious composers were still groping to find their way.

They looked to Germany for guidance. The names of Handel and Haydn had been honored in Boston as early as 1815, when Gottlieb Graupner founded the still existing choral society. Graupner had organized the Boston Philharmonic Society in 1810. Before long, orchestras were formed wherever there were enough musicians, and the works of the great German composers provided the repertory. In 1817 the peripatetic Anthony Philip Heinrich introduced music of Beethoven (including at least the first movement of the First Symphony) to Lexington, Kentucky.

Thus it was natural for many of our serious composers to study in Germany. The first was Richard Storrs Willis (1819-1900), who went to work with Schnyder von Wartensee in Frankfurt-am-Main in 1841. Others followed, and in time the conservatories in Berlin, Frankfurt, Stuttgart, and above all Leipzig, were receiving their quotas of young Americans. At the same time, this influence worked in the opposite direction, for an increasing number of German musicians were arriving in this country to make their homes and to take their places in the cultural life of our communities. Chief among these, as far as we are here concerned, was Otto Dresel (1826-1890) who came first to New York in 1848 but settled permanently in Boston in 1852. A pianist and composer of some

ability, Dresel had studied with Hiller and Mendelssohn, and he was an intimate friend of Robert Franz's. Doubtless in tribute to Dresel, Franz once remarked (with regret, we are told) that his songs were first truly appreciated in America. That the publication of a generous selection of Franz lieder by Ditson (in 1880) was largely due to Dresel's influence can hardly be questioned. We can see this as a forerunner of Ditson's *Musician's Library* (begun in 1903), in which so many of the great German and French songs—and some American songs—became familiar. It should be noted, however, that in the issue of June 26, 1852, of the then new *Dwight's Journal of Music* (Boston), the editor applauds the publication of the seventh series of *Gems of German Song* by George P. Reed & Co. Over the previous fifteen years nearly sixty numbers had been issued, including songs of Schubert, Beethoven, Mendelssohn, Kalliwoda, and Spohr.

The burgeoning American art song followed the patterns of the German lied. This was manifest in the number of Americans who for years continued to set the most famous German poems. For example, a casual check of American songs inspired by Heine's "Du bist wie eine Blume" reveals, among others, the names of George W. Chadwick (1854-1931), Wilson G. Smith (1855-1929), Clayton Johns (1857-1932), James H. Rogers (1857-1940), Ethelbert Nevin (1862-1901), Henry Holden Huss (1862-1953), and Charles Wakefield Cadman (1881-1946). Charles Ives (1874-1954), during his student days with Horatio Parker (1863-1919), set several poems well known in the lieder repertory. Ives obviously took his texts from the songs rather than from the published poems, for he usually followed the composers in any verbal liberties they took, especially repetitions. At the same time, he quite deliberately avoided any similarity in his music.

The earliest native composers who contributed significantly to our song literature were Dudley Buck (1839-1909), Homer N. Bartlett (1845-1920), and W. W. Gilchrist (1846-1916). "With Buck," says Upton, "the floodgates of American song were opened and the deluge was upon us." All three were organists, as were many of our other early song writers. Buck studied in Leipzig, Bartlett and Gilchrist in America. Buck's style is firmly grounded in sacred music; Bartlett's is essentially secular. Perhaps because of his long career as a choral conductor, Gilchrist leans to the oratorio style.

In the mid-nineteenth century the song recital as we know it was a new phenomenon even in Europe. The famous singers who visited us came

mostly to sing in opera. The notable exception was Jenny Lind, who arrived in 1850 and, under the high-powered management of P. T. Barnum, toured the country with her concert company. A Jenny Lind concert was a variety show, with not too much in it of Jenny Lind. Her first concert in New York's Castle Garden, on September 11, 1850, opened with the overture to *Oberon*, conducted by Julius Benedict, followed by an aria from Rossini's *Maometto* sung by the baritone Giovanni Beletti. Mme. Lind then sang "Casta diva," after which the conductor and Richard Hoffman played a piano-duo arrangement of airs by Bellini. The soprano and baritone then joined in a duet from Rossini's *Il Turco in Italia*, the orchestra played the overture to Benedict's *The Crusaders*, and two flutes joined the prima donna in the famous aria from Meyerbeer's *Ein Feindlager in Schlesien (L'Étoile du Nord)*. Beletti added "Largo al factotum," and Lind ended with a Scandinavian song (it is uncertain whether this was the Swedish "Herdsman's Song" or the Norwegian "Echo Song" that Lind made famous) and a "Greeting to America" that Benedict expressly composed to Bayard Taylor's prize-winning poem. Jenny Lind did on occasion sing a few lieder; she is credited with introducing some songs by Mendelssohn and Schumann (whom she preferred to Schubert) to this country. But it would never have occurred to her to give a lieder recital.

Similarly, a half century later the concerts of Adelina Patti were given principally by her assisting artists. On her farewell American tour in 1903 these consisted of a contralto, a tenor, a violinist, a cellist, a pianist, and a conductor. Patti sang "Elisabeth's Prayer" from *Tannhäuser* and Schubert's "Serenade." Of course there were encores. As a gesture to her American audience Patti may have sung a Foster song or two, and she always ended with "Home, Sweet Home."

One wonders how the nineteenth-century American art-song composer hoped to get a hearing. One wonders, too, how much of his output remained in manuscript. Obviously he considered songs an important part of his work, especially if he had studied in Germany. To be sure, there were always amateur singers who entertained in the parlor or at church and community functions. Every cultured home had its piano or parlor organ; it was an established social grace for the young ladies of the family to "take vocal," and a good healthy baritone voice was always an asset for a young man. If one were to keep up with the newest songs, one had to live not too far from a well-stocked music

store. Even better, a good teacher would know what songs to select. But under such circumstances it was hard to sell a song by an unknown composer. Only a few of the art songs published before 1900 seem to have made a real hit; certainly few have endured: Rogers' "At Parting" (1886), Chadwick's "Allah" (1887), Lang's "Irish Love Song" (1888), Nevin's "Oh! That We Two Were Maying" (1888) and "The Rosary" (1898), MacDowell's "Thy Beaming Eyes" (1890), Foote's "An Irish Folk Song" (1894), Metcalf's "Absent" (1899)—perhaps a handful more may be remembered by old-timers.

Just who gave the first genuine song recital in America must remain a question. We know that George Henschel, who came here as the first conductor of the Boston Symphony in 1881, was also a singer, a pianist, and a composer. With his first wife, the American soprano Lillian Bailey Henschel, he gave programs of songs and duets (including some of his own), accompanying at the piano. During the nineties Lilli Lehmann gave an occasional *Lieder Abend*, and around the turn of the century Marcella Sembrich's recitals attracted enthusiastic audiences. Ernestine Schumann-Heink, Johanna Gadski, Lillian Nordica, and David Bispham were pioneers in introducing American songs on their programs.

As travel became easier the picture changed. Established stars could attract audiences wherever they announced their recitals. Without the cumbersome paraphernalia of a concert company a singer and accompanist could be completely mobile. And if we leaf through the pages of the journals—*Musical America* and *The Musical Courier*—we notice increasing numbers of managers in the advertisements. Concert management was becoming big business, and singers of the more or less new brand—the lieder singer who did not appear in opera—were booked in Europe for American concert tours. The famous "voiceless" baritone, Ludwig Wüllner, made a spectacular success in 1908, the Dutch contralto Tilly Koenen the same year; Elena Gerhardt came in 1912, and Julia Culp in 1913. Mostly they sang Schubert, Schumann, Brahms, and occasionally Wolf. But in later appearances Mme. Culp made it a practice to include a group of songs in English. In an interview in 1914 she confessed that though she would like to add more contemporary songs to her repertory, she found little she could use. Of the Americans she expressed some enthusiasm for John Alden Carpenter, and she said she was going to work on some songs by MacDowell. In her two-volume *My Favorite Songs*, published in Ditson's *Musician's*

Library in 1916, she included songs by John Denmore, Samuel Richard Gaines, Wintter Watts, A. Walter Kramer, Henry Hadley, Earl Cranston Sharp, and James H. Rogers.

A young composer's best hope was to attract the attention of a prominent singer. Just before one of his annual New York recitals the baritone Francis Rogers received a song in manuscript from Ethelbert Nevin. Rogers liked it well enough to sing it. The song was "The Rosary" and its success was immediate. Carrie Jacobs Bond, whose unashamedly sentimental songs were to sweep the country in the first quarter century, had a hard struggle in her younger days. But David Bispham had only to sing "A Perfect Day" and Mme. Schumann-Heink "His Lullaby," and Mrs. Bond's fortunes were made. As a young man, Charles Wakefield Cadman made his living as an organist and also reviewed concerts for the *Pittsburgh Dispatch*. It is told that Lillian Nordica was so pleased with his review of her recital that she sent for him. Learning that he was a composer, she asked to see some of his work. Cadman ran home and returned with a sheaf of songs. The immediate result was that Nordica added "From the Land of the Sky Blue Water" to her repertory, and soon made the first recording of it for Columbia. Perhaps the most fortunate American composer was Sidney Homer, whose wife was a celebrated contralto. Though primarily an opera singer, Louise Homer was immensely popular as a recitalist, and her husband made many of her songs to order. The greatest of all the recitalists were Alma Gluck and John McCormack. Both had come to fame in the opera house, but both preferred the intimacy they were able to feel with their concert audiences, even in huge halls. Both had the rare and unexplainable ability to make anything they sang sound important, and both actively promoted what they found best in American song. With such singers as these to inspire them, our composers often wrote with specific voices in mind.

The music publishers were quick to realize the possibilities of the new boom in the concert industry. Any song a favorite singer could put over was immediately in demand; local music stores throughout the country made it their business to have a good stock for the morning after the recital. On the front cover of any successful song would be the endorsement "Sung by Mr. John McCormack"—or Mme. Schumann-Heink, Mr. Dan Beddoe, or perhaps Mr. Reinald Werrenrath.

And there was the record business. The phono-

graph became a factor shortly after the turn of the century. At first many of the great singers hesitated to record, not so much because of the phonograph's mechanical limitations as from fear of damaging their reputations. Such fears were dispelled with the appearance of the Victor Red Seal label and the phenomenal success of Caruso's records, and soon recordings by the leading stars played an essential part in home entertainment. The big sales were in opera arias, but songs were not overlooked. Great international stars recorded the most famous classics of the German and French repertoires. Largely because McCormack could make so much of a popular song, he made discs of many current hits, and his example was followed by such unlikely artists as Frances Alda, Emilio de Gogorza, Edward Johnson, and even Julia Culp. More importantly, the most popular recital songs were recorded by their leading interpreters. Certain songs seemed to belong to certain singers, like Mary Turner Salter's "Cry of Rachel," tailored so perfectly to the voice and art of Schumann-Heink; William Armor Thayer's "My Laddie," with which Alma Gluck could not fail to bring down the house; Campbell-Tipton's "A Spirit Flower," long identified with Evan Williams; Oley Speaks's "On the Road to Mandalay," which for a time became almost the personal property of Reinald Werrenrath. By no means all the best songs were recorded, yet the discography is impressive. A few prominent recitalists seem never to have recorded (Francis Rogers, Max Heinrich, Mary Jordan, Harry Burleigh), and some others left records that were hardly representative (Eva Gauthier, ardent champion of the contemporary composer, spent most of her studio time singing Canadian folksongs with a male quartet). Nowadays, with all the growing interest in old discs, the emphasis is still on operatic arias; yet many excellent examples of the art song have come down to us.

These early recordings show the essential performance style of the time. The singers believed in what they were singing; while they gave their best to the musical line, they very carefully communicated the text. Indeed, their diction was sometimes overcareful, and this was emphasized in the recording studio. Before the days of the microphone it was necessary not only to be able to project the voice in a large hall but also to underline every consonant before the recording horn. Before the coming of electrical recording in 1925 (that is before the adoption of the radio microphone), recording was an ordeal, and not every fine singer was equal to it. The formidable horn was able to

catch the quality of the voice within a limited frequency range, but it could not cope with the sound of certain instruments. In the earliest days all vocal selections were recorded with piano accompaniment, but it was soon found that a small orchestra gave a smoother sound and of course added tone to the operatic arias, even though the composer's instrumentation could not be used. And so the house orchestra, made up of instruments that recorded effectively (though the strings had to be adapted with attached horns), was used to accompany the majority of the songs. With our modern equipment, we note sadly that the occasional piano-accompanied recording sounds better, truer to both the composer's intention and to the singer's voice. For that reason the songs selected for this record were all done with piano. Unfortunately this meant leaving out many fine and authoritative performances.

Midway in the first half-century, electrical recording ushered in a new era. There was, for one thing, a new crop of singers: most of the early recitalists whose discs had been so successful had retired, and a new field—the radio—had opened up for those who took their place. And recording, while it did not flourish as a business during the Depression, expanded its repertory most impres-

sively. At the same time, radio created a demand for more ambitious recordings. During World War II, people depended more and more on live broadcast music, and from 1942 to 1944 recording approached a standstill because of the musicians' union strike. In the late forties, as air travel became a way of life, singers who might have toured the country in recital found it more profitable to cover the world and its opera companies. Live radio music dwindled to practically nothing during the fifties, and television did little to replace it. A worse blow to the composer was the development of quick photo-reproduction, which makes it easy to copy rather than to purchase songs. The once flourishing sheet-music business could not cope with this, for no one could enforce the copyright laws. At the same time musical and vocal fashions were changing; many composers, feeling that the old ways were exhausted, set out in new directions, searching for new techniques. A traditionally melodic vocal line became exceptional. For a number of reasons, then, the song recital has lost some of its popularity; only a few contemporary singers can make a go of it. This record seeks to recapture a period of one kind of vocal prosperity.

Edward Alexander MacDowell (1860-1908)

Edward MacDowell was our first internationally recognized composer. He was born in New York, and he was one of those who went abroad for study, but his first goal was Paris, not Germany. Though the standard reference works give the year 1861, it has recently been established that he was actually born a year earlier, which means that he was sixteen, not fifteen, when he entered the Conservatoire. After a year he moved on to Stuttgart and later to Frankfurt-am-Main, where he met his true master, Joachim Raff. He also received encouragement and help from Liszt. MacDowell remained abroad—except for a visit and his wedding in 1884—until 1888, by which time he had absorbed a good deal of German tradition without, however, losing his own individuality.

His views on setting words to music are of interest here. Lawrence Gilman, in his early but still authoritative biography, quotes from an interview published several years before MacDowell's tragically early death:

Song writing should follow declamation; [the composer] should declaim the poem in sounds. The attention of the hearer should be fixed upon the central point of declamation. The accompaniment should be merely a background for the words. Harmony is a frightful den for the small composer to fall into—it leads him into frightful nonsense. Too often the accompaniment of a song becomes a piano fantasie with no resemblance to the melody. Color and harmony under such conditions mislead the composer; he uses it instead of the line which he is at the moment setting, and obscures the central point, the words, by richness of tissue and overdressing; and all modern music is laboring under that. He does not seem to pause to think that music was not made merely to please, but to say something.

Like Wagner he felt that for music and words to be ideally married they should spring from the same mind, and most of his songs are set to his own texts. Indeed, he fancied himself something of a poet, and liked to write little verses to preface his piano pieces. Today his poetry may seem a bit faded, but it was never pretentious.

Our two songs were published in 1898. Both exemplify his views as expressed above, and both are set to his own words. "Long Ago, Sweetheart Mine" is remarkable in that its measured, arching phrases—one of the loveliest melodies in American song—conceal that the text is not in true verse, that the lines do not rhyme. The piece is sweet and simple, escaping any possible charge of sentimentality by its quiet dignity. The chordal background is just what the composer says an accompaniment should be. Its beautifully fashioned harmonies go just far enough without calling attention to themselves.

"A Maid Sings Light" may be a little arch in effect, but it is as faithful to MacDowell's credo as "Long Ago, Sweetheart Mine." Given the text as he shaped it, one can hardly imagine a truer setting. Two of MacDowell's earlier songs are set to his translations from Goethe; "A Maid Sings Light" is one of several

that, though they may not be based on German originals, are certainly in that style.

The recording is a fine example of the lovely lyricism that was so characteristic of Alma Gluck. She is accompanied by Rosario Bourdon, for many years house pianist and cellist, later conductor, for the Victor company.

"Long Ago, Sweetheart Mine" Op. 56, No. 1

Long ago, sweetheart mine,
Roses bloomed as ne'er before,
Long ago the world was young
For us, sweetheart.

Fields of velvet, azure skies,
Whispering trees and murmuring
streams,
Long ago Life spread his wings
For us, sweetheart.

And now that night is near,
Must God's harvest e'en be reaped,
Yet our love—our love shall live
For ay, sweetheart.

"A Maid Sings Light," Op. 56, No. 3

A maid sings light, and a maid sings low,
With a merry, merry laugh in her eyes of
sloe.
I tell thee lad have a care, nor dare,
Lest thou lose thy heart in the fair one's
snare,
And doth she pout, and doth she sigh,
Ne'er go too close, nor dry her eye.

I tell thee lad have a care, she's fair,
She'll surely laugh thy prayer to air.
For a maid loves light, and a maid loves
so,
That a merry, merry laugh will answer
thy woe,
I tell thee lad, have a care, nor dare,
Lest thou lose thy heart in the fair one's
snare.

Band 2

Mrs. H. H. A. Beach (1867-1944)

Amy Marcy Cheney must have been a remarkable young lady. As a pianist she made her debut at sixteen and a year later played the Chopin F minor Concerto with the Boston Symphony. At eighteen she married Dr. H. H. A. Beach, under whose name she was known throughout a long and distinguished life. Until her husband's death in 1910 she devoted herself mainly to composition, in which she was largely self-taught. After his death she went abroad and spent four years concertizing. Her works in many forms reach Opus 152 and include more than one hundred and fifty songs.

"The Year's at the Spring" (1900) is the first of her three Browning songs. It and the second, "Ah, Love, But a Day," remain her best-known work. The Brahms influence is unmistakable (compare with "Meine Liebe ist grün"), but the song has not faded with the years. It is gratefully written for the voice, and the word setting is admirable; Mrs. Beach did not make the mistake of extending what might have seemed to her a very short song. The only verbal repetition she allows herself

is the crucial line "God's in His heaven," which is poetically justified by the emphasis it gives. Because the song combines brevity and brilliance it has often served as the perfect final encore. Browning's famous text has served many other composers—from the British Granville Bantock and Arthur Somervell to the American Daniel Protheroe and Ned Rorem—but Mrs. Beach's setting has not been superseded.

Though best remembered as a leading Wagnerian at the Metropolitan from 1898 to 1917, Johanna Gadske also enjoyed an impressive reputation as a lieder singer, and her recitals were popular throughout the States. She did yeoman's service for the American composer. Though the record label does not identify the accompanist here, Gadske usually sang with the composer-pianist Frank La Forge, and some of his songs are dedicated to her.

"Pippa's Song" ("The Year's at the Spring"), Op. 44, No. 1 (Robert Browning)

The year's at the spring,
And the day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—All's right
with the world!

Bands 3 & 4

Horatio William Parker (1863-1919)

Horatio Parker was born in Auburndale, Massachusetts. He held his first organ position at sixteen. Parker wrote prolifically in many forms, but is perhaps best remembered for the oratorio *Hora Novissima*, which established his reputation in 1893. His prize-winning opera *Mona*, produced at the Metropolitan in 1912, under General Manager Gatti-Casazza, was only the second American work staged there. Perhaps Parker's name is most often mentioned nowadays as the conservative Yale professor who "did not understand" the young Charles Ives. Indeed, he and Ives represent the musical generation gap at the turn of the century. But Parker's reputation is none the worse for that when his music is played.

Our two songs represent two aspects of Parker's music. "Love in May" (1894) is an aristocratic song, beautifully written for just such a voice as that of Emma Eames, with a piano part suggestive of the twitterings of birds in spring. "The Lark Now Leaves His Watery Nest" is the last in a set of *Six Old English Songs*, published in 1899. The poem by Sir William Davenant is an anthology piece, and it has been set many times—James P. Dunn, J. L. Hatton, Edward Horseman, Walter R. Spalding, and Sir Donald Tovey are a few of the composers. Parker kept to an archaic style, making his song distinctive by the melismas in the voice part. The song would today grace any program by a singer possessing the needed facility.

The American soprano Emma Eames was primarily an opera singer. She made her debut at the Paris Opéra in 1889 and sang at the Metropolitan from 1891 to 1909, when

she retired from the operatic stage. Then in her early forties, she gave recitals for a few years. The song recordings she made suggest that she might, had she chosen, have had a longer concert career. Her husband, the Spanish baritone Emilio de Gogorza, was an equally accomplished artist but never sang in opera. His singing was notable for its polish in all the varied styles he performed in. He not only made a lengthy list of records for the Victor company but served them for some years as what would now be called the A & R (artist and repertory) man.

“Love in May,” Op. 51, No. 1
(Ella Higginson)

The green is on the grass again,
The blue is on the sea,
And every lark is singing
To his mate in ecstasy,
And oh, my love, and oh, my love,
I sing to thee.

Wild Mary-buds are opening
Within the marshy lea,
And quickened saps are pulsing
Thro’ the heart of every tree,
And oh, how thy love wakes and thrills
The heart of me.

The green is on the grass again,
And the blue is on the sea,
And every bird is longing
For the nesting time;
The bee is longing for the clover bloom,
And I for thee.

**“The Lark Now Leaves His Watery
Nest,” Op. 47, No. 6**
(Sir William Davenant)

The lark now leaves his watery nest,
And climbing, shakes his dewy wings.
He takes this window for the East,
And to implore your light he sings—
Awake, awake! the morn will never rise
Till she can dress her beauty at your eyes.

The merchant bows unto the seaman’s star,
The ploughman from the sun his season
takes;
But still the lover wonders what they are
Who look for day before his mistress wakes.
Awake, awake! break thro’ your veil of lawn!
Then draw your curtains and begin the
dawn!

Band 5

**A. Walter Kramer
(1890-1969)**

A. Walter Kramer was the son of a New York musician and received his early instruction at home. At the age of eleven he began serious study of the violin with Carl Hauser and Richard Arnold. As a composer he was largely self-taught, but experience as a violist in Arnold Volpe’s Young Men’s Symphony Orchestra must have been helpful. On graduating from City College in 1910 he was induced by Arthur Judson to join the staff of *Musical America*; he succeeded Judson as managing editor in 1915 and remained in that capacity until 1922. He returned as the

magazine’s editor-in-chief in 1929, holding that position until 1936. He was music supervisor for the CBS network, vice president of Galaxy Music Corporation, a co-founder of the Society for the Publication of American Music, and served on the boards of the League of Composers, the International Society for Contemporary Music, and the American Society of Composers, Authors, and Publishers (ASCAP). He is best remembered as the composer of some of our finest songs, notably his first success, “The Last Hour” (Jessie Christian Brown; 1914), as well as “Joy” (Sara Teasdale; 1917) and “The Faltering Dusk” (Louis Untermeyer; 1919). Kramer’s early songs stem from the lied; some of them were set to German texts. Later he passed through a French Impressionist period, in the process finding his own style. “Swans” (Teasdale; 1917) is one of the best in the French style; it might have been fashioned with John McCormack’s voice in mind, so perfectly does it suit the singer. Our record, made in the late acoustic period, is one of the most beautiful McCormack made. He is partnered, as always in those days, by the pianist Edwin Schneider.

When the song was written Sara Teasdale (1884-1933) was in the full flush of her career. Her atmospheric poems appealed strongly to our composers. Fay Foster, C. Whitney Coombs, Arthur Bergh, Lilla Ormond, William Arms Fisher, Mrs. H. H. A. Beach, Louis Victor Saar, Rupert Hughes, Alice Barnett, and especially Wintter Watts were among those who set her verses. Her poems have qualities that make effective songs—brevity, clarity, atmosphere, and imagination.

“Swans,” Op. 44, No. 4
(Sara Teasdale)

Night is over the park, and a few brave stars
Look on the lights that link it with chains of
gold,
The lake bears up their reflection in broken
bars
That seem too heavy for tremulous water to
hold.
We watch the swans that sleep in a shadowy
place,
And now and again one wakes and uplifts its
head;
How still you are, your gaze upon my face,
We watch the swans and never a word is
said.

Band 6

**James Philip Dunn
(1884-1936)**

James P. Dunn was born in New York. He was educated in parochial schools and City College and went on to Columbia, where he studied under Cornelius Rybner and Edward MacDowell. He was self-taught in orchestration and organ. In 1915-17 he published sixteen songs, including his best-known, “The Bitterness of Love.” Others have also been much admired, such as “Serenade” (Frederic E. Martens) and “A Faery Song” (W. B. Yeats). Dunn’s music includes chamber works, choral pieces, and an opera. His *Overture on Negro Themes* (1922) enjoyed some success, and at the time of Lindbergh’s historic flight (1927) Dunn’s symphonic poem *We* won critical attention.

“The Bitterness of Love” is splendidly suit-

ed to McCormack’s voice and style, and for a time countless aspiring young tenors did their best to match his performance. The climactic line has a familiar ring; Dunn must have known *La Bohème*, whether or not he meant to quote it. As usual, McCormack’s pianist is Edwin Schneider.

“The Bitterness of Love”
(Shaemas O’Sheel)

As I went through the rustling grasses,
Over the long, low dune,
I saw on the sands two lovers,
And I saw the waves and the moon.

And I heard the unaltered murmur
Of the sea and a wind that stirred;
And I heard the lovers breathing,
Breathing many a soft, sweet word.

And because I too am a lover,
And my love is far from me,
I hated the two on the sand there,
And the moon and the sand and the sea.

Band 7

**Walter Johannes
Damrosch (1862-1950)**

Walter Damrosch is still remembered by many who were raised on his musical appreciation broadcasts in the early days of radio. Some of us with longer memories owe him our first hearing of numerous orchestral works, for he was for many years conductor of the New York Symphony. He was also a composer, and two of his operas were given at the Metropolitan. His most widely known work is “Danny Deever” (1897). Composers have always followed patterns in their choice of texts. In the middle nineties Rudyard Kipling (1865-1936) was very much in style, and Damrosch and many other composers set several of his poems. Particularly favored were those from *Barrack-Room Ballads*, which made ideal repertory for amateur as well as professional baritones. Damrosch’s “Danny Deever” (his was not the only setting) was the most popular of all the Kipling songs, and when properly done the most thrilling. And it was the favorite of the baritone David Bispham, who first sang it and with whom it was identified as long as he lived.

In his memoirs, *A Quaker Singer’s Recollections*, Bispham tells of a reception given for Kipling in the home of the poet and editor Richard Watson Gilder:

Though it was not a musical party, toward the close of the evening I was requested to sing *Danny Deever*; by that time famous everywhere. At the conclusion of the song Kipling rose, hastily said good-by to his hostess, and left the room, to the surprise of every one present, who wished to congratulate him on the power of his text. After recovering from the attack of pneumonia brought on that very evening through leaving the hot drawing room for the snowstorm outside, he returned to England.

The next spring I had a visit from a gentleman who called ceremoniously and politely informed me that his friend Kipling, who was in the country, sent me his apologies and regrets for what I might

have thought was rudeness in leaving the room so suddenly after my singing of his *Danny Deever* in New York the winter before; but Mr. Kipling would like me to know that he had been so powerfully affected by my rendering of the ballad that he could not trust himself to speak and had to say good night as quickly as possible. Here was indeed the *amende honorable*.

In another place Bispham tells of singing at the executive mansion in Albany when Theodore Roosevelt was governor of New York:

I had met this eminent American more than once and knew members of his family, and was especially asked that evening by Mrs. Roosevelt to sing for her guests from the best of my repertory, which included classic songs and old English lyrics to end with, but was particularly requested not to sing my war horse, *Danny Deever*, my hostess thinking it so gruesome a piece of realism that she preferred not to be harrowed by it again....

On a later occasion, January 6, 1904, Bispham was invited to sing at President and Mrs. Roosevelt's first White House musicale. The program was to be made up of

American songs coupled with a group of ditties familiar to everybody. Accordingly I rendered Mendelssohn's *On wings of music* [*sic*], followed by my favorite Irish, Scotch and English ballads, not forgetting North American Indian and Southern negro melodies.

But the principal group, used as a climax to the occasion, included the work of six living American composers, which I was glad to present before the many foreign representatives present in their official and diplomatic capacity. Again I was asked, as in Albany, by my hostess not to include the harrowing *Danny Deever*; but it was demanded by the guests. Its conclusion brought the President upstanding to his feet, and with hands outstretched he came forward, saying, "By Jove, Mr. Bispham, that was bully! With such a song as that you could lead a nation into battle!"

"Danny Deever," Op.2, No. 7
(Rudyard Kipling)

"What are the bugles blowin' for?" said Files-on-Parade.

"To turn you out, to turn you out," the Color-Sergeant said.

"What makes you look so white, so white?" said Files-on-Parade.

"I'm dreadin' what I've got to watch," the Color-Sergeant said.

For they're hangin' Danny Deever, you can hear the Dead March play,

The regiment's in 'ollow square—they're hangin' him today;

They've taken of his buttons off an' cut his stripes away,

An' they're hangin' Danny Deever in the mornin'.

"What makes the rear rank breathe so 'ard?" said Files-on-Parade.

"It's bitter cold, it's bitter cold," the Color-Sergeant said.

"What makes that front-rank man fall down?" said Files-on-Parade.

"A touch o' sun, a touch o' sun," the Color-

Sergeant said.

They are hangin' Danny Deever, they are marchin' of 'im round,

They 'ave 'altd Danny Deever by 'is coffin on the ground;

An' 'e'll swing in 'arf a minute for a sneakin' shootin' hound—

O they're hangin' Danny Deever in the mornin'!

"'Is cot was right- 'and cot to mine," said Files-on-Parade.

"'E's sleepin' out an' far tonight," the Color-Sergeant said.

"I've drunk 'is beer a score o' times," said Files-on-Parade.

"'E's drinkin' bitter beer alone," the Color-Sergeant said.

They are hangin' Danny Deever, you must mark 'im to 'is place,

For 'e shot a comrade sleepin'—you must look 'im in the face;

Nine 'undred of 'is county an' the Regiment's disgrace,

While they're hangin' Danny Deever in the mornin'

"What's that so black agin the sun?" said Files-on-Parade.

"It's Danny fightin' 'ard for life," the Color-Sergeant said.

"What's that that whimpers over ead?" said Files-on-Parade.

"It's Danny's soul that's passin' now," the Color-Sergeant said.

For they're done with Danny Deever, you can 'ear the quickstep play,

The regiment's in column, an' they're marchin' us away;

Ho! the young recruits are shakin', an' they'll want their beer today,

After hangin' Danny Deever in the mornin'.

Bands 8-10

Harry Thacker Burleigh (1866-1949)

Harry T. Burleigh was one of the first black composers to win a prominent place in American music. He was born in Erie, Pennsylvania. Through Edward MacDowell's mother, who was secretary of the National Conservatory of Music in New York, Burleigh won a scholarship there and came under the influence of the director, Antonin Dvořák, though his teachers in composition and counterpoint were Rubin Goldmark and Max Spicker. Through Burleigh Dvořák came to know many Negro melodies (and the young man also copied the parts before the premiere of Dvořák's *New World Symphony*). Although Burleigh composed in larger forms—and some of his original songs, such as "Jean," "Just You," and "Little Mother of Mine," were frequently sung by artists like Evan Williams, Frieda Hempel, and John McCormack—he was best known by his arrangements of spirituals. He was musical editor for Ricordi's New York branch, and also carried on a career as a baritone: as soloist in St. George's Church, New York, he sang well past his eightieth birthday.

Purists have criticised Burleigh's arrangements as inappropriate for folk music. This misinterprets his intention. Indeed, in his time the folklorists had barely begun their work. Burleigh gave us a kind of idealized spiritual, a transformation of the melodies

into art songs very much in the manner of the Brahms *Deutsche Volkslieder*. Considered this way they are beautiful examples of the songs of their time. They quickly became a part of the concert repertory and were sung by many leading artists.

With the emergence of Roland Hayes, the first black singer to make an international reputation, these songs took on a new depth. Hayes made his New York debut in a recital in Aeolian Hall on January 31, 1919, with Burleigh at the piano. He went abroad in 1921 for study with Sir George Henschel and Gabriel Fauré and returned a full-fledged artist. Although Hayes sang French, German, and Italian songs, and occasional opera arias, all with consummate art, his audiences would never have been satisfied without a group of spirituals. His pianist in those early days was Lawrence Brown, who accompanies on our record.

Of Marian Anderson it is hardly necessary to speak. Like Hayes she went abroad and returned, in 1935, with an impressive reputation. She quickly took her place not only as a great international performer but as a personality and a symbol. Her accompanist for many years was Kosti Vehanen.

Paul Robeson made his mark as both an actor and a singer. During the twenties his Town Hall recitals, almost exclusively composed of spirituals, were features of the New York musical season. At the piano, again, was Lawrence Brown, who would from time to time join in with his high tenor voice. In "Deep River" Brown accompanies but leaves the singing to Robeson.

"Go Down, Moses" ("Let My People Go"), arranged, 1917

When Israel was in Egypt's lan'
Let my people go,
Oppress'd so hard they could not stand
Let my people go.
Go down, Moses,
'Way down in Egypt's lan',
Tell ole Pharaoh
To let my people go.

Thus saith the Lord, bold Moses said,
Let my people go,
If not I'll smite your first-born dead
Let my people go.
Go down, Moses,
'Way down in Egypt's lan'
Tell ole Pharaoh
To let my people go!

"Heav'n, Heav'n," arranged, 1921

I got a robe, you got a robe,
All of God's children got a robe;
When I get to Heaven goin' to put on my robe,
Goin' to shout all over God's Heav'n.
Heav'n, Heav'n,
Ev'rybody talkin' 'bout heav'n ain't goin' there,
Heav'n, Heav'n,
Goin' to shout all over God's Heav'n.

I got a shoes, you got a shoes,
All of God's children got a shoes;
When I get to Heaven goin' to put on my shoes,
Goin' to walk all over God's Heav'n.
Heav'n, Heav'n,
Ev'rybody talkin' 'bout heav'n ain't goin' there;

Heav'n, Heav'n,
Goin' to shout all over God's Heav'n.

I got a harp, you got a harp,
All of God's children got a harp;
When I get to Heaven, goin' to play on my
harp,
Goin' to play all over God's Heav'n.
Heav'n, Heav'n,
Ev'rybody talkin' 'bout heav'n ain't goin'
there,
Heav'n, Heav'n,
Goin' to shout all over God's Heav'n.

"Deep River," arranged, 1917

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into
camp ground.
Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into
camp ground.
Oh don't you want to go to that gospel feast,
That promis'd land where all is peace?
Oh deep river, Lord, I want to cross over into
camp ground.

Side Two: Band 1

Charles Wakefield Cadman (1881-1946)

Cadman was born in Johnstown, Pennsylvania, and educated in Pittsburgh. He studied organ with W. K. Skinner and Luigi von Kunitz, and orchestration with Emil Paur. As a very young man he hoped to become a writer of fiction, but Mrs. Nelle Richmond Eberhart not only convinced him that his future lay in music but awakened his interest in Indian music by showing him the writings of Alice Fletcher. To make a thorough study of this music he spent some time on the Omaha Reservation, and he soon became known as an authority on the subject. Mrs. Eberhart provided the texts for most of his songs. Among the fruits of their collaboration were *Four American Indian Songs* (1909), which placed Cadman among the most successful American song writers. Indeed, he always regretted that the tremendous popularity of the first of these songs, "From the Land of the Sky Blue Water," obscured the fact that he had written much in a wide variety of forms and mediums (the published catalog of his compositions lists over two hundred titles). And though many of his larger works, including the opera *Shanewis* (produced at the Metropolitan in 1918), were written in an Indian idiom, he by no means confined himself to that style. He did, however, feel that in using Indian themes he was developing something truly American. In an article "Idealization of Indian Music" (*Musical Quarterly*, Vol. 1, No. 3, 1915), he explained and defended his view. Speaking for himself and others working along similar lines (Arthur Farwell was perhaps the most prominent), he answered his critics: "This little group is not trying to express *itself* so much as to express, in terms of tone, the spirit of the land in which it lives."

Although "At Dawning" (1906)—simply by association—is sometimes thought of as an Indian song, it is nothing of the sort. As Lulu Sanford Tefft tells us (*Little Intimate Stories of Charles Wakefield Cadman*, 1926), Cadman and Mrs. Eberhart were looking

through some of her old scrapbooks for something that could be used for a song. Cadman came on "At Dawning," which dated from Mrs. Eberhart's days as a schoolteacher in Nebraska. He immediately sensed its possibilities, and despite some protests went to the piano and began to improvise. The song was quickly finished. Cadman sold it to Ditson for fifteen dollars, but sales were minimal until the operatic tenor Alessandro Bonci discovered it and sang it with success, "in spite of his poor English." Cadman then thought of John McCormack and suggested to Ditson that he might create a demand for the song. After a new contract was negotiated, the approach was made. McCormack liked the song immediately. In eight months "At Dawning" swept the country. McCormack recorded it, and Cadman's fortune was made. Mrs. Tefft concludes, "It has lifted our beloved American composer financially to the point where he no longer has to spend long hours teaching piano or practising organ.

Mary Garden, who recorded it toward the end of her career, was not primarily a singer of songs, but as a singing actress she was deeply concerned with text as well as music. Nothing she ever did was devoid of drama. Miss Garden's pianist was the Canadian Jean H. Dansereau.

"At Dawning," Op. 29, No. 1 (Nelle Richmond Eberhart)

When the dawn flames in the sky,
I love you;
When the birdlings wake and cry,
I love you;
When the swaying blades of corn
Whisper soft at breaking morn
Love to me anew is born,
I love you.
Dawn and dew proclaim my dream,
I love you;
Chant the birds one thrilling theme,
I love you;
All the sounds of morning meet,
Break in yearning at your feet,
Come and answer, come, my sweet;
I love you.

Band 2

Charles Tomlinson Griffes (1884-1920)

Charles T. Griffes' career was an American tragedy. Not until the end of his life was he recognized as one of our major talents; his considerable achievements might well have been portents of even finer things. Born in Elmira, New York, he studied at Elmira Academy, then went to Berlin, where his teachers were Jedliczka and Galston in piano, Klatter and Loewengard in theory, Rufer and Humperdinck in composition. Griffes remained in Berlin for several years, making his living as a teacher. On his return in 1907 he took a position teaching at the Hackley School in Tarrytown, New York. This employment did not leave him enough freedom for composition, and no doubt frustration played a part in his early death. Not unnaturally Griffes' early work showed the influence of his German teachers, but later he leaned toward the French Impressionists. In the end he, more than most of his American contemporaries, could boast of a distinctly personal style.

"By a Lonely Forest Pathway" is the second of five German songs. The original poem, by Nikolaus Lenau, has been a favorite with lieder composers from Robert Franz to Max Bruch and Alban Berg. Because of the final line, it may be questioned whether Griffes set the original or the excellent translation by Henry G. Chapman.

From her early days at the Metropolitan Opera, which she entered as winner of the Auditions of the Air in 1940, Eleanor Steber took every opportunity in her concert appearances and in her recordings to promote the American composer. In later years she was a prime mover in the project that resulted in Desto's *American Art Songs* record. The Griffes recording dates from the forties. The pianist is James Quillian, who in a long career has collaborated with many famous singers.

Note: A group of representative songs, chamber, and orchestral works (as well as documentary and biographical information) is contained on New World Records' *Charles Tomlinson Griffes* (80273-2).

"By a Lonely Forest Pathway" ("Auf geheimem Waldespfade"), 1909 (Nikolaus Lenau, English version by Henry G. Chapman)

By a lonely forest pathway
I am fain at eve to flee
To the dreary rushy beaches,
Dearest, there to dream of thee!

And I watch the woods grow darker,
Hear the reeds' mysterious sighs,
Hear them whispering and complaining,
Till my tears, my tears arise.

And I fancy 'tis the accents
Of thy voice that round me play,
Till the music of thy singing
On the water dies away.

Band 3

Richard Hageman (1882-1966)

Hageman was born in Leeuwarden, the Netherlands. He was the son of the director of the Amsterdam Conservatory, and began his studies with his father. At sixteen he was assistant conductor at the Amsterdam Royal Opera, and two years later he became conductor. Moving to Paris in 1903, he served as accompanist in the studio of the great voice teacher Mathilde Marchesi. His first visit to America was as accompanist to Yvette Guilbert in 1906. In 1907 he joined the conducting staff of the Metropolitan Opera, where he remained until 1924. In the 1922-23 season he conducted in Chicago and then went on to the Los Angeles Grand Opera. He was for a time head of the opera department at the Curtis Institute of Music in Philadelphia. In later years Hageman composed much incidental music for films and some popular songs. His opera *Caponsacchi* was given at the Metropolitan in 1937. His prolific songwriting was encouraged by his long service as accompanist to many prominent singers (Claudia Muzio, Giovanni Martinelli, Olive Fremstad, Frieda Hempel, Geraldine Farrar, George Hamlin, Oscar Seagle, to name but a few) and his close con-

nection with the opera.

“Do Not Go, My Love” is probably Hageman’s finest and best-known song, though “At the Well” (Tagore; 1919) was also very popular. For a time Rabindranath Tagore (1861-1941) enjoyed special favor with song composers (here and in England, France, and Italy); among the many settings, Hageman’s “Do Not Go, My Love” has become something of a classic.

Rose Bampton, who came into prominence in the thirties, enjoyed a distinguished career at the Metropolitan. She made her debut in 1932 as a contralto, but sang soprano roles from 1937 on. Her recordings, in both ranges, contain a good representation of American songs. Miss Bampton is accompanied by her husband, the distinguished conductor Wilfred Pelletier. This Hageman song dates from her soprano period; the two Carpenter songs that follow represent her as a contralto.

“Do Not Go, My Love,” 1917
(Rabindranath Tagore)

Do not go, my love, without asking my leave.
I have watched all night, and now my eyes
are heavy with sleep;

I fear lest I lose you when I am sleeping.
Do not go, my love, without asking my leave.

I start up and stretch my hands to touch you.
I ask myself, “Is it a dream?”
Could I but entangle your feet with my heart,
and hold them fast to my breast!
Do not go, my love, without asking my leave.

Bands 4 & 5

John Alden Carpenter
(1876-1951)

John Alden Carpenter, whom Walter Damrosch once called the most American of composers, descended from the famous John Alden of colonial times. He was both one of our best composers and a successful businessman. Carpenter was born in Park Ridge, Illinois. In 1897 he graduated from Harvard, where he had studied with John Knowles Paine. He joined his father’s shipping supply business and in 1909 became vice-president (retiring in 1936), yet found time for studies with Edward Elgar in Rome in 1906 and with Bernhard Ziehn in Chicago from 1908 until 1912. Carpenter’s music was influenced by the French Impressionists. His orchestral suite *Adventures in a Perambulator* (1915) and the ballets *Krazy Kat* (1911), *The Birthday Of the Infanta* (1919), and *Skyscrapers* (1926) won him considerable fame, but he is best remembered for his more than forty songs, including the cycles *Gitanjali* (1913) and *Water Colors* (1918). The former, a set of six poems by Tagore (two of which are included on this record), represent Carpenter at his best. Other outstanding songs are “The Day Is No More” (Tagore; 1915), “Serenade” (Siegfried Sassoon; 1921), and the jazzy *Four Negro Songs* (Langston Hughes; 1927).

“When I Bring You Coloured Toys”
(“When and Why”), 1913
(Rabindranath Tagore)

When I bring you coloured toys, my child, I understand why there is such a play

of colours on clouds, on water, and why flowers are painted in tints—when I give coloured toys to you, my child.

When I sing to make you dance, I truly know why there is music in leaves, and why waves send their chorus of voices to the heart of the listening earth—when I sing to make you dance.

When I bring sweet things to your greedy hands, I know why there is honey in the cup of the flower, and why fruits are secretly filled with sweet juice—when I bring sweet things to your greedy hands.

When I kiss your face to make you smile, my darling, I surely understand what pleasure streams from the sky in morning light, and what delight the summer breeze brings to my body—when I kiss you to make you smile.

“Light, My Light,” 1913
(Rabindranath Tagore)

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the centre of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven’s river has drowned its banks and the flood of joy is abroad.

Band 6

Randall Thompson
(1899-)

Randall Thompson is a New Yorker. He studied at Harvard under Walter Spalding, Edward Burlingame Hill, and A. T. Davison. He also worked with Ernest Bloch. In his busy life as a teacher he has held many distinguished posts, and as a composer he has rarely if ever been idle. He seems particularly happy writing for chorus, as witness *The Peaceable Kingdom* (1936; a cappella) and *The Testament of Freedom* (1943; for men’s voices and orchestra). As a songwriter he has been only occasionally active, but “Velvet Shoes” in itself ensures him a place of honor. The muted sound of steps in the snow, so atmospherically suggested in Elinor Wylie’s poem, is heightened by the music. Thompson omitted one of the poem’s stanzas, but the song seems a perfect thing as it is.

Povla Frijsch was one of the most accomplished of the musicianly singers who devote their careers to the art song. Danish by birth, American by adoption, Frijsch was international in viewpoint and understanding. She built her programs unconventionally, aiming not at sustaining moods from song to song, but at contrasts. A song like “Velvet Shoes” might follow Barber’s “A Nun Takes the Veil” and be followed by Castelnuove-Tedesco’s “Recuerdos”—and one remembered the impact of each one of them. For many years the indispensable pianist was Celius Dougherty (also a notable songwriter), who plays on this recording.

“Velvet Shoes,” 1927
(Elinor Wylie)

Let us walk in the white snow
In a soundless space;
With footsteps quiet and slow,
At a tranquil pace,
Under veils of white lace.

I shall go shod in silk
And you in wool
White as a white cow’s milk,
More beautiful
Than the breast of a gull.

We shall walk in velvet shoes:
Wherever we go
Silence will fall like dew
On the white silence below.
We shall walk in the snow.

Band 7

Ernest Charles (1895-)

Ernest Charles was born in Minneapolis. He trained as a singer and appeared in several Broadway revues and in vaudeville and also gave recitals. In the forties he produced a New York radio program, *Great Moments in Music*, but mostly he has lived in Hollywood. A number of his songs have been popular, such as “Let My Song Fill Your Heart,” “My Lady Walks in Loveliness,” “The House on the Hill,” and especially “When I Have Sung My Songs.” The words are by the composer.

The sensation of the Metropolitan season of 1934-35 was an unknown Norwegian soprano, brought over to take the place of Frida Leider, who was unable to return. Kirsten Flagstad’s debut as Sieglinde in *Die Walküre* made operatic history and immediately established her as one of the greatest Wagnerian singers. She was in demand for song recitals, and a young American pianist offered his services. Edwin McArthur became not only Flagstad’s accompanist but her adviser in matters of repertory. One of the songs he suggested was “When I Have Sung My Songs.” It quickly became her inevitable final encore and will always be remembered by those who heard her in recital. McArthur accompanies Flagstad in this recording.

“When I Have Sung My Songs,” 1934
When I have sung my songs to you,
I’ll sing no more.
‘Twould be a sacrilege to sing
At another door.
We’ve worked so hard to hold our dreams,
Just you and I.
I could not share them all again—
I’d rather die
With just the thought that I had loved so
well, so true,
That I could never sing again,
Except to you.

Band 8

John Rosamund Johnson
(1873-1954)

The brothers Johnson, James Weldon (1871-1938) and J. Rosamond, occupy a very special place in the history of black American music. They worked together on original popular and serious songs, on arrangements of spirituals (both published collections), and

on the so-called "Negro national anthem," "Lift Every Voice and Sing."

After study with David Bispham at the New England Conservatory, J. Rosamond Johnson toured as a singer and also appeared in opera. In the twenties he gave recitals of spirituals with the pianist Taylor Gordon. He was also a figure in the popular music world of those days, writing with his brother and Bob Cole numbers for interpolation in musical shows and revues. He resented the Negro image as customarily presented on the stage and set himself to "clean up the caricature." This was his goal in music and in his personal life. "Lit'l Gal," set to a poem by the distinguished black poet Paul Laurence Dunbar (1872-1906), is set in a jazz idiom. It is perhaps at best a trifle, but in the rich voice of Paul Robeson it seems more than that. Lawrence Brown accompanies.

"Lit'l Gal," 1917
(Paul Laurence Dunbar)

Oh, de weathah it is balmy, an' de breeze is
sighin' low, Lit'l Gal, Lit'l Gal;
An' de mockin' bird is singin' in de locust by
de do', Lit'l Gal, Lit'l Gal;

Dere's a hummin an a bummin' in de lan'
f'om eas' to wes',
I's a sighin' fo' you honey an' I never knows
no res';
Fu' dey's lots o' trouble stewin' an' a brewin'
in my breas', Lit'l Gal, Lit'l Gal.

What's de mattah wid de weathah, what's de
mattah wid de breeze, Lit'l Gal, Lit'l Gal;
What's de mattah wid de locust dat's a singin'
in de trees, Lit'l Gal, Lit'l Gal;
Why dey knows dey ladies loves 'em an' dey
knows, dey loves 'em true,
An' dey loves 'em back I reckon, des lak I's a
lovin' you;
Dat's de reason dey's a weavin' an' a sighin'
thoo' an thoo', Lit'l Gal, Lit'l Gal.

Don't you let no dahkey fool you, 'cause de
clo'es he waifs is fine, Lit'l Gal, Lit'l Gal;
Dey's an hones' hea't a beatin' underneaf
dese rags o mine, Lit'l Gal, Lit'l Gal;

'Cose dey ain't no use in mockin' what de
birds' an' weathah do,
But I's sorry I cain't 'spress it when I knows I
loves you true;
Dat's de reason I's a sighin' an' a singin' now
fu' you, Lit'l Gal, Lit'l Gal.

Band 9

Charles Edward Ives (1874-1954)

Two decades after his death Charles Ives is frequently referred to as America's greatest composer; during his lifetime his music was all but unknown. The son of a New England bandmaster who liked to experiment with tonalities and textures, young Charles began working along the same lines. But his father made it clear to him that before one breaks the rules one must know what they are, and Charles went to Yale to learn them from Horatio Parker. He had his simple side, his love for old tunes and hymns, but he put

these to use in ways that were anything but simple. Realizing early that his kind of music would hardly make him a living, he went into the life-insurance business and was soon head of a prosperous company. Any time he could spare went into composing music that paralleled or anticipated that of such radicals as Stravinsky and Schoenberg. He stopped composing around 1930 because of ill health, and retired from business about the same time. Meanwhile his music was gradually being discovered, and in 1947 he received the Pulitzer Prize for his Third Symphony (1911).

In 1922 Ives published at his own expense a book of 114 songs from various periods of his life, and gave a copy to anyone requesting it. The volume is now a collector's item. It contains the most amazing assortment, from the veriest tidbits to songs of enormous effectiveness and strength. Some samples of his early attempts to match music to well-known lieder texts are of real interest, though they hardly supplant the works of the masters. In several cases Ives frankly tells us in a footnote that the song has no value except as an example of his early work.

"General William Booth Enters into Heaven," published later, is one of the most remarkable pieces he left us. The poem is by Vachel Lindsay (1879-1931), whose earthiness and hypnotic rhythms were sensational in their time. Ives's music is uninhibited, flamboyant, and powerful, but never loses the human element that keeps it from becoming caricature. A very different thing from the settings of the poem by Sidney Homer and Philip James! With Ives's approval his friend John Becker made an arrangement for solo, chorus, and orchestra.

Our recording was the first of an Ives song and probably the only one he himself heard. The performance remains a classic. Radiana Pazmor, an extraordinary musician and a friend of Ives's, was one of the leading advocates of contemporary composers in the twenties and thirties. She came from a family of musicians; her father was the California composer Henry Bickford Pasmore (1857-1944). In later years Miss Pazmor has been active as a vocal teacher. Genevieve Pitot, her long-time recital accompanist, is heard in that role here.

"General William Booth Enters Into Heaven," 1914

(Vachel Lindsay)

(Bass drum loudly.)

Booth led boldly with his big bass drum—
(Are you washed in the blood of the Lamb?)
The Saints smiled gravely and they said:
"He's come."

(Are you washed in the blood of the Lamb?)
Walking lepers followed, rank on rank,
Lurching bravos from the ditches dank,
Drabs from the alleyways and drug fiends
pale—

Minds still passion-ridden, soul-powers frail:
Vermin-eaten saints with moldy breath,
Unwashed legions with the ways of Death—
(Are you washed in the blood of the Lamb?)

(Banjos.)

Every slum had sent its half-a-score
The round world over. (Booth had groaned
for more.)
Every banner that the wide world flies
Bloomed with glory and transcendent dyes.

Big-voiced lasses made their banjos bang,
Tranced, fanatical they shrieked and sang:—
"Are you washed in the blood of the Lamb?"
Hallelujah! It was queer to see
Bull-necked convicts with that land make
free.

Loons with trumpets blowed a blare, blare,
blare

On, on upward thro' the golden air!
(Are you washed in the blood of the Lamb?)

II

(Bass drum slower and softer.)

Booth died blind and still by faith he trod,
Eyes still dazzled by the ways of God.
Booth led boldly, and he looked the chief,
Eagle countenance in sharp relief,
Beard a-flying, air of high command
Unabated in that holy land.

(Sweet flute music.)

Jesus came from out the court-house door,
Stretched his hands above the passing poor.
Booth saw not, but led his queer ones there
Round and round the mighty court-house
square.

Yet in an instant all that blear review
Marched on spotless, clad in raiment new.
The lame were straightened, withered limbs
uncurled
And blind eyes opened on a new, sweet
world.

(Bass drum louder.)

Drabs and vixens in a flash made whole!
Gone was the weasel-head, the snout, the
jowl!
Sages and sibyls now, and athletes clean,
Rulers of empires, and of forests green!

*(Grand chorus of all instruments.
Tambourines to the foreground.)*

The hosts were sandaled, and their wings
were fire!
(Are you washed in the blood of the Lamb?)
But their noise played havoc with the angel-
choir
(Are you washed in the blood of the Lamb?)
Oh, shout Salvation! It was good to see
Kings and Princes by the Lamb set free.
The banjos rattled and the tambourines
Jing-jing-jingled in the hands of Queens.

(Reverently sung, no instruments.)

And when Booth halted by the curb for
prayer
He saw his Master thro' the flag-filled air.
Christ came gently with a robe and crown
For Booth the soldier, while the throng knelt
down.
He saw King Jesus. They were face to face,
And he knelt a-weeping in that holy place.
Are you washed in the blood of the Lamb?

Note: Sections of the above enclosed by brackets were not set by Ives. Also, slight variations between printed texts and sung performances in other works on this disc are attributable to artists' interpretations.

SELECTED DISCOGRAPHY

Because of considerations of space it has been impossible to list all American art songs recorded over the past seventy-five years. Only works by composers represented here have been listed; those selections marked with an asterisk indicate recordings included on this disc, and they are listed to provide the original recording-company and record-number information.

Key to record companies

Ad-Acoustadisc	HMV-His Master's Voice (includes all	OVER-overtone
C-Columbia (includes CBS)	European affiliates)	R-Rococo
Can-Cantilena	INT-Internos	Sera-Seraphim
Chicago Gramophone Society	NMQ-New Music Quarterly	Voc-Vocalion
EMS—Elaine Music Shop	None-Nonesuch	TH-Town Hall
Folk-Folkways	NW-New World Records	V-Victor (includes RCA
FRM-Friends of Recorded Music	OASI	and related labels)

(78-78 rpm; LP-long playing; s-stereo; A-acoustically recorded; E-electrically recorded)

Beach, Mrs. H. H. A., 1867-1944

"Ah, love, But a Day" [Robert Browning] (Jussi Bjoerling, t, Ivor Newton, pf; HMV DA 2025, 78E; Sera 60168, LP)
 *"The Year's at the Spring" [R. Browning] Johanna Gadski, s, pf; V 87026, 78A. Emma Eames, s, pf; V 88008 or 85057, 78A; R 29, LP)

Burleigh, Harry Thacker, 1866-1949

"Jean" [Frank L. Stanton] (Evan Williams, t, orch; V 64280, 78A)
 "Just You" [Madge Marie Miller] (Frieda Hempel, s, orch; V 87261; 78A)

Spiritual Arrangements:

By an' By (Roland Hayes, t, Lawrence Brown, pf; Voc A 21005, 78A. Paul Robeson, bs, Lawrence Brown, t & pf; V 19743, 78E; LM 3292, LP)
 "Deep River" (Paul Robeson, bs, Lawrence Brown, pf; V 20783, 78E; LM 3292, LP. Roland Hayes, t, Lawrence Brown, pf; Voc R 6133, 78A. Marian Anderson, c, pf; V 22015, 78E. Marian Anderson, c, Kosti Vehanen, pf; V 2032, 78E)
 "Go Down, Moses" (Roland Hayes, t, Lawrence Brown, pf; Voc A 21005, 78A. Marian Anderson, c, Kosti Vehanen, pf; V 1799, 78E)
 "Heav'n, Heav'n" (Marian Anderson, c, Kosti Vehanen, pf; V 8958, 78E)
 "Swing Low, Sweet Chariot" (Roland Hayes, t, Lawrence Brown, pf; Voc R 6133, 78A)
 "Were You There?" (Paul Robeson, bs, Lawrence Brown, pf; V 19742, 78E; LM 3292, LP)

Cadman, Charles Wakefield, 1881-1946

Four American Indian Songs: No. 1, "From the Land of the Sky-blue Water [Nelle Richmond Eberhart] (Alma Gluck, s, orch; V 64190, 78A; Can 6215, LP; Lillian Nordica, s, pf; C 30486; 78A; Ad AG 4267, LP)
 —No. 2, "The White Dawn is Stealing" (Janet Spencer, c, orch; V 64249, 78A)
 —No. 4, "The Moon Drops Low" (Janet Spencer, c, orch; V 64200, 78A)
 "At Dawning" [Eberhart] (Mary Garden, s, Jean H. Dansereau, pf; V 1216, 78E; OASI 584, LP; John McCormack, t, orch; V 64302, 78A)

Carpenter, John Alden, 1876-1941

Gitanjai: No. 1, "When I Bring to You Color'd Toys" [Rabindrinath Tagore] (Rose Bampton, c, Wilfred Pelletier, pf; V 1628, 78E)
 —No. 3, "The Sleep that Flits on Baby's Eyes" [Tagore] (Rose Bampton, s, Wilfred Pelletier, pf; V 10-1118, 78E)
 —No. 6, "Light, My Light" [Tagore] (Rose Bampton, c, Wilfred Pelletier, pf; V 1628, 78E)
Four Negro songs: No. 2 "The Cryin' Blues"; No. 3, "Jazz Boys" [Langston Hughes] (Vanni-Marcoux, bs, Piero Coppola, pf; HMV DA 988, 78E)
 "Serenade" [Siegfried Sassoon] (Gladys Swarthout, ms, Lester Hodges, pf; V 16781, 78E)
 "Water Colors" [Herbert Giles, from the Chinese] (Mina Hager, ms, John Alden Carpenter, pf; Chicago Gramophone Society MC 1016, 78E)

Charles, Ernest, 1895 -

"When I Have Sung My Songs" [composer] (Kirsten Flagstad, s, Edwin McArthur, pf; V 1817, 78E; V LM 1738, LP)

Damrosch, Walter Johannes, 1862-1950

"Danny Deever" [Rudyard Kipling] (David Bispham, b, pf; C 30016—later version with orch, 30773 variously doubled as A 5021, A 5778, 5010M, 78A)

Dunn, James Philip, 1884-1936

"The Bitterness of Love" [Sheamas O'Sheel] (John McCormack, t, Edwin Schneider, pf; V 1568, 78E)

Griffes, Charles Tomlinson, 1884-1920

"Am Kreuzweg wird begraben" [Heinrich Heine] (Sherrill Milnes, b, Jon Spong, pf; NW 273, LPs)
 "An den Wind" [Nikolaus Lenau] (Sherrill Milnes, b, Jon Spong, pf; NW 273, LPs)
 "Auf geheimem Waldespfade" [Nikolaus Lenau] (Sherrill Milnes, b, Jon Spong, pf; NW 273, LPs)
 *"By a Lonely Forest Pathway" [Nikolaus Lenau, trans. Henry G. Chapman] (Elisabeth Rethberg, s, Frederic Persson, pf; V 15146, 78E. Eleanor Steber, s, James Quillan, pf; V 10-1071; 78E)
Four Impressions [Oscar Wilde]: "Le Jardin," "Impression du Matin," "La Mer," "Le Réveillon" (Olivia Stapp, ms, Diane Richardson, pf; NW 273, LPs)
 "The Lament of Ian the Proud" [Fiona MacLeod] (William Hain, t, Jerome D. Bohm, pf; FRM 5, 78E)
 "Meeres Stille" [Johann Wolfgang van Goethe] (Sherrill Milnes, b, Jon Spong, pf; NW 273, LPs)
 "An Old Song Re-sung" [John Masefield] (Leonard Warren, b, Willard Sektberg, pf; V LM 2266-LP)
 "Song of the Dagger" [Rumanian folk song] (Sherrill Milnes, b, Jon Spong, pf; NW 273, LPs)
Three Poems of Fiona MacLeod, Op. 11 No. 1 "The Lament of Ian the Proud," No. 2 "Thy Dark Eyes to Mine," No. 3 "The Rose of the Night" (Phyllis Bryn-Julson, s, Boston Symphony, Seiji Ozawa, cond.; NW 273, LPs)
 A collection of songs (Norman Myrsvik, t, Emanuel Levenson, pf; EMS 501, LP)

Hageman, Richard, 1882-1966

"Do Not Go My Love" [Rabindrinath Tagore] (Rose Bampton, s, Wilfred Pelletier, pf; V 10-1118, 78E)
"The Donkey" [G. K. Chesterton] (Joan Hammond, s, Gerald Moore, pf; HMV B 9503, 78E)

Ives Charles E., 1874--1954

"General William Booth Enters Into Heaven" [Vachel Lindsay] (Radiana Pazmor, c, Genevieve Pitot, pf; NMQ 1412, 78E)
"The Greatest Man" [Anne Collins] [Theodor Uppman, b, Allen Rogers, pf; Int 0001, LP)
Miscellaneous collections of Ives songs (Mordecai Bauman, b, A. Hirsch, pf; NMQ 1412, 78E. Helen Boatwright, s, John Kirkpatrick, pf; OVER 7, LP; C M4 32504, LPs. Marni Nixon, s, John McCabe, pf; None 71209, LPs. Evelyn Lear, s, Thomas Stewart, b, Alan Mandel; pf; C M 30229; LPs. Ted Puffer, t, James Tenney, pf; Folk FM M3344-45 LPs)

Johnson, John Rosamond, 1873-1954

"Li'l Gal" [Paul Laurence Dunbar] (Paul Robeson, bs, Lawrence Brown, pf; V 19824, 78E; LM 3292, LP)

Kramer A. Walter, 1890-1969

"The Last Hour" [Jessie C. Brown] (John McCormack, t, Fritz Kreisler, vln; Edwin Schneider, pf; V 87576, 78A)
"Swans" [Sara Teasdale] (John McCormack, t, Edwin Schneider, pf; V 1081, 78A)

MacDowell, Edward Alexander, 1860-1908

"Long Ago [composer] (Alma Gluck a; Rosario Bourdon, pf; V 64268, 78A; Can 6215, LP)
"A Maid Sings Light" [composer] (Alma Gluck, s, Rosario Bourdon, pf; V 64268, 78A)
"Thy Beaming Eyes" [W. H. Gardner] (Sophie Braslau, c, Rosario Bourdon, pf; V 684470, 78A)

Parker, Horatio William, 1863-1935

**"The Lark Now Leaves His Watery Nest" [Sir William Davenant] (Emilio de Gogorza, b, pf; V 74118, 78A)
**"Love in May" [Ella Higginson] (Emma Eames, s, pf; V 88131, 78A)

Thompson, Randall, 1899-

**"Velvet Shoes" [Elinor Wylie] (Povla Frijsh, s, Celius Dougherty, pf; V 2157, 78E; V LCT 1158, LP; TH 002, LP)

Note: a 2-disc stereo LP anthology issued by Desto (DST 6411-12), contains some forty songs by twenty-eight American composers, including one each by MacDowell, Griffes, and Ives, and two by Carpenter.

SELECTED BIBLIOGRAPHY

Chase, Gilbert. *America's Music from the Pilgrims to the Present* (revised second edition). New York: McGraw-Hill, 1966.
Howard, John Tasker. *Our American Music, A Comprehensive History from 1620 to the Present*. New York: Crowell, 1965.
Stevens, Denis, ed. *A History of Song* (Chapter on the United States by Hans Nathan, pp. 408-60). New York: Norton, 1960.
Upton, William Treat. *Art-song in America: A Study in the Development of American Music*. Boston: Ditson, 1930.
_____. *A Supplement to Art-song in America, 1930-1938*. Boston: Ditson, 1938

HIGHLIGHTS OF GERMAN IMMIGRANT INFLUENCE IN THE UNITED STATES, 1859-1918

1859 "Cleveland Medical Gazette" established by Dr. Gustav Weber.
1860 First German lending library founded in New York.
1860 Gustav Struve finished his "World History."
1861-1871 Seminar for educating German-American teachers held in Detroit.
1862 Dr. Abraham Jacobi founded "American Journal of Obstetrics," and was an early advocate of birth control in its pages.
1863-1870 Ignaz Anton Pilat's landscape-garden plans for Central Park put into effect in New York.
1864 Otto Friedrich Dresel founded Columbus, Ohio, Public Library.
1865 Joseph Zentmeyer invented a photographic lens which revolutionized microscopy.
1868 Carl Schurz, leading German intellectual, elected first German-born United States Senator (from Missouri).
1868 "Turnverein" (German youth organizations) in New York opened a seminary to teach physical education.
1870 German-American Teachers' Federation, organized in Louisville, Kentucky, stressed separation of church and state, opposed Bible reading and hymn-singing in schools.
1871-1893 J. M. Maisch edited "American Journal of Pharmacy."
1872 Milwaukee's first ward had a kindergarten in which seventy-two pupils were enrolled.
1872 Liberal Republican revolt against corruption of Grant Administration led by Carl Schurz and other Missouri German-Americans, but Hermann Roster, President Grant's Collector of Internal Revenue for Chicago, continued to support Grant.
1873 "People's Party" (German) defeated "Law and Order" ticket in Chicago by 11,000 votes. The latter had advocated temperance, Sunday closing laws, and other measures unpalatable to Germans.
1876 Carl Schurz rejoined Republican Party because he favored its "hard-money" stand, but most German intellectuals in the presidential election preferred Samuel Tilden, the Democrat, to Rutherford B. Hayes, his Republican opponent. After Hayes' victory, Schurz was rewarded with the Cabinet post of Secretary of the Interior.
1876 Model kindergarten under German supervision demonstrated at Philadelphia Exposition.
1878 "Nationale Deutschamerikanische Lehrer Seminar" (a teachers' seminar) opened its doors in Milwaukee.
1882 Philip Wagner's "A Forty-eighter" described life of average German immigrant and praised American liberty.
1882 Louis Prang, pioneer lithographer, organized Prang Educational Company to publish schoolbooks.
1885 H. C. Bohack, a German immigrant, began his grocery store in Manhattan.
1885 German-American authors founded a National Association of German-American Writers and Journalists, with headquarters at Milwaukee, and such figures as Schurz, Franz Sigel, and Konrad Krez as members.
1891-1907 Milwaukee Teachers' Seminary became affiliated with "Turnlehrer" Seminar, which prepared physical education teachers and was supported by German Freethinkers.
1892 Rudolph Eickemeyer, an electric railway entrepreneur, consolidated his business with General Electric.
1896 Schurz supported McKinley for President because of his "hard-money" sympathies.
1900 Schurz and German-American liberal press spoke against American imperialism.
1914-1917 During American neutrality period, German-American press opposed President Wilson's policy of permitting the sale of muni-

- tions to belligerents and allowing Great Britain and France to float loans in the United States (during World War I). This discriminated against Germany in favor of Britain, which had control of the seas.
- 1917** Congress, over President Wilson's veto, passed literacy test to restrict immigration. This action revealed a rising tide of American xenophobia on the eve of entry into World War I.
- 1918** Karl Muck, conductor of the Boston Symphony Orchestra, arrested (March 25) and imprisoned for the duration of the war as an enemy alien. His fate was similar to that of many other German-Americans accused of partiality for the Fatherland after United States entry into the war, among them Frederick Stock, conductor of the Chicago Symphony Orchestra, who lost his job. German music was banned; German books were burned; the German language could not be taught in public schools and was eliminated even from university curricula; the Governor of Iowa decreed that only English could be spoken in public; and names of streets and foods that had formerly been German were changed (hamburgers, for instance, became known as "Salisbury steaks"). In 1918, Congress also repealed the charter it had granted in 1899 to the National German-American Alliance, an organization devoted to improving German-American culture as well as to combating state prohibition and blue laws.

SELECTED BIBLIOGRAPHY

- Handlin, Oscar, ed. *Immigration as a Factor In American History*. Englewood Cliffs, N.J.: Prentice-Hall, 1959.
- _____. *A Pictorial History of American Immigration*. New York: Crown, 1972.
- _____. and Newsweek Book Division. *Statue of Liberty*. New York: Newsweek, 1971.
- _____. *The Uprooted: The Epic Story of the Great Migrations that Made the American People*. Boston: Little, Brown, 1951.
- Hansen, Marcus Lee. *The Atlantic Migration, 1607-1860*. Cambridge, Mass.: Harvard University, 1940.
- _____. *The Immigrant In American History*. New York: Harper Torchbooks, 1964.
- Hawgood, John A. *The Tragedy of German-America: The Germans in the United States of America during the Nineteenth Century—and After*. Toronto: T. Allen, 1940.
- Hutchinson, E. P. *Immigrants and Their Children, 1850-1950*. New York: Wiley, 1956.
- Jones, Maldwyn Allen. *American Immigration*. Chicago: University of Chicago, 1960.
- Kennedy, John F. *A Nation of Immigrants*, revised and enlarged edition. New York: Harper & Row, 1964.
- Lengyel, Emil. *Americans from Hungary*. Philadelphia: Lippincott, 1948.
- Stephenson, George M. *A History of American Immigration*. New York: Russell & Russell, 1964.
- Weisberger, Bernard A. *American Heritage History of the American People*. New York: American Heritage, 1971.
- Wittke, Carl F. *Germans in America*. New York: Teacher's College, 1967.
- _____. *The German-Language Press in America*. Lexington: University of Kentucky, 1957.
- _____. *Refugees of Revolution: The German Forty-Eighters in America*. Philadelphia: University of Pennsylvania, 1952.
- _____. *We Who Built America: The Saga of the Immigrant*, revised edition. Cleveland: Case Western Reserve University, 1967.

Side One Total time 22:11

- Band 1:3:06
Edward MacDowell: "Long Ago, Sweetheart Mine," Op. 56, No. 1—Alma Gluck, soprano, Rosario Bourdon, piano (rec. June 10, 1912, Victor 64268)
- Edward MacDowell: "A Maid Sings Light," Op. 56, No. 3—Alma Gluck, soprano, Rosario Bourdon, piano (rec. June 10, 1912, Victor 64268)
- Band 2:0:50
Mrs. H. H. A. Beach: "The Year's at the Spring," Op. 44, No. 1—Johanna Gadski, soprano, accompanist unidentified (rec. Jan. 14, 1908, Victor 87026)
- Band 3:1:20
Horatio Parker: "Love in May," Op. 51, No. 1 (publ. Theodore Presser)—Emma Eames, soprano, accompanist unidentified (rec. May 18, 1908, Victor 88131)
- Band 4:1:43
Horatio Parker: "The Lark Now Leaves His Watery Nest," Op. 47, No. 6 (publ. Theodore Presser) — Emilio de Gogorza, baritone, accompanist unidentified (rec. May 18, 1908, Victor 74118)
- Band 5:2:14
A. Walter Kramer: "Swans," Op. 44, No. 4 (publ. Belwin-Mills)—John McCormack, tenor, Edwin Schneider, piano (rec. Sept. 26, 1923, Victor 1081)
- Band 6:2:09
James P. Dunn: "The Bitterness of Love" (publ. Belwin-Mills)—John McCormack, tenor, Edwin Schneider, piano (rec. Dec. 1930, HMV DA 1175-Victor 1568A)
- Band 7:3:35
Walter Damrosch: "Danny Deever," Op. 2, No. 7 (publ. Theodore Presser)—David Bispham, baritone, accompanist unidentified (rec. c. 1906, Columbia 30016)
- Band 8:2:14
Arr. H. T. Burleigh, "Go Down, Moses" ("Let My People Go") (publ. Belwin-Mills)—Roland Hayes, tenor, Lawrence Brown, piano (rec. 1922, Vocalion B 3032 [U.S. no. 21005])
- Band 9:1:51
Arr. H. T. Burleigh, "Heav'n, Heav'n" (publ. Belwin-Mills)—Marian Anderson, contralto, Kosti Vehanen, piano (rec. 1936, Victor 8958B)
- Band 10:2:20
Arr. H. T. Burleigh, "Deep River" (publ. Belwin-Mills)—Paul Robeson, baritone, Lawrence Brown, piano (rec. May 10, 1927, Victor 20793A)

Side Two Total time 27:56

- Band 13:05
Charles Wakefield Cadman, "At Dawning," Op. 29, No.1 (publ.Theodore Presser)—Mary Garden, soprano, Jean H. Dansereau, piano (rec. Oct. 26, 1926, Victor 1216A)
- Band 22:33
Charles Tomlinson Griffes, "By a Lonely Forest Pathway" (publ. Schirmer)—Eleanor Steber, soprano, James Quillian, piano (rec. March 31 and April 14, 1941, Victor 10-1071A)
- Band 33:00
Richard Hageman, "Do Not Go, My Love" (publ. Schirmer)—Rose Bampton, contralto, Wilfred Pelletier, piano (rec. Sept. 22, 1932, Victor 1607A)
- Band 43:00
John Alden Carpenter, "When I Bring You Coloured Toys," from *Gitanjali*, No. 1 (publ. Schirmer)—Rose Bampton, contralto, accompanist unidentified (rec. July 8 and Sept. 29, 1932, Victor 1628A)
- Band 52:14
John Alden Carpenter, "Light, My Light," from *Gitanjali*, No. 6 (publ. Schirmer)—Rose Bampton, contralto, accompanist unidentified (rec. July 8 and Sept. 29, 1932, Victor 1628B)
- Band 63:35
Randall Thompson, "Velvet Shoes" (publ. E. C. Schirmer)—Povla Frijsh, soprano, Celius Dougherty, piano (rec. April 12, 1940, Victor 2157B, incl. in set M-789)
- Band 72:27
Ernest Charles, "When I Have Sung My Songs" (publ. Schirmer)—Kirsten Flagstad, soprano, Edwin McArthur, piano (rec. Oct. 27, 1936, Victor 1817B, incl. in M-342)
- Band 82:53
J. Rosamond Johnson, "Lit'l Gal" (publ. E. B. Marks)—Paul Robeson, baritone, Lawrence Brown, piano (rec. July 27, 1925 and Jan. 25, 1926, Victor 19824B)
- Band 94:29
Charles Ives, "General William Booth Enters into Heaven" (publ. Theodore Presser)—Radiana Pazmor, soprano, Genevieve Pitot, piano (rec. 1934, New Music Quarterly Record, NMQR 2-4, or 1112)

We wish to extend our thanks to CBS, New Music Quarterly, and RCA for their cooperation.

Producer: Max Wilcox
Sound equalization: Don Miller
Researchers: David Hamilton, Philip L. Miller
Cover by Elaine Sherer Cox
Historical chart and bibliography compiled by Arthur E. Scherr
Library of Congress Card No. 75-751054

LINER NOTES © Recorded Anthology of American Music, Inc.

© 1976 © 1976 Recorded Anthology of American Music, Inc. All rights reserved.

For additional information and a catalogue, please contact:

New World Records
701 Seventh Avenue, New York, New York 10036
(212) 302-0460 • (212) 944-1922 fax
email: info@newworldrecords.org

www.newworldrecords.org