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AN ANNOTATED SURVEY OF THE INDIANIST MOVEMENT REPRESENTED BY ARTHUR FARWELL AND CHARLES WAKEFIELD CADMAN: A PERFORMANCE GUIDE TO 20th CENTURY AMERICAN ART SONGS BASED ON AMERICAN INDIAN MELODIES

By

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ABSTRACT

At the turn of the 20th century, many American composers became engaged in what is now known as the Indianist Movement. The movement began following published musical transcriptions and cylinder recordings of Native Americans by American ethnologists. Numerous American composers were inspired by the melodic material and composed works such as symphonies, operas, choruses, string quartets, piano solos, and art songs from the Native American melodies.

This treatise will provide a background on the Indianist Movement in terms of the chronology of development, the personnel involved, and the means of and reactions to Native American melody harmonization. An in-depth study of the text and music from Arthur Farwell’s *Three Indian Songs*, Op. 32, and Charles Wakefield Cadman’s *Four American Indian Songs*, Op. 45, will highlight the compositional style and harmonic approach by two of the highest regarded Indianist Movement composers.
CHAPTER ONE

BACKGROUND OF INDIANIST MOVEMENT

Introduction

Beginning in the last quarter of the 19th century, ethnomusicologists transcribed, recorded, and catalogued the sung or played melodies of Native Americans. Transcribed melodies were published and, by the end of the 19th and turn of the 20th century, gained the interest of many American composers. One of the first musicologists to publish a work on the music of American Indians was Theodore Baker, with his 1882 dissertation on the music of the Seneca Indians entitled *On the Music of the North American Indians*. Musical themes found in Baker’s study were utilized by Edward MacDowell in his *Indian Suite* from 1894. Following Baker’s work, in 1900 Alice C. Fletcher published *Indian Story and Song from North America*, which was the culmination of her more than twenty years of living with, advocating for, and/or studying the Sioux, Omaha, Miwok, Winnebago, and Nez Perce tribes. Fletcher transcribed Native American melodies which were sung or played on Native American flutes for events such as weddings, funerals, and war rallies. Fletcher’s publication had a large impact on Arthur Farwell, who saw it as an answer to Antonín Dvořák’s call to American composers to utilize folk sources. Using Fletcher’s transcribed melodies, Farwell composed a group of piano pieces entitled *American Indian Melodies*, Op. 11. His search for publication was unsuccessful, which led him to found the Wa-Wan Press in 1901. Wa-Wan, which means “to sing to someone,” was chosen by Farwell as it honored a ceremony of the Omaha tribe. Although the Wa-Wan Press only existed for eleven years, thirty-seven American composers had their works published, many of which were based on American Indian melodies. Due in part to Alice C. Fletcher’s *Indian Story and Song from North America*, Arthur Farwell’s Wa-Wan Press, and Dvořák’s call to
American composers to utilize folk sources, American composers became more interested in American Indian melodies, which led to what became known as the Indianist Movement.

Discussion of the Work and Writings of Early Amerindian Ethnologists

As relations between the Euro-American settlers and Native Americans grew increasingly worse, the Indian Appropriations Act of 1851 began the creation of Indian reservations for the purpose of relocating entire tribes. After strong Native American resistance and the resulting wars with the United States Army, Congress attempted a significant shift in reservation policy. The Dawes Act of 1887 granted small parcels of land to individual tribe members in an attempt to assimilate Native Americans into the Euro-American model of individual land ownership. Natives who accepted these allotments would be granted United States citizenship. Michael Pisani, a scholar of Native American music, has cited these radical changes in Native American life as the impetus to better understand Native American culture:

“The Allotment Act passed by Congress in 1887 and the creation of the reservation system across America were seen as temporary measures, humanitarian efforts to preserve what little dignity the American Indians had left and to protect survivors from harm while they could be safely assimilated into American society. This largely accounts for the upsurge in the collecting and mapping of Native American cultures in the 1880s and 1890s.”

After Native Americans fought hard to protect their land but ultimately lost it, a fascination and insatiable curiosity regarding the “noble savage” enveloped much of the Euro-American population. In the 1830s, most Americans had never seen a Native American. In fact, even James Fenimore Cooper, author of The Last of the Mohicans, published in 1826, had never seen a Native American in person. However, the image and idea of Native Americans fascinated Euro-Americans. During the last quarter of the century, many Americans had either seen Native Americans in person (i.e., in captivity) or experienced them through the arts in literature, photos, photos, photos,

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music, sculptures, paintings, and Buffalo Bill’s Wild West Show. Yet, these means of coming to understand or experience Native Americans were most often constructions of Euro-Americans based on romanticized stereotypes. Theodore Baker, Alice Cunningham Fletcher, and Francis La Flesche, among others, sought to change Euro-American perception through an increased understanding of Native American culture.

Theodore Baker (1851-1934), a musicologist born in New York, earned his doctorate in 1882 at the University of Leipzig. Baker’s dissertation, originally written in German but later translated into English, has been called “the first serious work” on North American Indian Music. His dissertation focuses on ten songs composed by the Seneca, an Iroquois League tribe in western New York, and twenty-two songs from various tribes which Baker collected at the Training School for Indian Youth at Carlisle, Pennsylvania. Baker discusses all thirty-two songs in terms of poetry, tonality, performance, melody, rhythm, and instrumentation. Despite Baker’s regular use of the words “savage,” “primitive,” and “wild,” now socially unacceptable Native American descriptors, he defends the “Indians” against writers who would label their melodies as “a simple imitation of birds” by stating that “these melodies are the result of a long evolution [and] are rooted expressions of joy or grief common to all people.” Baker goes on to note that, just as a “civilized man,” a “primitive man” has the same feelings which can be observed through major and minor tonalities varying according to the emotional content of each song.

Theodore Baker’s dissertation served as a cornerstone in the ethnomusicological study of Native American music. His collected melodies provided themes for Edward MacDowell’s Second ("Indian") Suite for orchestra as well as for Charles Wakefield Cadman’s Four American Indian

Songs. Baker’s dissertation was the precursor to Alice Cunningham Fletcher’s extensive work yet to come.

Alice Cunningham Fletcher (1838-1923) was born in Havana, Cuba, where her parents relocated from the United States due to her father’s tuberculosis. Fletcher “attended exclusive schools, traveled Europe, and taught at several private schools.”4 Returning to the United States, she began preparing lectures on ancient American tribes and was encouraged by Frederick W. Putnam, director of the Peabody Museum at Harvard. Fletcher’s fortuitous encounter with Francis La Flesche (son of the Omaha chief Joseph La Flesche), Francis’s sister Susette, and her future husband, Thomas Henry Tibbles (a Nebraska journalist), occurred during a Boston fundraiser in 1879. This meeting later led to an opportunity for Fletcher, when, in 1881, she contacted Susette and Tibbles to arrange a trip to the Omaha reservation in Nebraska. This trip also led her to the Sioux Territory where she lived and studied as a representative of the Peabody Museum. Not only was this journey the beginning of her career as an ethnologist dedicated to Native American field study, but it was also the beginning of her four-decade long “mother-son” relationship with Francis La Flesche.

Francis La Flesche (1857-1932), a member of the Omaha tribe, was instrumental in aiding Fletcher as a translator of the Omaha language, collector of songs for cylinder recordings, and co-author of several texts on Omaha music and tribal culture. La Flesche is considered one of the first Native American ethnologists and, in 1910, while residing with Fletcher in Washington, D.C., was employed by the Smithsonian's Bureau of American Ethnology. The mutually beneficial relationship of La Flesche and Fletcher led to their individual success: through Fletcher’s tutelage, La Flesche gained experience and employment in ethnology and

4 Alice C. Fletcher, Francis La Flesche, and John Comfort Fillmore, A Study of Omaha Indian Music (New York: Kraus Reprint Corp, 1978), xxii.
anthropology; through La Flesche’s collaboration, Fletcher was able to collect Omaha songs. Thus, without his assistance, Fletcher’s successful interaction with the Omaha and her ability to gain their trust would have been highly improbable.

In 1893 Frederick W. Putnam described Fletcher’s tact and skill among Native Americans:

“Her long residence among the Indians and her success in winning their love and perfect confidence, have enabled her to penetrate the meaning of many things which to an ordinary observer of Indian life are incomprehensible. She is able to put herself mentally in the Indians’ place and regard them and their acts from their own standpoint. It is this which gives importance to all that Miss Fletcher writes. She describes the thoughts and acts of her Indian friends as they would describe them, while her scientific training leads her to analytical work and thence to an understanding of the meaning of what she sees and hears.”

Prior to Fletcher’s aforementioned Indian Story and Song from North America (1900), she, with the assistance of Francis La Flesche and the musical analysis and harmonization of John Comfort Fillmore, authored A Study of Omaha Indian Music in 1893. As opposed to Indian Story and Song from North America, this text was not as widely disseminated, and thus initially had less impact, because it was originally published in the Archaeological and Ethnological Papers of the Peabody Museum in June of 1893. Yet, its 150 pages hold invaluable insight into Fletcher’s perceptions of Native American people, culture, poetry, and music. In A Study of Omaha Indian Music, Fletcher admitted her initial skepticism of Native American music when attending an Omaha ceremony at which she found the vocalisms “screaming” and the sound “distressing.” However, following her recovery from rheumatoid arthritis while being cared for by members of the Omaha tribe, a Wa-Wan (meaning “to sing to someone”) ceremony was performed in her honor. The music during the ceremony struck her deeply. Although it (Song of Approach) was a melody she was already familiar with, she had not fully realized its power until

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5 Ibid, 1.
6 Ibid, 7.
she witnessed the entire tribe perform it for her. In Fletcher’s words: “From that time forth I ceased to trouble about theories of scales, tones, rhythm and melody, and trusted the facts which daily accumulated in my willing hands.”7 As she began collecting and transcribing Omaha melodies, she initially “notated melodies by ear, having her informants repeat each song until she was satisfied that she had an accurate transcription.”8 During the 1890s, she utilized the Edison phonograph and adjusted her methods to incorporate it, thus acquiring a greater number of songs. Fletcher’s wax cylinder recordings of Omaha songs are now housed at the Archive of Folk Song at the Library of Congress.

Although none of the North American Plains tribes had a system of musical notation or of musical scales, recurring melodic intervals and rhythms were perceived and recorded by ethnologists such as Alice C. Fletcher and Theodore Baker. These ethnologists attempted to confine Amerindian melodies and their recurring patterns within Western notation. Their attempts inevitably yielded transcriptions with imperfections and inaccuracies. For instance, Omaha singing used vocal “pulsations” or “vibrations” which Fletcher described: “the Indian is apt to slur from the pitch; he seldom attacks a note clearly.”9 Likewise, Baker noted that “the slide and the growl are performance characteristics typical of the savage.”10 These Amerindian vocalisms, outside the confines of Western notation, were consequently transcribed as appoggiaturas, grace notes, mordents, and other ornaments which seemed to deal best with the “problem.” Exactly how imperfect these transcriptions may have been is not precisely known.

7 Ibid, 9.
9 Fletcher, La Flesche, and Fillmore, xvi.
10 Baker, 73.
Indianist Movement Composers and Poets Most Involved in Vocal Music

The white, American composers involved in the Indianist Movement were dedicated to introducing and, through composition, exploring Native American melodies. Some composers (e.g. Arthur Farwell) obtained indirect reference to these melodies from ethnomusicologists, while others (e.g. Charles Wakefield Cadman) obtained direct reference by living amongst a particular tribe and recording their various melodies. Regardless of the method used to collect melodies, their harmonization by white and predominantly European-trained composers created compositions which sounded vaguely Amerindian. Therefore, despite the composers’ interest in maintaining authenticity, these art songs were an American hybrid: a melodious synthesis of two cultures. Although Edward MacDowell, in his 1894 *Indian Suite*, was one of the first American composers to employ the use of Amerindian melodies, the chief practitioners in the Indianist Movement were Arthur Farwell (1872-1952), Charles Wakefield Cadman (1881-1946), Harvey Worthington Loomis (1865-1930), Thurlow Lieurance (1878-1963), Edgar Stillman Kelley (1857-1944), Carlos Troyer (1837-1920), Homer Grunn (1880-1944), Henry F. Gilbert (1868-1928), Arthur Nevin (1871-1943), and Charles Sanford Skilton (1868-1941). Nevin composed Amerindian-themed choruses and chamber works and was best known for his three-act opera *Poia*, based on the origin of the Sun Dance. Skilton also composed an opera, entitled *Kaolpin*, based on legends of the Chickasaw and Choctaw tribes, as well as string quartets built on traditional songs of the Winnebago and Sioux tribes. Gilbert assisted Farwell with the Wa-Wan Press, which published several of his Amerindian inspired piano pieces. Loomis studied with Dvořák and was most acclaimed for his collection *Lyrics of the Red Man*, piano settings of Amerindian songs. Grunn, Troyer and Lieurance each composed multiple Amerindian melody based songs for voice and piano. However, of the chief practitioners, only Farwell and Cadman
have maintained a degree of fame for composing songs for voice and piano based on Amerindian melodies.

Born in St. Paul, Minnesota in 1872, Arthur Farwell began playing the violin at age nine, but was also fascinated with machinery and especially electricity. Farwell had no plans of a career in music when he enrolled at the Massachusetts Institute of Technology to pursue a degree in electrical engineering in 1889. However, in the spring before his 1893 graduation, Farwell showed some of his musical compositions (a sonata and art song) to the American composer George Chadwick and requested his advice. Upon hearing that his work had potential, Farwell decided to pursue composition and, after graduation, began his studies with Chadwick. He later worked with both Engelbert Humperdinck in Berlin and Alexandre Guilmant in Paris. Farwell composed 124 solo art songs, as well as a wide spectrum of works ranging from small-scale Amerindian melodies for piano to large-scale orchestral works and music for community pageants. His interest in Amerindian melodies occurred after reading Fletcher’s *Indian Story and Song from North America* in 1900. Farwell’s *Three Indian Songs*, Op. 32, were his only art songs based on Amerindian melodies. He never travelled to live among or visit a Native American tribe in an effort to transcribe their melodies. Farwell wrote and lectured on Amerindian music, held various professorships, founded the Wa-Wan Press, and was extremely vocal about the dire need for American music to separate from its European roots.

Charles Wakefield Cadman (1881-1946) was born in Johnstown, Pennsylvania, and began taking piano lessons at age thirteen. Cadman travelled to Pittsburgh to study composition techniques with Luigi von Kunits and Emil Paur of the Pittsburgh Symphony Orchestra. Apart from the tutelage of Kunits and Paur, Cadman had no formal musical education. He, like Farwell, became interested in Amerindian melodies after reading Fletcher’s *Indian Story and
Song from North America. However, Cadman read Fletcher’s text in 1907, seven years after Farwell, at the apex of the Indianist Movement. Cadman briefly lived among the Omaha and Winnebago tribes to make cylinder recordings and to learn to play their instruments. He composed 300 art songs, as well as several full-scale operas, multiple chamber works, symphonic works, and organ and piano pieces, among others. Cadman’s Four American Indian Songs, Op. 45, are four of his finest Amerindian inspired vocal works, but are only a fraction of his total output. He toured throughout the United States and Europe giving his acclaimed “Indian Talks,” was a commercially successful song composer, wrote articles on Amerindian music, and sought to produce “good” music, whether it was European inspired or not.11

Although Farwell, Troyer, and many other Indianist Movement composers wrote their own song lyrics and/or utilized the original texts and vocables from the Amerindian melodies, some also sought lyricists for collaboration. Thurlow Lieurance’s “By the Waters of the Minnetonka” had words by J. M. Cavanass (1842-1919), and all of Cadman’s Four American Indian Songs, Op. 45, and From Wigwam and Tepee, Op. 57, were set to the poetry of Nelle Richmond Eberhart (1871-1944). Eberhart was one of the most influential lyricists during the Indianist Movement.

History of Arthur Farwell’s Wa-Wan Press

In the spring of 1901, after Arthur Farwell read Fletcher’s Indian Story and Song from North America and based his American Indian Melodies, Op. 11, (ten piano miniatures) upon it, he relocated from Newton Center, Massachusetts, to New York City. He had been commissioned by the New York literary editor Frederick Manley to compose a part-song for a school chorus book. Through Manley, Farwell came in contact with numerous American composers residing in

New York: Edgar Stillman Kelley, Henry Hadley, Harvey Worthington Loomis, Maurice Arnold, Horatio Parker, Victor Louis Saar, David Stanley Smith, Henry Holden Huss, and others. Farwell described his regular interaction with these composers as “Elysian days” in which they “lived in the cafés” and composed incessantly during what was “a veritable little Renaissance.” This was a profound period for Farwell as he attempted to understand the status of musical composition in the United States:

“My first sensation was astonishment at the great amount of original, imaginative, characteristic work by American composers, in manuscript, and wholly unknown. My astonishment was increased when I learned that the publishers would have none of this music. Practically without exception, the composers, one and all, told me that the publishers would take their insignificant and lighter works, but had no use for the music in which they had succeeded in expressing their individuality, or into which they had put their best work and thought.”

This harsh reality of music publishing struck Farwell and led him to action. As an engineering student at MIT, he had interest and skill in mechanics. As a child, with the help of a friend, he constructed a functioning printing press. It was through his perceived need for innovative music publishing combined with his mechanical abilities that the Wa-Wan Press was born. Farwell founded the Wa-Wan Press in 1901 in Newton Center, Massachusetts, where his parents resided. The press was given its name as Farwell “had been studying and developing” Amerindian melodies which “were a part of the great Wa-Wan ceremony of the Omahas.” The first works published by the Wa-Wan Press were Edgar Stillman Kelley’s songs, “Israfel” and “Eldorado,” and Farwell’s “little sketches on Indian themes” (ten piano miniatures). Although

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13 Ibid, 87.
15 Farwell, “Wanderjahre of a Revolutionist” and Other Essays on American Music, 91.
16 Ibid, 89.
many of the works published by the Wa-Wan Press were based on Amerindian melodies, Farewell’s chief intent during his eleven years of publishing was to encourage and foster innovative American music.

Harmonization of Amerindian Melodies and Reactions to Harmonization

European art song has a rich history and tradition which long preceded that of the United States. In fact, much American art song is based in European tradition as great numbers of American composers studied in Europe and were immersed in the successful history of European music. However, many American composers sought to move away from European influence and define American music as being solely American. One of the most effective means to withdraw from European influence was to employ folk sources. American Indian melodies offered American composers a valuable folk source for harmonizing as they are relatively simple, short, plainly metrical, and they fall within a single octave and feature primarily stepwise motion. American Indian melodies were utilized by composers in many works such as symphonies, operas, choruses, string quartets, piano solos, and art songs.

One of the first composers to attempt setting Amerindian melodies, John Comfort Fillmore (1843-1898) harmonized Fletcher’s transcriptions through his belief that a sense of harmony, which he termed latent harmony, was “at least subconsciously present in the Indian mind.”17 As stated by Sue Carole DeVale, Fillmore “believed that, according to the natural laws of physics and acoustics, the music of all cultures, like Western art music, has a harmonic basis in major and minor triads.” DeVale goes on to assert that Fillmore’s assumption on the “music of all cultures” was a “misguided evolutionary scheme.”18 However, Fillmore felt that his piano harmonization of Native American music was not only natural but also well received by

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17 Fletcher, La Flesche, and Fillmore, xix.
Amerindians themselves. In his *Report on the Structural Peculiarities of the Music* found within
*A Study of Omaha Indian Music*, Fillmore posits:

“The harmonizations given in the songs which accompany this report have all been submitted to Indian criticism, some of them many times, and have been found satisfactory. I have also experimented with different harmonies and have invariably retained those which the Indian ear preferred.”

Fillmore goes on to cite his “different harmonies” which the “Indian ear accepts” to be not only “major and minor concords” but also “dominant” and “diminished sevenths.” These were all new sounds to the indigenous Omaha and may have been perceived as “satisfactory” due simply to their novelty. Also, it is noteworthy that Fillmore played some of his harmonizations “many times.” Perhaps the constant repetition of hearing their melodies harmonized on piano led Omaha members to concede to Fillmore’s latent harmony theory. Regardless, Fillmore harmonized several hundred Omaha melodies, many of which are found in *A Study of Omaha Indian Music* and *Indian Story and Song from North America*.

Charles Wakefield Cadman agreed with Fillmore that an “Indian theme does not lose [its] native characteristics when harmonized.” Yet, he felt that “one should…be in touch with the Indian’s legends” and, when harmonizing an Amerindian melody, not “lose sight of its original meaning.” Similarly, Arthur Farwell appreciated Fillmore’s work. However, he felt “that a heightened art-value could be imparted” to the melodies by compositional emphasis on “the poetic nature of the particular legend…of which each song was the outcome.”

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19 Fletcher, La Flesche, and Fillmore, 62.
20 Ibid.
22 Ibid, 390.
sort of conviction, and an interest in more accurately representing Amerindian melodies, that Arthur Farwell, desperate for a publisher, was led to create The Wa-Wan Press.

Among the vast amount of Amerindian-inspired vocal writing produced during the Indianist Movement, the songs of Arthur Farwell and Charles Wakefield Cadman stand out for their beauty and harmonic creativity. These songs employ mixed meter, rich harmonic texture, chromaticism, strong rhythmic drives, and the full range of the piano. The texts, which were “adapted from the Indian”24 in the case of Farwell and created by Nelle Richmond Eberhart for Cadman, convey a range of subjects from war parties and death to young love and triumph. These pieces were intended to raise awareness of the American Indian’s music to all Americans, while crediting the Indian people for their beautiful and compelling melodies.

Despite their intentions, both Farwell and Cadman appear not to have been as interconnected with Native American musical practices and culture as they believed themselves to be. They felt that they were representing the “Indians” well and were sensitive to the interests and culture of the Native Americans. However, Cadman’s overtly lyrical portrayal and Farwell’s excessive use of harmony conflicted with the intentions of the original melodic material. The Native American melodies utilized by both composers were of the Plains tribes (i.e. Omaha, Dakota, Chippewa, etc.). These tribes sang their melodies in unison and only with the accompaniment of non-pitched percussion, such as a drum or rattle, and/or flute or flageolet. Therefore, harmonization was never an aspect of their music nor was their music even intended to be art. The primary intent of Native American melodies was practical: to preserve the history of the tribe through musical presentation during religious, tribal, and social ceremonies.

Both composers were enraptured with the romantic “old west” images of the Native Americans. Farwell dreamily recalled boyhood memories of seeing Sitting Bull in captivity and the Sioux performing “strange sun dances.” He reminisced with a “tingling thrill” coursing up his spine which he likened to his experience from the “climaxes of certain music.” Cadman attested that no composer could visit the “Great West without sensing it [the Native American spirit] and thinking how it would “sound” in terms of rhythm and melody.” Thus, he believed that this Native American essence had the power to inexplicably evoke song even from non-Native composers. In other terms, both composers felt a romantic attachment to Native American melodies and lore which was certainly not, in either case, founded in the history of tribal culture or the politics of the reservation. Through their romantic attachments, both Cadman and Farwell believed they accurately interpreted and identified with the legends and myths behind the melodies they set. Beth E. Levy aptly asserts that Farwell’s “central paradox” in his treatment of Amerindian melodies is “the impossible claim of complete spiritual identification with borrowed material.” Farwell, like Cadman, could not wholly identify with the melodies they utilized. However, despite the inadequacies of a non-native composer harmonizing native melodies, the songs produced by both composers fulfilled a necessary element of Dvořák’s suggested use of folk idioms in American musical composition. Without the efforts of these composers and others to explore, and even harmonize, the sounds of various ethnic groups, America’s musical landscape might now be far from multidimensional.

The reactions to the Western harmonization of Amerindian melodies were varied. As previously mentioned, and despite Frances Densmore’s statement that “all who are familiar with

Indian music will admit that it loses its native character when played on a piano,” Fillmore’s harmonizations were ultimately well received by Amerindians following repeated performances and changes in harmony.28 However, Fillmore’s work was much less appreciated by Benjamin Ives Gilman (1852-1933), who transcribed cylinders of Zuñi and Hopi tribal melodies collected by Jesse Walter Fewkes (1850-1930). Gilman rejected Fillmore’s latent harmony theory and instead “published Indian songs without key or time signatures…and used a forty-five-line ‘quarter-tone’ staff” while ridiculing “Fillmore’s use of Western notation.”29 Gilman attempted to be as true to the original source material as scientifically possible.

Cadman’s *Four American Indian Songs*, Op. 45, were accessible to audiences and were enjoyed as popular songs with the ideal amount of “native” sound. However, Francis La Flesche disapproved of “The Moon Drops Low,” as he told Cadman that it was “not representative of the way an Indian sees himself.”30 Eberhart stated that “according to the Indian’s idea, the significant number of the group was ‘Far Off I Hear a Lover’s Flute.’”31 However, to Euro-Americans, “From the Land of the Sky-Blue Water” was the most popular among audiences and critics alike. According to Levy, “From the Land of the Sky-Blue Water” was performed by the American soprano Lillian Nordica “all over the country” as “publishers continued to clamor for his [Cadman’s] songs.”32 However, Farwell’s Wa-Wan Press was not clamoring for Cadman’s *Four American Indian Songs*. Despite Cadman’s *The Musical Quarterly* article entitled “The ‘Idealization’ of Indian Music,” Farwell felt that Cadman’s songs were not ideal representations

29 Fletcher, La Flesche, and Fillmore, xviii.
30 Levy, 93.
32 Levy, 89.
of Amerindian melodies. Ultimately, Cadman would become “the most popular Indianist of his generation” and “the commercial songwriter,” while critics would maintain that Farwell was “the idealistic composer” and “visionary.”

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33 Ibid, 88.
CHAPTER TWO
SURVEY OF SELECTED SONGS

Origin of Melodies

The North American Indian melodies harmonized in Arthur Farwell’s *Three Indian Songs*, Op. 32, and Charles Wakefield Cadman’s *Four American Indian Songs*, Op. 45, are listed in the table below and discussed, analyzed, and critiqued in the following sections.

<table>
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<tr>
<th>Song Title</th>
<th>Original Melody and Transcription Location</th>
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<tbody>
<tr>
<td>“From the Land of the Sky-Blue Water”</td>
<td>Omahas Be-thae wa-an (love song), page 146, no. 86 in Fletcher’s <em>A Study of Omaha Indian Music</em></td>
</tr>
<tr>
<td>Cadman: <em>Four American Indian Songs</em>, Op. 45, No. 1</td>
<td></td>
</tr>
<tr>
<td>“The White Dawn Is Stealing”</td>
<td>Dakota love song, page 140, no. 4 in Baker’s <em>On the Music of the North American Indians</em></td>
</tr>
<tr>
<td>Cadman: <em>Four American Indian Songs</em>, Op. 45, No. 2</td>
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<tr>
<td>“Far Off I Hear a Lover’s Flute”</td>
<td>Omaha flageolet love call, page 69 in Fletcher’s <em>Indian Story and Song from North America</em></td>
</tr>
<tr>
<td>Cadman: <em>Four American Indian Songs</em>, Op. 45, No. 3</td>
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<tr>
<td>“The Moon Drops Low”</td>
<td>Omaha Hae-thu-ska Society warrior prayer and song, page 9 in Fletcher’s <em>Indian Story and Song from North America</em> and page 87, no. 12 in Fletcher’s <em>A Study of Omaha Indian Music</em></td>
</tr>
<tr>
<td>Cadman: <em>Four American Indian Songs</em>, Op. 45, No. 4</td>
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<tr>
<td>“Song of the Deathless Voice”</td>
<td>Dakota story and song of the Ma-wa’-da-ni Society, page 42 in Fletcher’s <em>Indian Story and Song from North America</em></td>
</tr>
<tr>
<td>Farwell: <em>Three Indian Songs</em>, Op. 32, No. 1</td>
<td></td>
</tr>
<tr>
<td>“Inketunga’s Thunder Song”</td>
<td>Omaha “song of personal expression” recorded by George (Inketunga) Miller, found in Fletcher’s cylinder collection³⁴</td>
</tr>
<tr>
<td>Farwell: <em>Three Indian Songs</em>, Op. 32, No. 2</td>
<td></td>
</tr>
<tr>
<td>“The Old Man’s Love Song”</td>
<td>Omaha Be-thae wa-an (love song), page 78 in Fletcher’s <em>Indian Story and Song from North America</em> and page 148, no. 88 in Fletcher’s <em>A Study of Omaha Indian Music</em></td>
</tr>
<tr>
<td>Farwell: <em>Three Indian Songs</em>, Op. 32, No. 3</td>
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</tbody>
</table>

All of the melodies above were harmonized initially by John C. Fillmore, except for the melody used in “The White Dawn Is Stealing,” which was collected by Baker and not harmonized. Cadman’s “From the Land of the Sky-Blue Water” is most closely based on Fletcher’s transcription and Fillmore’s accompanying harmonization of the Omaha Be-thae waan (love song) cited above.\(^{35}\) However, unlike the harmonization of the other six melodies, Cadman’s melody is not an exact replica of Fletcher and Fillmore’s melody. Both Cadman and Farwell varied key signatures from Fillmore’s original settings and adjusted much of the melodic rhythm to suit their own devices. Further investigation in the following sections will elaborate these compositional variations.

### Study of English Texts Set to Amerindian Melody and Interpretation of the Text

Nelle Richmond Eberhart (1871-1944) wrote the texts for Charles Wakefield Cadman’s *Four American Indian Songs*, Op. 45, and collaborated with Cadman on numerous song and opera projects throughout his career. The American pianist, poet, and critic Harold Vinal (1891-1965) said of Eberhart’s texts: “this lady's 'song lyrics' have wide currency as the text of popular songs, and they serve to show what meager verses are considered good enough by our composers.”\(^{36}\) Not only are Eberhart’s Amerindian inspired texts artistically “meager,” none of them is truly a translation of the original Amerindian melody texts but rather “only bear a mood relationship with the original.”\(^{37}\) For example, in Cadman’s famous song “From the Land of the Sky-Blue Water,” Eberhart’s text captured the loving mood, albeit one-sided, but was far more elaborate and far-fetched than the original:

\(^{35}\) Fletcher, La Flesche, and Fillmore, 146.


“From the Land of the Sky-Blue Water,” Op. 45, No. 1

From the Land of the Sky-Blue Water,
They brought a captive maid;
And her eyes they are lit with lightnings
Her heart is not afraid!

But I steal to her lodge at dawning,
I woo her with my flute;
She is sick for the Sky-blue Water,
The captive maid is mute.

“As the Land of the Sky-Blue Water” is based on an Omaha tribal melody which was a love song, or Be-thae wa-an, sung (or played on a flageolet) at daybreak by a young Omaha man attempting to entice a young Omaha girl to meet him at a nearby stream or spring. Omaha custom did not allow young men and women to meet in dwellings or public spaces except during religious, tribal, or social ceremonies. The original text for the melody, as described by Fletcher, consisted of “few words” which only referred to “the time of day.”\(^{38}\) Eberhart’s rendition was conceived when she imagined “a fascinatingly beautiful girl, part Sioux and part French, whom she once saw cross the Niobrara River in a canoe to attend a leap-year dance and whom she imagined to have been taken captive from Minnesota—or “land of the sky-blue water.”\(^{39}\)

As opposed to the positive simplicity of the original love song, Eberhart’s version contains a negative complication with the young girl being a captive. The “captive maid” has come from the picturesque “land of the sky-blue water,” the translation of the Dakota word “Minnesota,” but she is clearly uncomfortable in her new surroundings. She is not fearful, as her eyes are “lit with lightnings,” but she is equally not interested in love when the young man attempts to woo her with the typical daybreak Be-thae wa-an. She remains mute either due to her anger with captivity or her disinterest in the young man. The simple ABCB rhyme scheme in the

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\(^{38}\) Fletcher, La Flesche, and Fillmore, 53.
\(^{39}\) Levy, 92.
two trimeter quatrains may suggest a lightness or simplicity in Eberhart’s text. However, Eberhart morphed the simple, original text to create a text which romanticized the trials of Native Americans. The displacement of the “maid” to an unfamiliar tribe is reminiscent of the displacement of Native Americans as a whole to unfamiliar reservations. Also, this text, as will be observed with all of Eberhart’s texts, maintains a Pan-Indian theme wherein all Native Americans, despite drastic differences from one tribe to the next, are the same.

Similar to “From the Land of the Sky-Blue Water,” “The White Dawn Is Stealing” consists of two verses and contains an element of the Omaha Be-thae wa-an despite its Dakota origins. However, as opposed to “From the Land of the Sky-Blue Water,” “The White Dawn Is Stealing” is two tetrameter quatrains with pairs of rhyming couplets (AABB) and closely resembles Native American courting practice. Theodore Baker, who collected the melody which Cadman used for this song, received the melody from a Reverend T. L. Riggs from Fort Sully in the Dakota Territory. The melody was catalogued within a group of four Dakota love songs of which no text has a stereotypical romantic quality. Baker’s translation of the succinct Dakota text, which repeats twice in the original melody, was “who would have feared such a human fear, truly.”40 Evidently finding this translation not conducive to a Euro-American love song, Eberhart fabricated a poem which was both reminiscent of Be-thae wa-an and identifiable as decidedly romantic by her Euro-American audience:


The white dawn is stealing above the dark cedar trees,
The young corn is waving its blades in the morning breeze;
The birds chant so lonely, the leaves softly moan above,
The heart of me sighs, the heart of me sighs for love.

My signal I flash where the spring’s silver waters lie,

40 Baker, 141.
My love-call I send on the winds that are floating by.
Then come, oh, thy coming shall be as the dawn to me,
The heart of me sighs, the heart of me sighs for thee!

The serene, melancholy state of the first verse is intriguingly juxtaposed with a quick “flash” of desperation in the second verse. The young Dakota male takes an urgent, unmistakably romantic action to request a meeting at the spring with his love. Through the notion that her “coming shall be as the dawn” to him, Eberhart reinforces the serenity which she evoked in the first verse. Thus, the young man’s motive is to share nature’s sweet tranquility with the person he loves.

As opposed to the Dakota melody within “The White Dawn Is Stealing,” “Far Off I Hear a Lover’s Flute” is based on an Omaha melody which was played on the flageolet. According to Fletcher, who titled the melody “A Love-call,” the flageolet had “proved a trusty friend to many a youth to whom nature had denied the power of expressing in vocal melody his fealty to the maiden of his choice.”

Thus, no young Omaha male was excluded from musical expression simply because he lacked vocal prowess. The Omaha flageolet melodies carried the same purpose as the Be-thae wa-an, to entice a young maid to the spring or stream. However, being that the original melody was intended for the flageolet, Eberhart had no Omaha text to elaborate upon. Her poem maintained the original “flute” theme but was from the perspective of a dejected onlooker instead of an overzealous youth:

“Far Off I Hear a Lover’s Flute,” Op. 45, No. 3

Far off I hear a lover’s flute
A-crying thro’ the gloom;
Far off the golden waters flow
A-down their sandy flume.
I see the shrunken Mother Moon

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Go forth to meet the Day,
While dim and white the dead ones walk
Upon the Spirit Way.

Why should I wake and walk tonight
When all the lodge is still?
Why should I watch the Ghostly Road,
So high and white and chill?
Why should I hate the crying flute
Which happy lovers play?
Ah! far and white my loved one walks
Along the Spirit Way!

This poem is the first within Cadman’s cycle to convey a deep sense of pain and suffering. It is fundamentally more complex than those proceeding due to its double ballad meter (alternating iambic tetrameter and trimeter) and rhyme scheme of ABCBDEFE. This expansive, lyrical form is ideal for storytelling and Eberhart effectively utilizes it to convey the angst of a reminiscing lover who is tortured through memory. Within the first two lines, the frustration of the observer is witnessed as the flute is heard “a-crying thro’ the gloom.” This is clearly not a statement of the flute player’s intent but rather that of the observer’s inner emotion. She/he superimposes feelings not only onto the “lovers” but also the “shrunken” moon and the “ghostly” road. The observer’s loved one is deceased and “walks along the Spirit Way.”

In “The Moon Drops Low,” the final song from Cadman’s Four American Indian Songs, Op. 45, Eberhart repeats the same meter and rhyme scheme she employed for “The White Dawn is Stealing”: two tetrameter quatrains with pairs of rhyming couplets (AABB). The text within this simplistic structure unfortunately bears the least relation to the original melody’s text of any song in the set. Eberhart fabricated a dreary, melodramatic poem out of a reverent, imploring prayer.

“The Moon Drops Low,” Op. 45, No. 4

The moon drops low that once soared high
As an eagle soars in the morning sky;
And the deep dark lies like a death-web spun
‘Twixt the setting moon and the rising sun.

Our glory sets like the sinking moon;
The Red Man’s race shall be perished soon;
Our feet shall trip where the web is spun,
For no dawn shall be ours, and no rising sun.

Original Omaha text (collected and translated by Alice C. Fletcher):

Wa-kan-da tha-ne ga thae kae.
Wa-kan-da tha-ne ga thae kae.
Wa-kan-da tha-ne ga thae kae
Ae-ha tha-ne hin-ga
Wae tho hae tho.

(Translation: Wa-kan-da, we offer tobacco in this pipe, will you accept our offering and smoke it?)

The original Omaha text was sung during Hae-thu-ska society meetings in which only the most valiant men were inducted. The society preserved acts of valor through song. The original text was a prayer of warriors to God (Wa-kan-da, also spelled Wakonda) and was titled “The Warrior’s Prayer” by Fletcher. Eberhart removed any element of the original beseeching repetition and spiritual sentiment of the Omaha words. Instead, her poem is filled with Amerindian clichés involving the “moon” and “eagles” and an unfortunate attempt at empathy. As opposed to the repetition of “Wa-kan-da,” Eberhart’s text repeats the word “our.” Her use of the first person plural pronoun implies both a Euro-American empathy for the plight of the Amerindian as well as a lack of tribal individuality, equating to Pan-Indianism. Yet, her first use of “our” is immediately followed by the non-empathetic, insensitive title of “Red Man’s Race”

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42 Fletcher, La Flesche, and Fillmore, 26.
who “shall be perish’d soon.” This negative and untrue conclusion seems to exist in the final text as a poetic climax appreciated by falsely empathetic Euro-American audiences. Ultimately, Eberhart’s cruel poetic sentiment occurs at the expense of the people she did not fully understand.

As opposed to Eberhart’s recurring deviation from the source material, Farwell, acting as composer and librettist, was committed to remain as close to the original texts as possible. In fact, to insure continuity and maintain integrity better, Farwell compiled his own texts as well as music for his *Three Indian Songs*, Op. 32. As cited by Scheutze, Farwell employed “texts directly related to, or translations of, the original Indian texts.” In the original 1912 publication of Op. 32 by G. Schirmer, the text is characterized as “words adapted from the Indian.” This inclusion of the word “adapted,” compared to Eberhart’s poetry, makes Farwell appear humble, due to how closely aligned he actually was to the original material. For example, the first song of Farwell’s Op. 32, “Song of the Deathless Voice,” includes some Dakota vocables which Farwell adapted from Fletcher’s transcription of the tribe’s original melody. Farwell’s remaining text, all in English, is directly based on Francis La Flesche’s translation of the Dakota story of the “Deathless Voice.” Fletcher, in her *Indian Story and Song from North America*, refers to the “story” and “song” of the “Deathless Voice” as being inseparable, as they were jointly handed down from generation to generation.

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

Hi-dho ho!
Behold, here a warrior fighting fell,
A warrior’s death died.

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44 Schuetze, 110.
Hear, O hear, there was joy in his voice,
  Joy in his voice as he fell,
  Ha-he dho-ee dha hey ee dho-ee.

  Ah he dho he dho.
Behold, here a warrior fighting fell,
  A warrior’s death died.
Hear, O hear, there was joy in his voice,
  Joy in his voice as he fell,
  Ha-he dho ee dha hey dho-ee.

According to La Flesche, the Dakota story tells of a group of warriors who arrived at a
grove, lit a campfire, and pitched camp. As night fell and supper was served, a voice was heard
singing in the distance. The warriors put out the fire and began to encircle a large tree from
whence the voice was heard. The men closed in on the tree with bows drawn until at the foot of
the tree they discovered “whitened bones and the grinning skull of a man.”

La Flesche cited
that “death had claimed the body…but had failed to silence the voice.” The leader of the warriors
declared of the skeleton before them: “this was a warrior, who died the death of a warrior. There
was joy in his voice!”

This quote is beneath the title of Farwell’s 1901 solo piano version of
“Song of the Deathless Voice” which is found within his American Indian Melodies – Primary
Source Edition.

Farwell repeated virtually the same text in both verses of “Song of the Deathless Voice”
and employed a small amount of Fletcher’s transcribed Dakota vocables. His only variation was
with that of the vocables within the first line of each verse (i.e., instead of “Hi-dho ho!” in the
first verse he inserted “Ah he dho he dho” in the second). Oddly, although his Dakota syllable
ordering is accurate and aligns with the same pitches as in Fletcher’s melody, his spelling of the
vocable syllables varies from Fletcher’s spelling.

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46 Fletcher, 41.
47 Ibid, 43.
Fletcher’s transcribed vocables: Ha hi dho i dha he e dho i; Ah hi dho hi dho

Farwell’s vocables: Ha-he dho-ee dha hey ee dho-ee; Ah he dho he dho.

Table #2- Pronunciation (IPA) of Amerindian words and vocables in Farwell’s Three Indian Songs, Op. 32

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wakonda</td>
<td>[Wakɔnda]</td>
</tr>
<tr>
<td>hi-dho</td>
<td>[hai-ð(θ)o] as in the</td>
</tr>
<tr>
<td>ho</td>
<td>[ho]</td>
</tr>
<tr>
<td>ha-he</td>
<td>[hahe]</td>
</tr>
<tr>
<td>dho-ee</td>
<td>[ð(θ)o-i] as in the</td>
</tr>
<tr>
<td>ae</td>
<td>[e]</td>
</tr>
<tr>
<td>dha</td>
<td>[ð(θ)a] as in the</td>
</tr>
<tr>
<td>ha</td>
<td>[ha]</td>
</tr>
<tr>
<td>hey</td>
<td>[he]</td>
</tr>
<tr>
<td>hae</td>
<td>[he]</td>
</tr>
<tr>
<td>ah</td>
<td>[a]</td>
</tr>
<tr>
<td>thae</td>
<td>[θ(θ)-e] as in thin</td>
</tr>
<tr>
<td>he</td>
<td>[he]</td>
</tr>
<tr>
<td>th</td>
<td>[θ(θ)-a] as in thin</td>
</tr>
</tbody>
</table>

For some reason, Farwell felt it necessary to alter the Dakota “i” with an “e” as well as the Dakota “e” with an “ey.” Perhaps Farwell felt that American singers would be more likely to pronounce the Native American text correctly if it were simplified into spellings which mirror familiar English sounds. Despite Farwell’s vocable spelling variant, his “adapted” text is uncannily similar to that of the authentic Dakota story and song. Speaking about vocables, Fletcher noted of Native American composers that “when a composer has once set syllables to his song, they are never changed or transposed but preserved with as much accuracy as we would observe in maintaining the integrity of a poem.”

The text from the second song of Farwell’s Op. 32, “Inketunga’s Thunder Song,” is also well connected to its native story. This is an Omaha tale about a “man who goes to a secluded spot to fast and commune with Wakonda, the Great Spirit.”

“Inketunga’s Thunder Song,” Op. 32, No. 2

Wakonda. Wakonda!
Deep rolls thy thunder!

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49 Fletcher, 1.
50 Ibid.
51 Fletcher, La Flesche, and Fillmore, 12.
52 Ibid, 5.
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.

During the man’s fast, he is spoken to by the “weeping ones,” the powers above that send down the rain. As with the other two songs from Op. 32, Farwell had previously composed a piano miniature of “Inketunga’s Thunder Song.” A “motto” was included in the publication of each of these 1901 piano works which Farwell claimed “represented Fletcher’s interpretations of the meanings of the song texts.” The motto for “Inketunga’s Thunder Song” reads: “Wakonda! They speak to me, my friend; -- the weeping ones they speak to me!” This song’s title was created by Farwell. He transcribed the song from a phonograph cylinder in Fletcher’s collection. The singer on the cylinder was known as George Miller, but his Omaha birth name was Inketunga. Therefore, Farwell named his song after the singer who made his transcription and composition possible. Since Farwell had no Omaha text provided for him by Fletcher as he did with “Song of the Deathless Voice,” his only native text is the repeated word “Wakonda.” In 1911 Fletcher and La Flesche published *The Omaha Tribe, Vol. 2*, which contains a similar Omaha Thunder Song story: “This song speaks of the time when the man went out to fast and pray; as he went the Thunder beings spoke to him and called him “friend.” Fletcher and La Flesche also included a transcription of the melody which was sung to the story quoted above.

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Unfortunately, it is difficult to discern whether this tale and adjoining melody are associated with the same melody sung by George Miller and transcribed by Farwell. The difficulty is in the stark contrast between the two transcriptions.

“The Old Man’s Love Song,” Farwell’s third and final song from Op. 32, yet again employs Omaha vocables which he spells and orders correctly according to Fletcher’s *A Study of Omaha Indian Music*. The discrepancy in this case is that Fletcher changed the spellings of the vocables from her *A Study of Omaha Indian Music* (1893) when she wrote *Indian Story and Song from North America* (1900). For instance, in the prior publication she writes “hae ha nae thae ha tha ae ha tho-e” and in the latter, “he ha we dhe ha dha e ha dhoe” to accompany the same pitch series. It is curious that Farwell would have opted for the vocables from Fletcher’s earlier publication when his predominant source was her latter publication.

“The Old Man’s Love Song,” Op. 32, No. 3

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!

Ha hae ho hae ho hae ha wae thae tho-e.
Daylight! Dawnlight! Wakes on the hills.
Singing I seek thee, when young is the morn.
Ha hae ha!

In this text, as with Op. 32, No. 1, Farewell’s two verses are nearly identical. As he did in “Song of the Deathless Voice,” Farwell framed each verse to begin and end with vocables. It is worthy to mention that none of Farwell’s *Three Indian Songs* have a discernible rhyme scheme or poetic meter. As opposed to Eberhart, he was not concerned with poetic structure but rather with textual authenticity.

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56 Fletcher, La Flesche, and Fillmore, 148.
Fletcher states that this Omaha text was set to a Be-thae wa-an or love song melody, like that of Cadman’s “From the Land of the Sky-Blue Water.” Apart from vocables, Fletcher lists only three actual Omaha words: umba meaning “day,” e-dan meaning “dawn,” and hoo-we-nae meaning “I seek you.” According to the Omaha legend, a much admired, prosperous warrior grew old with his wife and children in his well-supplied lodge. One morning atop a hill near his home, he was “heard singing a love-song of his own composition” and his words were: “with the dawn I seek thee!” Farwell’s “motto” from his 1901 piano version of “The Old Man’s Love Song” was an exact quote: “with the dawn I seek thee!” Farwell attested that the old man’s singing was a “tribute, in song, to the spirit of Love and Beauty in the world.”

**Selected Structural Analyses**

As with the vast majority of Charles Wakefield Cadman’s vocal compositions, the *Four American Indian Songs* are tonal, sentimental, and easily accepted by the public. His output was intentionally marketable, making him a more profitable composer than many of his contemporaries. In fact, according to Schuetze, Cadman was one of the first Americans to live solely from his work as a composer. All of the *Four American Indian Songs* have a relatively limited range for both the voice and piano and are not particularly adventurous in terms of harmony, apart from some chromatic harmony which typically suits the often stepwise motion of the Amerindian melodies. Although Cadman altered some of the original melodic material, all four of these songs feature harmonic structures that highlight their melodies, thus making the songs extremely tuneful, lyrical, and accessible.

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57 Ibid, 53.
58 Fletcher, 78.
60 Ibid, 3.
61 Schuetze, 139.
“From the Land of the Sky-Blue Water” begins with a two-measure piano introduction of a repeated descending fourth in the right hand. An editorial note describes this motive as a “flageolet love call of the Omahas.”

Musical Example #1- The flageolet love call in the introduction of “From the Land of the Sky-Blue Water”

The motive concludes on a D-flat to establish a prolonged dominant seventh chord which returns throughout the piece. Beginning with the entrance of the vocal line, a percussive sixteenth note is struck with the right hand on every downbeat until measure 33. This motive mimics the downbeat sixteenth-note rhythm which occurs several times in the tribal melody.

Musical Example #2- The Omaha melody used by Cadman in “From the Land of the Sky-Blue Water”

Cadman remains true to the exact pitches and rhythms of the melody for his first complete presentation of it. However, when restating the melody, beginning at the pickup to
measure 13, Cadman inserts a B-flat as the second pitch instead of an A-flat. This alteration allows for conjunct, stepwise motion and thus a more lyrical transition from the tonic to dominant harmony. It also prepares for similar stepwise motion which begins the approaching B section.

On the pickup to measure 17, Cadman begins the B section, which includes a brief key change to B-flat major and a complete deviation from the Omaha melody. The next eight measures exhibit Cadman’s abilities in chromatic harmonization while abandoning the authenticity of the vocal melody to suit his own compositional devices. While the accompaniment’s half-diminished seventh chord at measure 18 and gradual, chromatic ascent and descent to the inevitable half cadence at measure 24 is impressive, it bears no resemblance to the original Omaha love song.

Musical Example #3- The right hand chromatic ascent and left hand chromatic descent prior to the A-prime section in “From the Land of the Sky-Blue Water” (measures 20-23)

Only the first four measures of the following A-prime section precisely present the native melody. The remainder of the vocal line is reminiscent of the original’s rhythm, but not melody.
The vocal leap of a seventh from measure 28 to 29 and, again, the incessant stepwise movement are blatant departures in favor of contemporary harmony. The final two systems are initiated with a colorful half-diminished seventh chord on the fermata of measure 36 which prepares the extended cadence and coda to follow. Although Cadman composes a dominant seventh chord to precede the tonic arrival on measure 39, he extends the tonic during a six-measure coda that includes a final flageolet love call in the right hand. The love call is approached respectively by do, mi, sol in the top of the right hand (circled in measures 39 and 40). The flageolet motive arrives with an enharmonic spelling of a D major seventh chord, which suspends the harmonic conclusion as it is an augmented fifth to the tonic. A gentle descent from
the augmented fifth back to tonic is achieved by a major triad in the top of the right hand (circled in measures 42 and 43).

“The White Dawn Is Stealing” is the only song of Cadman’s Op. 45 which does not alter the original melody. This Dakota love song offers a very lengthy melody which perhaps provided Cadman with sufficient material to leave it untarnished.

Musical Example #5- The Iroquois melody used by Cadman in “The White Dawn Is Stealing”

Although an A major chord is the focus of the two-measure piano introduction, the voice enters on the pickup to measure 3 in D minor. Similar shifts from major to minor chords are rampant throughout “The White Dawn Is Stealing.” The A section’s sparse accompaniment of half notes beneath the vocal line creates a lulling atmosphere for the voice to float over. However, in the final measure of each four bar phrase, Cadman rhythmically accelerates the accompaniment through a chromatic eighth-note passage. This compositional technique allows for seamless phrasing and a prolongation of cadential motion. See Appendix A, page 51. It is not until the conclusion of the A section, replete with chromatic passing tones and inverted seventh chords, that a perfect authentic cadence is heard at measures 21 and 22. The A-prime section consists of much more rhythmic intrigue and momentum as thirty-second notes sound the flageolet call.
Musical Example #6- Thirty-second note flageolet call in the right hand and oblique motion in the left hand of “The White Dawn Is Stealing” (measures 26-29)

In the A-prime section beginning at measure 26, Cadman maintains the A section’s tonal ambiguity as his chromatic, shifting harmony mimics that of the previous section. The accompaniment includes both oblique and contrary motion which, as in the first section, serves to delay the cadence. The first discernible major key does not occur until the final five measures of the piece. Here Cadman changes the key signature and inserts a bass clef. The lowest piano notes arrive at these final measures as a confident D major marches to conclude the piece. Uncharacteristic of Amerindian music, which typically concludes on a low pitch, Cadman transposes the final vocal note up an octave, which certainly speaks to Euro-American tastes.

Musical Example #7- The final five measures of Cadman’s “The White Dawn Is Stealing” (measures 46-50)
“Far Off I Hear a Lover’s Flute” is the only of the *Four American Indian Songs* which employs a great deal of mixed meter. This is reminiscent of many Amerindian songs in which “the inner conflict between rhythm [i.e. drums] and melody [i.e. voice] is not fully resolved.”62 Rhythmic intricacies and polyrhythm, specifically two against three, is such a regular occurrence in Amerindian music that Fillmore wrote: “I know of no greater rhythmic difficulties anywhere in our modern music than these Omahas have completely at command in their everyday music.”63 Cadman’s varying the meter of “Far Off I Hear a Lover’s Flute” produces a sense of rhythmic freedom and flexibility. See Appendix B, page 52. The Omaha flageolet love call is introduced in D major first by the piano and second by the voice upon its entrance in measure 6.

![Musical Example #8- The Omaha flageolet melody used by Cadman in “Far Off I Hear a Lover’s Flute”](image)

The vocal entrance arrives with pulsing quarter notes in the accompaniment, some creating extended 9th and 11th chords (measure 12), which beat as a drum for the lyrical melody to soar over. After the first eight-bar phrase of the vocal line concludes with a deceptive cadence at measure 13, the accompaniment’s rhythmic motive accelerates into pounding eighth notes in the left hand. Cadman, as he employed similarly in “The White Dawn Is Stealing,” utilizes chromaticism to maintain momentum and delay strong cadences. The chromatic, parallel motion

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62 Baker, 83.
63 Fletcher, La Flesche, and Fillmore, 67-68.
and doubling of the octave in measures 18 and 19 leads to another weak, in this instance plagal, cadence.

Musical Example #9- The accompaniment’s chromatic parallel motion and resulting plagal cadence on “Way” in “Far Off I Hear a Lover’s Flute” (measures 19-21)

Immediately preceding the A-prime section, Cadman reintroduces the flageolet theme in the accompaniment. The remaining A-prime section mimics that of the A section except the first eight bars of the accompaniment are an octave higher. After the recurrence of the deceptive cadence at measure 32, the accompaniment sinks to new depths before beginning a gradual yet constant ascent toward the relative minor of B at measure 38. The one and only strong cadence arrives as a perfect authentic cadence in B minor at measure 40, reinforced by a tremolo in the left hand, as the “loved one walks along the Spirit Way.” Cadman then repeats the Omaha melody in D major one final time before the voice concludes with a weary “ah!”

The lengthiest of the *Four American Indian Songs*, “The Moon Drops Low,” published in 1909, embodies aria-like drama which foretells Cadman’s operas yet to come. Similar to the three songs that precede it, “The Moon Drops Low” consists of two sections (A and A-prime), has no strong cadences, and exploits chromatic harmony. Unlike the others, this fourth song
features sharp, angular rhythms, an extensive piano interlude, and an abundance of tremolo. It also includes the highest vocal note and the shortest original melody which, ostensibly, allowed Cadman the greatest opportunity for variation. The accompaniment begins the piece with an abridged version of the melodic theme.

Musical Example #10- The Omaha melody used by Cadman in “The Moon Drops Low”

In the pickup to measure 5, the theme is transferred to the vocal line while, as in “Far Off I Hear a Lover’s Flute,” eighth notes beat like drums in both hands of the accompaniment. The eighth notes alternate between minor and diminished (leading-tone) chords which are rarely in root position.

Musical Example #11- The percussive eighth-note figure in the accompaniment of “The Moon Drops Low” (measures 5 and 6)
Approaching the conclusion of the first vocal phrase in measure 11, Cadman employs parallel motion in the voice and piano prior to a deceptive cadence at “rising sun” in measure 12. Once the tonic A minor is achieved at measure 17, the inner voice in the right hand part of the accompaniment descends one step at a time from C to G#, with little change in the other voices, until the dominant is finally sounded at measure 20. See Appendix C, page 53. Then, with aria-like drama, the accompaniment powerfully descends further as the left hand’s chromatic sixteenth notes arrive at both the tonic and A-prime section.

Musical Example #12- Beginning of the A-prime section of Cadman’s “The Moon Drops Low” (measures 20 and 21)

In measures 22 and 23, the descending pitch and text painting of “sinking moon” leads to “The Red Man’s Race shall be perish’d,” all underscored with parallel, melancholy minor and diminished chords. At measure 25, Cadman begins a creative, chromatic ascent to the tonic through tremolos that do not resolve to A minor until measure 29. The resulting disjunct motion of the vocal line is certainly uncharacteristic of Amerindian melodies and exhibits Cadman’s somewhat radical variation on a theme. See Appendix D, page 54. The suspended dissonance and ultimate resolution of measures 31 and 32 begins a second descent toward tonic. In this four-
measure accompaniment instance, Cadman composes an upper voice, stepwise descent to A minor. Although the upper voice descends to A minor over the course of four measures, the left hand of the accompaniment maintains a tonic pedal point from measure 31 to the end of the piece.

Musical Example #13- The circled pitches indicate the stepwise accompaniment descent to A minor in Cadman’s “The Moon Drops Low” (measures 31-34)

The return to A minor at measure 34 begins a six-bar coda that offers a firmer commitment to tonic than has yet been observed: there is only one accidental, a B-flat. The vocal line reiterates the bleak sentiment, “no dawn for us, and no rising sun!” over an unsettled plagal cadence which seems to speak of uncertainty.
Arthur Farwell’s “Song of the Deathless Voice,” from his *Three Indian Songs*, succeeds with a far purer implementation of Amerindian melodic material than that of Cadman’s Anglo-romanticized *Four American Indian Songs*. Farwell strictly maintains the indigenous pentatonic scale of the Dakota melody which omits the second and seventh diatonic scale degrees. In fact, through the alternating G major and G minor tonalities, he does not permit scale-degrees 2 (A) or 7 (F) within the accompaniment, apart from the grace notes in the left hand, until measure 18.

The accompaniment opens the work with parallel octaves which, in conjunction with numerous parallel fifths and the pentatonic vocal melody, impose a definitive “native” quality to the piece. In the introduction, Farwell shifts from G minor to G major, with only a brief two-measure departure in E minor, within only nine measures. The major mode is articulated on the downbeat of measure 9 allowing the voice to enter on a surprising offbeat. See Appendix E, page 55. The first vocal phrase concludes in G major at measure 15, but, through Farwell’s effective use of seventh chords and leading tones, the next nine bars return gradually to G minor.

Although the accompaniment is sparse due to open fifths and octaves throughout the piece, Farwell manages to convey a key center without the structural aid of the third. This is cleverly achieved by his frequent pedal markings that elicit harmonic clarification through sustained and thus overlapping thirds and fifths. After a brief piano interlude (measures 24-27), the A-prime section returns to G major on the exclamatory vocable, “Ah he dho he dho.” The remaining music reiterates the initial A section but with reinforced octave doubling and a three beat extension at measures 40 and 41, which delays the inevitable, mysterious conclusion (measures 42-45) in G minor.
Musical Example #14- Beginning of A-prime section and corresponding pedal marking in Farwell’s “Song of the Deathless Voice” (measures 28-30)

Farwell based Op. 32, No. 2, on an Omaha recording within Fletcher’s cylinder collection which was performed by George Miller, also known as Inketunga. The resulting “Inketunga’s Thunder Song” is a fascinating exhibition of three different themes: lightning, thunder, and Inketunga’s proclamation. In the second measure, lightning is indicated as a cluster of whole tones providing no clear sense of tonality. The fourth measure presents the lightning an octave higher, immediately followed by the second theme of thunder: a low octave tremolo in the left hand. The voice enters pianissimo, calling the Great Spirit, “Wakonda,” in a low register. See Appendix F, page 56. As opposed to the other Three Indian Songs, “Inketunga’s Thunder Song” employs nearly the full range of both the voice and piano. In measure six, “Wakonda” is addressed fortissimo and a thirteenth higher than the first time. This statement is accompanied by lightning strikes spanning two octaves of the piano in rapid-fire eighth notes. The octave separation sounds as though the lightning appears in various points of the sky. Then, as indicated by Farwell, “on a single held note the mood changes, and he [Inketunga] feelingly proclaims that
the gods have spoken to him.” This third theme in D major, beginning at measure 11, follows that of the lightning and thunder and portrays the reverence of Inketunga as the lyrical vocal line suspends above the accompaniment.

Musical Example #15- Inketunga’s proclamation in Farwell’s “Inketunga’s Thunder Song” (measures 11-13)

The A section, with its lightning, thunder, and reverential Inketunga, is repeated in an abridged version starting at measure 19 and ending at measure 26. This repetition bears more strength in conviction as the vocal line is accompanied with octave doubling and rolled chords. At measure 27, preceding the penultimate, jazzy supertonic to tonic cadence, lightning is conveyed pianississimo as it is now ostensibly located at a greater distance.

“The Old Man’s Love Song” concludes Farwell’s *Three Indian Songs* with great variation of both rhythm and meter to convey the intricacies of the Omaha melody. In the seven-measure piano introduction, Farwell introduces both a recurring offbeat motive and 3/4 and 9/8 time to prepare for the vocal theme. The introduction’s suspended dissonance and leading tones also evoke the melody yet to come. Beginning at measure 8, the vocal line, initiated with Omaha

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vocables, begins in 3/4 time and is suspended above the accompaniment. Chromatic passing tones and seventh chords in the accompaniment accentuate the vocal suspensions. See Appendix G, page 57. The second section of the vocal melody arrives in 6/8 time at measure 14 with the recurring offbeat figure in the left hand. This figure exaggerates the text “Daylight!” and “Dawnlight!” which land on strong downbeats.

Musical Example #16- Brief initial occurrence of 6/8 time in Farwell’s “The Old Man’s Love Song” (measures 14-17)

Continued chromaticism and seventh chords lead to the third and final melodic statement, which concludes with a half cadence in measure 21 before a strong G major tonic chord in measure 23. Following an arpeggiated piano interlude, Farwell alters the repetition of the first section with a new rhythmic motive: triplets in the right hand of the accompaniment. This new triplet figure is initiated at measure 29 and embellishes the lyricism of the melody by providing more rhythmic energy. After an imperfect authentic cadence in measure 39, Farwell includes a brief coda of rolled chords that hearken back to “Inketunga’s Thunder Song.” These chords incite a final, forte vocal utterance of the Omaha vocables before the lulling, arpeggiated G-major conclusion.
Salient Features Which Indicate a “Native” Music

Cadman and Farwell’s conceptions of “native” sounds were virtually the same in their effort to appeal to the pre-conceived stereotypes of their Euro-American audiences. Open fourths and fifths, “tom-tom-like” accompaniment rhythms, and pentatonic or whole-tone scales were heavily utilized by both composers. Specifically, Cadman’s percussive rhythm (two pairs of eighth notes separated by an eighth rest), excessive chromaticism and stereotypical text by Eberhart create a “native” soundscape. Farwell’s regular use of open fifths, whole-tone scales, and Amerindian vocables provide a strong “native” element to his Three Indian Songs, Op. 32. These intervals, scales, rhythms, and texts stereotyped Native American music, while, without question, conveying a “native” sound to their audiences.

Stylistic and Interpretive Notes for Singers and Pianists

In “From the Land of the Sky-Blue Water,” Cadman inserts numerous tenuto markings and accents. The singer must take care to sing the full duration of the tenuto-marked pitches with a slight increase of volume for emphasis. Likewise, the pianist, during measures 21-23, should similarly approach the tenuto markings on each second beat to emphasize the chromatic descent in the left hand. The tenuto should be easily distinguishable in the left hand as it is immediately preceded by staccato. In regard to accents, the singer has a marvelous opportunity on the downbeat of measure 15 to distinguish between tenuto and an accent, as the downbeat of the previous bar indicates a tenuto. The accent arrives on the word “lightnings,” as opposed to the tenuto mark on “lit,” by which the articulation facilitates the alliteration: a soft, slower ‘l’ for “lit” and a strong, faster ‘l’ for “lightnings.” The pianist must also clearly attack the accent following the flageolet introduction. As indicated in the score, the flageolet motive increases in
“time and tone to [the] end of [the] introduction.” This motive should ultimately climax with the firmly accented arrival of D-flat to best prepare the dominant chord which follows on measure four. During the reiteration of the melody in the A-prime section which starts at measure 24, both musicians must adhere to the marked pianissimo. The *mezza voce* indicated at measure 24 for the vocal line is maintained until an ironic crescendo on “mute” (measure 40) which must be sustained for its full duration to best solidify the tonic.

“The White Dawn Is Stealing” is ultimately, for the singer and pianist, one long crescendo to the major key occurring in the last five measures. The first marking, “with simplicity and lightness of tone,” should not be misconstrued as shallow or without subtle dynamic variation. For instance, although the melody begins pianissimo on the first page, the pianist should capitalize on the crescendo and decrescendo in the second and third systems to highlight the chromaticism and sustain momentum for the singer. The singer also has a *messa di voce* opportunity on “sighs,” which demands to be accentuated as it is accompanied by a fermata in measure 19. At measure 26, the pianist must dutifully acknowledge the ritardando that prepares the mezzo forte arrival of accelerated rhythms in the A-prime section. Although the accompaniment’s rhythm accelerates with thirty-second notes in the A-prime section, the quarter note chromaticism in the left hand should not be neglected, but rather emphasized. Before the fermata at measure 37, the singer must crescendo on “come” and acknowledge the *tenuto* marking but be careful not to make it greater than the subsequent *tenuto* on measure 38 with the word “coming.” This gesture will aid the impetus to increase volume until finally culminating on the accented “thee!” which should be sung fortissimo at the pickup to measure 46. Here the pianist must observe the *con moto* (with motion) marking to aid the singer’s sustained pitch and

66 Ibid, 10.
validate the joyous major tonality. A certain sensation of uncertainty and melancholy should be pervasive throughout until the concluding arrival of D major at measure 46.

Cadman’s “Far Off I Hear a Lover’s Flute” allows for more rubato than the other songs from Op. 45. The variations in meter and rhythm coupled with the indicated tempo fluctuations give the song a sense of freedom and flexibility. This is first witnessed in the introduction. The pianist should create a minimal accelerando in the right hand of the introduction which settles into a rallentando before the vocal entrance. The pianist will encounter two more similar occurrences (measures 21-24 and 40-44), each desiring more rubato than the previous one. Similarly, the singer, beginning at the fermata in measure 19, should employ a small ritardando before the tempo primo and A-prime section. Also, the singer ought to begin each section with a sense of incredulity which gradually gives way to sad acknowledgment of the inevitable “Spirit Way.” The song’s inherent freedom and flexibility should naturally aid this progression. As the piece builds in volume with poco a poco crescendo marked in measure 33, both musicians need to collaborate to crescendo evenly and accent with similar strength at measures 38-40 on the text: “my loved one walks along the Spirit Way!” The pianist’s tremolo here should be furious but immediately and contemplatively settling into quarter notes at the a tempo. On the final vocal utterance at the pickup to bar 45, the reiteration of the pianissimo D4 on “Ah!” must be extremely lyrical while clearly denoting the downbeat. This will assist the pianist in entering correctly at the penultimate bar.

Of Cadman’s Four American Indian Songs, the last, “The Moon Drops Low,” demands the most vocal prowess and agility of the singer and the full range and dynamic capability of the piano. The vocal line vacillates between contemplative lyricism and aggressive accents. Equally, the accompaniment’s percussive and steady heartbeat (a pair of eighth notes divided by an eighth
rest) is juxtaposed with strong downbeat accents and giant crescendos over a single measure. Thus, this final song within the set requires aria-like bravura. The singer must be mentally and physically prepared to breathe at each rare opportunity. With few rests in the vocal line, the text’s punctuation indicates that the singer should expeditiously end a pitch to breathe and be rhythmically prepared to sing the next entrance. This act is crucial in maintaining both the tempo and successful collaboration between musicians. Also, in terms of collaboration, after the pianist concludes the voluminous, frenzied interlude and arrives fortissimo with the singer at the A-prime section at measure 21, he/she must be aware of the dense accompaniment texture in an effort not to cover the singer’s sound before even reaching the poco a poco crescendo in measure 25. At the poco a poco crescendo, as the lowest notes of the piano rumble on a tremolo, the singer must give great, climactic drama to the marcato arrival of “dawn” on bar 29. And, although it is not scored, the A-natural sung on measure 32 should be declared with an accent to insure the harmonic resolution. The arrival of the coda and its molto espressivo marking (pickup to measure 35) ought to settle the heartbeats of both performers. Here the rolled chords and vocal tenuto markings should gently lead to the ppp conclusion. A high degree of melodrama exists in this final song. Although the expression “Ah!” set by Cadman to end the piece is no deviation from everything preceding, the ending seems barren without the vocalism. Yet, Cadman’s instruction: “The vocal part may close here [indicating before “Ah!”] if desired, but the ending as written is more characteristic,” allows the performers to decide.\footnote{Ibid, 29.}

Farwell’s enigmatic “Song of the Deathless Voice” seems harmonically vacant at times. However, the pianist’s ability to comply with the pedal markings will create a stronger harmonic structure and provide more lyricism to an otherwise detached accompaniment. Also, the singer’s
ability to maintain a constant sense of legato despite the disjunct motion of the vocal line and accent-rich accompaniment will help convey the beauty of the melody. Farwell varies the vocal line dynamic markings on at least every other measure. The singer should implement these contrasts but be careful not to withdraw significantly on the piano and pianissimo low G₂ found in measures 21-24 and 41-43. A firm mezzo piano or mezzo forte should be maintained on these tones. If the low G₂ is deemed unattainable for the singer, a performance practice of singing G₃ instead has been recorded by the illustrious baritone Thomas Hampson.⁶⁸ The vocables must be performed as specified (i.e., majestic and martial or mysteriously).⁶⁹ However, it should be noted that Fletcher felt the Amerindian vocables were not “meaningless” or “nonsense” and specifically believed that “the h and th sounds show ‘gentler emotions’ such as love, sadness and idealistic aspiration.”⁷⁰ Thus, majestic, martial, and mysterious should not give way to strident, unsympathetic, or contrived vocalisms. It would behoove the pianist to take note of the multitude of tempo fluctuations, particularly that of the “very great retard” (measure 27) leading toward the restatement of the A section. These fluctuations, the immense range of the accompaniment, and the gravity of the text aptly express a grandiose scene.

The manic “Inketunga’s Thunder Song” requires more virtuosity in performance than the other songs from Farwell’s Op. 32. The vast range composed for the voice and piano is extremely challenging as both parts are required to navigate large intervallic leaps. As the accompaniment shifts multiple times from the rolling thunder in the farthest reaches of the left hand to the whole-tone chord five octaves above, the pianist must take care to prepare each note swiftly so as to accurately perform the complex chord on the downbeat. Similarly, when

⁷⁰ Fletcher, La Flesche, and Fillmore, xiv.
transitioning from measure 5 to 6, the vocalist must precisely traverse from low A2 up a thirteenth to F4. This must be achieved with immediate precision and a rapid “w” on “Wakonda!” to insure the arrival of the vowel and accurate pitch on the downbeat. The man’s theme, beginning at measure 12, brings about a stark contrast as it is marked very slowly, with fervor.71 An immediate change in temperament must be accepted by both musicians to offset this section from that which preceded it. It should project a more introverted character, despite a singular indication of forte, to convey reverence. Then, at the return of “Wakonda!” in measure 19, the previous immediacy must be recalled. At the conclusion of the vocal line in bar 26, regardless of the pianissimo designation, the singer should provide sufficient volume on the A2. Equally, the pianist will want to play the final lightning strike as written (ppp), yet it is imperative that each note be clearly delineated. In the penultimate bar of the accompaniment, the left hand tremolo on D should arrive with a minute accent. Otherwise, the tonic arrival is not as easily perceived.

The last of Farwell’s Three Indian Songs, “The Old Man’s Love Song,” holds similar dynamic challenges to those preceding, but more rhythmic difficulties than have yet been observed. Farwell set this lilting Omaha melody with considerable rhythmic variation in the accompaniment. The pianist needs to be aware of these variations and be especially diligent beginning at measure 29, when playing three-against-two polyrhythms. At these moments, the singer must maintain a steady tempo so the structure is undoubtedly secure. Also, the singer should not overtly articulate the “h” which begins the vast majority of the Omaha vocables, despite Theodore Baker’s comment that “h is a harsh guttural sound.”72 The “h” should be gently and swiftly attacked for the sake of both clarity and legato. Farwell composes numerous solo

72 Baker, 72.
interjections in the accompaniment of “The Old Man’s Love Song.” These solo piano moments, even if only an eighth-note pickup, allow for great sensitivity and expression by the pianist. Precisely observing the dynamics during these segments is imperative as they create great contrast within the work and often mimic the dynamic of the vocal line.
CHAPTER THREE

CONCLUSION

Why did American composers during the turn of the 20th century compose Amerindian works? It must be assumed that each individual composer had his or her own specific goals and interests. Farwell was greatly affected by Dvořák and wanted very much to distance American music from its European roots. This goal eventually led him to Amerindian melodies. Cadman was less concerned with the roots of American music and more concerned with “good” music which “shall calm, shall inspire, shall call forth pure and ennobling thoughts, shall fill the needs of the present hour, but shall also point to the next hour as presaging something finer, something higher to strive for.” Cadman, “The ‘Idealization’ of Indian Music,” 396. This goal eventually led him to Amerindian melodies. Given that the individual goals of Farwell and Cadman had many possible means of achievement, the Indianist Movement was, inevitably, an experiment in American music. It was one of many explorations in the American musical journey.

A philosophical question regarding the Indianist Movement must be raised: did the implementation of Western harmony upon Amerindian melodies lead to a better understanding of Native Americans and/or a better understanding of American music? As to a better understanding of Native Americans, the answer is unequivocally no. When a culture’s music is not yet widely disseminated, the most authentic representation of that music is by members of the culture themselves. Also, the mere compositional task of harmonizing melodies which were never intended to be harmonized may appear to discredit the original source. The Euro-American composed stereotypical “native” sounds combined with Western music’s limitations regarding key and time signatures ultimately produced a product which spoke more to Euro-American
society than that of Native Americans. Yet, these compositions might have fostered a more ubiquitous sympathy concerning the plight of the Native Americans. As to a better understanding of American music, the answer is more ambiguous. Michael Pisani stated of Farwell: “Looking back on these efforts, it seems as if Native American culture was to Farwell some sort of archaeological artifact that could be dug up and restored to life, not merely as an act of retention, but also as a means of moral uplift.”

Farwell may have achieved more than simply resurrecting an “archaeological artifact.” Perhaps the Amerindian musical exploration and resulting departure from the path of European influence was specifically helpful in achieving a more inherently American music. However, it was likely the multiple departures (i.e., Amerindian melodies, African American slave songs, Asian melodic themes, etc.) from European influence around the turn of the 20th century which led to a more inherently American music (i.e., ragtime, jazz, gospel, blues, musical theater, etc.).

Following the 1912 purchase of Farwell’s Wa-Wan Press by the G. Schirmer Company and the rising fascination with jazz and popular music, the Indianist Movement began to lose the interest of composers and audience members alike. Although the pieces composed during the Indianist Movement were part of an exploration of American folk idioms – an attempt to distance American music from European influence – these pieces were also intended to raise awareness of Native American music to all Americans while crediting the Indians for their beautiful and compelling melodies. They form a special part of our musical heritage that paid homage to a people who needed to be honored. They should, with care in preparation and sensitivity to history, be considered a valid and important addition to the American recital repertoire.

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APPENDIX A

CADMAN'S "THE WHITE DAWN IS STEALING" (MEASURES 1-12)

The White Dawn is Stealing

Iroquois Tribal Melody
collected by Dr. Theo. Baker
Poem by Nelle Richmond Eberhart

With simplicity and lightness of tone \( \frac{\text{d}}{\text{d}} = 64 \)

Charles Wakefield Cadman
Opus 45, No. 9

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APPENDIX B

CADMAN'S "FAR OFF I HEAR A LOVER'S FLUTE" (MEASURES 1-9)

Far Off I Hear a Lover's Flute

Composer: Charles Wakefield Cadman

Opus 45, No. 3

Osage Tribal Melody

collected by Alice C. Fletcher

Poem by Nelle Richmond Eberhart

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APPENDIX D

CADMAN’S “THE MOON DROPS LOW” (MEASURES 26-32)

web is spun, For no dawn shall be ours, and no rising sun. No

dawn for us, and no rising sun!
APPENDIX E

FARWELL’S “SONG OF THE DEATHLESS VOICE” (MEASURES 1-11)

Words adapted from the Indian

ARThUR FArWELL, Op.32, No.1

Copyright, 1915, by G. Schrmer
APPENDIX F

FARWELL’S “INKETUNGA’S THUNDER SONG” (MEASURES 1-10)

Words adapted from the Indian

SLOWLY, VERY IMPRESSIVELY \( \frac{3}{4} \) = 60

ARThur FarWelL Op. 32, No. 2

VOICE

\[ \begin{align*}
\text{pp mysteriously} \quad \text{Wn - kon -}
\end{align*} \]

PIANO

\[ \begin{align*}
\text{ff (rapidly as possible)} \quad \text{mp} \quad \text{da}
\end{align*} \]

Deep

\[ \begin{align*}
\text{Wa - kon - da!} \quad \text{mp}
\end{align*} \]

\[ \begin{align*}
\text{ff as before)} \quad \text{L H.}
\end{align*} \]

Copyright, 1912, by G. Schirmer
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BOOKS


PERIODICALS


**TREATISES AND DISSERTATIONS**


RECORDINGS


*Dvořák und seine Zeit.* Thomas Hampson, baritone and Wolfram Rieger, piano. Orfeo D’or, 2 CDs. DDD 656052, 2005.


SCORES


BIOGRAPHICAL SKETCH

Daniel Collins was most recently described by Tim Page with the Washington Post as a “funny, exuberant and enormously likable” Papageno during Summer Opera Theater’s performance of The Magic Flute. Previously, the Post celebrated Mr. Collins in Opera Theatre of Northern Virginia’s Barber of Seville as a “bright and bouncy” Figaro who delivered his lines with “aplomb.” Mr. Collins has performed as a young artist in the Studio Programs of El Paso Opera, Kentucky Opera, and Portland Opera. He has sung the roles of Sharpless in Madama Butterfly, Sid in Albert Herring, Figaro in The Marriage of Figaro, Belcore in L’elisir d’amore, Jupiter in Orphée aux enfers, Dr. Falke in Die Fledermaus, Bottom in A Midsummer Night’s Dream, Masetto in Don Giovanni, Schaunard in La Boheme, the Clock in L’Enfant et les Sortilèges, Mandarin in Turandot and Haushofmeister in a world premiere of Dorian Gray. Mr. Collins has had the pleasure of singing in the choruses of The Metropolitan Opera, Washington National Opera, and Fort Worth Opera. He has performed roles with Kentucky Opera, Bel Cantanti Opera, Amarillo Opera, Crested Butte Opera, Opera Southwest, Concert Royal, Ash Lawn Opera Festival and Seagle Music Colony. He was a finalist for Dallas and El Paso Opera Guild Competitions, the NATS Singer of the Year Competition, and the NATSAA National Competition. Mr. Collins received the Bachelor of Music degree in Vocal Performance from the University of North Texas and the Master of Music degree in Vocal Performance from Florida State University.