

WILLIAM PARKER
An Old Song Resung

New World Records 80463

During the last third of the nineteenth century, several thoroughly trained composers from the Northeast began to fashion an American music deriving from German stylistic principles, impeccably crafted and with considerable aesthetic substance--men such as John Knowles Paine, Arthur Foote, George Chadwick, Horatio Parker, and Edward MacDowell. In addition, several of Chadwick's and one of MacDowell's compositions were given an identifiably American flavor, however diluted: Chadwick's Yankee-oriented Second Symphony in B-flat (1886), Fourth String Quartet in E-minor (1896), and *Symphonic Sketches* (1895-1904); and MacDowell's Second Suite (*Indian*) in E-minor (1891-1895). Despite the qualitative excellence of their compositions, a nagging question persisted among contemporary writers about the music: Was it *American*?

Before the time of these five musicians, a fascinating New Orleans pianist and composer, Louis Moreau Gottschalk (1829-1869), had already been active and acclaimed. Gottschalk's father was born in London and his mother was of French descent. After training in Paris, he explored the use of the vernacular music of Latin America and the United States in his piano music. He died relatively young, however, leaving behind a memory more of the irresistibly charming pianist than of an innovative creator. Then from 1892 to 1895, the Czech nationalist composer Antonin Dvorák resided in New York, and became attracted to African-American and Amerindian music. He created a few works that integrated these New World sounds with his own Central European manner, especially in the Ninth Symphony (*From the New World*), Twelfth String Quartet (*American*), and String Quintet in E-flat. With Dvorák's American sojourn, an intense debate began on what constituted an American music. How much did the distinction involve using indigenous musical materials after the Dvorák example; how much did it have to reflect without conscious awareness the native composer daily experiencing the America surrounding him, as MacDowell maintained? Anyone, American or European, could employ the American vernacular in his music--it proved nothing, said MacDowell.

Most composers who began their careers in the early twentieth century took their lead from these older Northeastern composers, and built on an inherited style, which seemed solid and attractive to them--Amy Beach, Margaret Ruthven Lang, Daniel Gregory Mason, Henry Hadley, and Frederick Shepherd Converse, to name only five. On occasion, they struck out on a more identifiably American path--for example, Hadley's Symphony No. 4 in D-minor, (*North, East, South and West*), Mason's *String Quartet on Negro Themes* (1919), and Converse's *Flivver Ten Million* (1926) and *California* (1927), both for orchestra. Yet these were not typical of the sort of work these composers usually turned out.

The four composers represented in this recording were from the same generation. However, in one way or another, they were noticeably different from the others, and each offered his own answer to the question of what might constitute an American music.

Arthur Farwell (1872-1952), born in St. Paul, Minnesota, came to the Massachusetts Institute of Technology in the nineties to train as an electrical engineer. After attending concerts in Boston, he turned permanently to music as an avocation and studied with Homer Norris, a lover of French music, and Chadwick, and took advice from MacDowell. At this time, the fiercely independent

composer Henry Gilbert became his friend. Both men believed in America's cultural independence and the utilization of whatever music--African-American, Amerindian, ragtime, British-American--would strengthen this independence.

Nevertheless, Farwell would study briefly in Europe, with Engelbert Humperdinck, Hans Pfitzner, and Alexandre Guilmant. When he returned to the United States in 1899, the MacDowell-MacDowell controversy absorbed his attention, as also did Alice Fletcher's *Indian Story and Song from North America* (1900). He then continued his study of Amerindian myth and music, a study in which Charles Wakefield Cadman, Carlos Troyer, Harvey Worthington Loomis, and Charles Sanford Skelton were also engaged. Especially during the first fifteen years of the twentieth century, Farwell remained dedicated to this area of Americana. Later, he would decide that the Amerindian idiom represented only one aspect, and an unusual one, of our national music.

During the years that he examined traditional Amerindian myths and songs, Farwell gave them a transcendental and highly personal interpretation. He detected a strength of will that pointed individuals toward otherworldly concerns. Amerindians saw the need to comply with the eternal order of things as determined by a Supreme Being; Farwell feared the pursuit of money, unconcern for others, and the uprootedness he saw in contemporary American life. He recommended the candor, lucidity, and intuitiveness of Amerindian artistic expression as a corrective, and lauded the feelings of ecstasy and mysticism regularly evinced in the music. They made possible insights into one's psyche, a perception of eternal things, and a profound understanding of the purposes of living. Songs preserved the wisdom accruing from a people's past. They summoned forth love, or gave voice to sorrow, or urged individuals to courageous acts. They were not for amusement.

Works like *Folk Songs of the West and South* (1905), where African-American and Amerindian music is treated in unconventional ways, exhibit Farwell's early efforts at handling the vernacular. Farwell said his chord structures and progressions obeyed the emotional and imaginative dictates of the material and did not accord with European harmonic notions. Thus, "The Bird Song Dance" from this series summons forth a characteristic ambiance through odd dissonances that heighten the impression of music frozen in space.

Farwell composed *Three Indian Songs*, opus 32, in 1908, based on Omaha tribal music compiled by Alice Fletcher, which he had incorporated into *American Indian Melodies* for piano (1900). The "Song of the Deathless Voice" comes first. In it, a nocturnal warrior spirit materializes on the spot where he died gallantly. Farwell expands the song's impressive spiritual contemplation and introspection. At first the spirit's music is a call more or less detached in effect, although the later passages are meant to emerge trancelike, the summons of a wraith searching for someone alive to imbibe his bravery. Farwell comments that this song concentrates related but utterly different emotions into a small space; the composition "belongs to a dream-world, which he must enter who would truly voice the mystery of its haunting and echoing cadences." The following composition, "Inketunga's Thunder Song," needs an unusual projection of the voice in order to render the feelings of someone in a secluded spot who converses with Wakonda, the Great Spirit, the overseer of downpours, thunderclaps, and strokes of lightning. The last piece, "The Old Man's Love Song," is a tranquil morning serenade that pays homage to the deepest feelings of affection and responses to loveliness as the old man, according to Farwell, seeks a final union with the "Great Mystery." Each song is short, dignified, and involves important human matters. The melodies resemble incantations. Straightforward piano parts with surprising harmonic twists help evoke a distant time and place, and abjure over-refinement.

Charles Wakefield Cadman (1881-1946) accepted Romantic practices and their valuation of lyricism and tone color. He found merit in courting the larger American public with "idealized" Amerindian music, that is, music modified so that what otherwise might be rejected as primitive was brought in line with white-American tastes. His hope was that such song writing would win him a large following.

He was born in Johnstown, Pennsylvania, and studied musical theory under Lee Oehmler, Luigi von Kunitz, and Emil Pauer. About the year 1906, Nelle Richmond Eberhart introduced him to Amerindian music. He soon learned about Farwell's experiments with this music. He then discovered Fletcher's *Indian Story and Song from North America* in a local library and extracted from it tunes he liked and thought potentially attractive to the public. Next, he drew on Francis La Flesche's studies of Amerindian music.

Cadman was not agitated by an artistic desire to carve out an independent American style. His desire was to exploit a novel sound source that would distinguish him from the surrounding horde of songwriters. To emulate the acclaim of Victor Herbert was his goal. This he at last began to do, when John McCormack propelled his song "At Dawning" (1906) to popularity. Cadman's limited aspirations caused twentieth-century art composers, who laid claim to high-minded aesthetic principles, to disdain him, even as the public found much to cherish in his music. Assuredly, had he contributed just the Amerindian-inspired songs on this disk, he would have underlined the idea that music derived from the American Indians can excite the multitude, and can provide worthy, though somewhat exotic, songs that conform to the American-European tradition.

He set the *Four American Indian Songs*, opus 45, to words by Eberhart, in 1909. The Cadman rendition of Amerindian melody discards the laconicism of the aboriginal chants in favor of lengthened musical dialogue. In the first three songs, harmony remains simple; piano support, circumspect; the vocal melody moves to the fore. Eberhart's verses have subjects in no way connected with the primary Amerindian texts. Heading the four, "From the Land of the Sky-Blue Water," employs an Omaha tribal tune that Fletcher had noted down. The pianist opens and closes the song on a traditional flute-melody intended as a signal to one's beloved, then the singer intones the melody from a second love song. The tune, of narrow range, is built on a gapped scale, the fourth and seventh tones missing. Much use is made of the Scotch-snap, a brief accentuated note succeeded by a longer note. The unpretentious piano part contains mild syncopations. This song, coming after the well-received "At Dawning," really brought Cadman to the center of public attention. Like its predecessor, it was gratifying to sing and pleasant to hear. The second piece, "The White Dawn Is Stealing," rests on Iroquois music from the Theodore Baker collection, *Über die Musik der nordamerikanischen Wilden* (1882). Bare-bones piano support underlies a simple melody built on a gapped scale. The third piece, "Far Off I Hear a Lover's Flute," derives from an Omaha flageolet love call gathered by Fletcher--yet on hearing it, one is rather taken aback by music that sounds more Celtic than Amerindian. To add to the confusion, Francis La Flesche, whose father was an Omaha chief, thought this was the most Amerindian-sounding of the four pieces. The last song, "The Moon Drops Low," has an Omaha tune from Fletcher. The key is not always clearly defined. Cadman wants it rendered grandly and gravely. However, the impetuous and fiery passages contradict his wishes. A great deal of the music is Cadman's own and not Amerindian: Here is no soft call of love. Instead, the singer inveighs against the destruction of the Indian way of life. La Flesche criticized it as too complex and scarcely Amerindian at all. Nonetheless, the song makes a powerful impression on the listener.

Charles Ives (1874-1954) was born in Danbury, Connecticut. His first music teacher was his father, a bandmaster, who taught him to think freely about music without being fettered by conventional rules. When he entered Yale, his principal music teacher was Horatio Parker, a stalwart Yankee composer given over to a Germanic approach to composition. Ives grew up with a respect for New England Transcendental thought, an affection for New England hymnody and American traditional and popular song and dance, and a disdain for any music that seemed pretentious or affectedly polite and delicate. Unlike Farwell and Cadman, he puts into use his own musical experience, of which aboriginal music was not a part. He epitomizes the independent Yankee composer who attuned his ear to the singing of a personalized America.

Through his First Symphony (1895-1898) and oratorio *The Celestial Country* (1898-1899), he was clearly a beginning composer, disciplined in his use of musical materials and hoping to win over the music public. Failing in this endeavor, he became reclusive as an artist and turned increasingly to unrestrained, even arbitrary, experimentation. His style became unpredictable. One moment it was smooth and sentimental; the next, raucous and discombobulating. The full gamut of Ivesian sounds is encountered in his songs, especially in the collection *114 Songs*, privately printed in 1922, from which most of the selections on this recording have come. We find conventional order in some compositions and utter chaos in others. Romantic love ballads, hymns, rags, cowboy ditties, folk-derived songs, satires, marches, lamentations, dance-tunes, German *Lieder* and French *mélodies*--all are song types handled by Ives. Especially during his young manhood, his songs were usually straightforward, understandable, fairly diatonic, and tonally and triadically organized. As he aged, his music became more atonal, rhythmically free, melodically amorphous, and highly dissonant. Tone clusters shatter complacency. Sudden changes in treatment baffle expectations. Ives's music took on an identity that was idiosyncratic, startlingly original, and tied closely to the New England that he knew.

"At the River" (1916), "His Exaltation" (1913), "Watchman" (1913), "The Camp Meeting" (1912), and "Sunrise" (1926), the first five songs, arise from New England's hymn tradition, employ preexisting tunes from that tradition, and have music that had already appeared in his instrumental works. The first is also heard in the Fourth Violin Sonata (1914-1916); the second, in the Second Violin Sonata (1907); the third, in the First Violin Sonata (1902-1906); the fourth, in the Third Symphony, *The Camp Meeting* (1904); and the fifth, in the "Pre-Second" String Quartet (1904-1905). None of these songs is easily described. Each requires repeated listening to be understood. For example, "The Camp Meeting" opens in 6/8, although the meter constantly changes, and with two flats as the key signature, although no definite tonality is set at the beginning. Instead, extremely dissonant and chromatic tones assail the listener's ears, with just an occasional reference to B-flat (as in measure four, where we hear a somewhat camouflaged perfect cadence). Only when the song gets to the actual Woodbury-Bradbury hymn-tune, "Just As I Am," at measure 22, does the meter become stable in 6/8 and the B-flat key become established. Now the treble melody and the bass line remain diatonic. Nevertheless, inner chromaticism persists until the last four measures are reached. Such a song demonstrates Ives's umbilical connection with the America he loved. The more irregular his harmonic and rhythmic devices, the more individualized his song becomes and the more he reveals himself.

The remaining four numbers are set to French texts--"Chanson de Florian" (1898), "Rosamunde" (1898), "Qu'il m'irait bien" (1897), and "Élegie" (1901). All are from Ives's early years, when he was assimilating the European common practices of his time. All are fairly orthodox, even conformist in

treatment. Yet they are appealing, and readily assimilable.

Charles Tomlinson Griffes (1884-1920) was born in Elmira, New York, and studied theory and composition in Berlin, with Philippe Rüffer, Engelbert Humperdinck, Max Lowengard, and Wilhelm Klatte. Of all the composers on this disk, he was the most sensitive to the emotional states invoked by natural settings and poetry. More specifically, the natural world that interested him was usually the one refined by poets and painters--preferably nature with visionary implications: he was alert to the emotional states generated by the outside world's impact on his senses. He incorporated his feelings in works consisting of subtly blended musical tones that grasp the inward nature of things. While the other composers on this disk were, one way or another, attempting to write a recognizable American music, Griffes was nurturing a style unlinked to national expression. He exemplifies the native composer who, if he was to be taken as American, would have to manifest an unconscious distillation of the American experience in his music.

His first way of expressing himself followed the example of his teachers: He wrote 26 songs while directly under a German influence. Then, around 1911, he turned to an impressionism deriving from Debussy but given a personal inflection. He next assayed the idiom of Japan, later tried out the medieval church modes and, on occasion, invented his own scales and harmonies. His was a creative life on the move that would be halted just at the point when he was merging his procedures into a unified style.

The first four songs (ca. 1909-1910) are for German poems, the music patterned after that of Brahms, Strauss, and Wolf. The subjects are melancholic contemplations of loneliness and death; the music is somber, unrelieved by any hint of lightness. Griffes translates the poetic images into lyrical lines, with regular rhythms and phrasing, that are masterly conceived. The piano part is fashioned to suit the emotional representations he wishes to depict. These songs are tonal, but with the melodic and harmonic chromaticism prevalent in Central-European music. The paraphernalia of late romanticism are all present--nondominant seventh chords, continual chromatic activity, melody low and incantational or high and emphatic. Weary softness gives way to heated climaxes. The most unique of the four songs is "Zwei König sassen auf Orkadal." In 2/4 meter and E-minor, the work opens and closes desolately, without harmony, as voice and piano intone the melody together. Only in the middle does excitement increase as the two kings quarrel, then fight to their deaths over the possession of a maiden. These early compositions are winning--along with all their Germanicisms they manage to communicate expressions special to the composer. However, we should remember Griffes' explanation that they were to be taken as preliminary exercises rather than as fully developed compositions.

Soon Griffes began experimenting with whole-tone scales, ostinato figures, parallel chord streams, and other devices characteristic of musical impressionism. Such a transformation in his manner became evident about the time he wrote "The First Snowfall" (1912). His music veers from German direct expression and perceptible design toward French indirection and meaning arrived at through implication. Harmony sounds less functional, and melody less obvious. The piano's main role is no longer supportive; it is an equal partner with the voice and allotted music rich in sound and great in import. The artistic problem is a perplexing one--to convey the quasi-mystical experience that comes with the sensation of snow descending on evergreen and deciduous trees and, in particular, to impart the double meaning of snow, as life-giving and as a death sign.

"An Old Song Re-Sung," the first of *Two Songs by John Masefield* (1918), is an arresting composition of

great force. The muscular energy of the piece, which begins "I saw a ship a-sailing," runs counter to the softness of his previous impressionistic portraits. There is a special irony in the direction *Giocoso, ma non troppo presto*, for the cheeriness is deceptive, especially at the end, when catastrophe strikes. Assuming the character of a traditional sea chantey, the melody appears three times, with each close different. The last return, depicting a sinking ship and drunken seamen about to die, is loud, harsh, and agitated. After a climax, the movement slows; the music quiets to describe the ship settling "among the wrecks." The ending confirms the home tonality, although a lowered supertonic tone repeated in the left hand maintains suspense.

—Nicholas Tawa

Nicholas Tawa (Ph.D. Musicology, Harvard) is Professor Emeritus Music at the University of Massachusetts, Boston. He has written 11 books and many articles on American music and music in American society. Recently months, he has been engaged in a study of the composer Arthur Foote and his relation to his time and place.

Arthur Farwell

Three Indian Songs, Op. 32

Song of the Deathless Voice, Op. 32, No. 1

Hi-dho ho!

Behold, here a warrior fighting fell,

A warrior's death died,

Hear, O hear,

There was joy in his voice as he fell,

Ha-he dho-ee dha hey ee dho-ee.

© 1912, by G. Schirmer. Copyright renewal assigned, 1941, to G. Schirmer, Inc. Used by permission.

Inketunga's Thunder Song, Op. 32, No. 2

Wakonda Wakonda!

Deep rolls thy thunder! Wakonda!

They speak to me, my friend; the Weeping

Ones,

Hark! In deep rolling thunder calling.

Wakonda! O friend, they speak to me.

Far above, hark,

Deep-voiced in thunder calling.

© 1912, by G. Schirmer. Copyright renewal assigned, 1941, to G. Schirmer, Inc. Used by permission.

The Old Man's Love Song, Op. 32, No. 3

Ha hae ha ha hae ha

Hae ha nae thae ha tha ae ha tho-e.

Daylight! Dawnlight!

Wakes on the hills.

Singing I seek thee, when young is the morn.

Ee-ha! ee-ha!

© 1912, by G. Schirmer. Copyright renewal assigned, 1941, to G. Schirmer, Inc. Used by permission.

Charles Ives

At the River (Robert Lowry)

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever,
Flowing by the throne of God?
Gather at the river!
Yes, we'll gather at the river,
The beautiful, the beautiful river,
Yes, we'll gather at the river,
That flows by the throne of God.
Shall we gather?
Shall we gather at the river?
© 1933--Merion Music, Inc.

His Exaltation (Robert Robinson)

For the grandeur of Thy nature,
Grand beyond a seraph's thought,
For the wonders of Creation,
Works with skill and kindness wrought;
Through Thine Empire's wide domain,
Blessed be Thy gentle Reign.
© 1956 by Peer International Corporation. Used by permission.

Watchman! (John Bowring)

Watchman, tell us of the night,
What its signs of promise are:
Traveller, o'er yon mountain's height,
See that glory beaming star!
Watchman, aught of joy or hope?
Traveller, Yes! (*repeat twice*)
It brings the day,
Promised day of Israel.
Dost thou see its beauteous ray?
Traveller, See!
© 1955 by Peer International Corporation. Used by permission.

The Camp Meeting (Charlotte Elliott)

Across the summer meadows fair,
There comes a song of fervent prayer,
It rises radiantly o'er the world,
Exulting, exulting, in the power of God!
Exalting faith in life above,
But humbly yielding, yielding, yielding to His love.
Just as I am, without one plea,

But that Thy blood was shed for me,
And that Thou bids't me come to Thee,
O Lamb of God, I come! I come!

© 1958 by Peer International Corporation. Used by permission.

Sunrise (Charles Ives)
(Edited by John Kirkpatrick)

A light low in the East,
As I lie there,
It shows but does not move,
A light, a light as a thought,
Forgotten comes again.
The forest world is waking,
A thousand leaves are beginning to gleam.
Later on, as I rise,
It shows through the trees,
And lights the dark grey rock,
And something in the mind,
And brings the quiet day.
And tomorrow, tomorrow,
The light as a thought,
Forgotten comes again, again,
And with it ever,
And with it ever,
The hope of the New Day.

© 1977 by C. F. Peters Corporation. Reprinted by permission of the publisher.

Chanson de Florian (Jean Pierre Claris de Florian)

*Ah! s'il est dans votre village,
Un berger sensible,
Sensible et charmant, charmant,
Qu'on chérisse au premier moment,
Qu'on aime en suite d'avantage,
Ah! C'est mon ami, rendez le moi!
J'ai son amour, il a ma foi! (repeat)
Si, passant près de sa chaumière,
Le pauvre, en voyant son troupeau,
On se demande un agneau,
Et qu'il obtienne encore la mère,
Oh! c'est bien lui,
Oh! rendez le moi!
Si par sa voix tendre, plaintive,
Il charme l'écho de vos bois, l'écho, l'écho,
Si les accents de son hautbois
Rendent la bergère pensive,
Oh! C'est encore lui, rendez le moi.*

J'ai son amour, il a ma foi! (repeat)
©1950--Mercury Music, Inc.

Ah! If in your village there is a tender and charming shepherd, whom one finds instantly endearing and whom one loves in pursuit of pleasure--ah! that is my darling. Return him to me! I have his love, he has my faithfulness. If, passing near his thatched cottage and seeing his flock, a beggar asks him for a lamb and is given a ewe instead, that is indeed he. Return him to me! If his soft and plaintive voice charms the echo of your forest, if the accents of his pipe make the shepherdess wistful, that is also he. Return him to me! I have his love, he has my faithfulness.

Rosamunde (Helmine von Chézy, translation Pierre Jean de Bélanger)

*J'attends, hélas! dans la douleur,
Pleurant ta longue absence;
Reviens, reviens: sans ta présence,
Pour moi plus de bonheur!
En vain fleurit le doux printemps
Tout fier de sa parure:
Rien ne me plaît dans la nature.
Mon Dieu! que j'ai pleuré longtemps,
Pourtant s'il ne doit plus venir?
Mon Dieu! toi que j'implore!
Eh bien! la tombe peut encore
Au moins nous réunir.*

©1955 by Peer International Corporation. Used by permission.

I wait, alas, in sorrow, mourning your long absence. Come back: without your presence, there is no happiness for me. In vain does sweet spring blossom in its proud finery: nothing in nature pleases me. My God, how long have I cried! But what if he should never return? My God, I implore you! Ah well, perhaps we'll meet again in the grave.

Qu'il m'irait bien (Anonymous)

*Qu'il m'irait bien, ce ruban vert!
Ce soir à la fête à plus d'une coquette
Le coeur battrait moins fier,
Ainsi ta voix chérie exprimait un naïf désir:
Le voilà, douce amie, l'amour veut te l'offrir.
Aux tresses de tes beaux cheveux que ce réseau s'enlace,
Qu'il brille plein de grâce;
Partout je le suivrai des yeux.
Dans cette foule immense je suis perdu pour toi!
Symbole d'espérance, fais la rêver à moi!*

© 1954 by Peer International Corporation. Used by permission.

How this green ribbon will flatter me! Tonight at the fête the heart of more than one coquette will beat more faintly as your dear voice expresses a simple desire: there it is, sweet friend, love wants to

give you a present. In your beautiful tresses entwined by that net, how elegantly it shines; I shall follow it everywhere with my eyes. In that vast abundance I am lost to you. Symbol of hope, make her dream of me.

Élégie (Gallet)

O, doux printemps d'autre fois, (repeat)
Vertes saisons, vous avez fui pour toujours!
Vous avez fui pour toujours!
Je ne vois plus le ciel bleu; (repeat)
Je n'entends plus les chants joyeux des oiseaux!
En emportant mon bonheur, mon bonheur,
O, bien aimé, tu t'en es allé!
Et c'est en vain, que le printemps revient;
Oui, sans retour avec toi le gai soleil.
Les jours riants sont partis! partis!
Comme en mon coeur tout est sombre et glacé! glacé!
Tout est flétri! Pour toujours!

©1956 by Peer International Corporation. Used by permission.

Oh, sweet spring of another time, green seasons, you have flown forever. I no longer see the blue sky; I no longer hear the joyful songs of the birds. You went away, beloved, and you took my happiness with you. And spring returns in vain; yes, the bright sun returns without you. The laughing days are gone. Thus in my heart all is dark and icy. All is withered. Forever.

CHARLES TOMLINSON GRIFFES

Das ist ein Brausen und Heulen (Heinrich Heine)

Das ist ein Brausen und Heulen
Herbstnacht und Regen und Wind;
Wo mag wohl jetzo weilen
Mein armes, banges Kind?

Ich seh sie am Fenster lehnen
Im einsamen Kämmerlein;
Das Auge gefüllt mit Tränen,
Starrt sie in die Nacht hinein.
(Unpublished: ©A. Marguerite Griffes)

There Is Roaring and Howling
There is roaring and howling
This rainy and windy autumn night.
Where can she now be tarrying,
My poor anxious child?

I see her leaning against the window
In her lonely little room;
Her eyes filled with tears,

She gazes out into the night.

Wo ich bin, mich rings umdunkelt (Heinrich Heine)
Wo ich bin, mich rings umdunkelt
Finsternis, so dumpf und dicht,
Seit mir nicht mehr leuchtend funkelt,
Liebste, deiner Augen Licht.

Mir erloschen ist der süssen
Liebessterne goldne Pracht,
Abgrund gähnt zu meinen Füßen--
Nimm mich auf, uralte Nacht!
(Unpublished: © A. Marguerite Griffes)

Where I Am, the Gloom Deepens
Where I am, the gloom deepens around me,
So sultry and dense,
Since for me no longer brightly shines,
Dearest, the light of your eyes.

Extinguished for me is the sweet
Golden splendor of love's star,
The abyss yawns at my feet--
Receive me, primeval night.

Des Müden Abendlied (Emanuel Geibel)
Verglommen ist das Abendrot,
Da tönt ein fernes Klingen;
Ich glaube fast, das ist der Tod,
Der will im Schlaf mich singen.
O singe nur zu,
Du Spielmann du!
Du sollst mir Frieden bringen.

Ein weiches Bette der Rasen giebt,
Es säuseln so kühl die Cypressen,
Und was ich gelebt, und was ich geliebt,
Ich will es Alles vergessen.
Keinen Ruhm, kein Glück
Lass' ich zurück,
Hab' nichts als Schmerzen besessen.

So fabr' denn wohl, du arge Welt,
Mit deinen bunten Schäumen!
Was dich ergötzt, was dir gefällt,
Wie gern will ich's versäumen!
Schon wehet die Nacht
Mich an so sacht;

Nun lasst mich ruhn und träumen.
(Unpublished: © A. Marguerite Griffes)

The Weary One's Evening Song
The evening light has died away,
A distant bell sounds;
I almost believe it is death
That would sing to me in my sleep.
Only sing on,
You minstrel, you!
You shall bring me peace,

The grass makes a soft bed,
The cypresses rustle so coolly,
And what I have lived, and what I have loved,
I want to forget it all.
Neither fame nor fortune
Do I leave behind,
I have had only pain.

So farewell, thou evil world,
With your colorful sparkle!
What amuses you, what you enjoy,
How gladly will I miss them!
Already the night
Breathes so softly upon me;
Now let me rest and dream.

Unpublished Griffes songs used by permission.

Zwei Könige sassen auf Orkadal (Emanuel Geibel)
Zwei Könige sassen auf Orkadal,
Hell flammten die Kerzen im Pfeilersaal.

Die Harfner sangen, es perlte der Wein,
Die Könige schauten finster drein.

Da sprach der eine: "Gib mir die Dirn'!
Ihr Aug' ist blau, schneeweis ihre Stirn."

Der andre versetzte in grimmem Zorn:
"Mein ist sie und bleibt sie, ich hab's geschwor'n!"

Kein Wort mehr sprachen die Könige drauf,
Sie nahmen die Schwerter und stunden auf.

Sie schritten hervor aus der leuchtenden Hall';
Tief lag der Schnee an des Schlosses Wall.

*Es sprühten die Fackeln, es blitzte der Stahl--
Zwei Könige sanken auf Orkadal.*

(Published by G. Schirmer, Inc.)

Two Kings Sat in Orkadal

Two kings sat in Orkadal;
The candles brightly flared in the pillared hall.

The harper sang, the wine sparkled;
The kings looked on gloomily.

The first one spoke: "Give me the girl!
Her eyes are blue, her brow snow white."

The other replied in a rage:
"Mine she is and remains, I have sworn it!"

Thereupon the kings spoke not another word;
They took their swords and stood up.

They strode out of the bright hall.
Deep lay the snow by the castle wall.

The torches flared, the swords sparked--
Two kings fell in Orkadal.

The First Snowfall (John Bannister Tabb)

The Fir tree felt it with a thrill
And murmur of content;
The last dead leaf its cable slipt
And from its moorings went,
The self-same silent messenger
To one the shibboleth
Of Life imparting, and to one
The counter-sign of Death.

(Published by G. Schirmer, Inc.)

An Old Song Re-sung (John Masefield)

I saw a ship a-sailing, a-sailing, a-sailing,
With emeralds and rubies and sapphires in her hold;
And a bosun in a blue coat bawling at the railing,
Piping thro' a silver call that had a chain of gold;
The summer wind was failing and the tall ship rolled.

I saw a ship a-steering, a-steering, a-steering,
With roses in red thread worked upon the sails;
With sacks of purple amethysts, the spoils of buccaneering,

Skins of musky yellow wine, and silks in bales.
Her merry men were cheering, hauling on the brails.

I saw a ship a-sinking, a-sinking, a-sinking,
With glittering sea water splashing on her decks,
With seamen in her spirit room singing songs and drinking,
Pulling claret bottles down, and knocking off the necks;
The broken glass was chinking as she sank among the wrecks.

(Published by G. Schirmer, Inc.)

Reprinted with permission of Macmillan Publishing Co., Inc. from *Poems* of John Masefield. ©1912 by Macmillan Publishing Co., Inc., renewed 1940 by John Masefield.

SELECTED BIBLIOGRAPHY

General

Tawa, Nicholas. *Mainstream Music of Early Twentieth Century America*. Westport, Connecticut: Greenwood Press, 1992.

Arthur Farwell

Culbertson, Evelyn D. *He Heard America Singing: Arthur Farwell, Composer and Crusading Music Educator*. Metuchen, New Jersey: Scarecrow Press, 1992.

Farwell, Brice, ed. *A Guide to the Music of Arthur Farwell and to the Microfilm Collection of His Work*, prepared by his children. New York: Briarcliff Manor, 1972.

Kirk, Edgar Lee. "Toward American Music; A Study of the Life and Music of Arthur George Farwell." Ph.D. diss., University of Rochester, 1958.

Charles Wakefield Cadman

Perison, Harry D. "Charles Wakefield Cadman: His Life and Works," Ph.D. diss., University of Rochester, 1978.

Porte, John F. "Charles Wakefield Cadman, an American Nationalist." *Chesterian*. New Series, No. 39 (1924), 223-26.

Wu, Arlouine G. *Constance Eberhart: A Musical Career in the Age of Cadman*, ed. Leland Fox. n.p.: University of Mississippi Press, 1983.

Charles Ives

Block, Jeffrey. *Charles Ives, A Bio-Bibliography*. New York: Greenwood Press, 1988.

Burkholder, J. Peter. *Charles Ives, The Ideas Behind the Music*. New Haven, Connecticut: Yale University Press, 1985.

Cowell, Henry, and Sidney Cowell. *Charles Ives and His Music*. New York: Oxford University Press, 1969.

Hitchcock, H. Wiley. *Ives*. New York: Oxford University Press, 1977.

Ives, Charles. *Memos*, edited by John Kirkpatrick. New York: Norton, 1991.

Perlis, Vivian. *Charles Ives Remembered: An Oral History*. New Haven, Connecticut: Yale University Press, 1974.

Perry, Rosalie S. *Charles Ives and the American Mind*. Kent, Ohio: Kent State University Press, 1974.

Reed, Joseph W. *Three American Originals: John Ford, William Faulkner, and Charles Ives*. Middletown, Connecticut: Wesleyan University Press, 1984.

Rossiter, Frank R. *Charles Ives and His America*. New York: Liveright, 1975.

Sive, Helen R. *Music's Connecticut Yankee*. New York: Atheneum, 1977.

Starr, Larry. *A Union of Diversities: Style in the Music of Charles Ives*. New York: Schirmer Books, 1992.
Wooldridge, David. *From Steeples and Mountains*. New York: Knopf, 1974.

Charles Tomlinson Griffes

Anderson, Donna K. *The Works of Charles T. Griffes. A Descriptive Catalogue*. Ann Arbor, Michigan: UMI Research, 1983.

Bauer, Marion. "Charles T. Griffes as I Remember Him." *Musical Quarterly* 29 (1943), 355-80.

Boda, Daniel. "The Music of Charles T. Griffes." Ph.D. diss., Florida State University, 1962.

Howard, John Tasker. *Charles Tomlinson Griffes*. New York: Schirmer, 1923.

Maisel, Edward. *Charles T. Griffes*. New York: Knopf, 1984.

Upton, William Treat. "The Songs of C. T. Griffes." *Musical Quarterly* 9 (1923), 314-38.

SELECTED DISCOGRAPHY

Arthur Farwell

Pawnee Horses. Ramon Salvatore, piano. Premier PRCD 1019.

Navajo War Dance No. 2. Ramon Salvatore, piano. Premier PRCD 1019.

Charles Ives

Central Park in the Dark. New York Philharmonic; Leonard Bernstein, conductor. Deutsche Grammophon 429220-2.

Psalm 90. King's College Choir; S. Cleobury, director. Angel CDC 54188.

Sonata No. 2 for Piano. Marc-André Hamelin, piano. New World 80378-2.

Sonata No. 1 for Violin and Piano. G. Fulkerson, violin; R. Shannon, piano. Bridge 2-BCD 9024 A, B.

Symphony No. 1. Chicago Symphony Orchestra; Michael Tilson Thomas, conductor. Sony Classical SK 44939.

Three Places in New England. Saint Louis Symphony Orchestra; Leonard Slatkin, conductor. RCA 09026-61222-2.

Charles Tomlinson Griffes

Bacchanale. Seattle Symphony Orchestra; Gerard Schwarz, conductor. Delos DE 3099.

Four Impressions. Olivia Stapp, mezzo-soprano; Diane Richardson, piano. New World 80273-2.

The Pleasure-Dome of Kubla Khan. Boston Symphony Orchestra; Seiji Ozawa, conductor. New World 80273-2.

Sonata in F for Piano. Joseph Fenimore, piano. Albany TROY 102.

Song of the Dagger. Sherril Milnes, baritone; Jon Spong, piano. New World 80273-2.

The White Peacock. Seattle Symphony Orchestra; Gerard Schwarz, conductor. Delos DE 3099.

For Arthur Farwell and Charles Wakefield Cadman:

Producer: Horace Grenell

Assistant producer: Elizabeth Ostrow

Recording engineer: Jerry Bruck

Tape editor: Noel Harrington

Mixdown and equalization: Don Van Gordon, Soundwave Recording Studios

For Charles Ives:

Producer: Andrew Raeburn

Recording, mixing, and editing engineer: Jerry Bruck, Posthorn Recordings

For Charles Tomlinson Griffes:

Producer: Elizabeth Ostrow

Assistant producer: Barry Adler

Recording and mixing engineer: Bud Graham

Assisting engineer: Ted Brosnan

Tape editing: Don Van Gordon, Soundwave Recording Studios

All tracks recorded at Columbia Recording Studios, 30th Street, New York

Digital mastering: Paul Zinman, SoundByte Productions, Inc., New York

Cover design: Bob Defrin Design, Inc., New York

The original recordings were made possible by a grant from the Rockefeller Foundation.

This recording was made possible with grants from the National Endowment for the Arts, the New York State Council on the Arts, and Francis Goelet

FOR NEW WORLD RECORDS:

Herman E. Krawitz, President; Paul Marotta, Managing Director; Paul M. Tai, Director of Artists and Repertory; Lisa Kahlden, Director of Information Technology; Virginia Hayward, Administrative Associate; Mojisola Oké, Bookkeeper; Ben Schmich, Production Associate.

RECORDED ANTHOLOGY OF AMERICAN MUSIC, INC., BOARD OF TRUSTEES:

David Hamilton, Treasurer; Milton Babbitt; Emanuel Gerard; Adolph Green; Rita Hauser; Herman E. Krawitz; Arthur Moorhead; Elizabeth Ostrow; Don Roberts; Patrick Smith; Frank Stanton.

Francis Goelet (1926-1998), Chairman

©1977, 1980 © 1995 Recorded Anthology of American Music, Inc. All rights reserved. Printed in USA.

AN OLD SONG RE-SUNG

WILLIAM PARKER SINGS IVES, GRIFFES, FARWELL, AND CADMAN

80463-2

ARTHUR FARWELL (1872-1952)

Three Indian Songs, Op. 32 (*publ. G. Schirmer, Inc.*)

1 Song of the Deathless Voice, No. 1 (2:10)

2 Inketunga's Thunder Song, No. 2 (2:43)

3 The Old Man's Love Song, No. 3 (3:17)

CHARLES WAKEFIELD CADMAN (1881-1946)

Four American Indian Songs, Op. 45

4 From the Land of the Sky-Blue Water, No. 1 (1:51)

5 The White Dawn is Stealing, No. 2 (1:53)

6 Far Off I Hear a Lover's Flute, No. 3 (2:36)

7 The Moon Drops Low, No. 4 (2:56)

William Huckaby, piano

CHARLES IVES (1874-1954)

- 8 At the River (Robert Lowry) (*publ. Merion Music, Inc.*) (1:27)
9 His Exaltation (Robert Robinson) (*publ. Peer International Corp.*) (2:14)
10 Watchman! (John Browning) (*publ. Peer International Corp.*) (1:57)
11 The Camp Meeting (Charlotte Elliott) (*publ. Peer International Corp.*) (4:21)
12 Sunrise (Charles Ives) (Edited John Kirkpatrick) (*publ. C. F. Peters Corp.*) (6:00)
With Ani Kavafian, violin
13 Chanson de Florian (J. P. Claris de Florian) (*publ. Mercury Music, Inc.*) (2:02)
14 Rosamunde (Helmine von Chézy, translated Bélanger) (*publ. Peer International Corp.*) (2:07)
15 Qu'il m'irait bien (Anonymous) (*publ. Peer International Corp.*) (1:09)
16 Élégie (Gallet) (*publ. Peer International Corp.*) (4:05)
Dalton Baldwin, piano

CHARLES TOMLINSON GRIFFES (1884-1920)

- 17 Das ist ein Brausen und Heulen (*unpubl. © A. Marguerite Griffes*) (1:14)
18 Wo ich bin, mich rings umdunkelt (*unpubl. © A. Marguerite Griffes*) (2:02)
19 Des Müden Abendlied (*unpubl. © A. Marguerite Griffes*) (3:25)
20 Zwei Könige sassen auf Orkadel (*publ. G. Schirmer, Inc.*) (2:03)
21 The First Snowfall (*publ. G. Schirmer, Inc.*) (1:46)
22 An Old Song Re-sung (*publ. G. Schirmer, Inc.*) (1:43)
William Huckaby, piano

Unpublished Griffes songs used by permission.

**NO PART OF THIS RECORDING MAY BE COPIED OR REPRODUCED WITHOUT
WRITTEN PERMISSION OF R.A.A.M., INC.**

NEW WORLD RECORDS
16 Penn Plaza #835
NEW YORK, NY 10001-1820
TEL 212.290-1680 FAX 212.290-1685
Website: www.newworldrecords.org
email: info@newworldrecords.org

LINER NOTES © Recorded Anthology of American Music, Inc.