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THE SONGS OF HEALEY WILLAN: A Stylistic Overview

by

Jeremy Phillips Greenhouse
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We accept this thesis as conforming
to the required standard

[REDACTED]

Dr B N S Gooch, Co-supervisor (Department of English)

[REDACTED]

Dr G Lazarevich, Co-supervisor (School of Music)

[REDACTED]

Dr J Backus, Departmental Member (School of Music)

[REDACTED]

Dr P Senese, Outside Member (Department of History)

[REDACTED]

Dr R D McIntosh, External Examiner (Faculty of Education)

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University of Victoria

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Co-supervisors Dr B N S. Gooch
Dr G. Lazarevich

ABSTRACT

The composition of solo-song was a life-long pursuit for Healey Willan. It was the first genre in which he reached maturity as a composer and it was a form that remained dear to him. Willan's stylistic heritage as a song-writer was in the songs of the late Victorian composers in England. His initial work in this genre was based on the models of Parry, Stanford, Elgar, and Somervell. Willan's exposure in London to the latest symphonic masterpieces of the German masters, as well as his study of the music of Brahms with London pianist Evelyn Howard Jones, left a mark of increased chromaticism on his style. It also eliminated any remaining traces of the popular English drawing-room style. Willan's motivic use of the triplet and of the sixth scale degree became a hallmark of his style and remained so throughout his career.

Willan's move to Canada in 1913 was brought about primarily by financial necessity, and he never quite switched his allegiance from the mother country to his new home. His style of song composition also remained as it was in England and there is nothing uniquely Canadian about the many excellent songs that Willan wrote in this country. In Toronto, his attentions were monopolized by his work as an educator at the Conservatory, an organist and choirmaster at St. Mary Magdalene, and as a composer. In the latter role he focused on symphonic and choral compositions, turning only occasionally to solo-song, although the songs he did write are of a very high quality. The Canadian songs fall into more distinct categories (dramatic, narrative, and sentimental) and in the dramatic category, Willan wrote some of his finest and most progressive songs. The six love songs

from 1941 form a beautiful collection of songs which represent not only a return to a more conservative style but also a synthesis of previous styles

Examiners:

[REDACTED]
Dr B N S Gooch, Co-supervisor (Department of English)

[REDACTED]
Dr G Lazarevich, Co-supervisor (School of Music)

[REDACTED]
Dr J Backus, Departmental Member (School of Music)

[REDACTED]
Dr P. Senese, Outside Member (Department of History)

[REDACTED]
Dr R D McIntosh, External Examiner (Faculty of Education)

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This thesis is dedicated to my parents, Jane and John Greenhouse, and to my late grandfather, Major Frank Greenhouse, all of whom have been instrumental in my education.

INTRODUCTION

I first encountered the songs of Healey Willan last year during a directed study of early Canadian solo song. My only previous exposure to the music of Willan occurred in high-school when I sang his breath-taking choral setting of *Rise Up My Love, My Fair One*. Although I was very impressed with this composition, I knew very little about the composer save that he was relatively well-known in Canadian choral music circles. Regrettably, I graduated from a high-school music program and an honours music history program of a respected Canadian university without ever learning more about Willan, or about Canadian music as a whole for that matter. After my undergraduate degree, I spent a year traveling outside of Canada and began to experience a growing sense of the uniqueness of Canada, as well as a thirst to learn more about the music of my country of origin. So began a self-directed exploration into Canadian music including the "classical," folk, and popular varieties.

In my initial year of graduate studies at the University of Victoria I had my first in-depth look at the world of solo song during a seminar on the songs of Franz Schubert. Furthermore, I had the opportunity to perform many solo songs as I was studying voice at the time. Thus, the natural outcome of my blossoming interests in both solo song and Canadian music, was a directed study in Canadian song. I was so impressed with the songs of Healey Willan--and so surprised that the majority of these excellent works are unpublished--that I determined to make them the subject of this thesis, with the ultimate goal of helping to bring about a complete edition.

Willan's reputation rests primarily upon his compositions for organ as well his sacred choral works, many of which are published and some of which are

frequently performed around the world. However, a large part of Willan's oeuvre, including two symphonies, concertos, an opera, ballad operas, incidental music, folk-song arrangements, partsongs, and solo songs is scarcely known and rarely performed. Solo song in particular was a genre of considerable output for Willan as well as his first area of serious composition. An intimate knowledge of Willan's songs is vital to a thorough understanding of his development as a composer and of the rest of his oeuvre, especially his secular works. F R C Clarke's biography of the composer is an excellent study, and it has discussions of Willan's music in various genres including an eleven-page chapter on the solo songs.¹ This chapter is the only existing discussion of Willan's songs and its scope is naturally limited by its brevity. It is my intent to give the reader a significantly-more detailed overview of this largely-unknown body of music and to trace Willan's stylistic development in the genre of solo song throughout his career. Although this thesis makes reference to, and was written with an awareness of broader historical and cultural issues, it is primarily a study of the music itself, and does not purport to be otherwise.

Willan quickly developed a unique but traditional style of writing songs, composing over two hundred songs for solo voice and piano accompaniment. These include the 112 original works considered in this study as well as 70 arrangements of traditional songs, and numerous songs both original and arranged that were composed for ballad operas and incidental scores. In addition to his art songs, folk song arrangements, and ballad opera songs, Willan also wrote the words and music of two songs (B. 734, 735) in the popular salon style under the pseudonym H E Leigh ("Healey")! Most of his songs are written in a medium range suitable for various voice types, and Willan only indicates the

¹F R C Clarke, Healey Willan. Life and Music (Toronto: University of Toronto Press, 1983), p. 203. This is the only book on Willan and has been a major secondary source for this study.

voice type when it is particularly well-suited to the song (*Scena*, for example, is indicated as being for a baritone). There is little information easily available regarding the singers for whom the songs were written.

Although the original songs come from various points in Willan's life, the majority stem from the years before his arrival in Canada in the summer of 1913. Before Willan left England, his song style--which had its roots in the tradition of the late Victorian composers such as Parry and Stanford--had incorporated the influences of Schubert, Schumann, Brahms, and eventually the chromaticism of Wagner and Strauss. In Canada, Willan's attentions were primarily focused on genres other than song, but the songs that he did write continued to meet the same high standard of those he had written before 1913. Willan's fundamental style of song composition was established in England and did not undergo any dramatic changes when he came to Canada.

Of the 112 original songs, only 31 have ever been published, 14 are lost, 5 are incomplete, and 62 complete songs remain--mostly in the National Library of Canada--unpublished and rarely, if ever, performed. The *Healey Willan Song Album* was published in two volumes in 1925 and 1926 by the Frederick Harris Music Company presenting twelve of Willan's best songs from his first decade in Canada. In 1967, Waterloo Music published a volume called *Ten Songs* containing songs from his early years in England. More recently, the Canadian Musical Heritage Society has included Willan's beautiful "To Music" cycle of three songs in the new edition of songs to English texts. The Royal Conservatory has just included *Love and a Day* and *Du bist wie eine Blume* in its new song books. However encouraging these recent publications are, they do not alter the reality that the majority of Willan's songs are, regrettably, unknown and unpublished. There are some efforts being made to remedy this situation. Fred Clarke has told me that he plans to make the transcription of

Willan's songs a retirement project and, if necessary, print and release them himself. Furthermore, Carl Mathis, from the University of Prince Edward Island, has also been teaching and performing Willan's songs and is presently transcribing several, particularly those to texts by Heinrich Heine. For this study I have used--with permission--copies of both the unpublished manuscripts and of the published songs for my musical examples. It is my hope that by the end of the decade we will have available a complete edition of Willan's songs.

In evaluating music one must be careful not to confuse novelty with quality. To assume, for instance, that because Willan composed in a tonal language that was fifty years out of date at a time when people like John Cage were pushing music to new limits, Willan's music is somehow inferior. Clearly this is an illogical conclusion but one that is easy to make. Consider that Bach and Handel each wrote some of their greatest compositions in the 1740s and 1750s while such innovative composers as Sammartini were also pushing music to new limits. Like Handel and Bach, Willan composed in an "old-fashioned" style, but, within the tradition of chromatic tonality, Willan was a master who composed with much creativity and variety.

CHAPTER ONE: A BIOGRAPHY OF HEALEY WILLAN

On October 12, 1880 in Balham, a suburb to the south of London, England, Eleanor and James Willan had their first child, a son whom they named James Healey. The young family moved to Beckenham, Kent, in 1882 where James established a business as a pharmacist² and in 1885 a sister, Mary Helen, was born to complete the Willan family. During this period, young Willan began piano lessons and, as a result of frequent visits to the Willan's church, St. George's, gained significant exposure to both organ music and plainchant³. Even at the age of four, he would run over to the church whenever he was able, to hear the organist's noon hour rehearsal⁴. Thus, Willan was exposed to the traditional music of the Church of England from a very young age.

The Willan family moved to Eastbourne, Sussex, in 1889, and Willan was accepted at the choir school associated with St. Saviour's Church. Willan's musical talents blossomed at this school, and by the age of 11 he was permitted to play the organ for evensong services. Soon he began occasionally to lead choir rehearsals, much to the chagrin of the older boys! In 1893, Willan received a prize for fourth-form English and was awarded *The Poetical Works of Thomas Hood*, the poet whose works Willan set in his first five solo songs of 1899. His

² James Willan had hoped to be a doctor but a shortage of funds near the end of his medical studies forced him to resort to a less prestigious career as a pharmacist.

³ St. George's was Anglo-Catholic and had replaced Anglican chant with traditional plainchant.

⁴ F R C. Clarke, *Healey Willan. Life and Music* (Toronto: University of Toronto Press, 1988), p. 4. The biographical information in this chapter is drawn primarily from Clarke's book.

association with St. Saviour's Church ended after his voice broke at the age of fifteen.

A spell of poor health following his graduation led Willan to spend a year at home studying on his own. He worked extensively on developing his skills at writing strict counterpoint, a technique which was to become an integral part of his compositional style. By this time, Willan had resolved to make music his profession, despite his headmaster's opinion that he would make a fine lawyer or parson.

In 1897, the family moved once again, this time to St. Alban's, Hertfordshire, a cathedral town outside of London. In the same year, Willan became an associate of the Royal College of Organists, an organization in which he would become the youngest Fellow ever in 1899. In 1898, Willan assumed the position of organist at a small London mission church, St. Saviour's, moving on to a more prestigious position at Christchurch in Wanstead (northeast London) in 1900. The renowned Dr. William Stevenson Hoyte of All Saints', Margaret Street, in London was Willan's teacher during these years. Among Hoyte's other illustrious pupils were Gustav Holst and Leopold Stokowski. Willan was clearly in good hands.

At about this time, the young musician began devoting more time to composition, and in no genre was he more immediately productive than solo song. In fact, between 1899 and 1906 he wrote fully half of his solo song output--56 of some 110 songs--and, by the time he left England in 1913, he had written 76 songs. While at Christchurch, Wanstead, he wrote such songs as *To Electra* (1901, his first to be published), *To Blossoms* (1902), and *Dedication* (1902).

Willan benefited greatly from the active musical scene in London at the turn of the century; it was a stimulating environment with many people eager to

learn about and to listen to music. He gave his first organ recital in 1900, six subsequent recitals in 1901-02, and a total of 30 before he left England. In addition to being organist and choirmaster at Christchurch, he was also able to teach harmony, counterpoint, organ, and piano, and to study piano with the noted Brahms expert, Evelyn Howard Jones. London was the site of hundreds of concerts every year, and Willan was able to attend many of these, including productions of the majority of Wagner's operas under Arthur Nikisch, Willan's favorite conductor. Willan began orchestral conducting himself in 1902 with a performance of Mendelssohn's *Lobesong* at Christchurch and *The Pirates of Penzance* the following year. In 1906 he became director of the Thailand Operatic Society and performed many more Gilbert and Sullivan operettas. Despite all this teaching and performing, his composing also flourished, and he initiated a friendly working relationship with Novello and Company, which published many of his works. In 1910 he became a member of the London Gregorian Association (directed by Francis Burgess) where he developed extensive knowledge about vernacular plainchant and remained its enthusiastic advocate throughout the rest of his life.

In November of 1905, Willan married Gladys Ellen Hall, and the marriage lasted until her death in 1964. Gladys was also a fine musician who had studied at the Royal Academy. The couple lived at 34 Avonmore Road, Kensington, until their growing family--Michael Healey, born February 20, 1907, Edward Bernard, born February 14, 1909, and Patrick Kingston, born February 21, 1911--required more space and necessitated moving to their new residence at 5 Sidney Road, Ealing. Though the Willans' existence in London appears to have been a happy one, it was not always easy from a financial point of view. Organists were not paid well, and even with extra income from teaching and from occasionally proof-reading for Novello, there was rarely a surplus of funds. The situation was

aggravated by the death of Willan's father and the subsequent support required by his widowed mother and sister. So it was that Healey and Gladys were willing to leave their homeland when, in 1912, Dr. Augustus Stephen Vogt of the Toronto Conservatory, made a comparatively lucrative offer to Willan to become the head of the Conservatory's theory department. This offer originated with the composition of Willan's *Ave Verum* in 1909. A copy of the published work made its way to Canada and came to the attention of Richard Tattersall, organist of St. Thomas' Church in Toronto, and Dr. Alexander Davies, an active musical amateur. The principal of the Conservatory and the head of the theory department had recently died and, when Dr. Vogt became principal in 1912, Davies suggested to him that Willan would be the ideal person for the theory position. Were they independently wealthy, the Willans would not have moved from England, but, with the situation as it was, they felt compelled to accept this well-paid position in Canada. Willan made the crossing in 1913, and the rest of the family followed in due course.

Regarding the genesis of Willan's compositional style, Clarke makes the following astute observation

Willan's musical idiom had already been largely set in England and would undergo little change. His arrangements of French-Canadian chansons aside, there would be nothing particularly Canadian about his music, during all his years in Canada he would continue to think and live as an Englishman.⁵

The truth of this summation will be seen in this thesis' analysis of Willan's solo songs

Willan worked at the Toronto Conservatory from 1913 to 1936, establishing himself as one of Canada's most distinguished composers and musicians. By 1926, Lawrence Mason of the Toronto *Globe* was confident to

⁵ Clarke, p. 16

write that, "until the advent of Dr. Willan, Canada did not possess a creative genius of Dr. Willan's standard, and today he stands in the front rank among living composers."⁶

Shortly after his arrival in Canada on August 25, Willan accepted, as well, a position as organist and choirmaster at St. Paul's Anglican Church on Bloor Street to supplement his work at the Conservatory. When the rest of the family arrived, they all moved to a house at 26 Park Road, and the boys began attending Rosedale Public School. This school was deemed unsatisfactory and eventually all three boys were sent to Upper Canada College, a major private school for boys in Toronto.

In 1914, Willan began working for the University of Toronto as an examiner, and in this year he also wrote one of his best-known works, the *Introduction, Passacaglia, and Fugue in E Flat Minor* for organ. Other important works were composed during his early years in Canada, including his largest chamber work, the *Trio in B Minor* of 1915 for violin, piano, and cello, and *An Apostrophe to the Heavenly Hosts* of 1920, his most striking choral composition. With his increasing fame, Willan became a sought-after individual; he received many job offers from big churches in the United States, became a member of the Arts and Letters Club in 1915, was promoted to Vice-Principal of the Conservatory in 1918, became the first musical director for the Hart House Theatre beginning in 1919, and, in 1920, was awarded a Ph.D. from the University of Toronto. To crown it all, the Willans had another child in July of 1920--a daughter, named Mary.

⁶ Written in the *Toronto Globe* following a recital given by Willan in Montreal on February 10, 1926. Also cited in Clarke, p. 16.

1920 was a pivotal year in Willan's career within the church. Concurrent with Willan's rising dissatisfaction with the low church tradition at St Paul's was a request from Father Hissocks of St Mary Magdalene's for Willan to help find the church a musical director who could assist in establishing an Anglo-Catholic tradition. Clarke relates the typically humourous manner with which Willan accepted the position himself:

When Willan resigned from St Paul's he telephoned Father Hissocks to find out if he had found an organist. He hadn't. Willan said he thought he had someone who would be all right and would bring him round for dinner. When Willan arrived at Hissocks' house the latter said, 'Come in, old man. Where's your friend?' Willan answered, 'What friend?' Hissocks said he thought Willan was bringing an organist with him. Willan said, 'Dammit, you're getting snooty, aren't you? I've come to apply for the job.' Willan and Hissocks sat up till the small hours of the morning planning.⁷

Willan's productive relationship with St Mary Magdalene's has become somewhat legendary within the history of Canadian music. His position as organist, choirmaster, and precentor afforded him complete control over the music and over many aspects of the liturgy as well. Willan dispersed the boys' choir and instituted an all-male ritual choir to sing the Proper of the mass in plainsong with organ accompaniment. He used a mixed gallery choir to sing the Ordinary of the mass as well as the motet, and the congregation sang the hymns and plainsong settings of the Credo and Gloria. By switching to St Mary Magdalene's Willan suffered a disproportionate loss of salary, but he gained a stimulating working environment in which he felt entirely at home. He stayed with St Mary Magdalene's for the rest of his life, and the majority of his sacred compositions were associated with this church.

Willan's career progressed rapidly in the 1920s, and in 1922 he became president of both the Canadian College of Organists and the Arts and Letters

⁷ Clarke, p. 21

Club,⁸ whose constitution he set to music. He was increasingly in demand as an organist, and his skills at improvisation were well-known. Although he wrote fewer songs than he had been writing while still in England, he nonetheless wrote some beautiful ones during his first fifteen years in Canada. Twelve of these were published in two song albums in 1925 and 1926 by the Frederick Harris Music Company. In the late 1920s he turned his song-writing efforts to a flurry of folk-song arrangements, including 35 English folk-songs published as *Songs of the British Isles* in 1928 by Frederick Harris, and 24 Quebecois songs published as *Chansons Canadiennes* in 1929, again published by Frederick Harris. He also arranged many folk-songs for several ballad operas that he wrote for the folk art and music festivals sponsored by the Canadian Pacific Railway in Banff and Quebec city in the late 1920s. Thus, despite the lack of original solo songs from these years, it is evident that Willan was still very active in the genre of song.

By this time the Willans had acquired a new residence in a farm house at 139 Inglewood, which they had purchased in 1920. By 1930 the three boys were all grown up, and although none of them had gone to university, they found careers in the stockbroking business. This became troublesome when they all lost their jobs with stock market crash of 1931 and had to rely on their father for financial support. Despite the hard financial times, Willan's career was successful

⁸ The Arts and Letters Club is a club for men--and since 1985, women--who are active in the arts. It meets in St. George's Hall in Toronto, and music has always played a significant role in its proceedings. Several musicians have been president of the club (Augustus Bridle (1913-14), Willan (1922-23), Ernest MacMillan (1930-32), Ettore Mazzoleni (1945-47), David Ouchterlony (1959-61), David Franco (1986-88)), and many concerts have taken place there, including annual spring revues with original music and lyrics by club members. Willan earned notoriety in the club by writing a musical setting of the constitution (1922) which continues to be performed on an annual basis. The club has served as a meeting place for some of Canada's foremost artists and has also helped to cultivate a unified voice for the arts in Canada. For instance, in 1944 the club submitted a report to the Turgeon Committee (a federal committee for post-war reconstruction and re-establishment) that influenced the formation of the Canadian Music Council. A month-long tribute to Willan was held by the club in 1980 on the centennial of his birth.

in the early 1930s as he played numerous recitals and became the organist for the University of Toronto. In 1933 he founded the Tudor singers--a madrigal choir of about 20 voices--and this ensemble became a source of much enjoyment for him through the years. Willan made a trip in 1935 to England where he addressed the organists of the Royal College of Music.

An unfortunate incident occurred in August of 1936 when the Conservatory abolished Willan's position as Vice-Principal and essentially fired him with one year's salary as compensation. Willan was quite hurt by this, since he claimed that he had been given no reason or warning by the board of governors. Furthermore, a new position was created--with a greater salary than Willan's--and was given to Captain Norman Wilk, a war veteran and political candidate. It was argued that Willan did not have the necessary administrative skills, but many people believed it to be a political move at Willan's expense. In any case, it gave Willan a year off in which he produced many compositions and, fortunately, relations between Willan and the Principal, Sir Ernest MacMillan, remained cordial. In fact, MacMillan conducted the première of Willan's first symphony in 1936 in front of a crowd of 7000 people who gave the composer a standing ovation. Nonetheless, the conservatory incident provoked some bitterness in Willan and seems to have been instrumental in leading to his personal crisis in the summer of 1941.

It is perhaps ironic that Willan's disenchantment with music came when he was at the height of his success: his *Marche Solennelle* and *Coronation Te Deum* (both written in 1937) were immensely popular, he had a busy private teaching studio, he was a guest lecturer at the University of Michigan in the summer of 1938, and he began teaching at the University of Toronto in the fall of 1938. However, Willan was tired of music and felt out of touch with modern

compositional style⁹ He began showing signs of dissatisfaction when in January of 1940 he wrote to a friend

I have given up music altogether, and find crossword puzzles and foreign stamps much more interesting. I do my lectures, etc., but outside that, music is a revolting thing and I haven't been to a concert for two years.¹⁰

This disenchantment was not limited to his professional life but was rather linked with a personal crisis which came to a head in the summer of 1941 when Willan began a relationship with a young woman and was subsequently asked to resign from St. Mary Magdalene. One positive result of this was that Willan was inspired to write 6 romantic solo songs after many years of composing no songs whatsoever. By 1942, the affair had ended and Willan's successor at St. Mary's proved to be quite unsatisfactory, so Willan resumed his duties at the church and by 1943 he was once again at peace within himself.

Several significant compositions were written in the 1940s, including his radio opera, *Transit Through Fire* (1941), background music for radio readings of Duncan Campbell Scott's *Hymn for Those in the Air* (1943) and E. J. Pratt's *Brebeuf and his Brethren* (1943), his *Piano Concerto in C Minor* (1944), and his enormous opera, *Deidre of the Sorrows* (1943-46), which was the first full-length Canadian opera to be commissioned and performed.¹¹ Just before his retirement from the University of Toronto in June of 1950 he premiered his

⁹ A new school of composition was emerging in Canada at the time which featured atonal techniques and a desire to establish a unique Canadian style, independent of European traditions. Proponents of this new school were composers such as John Weinzweig, Harry Somers, Samuel Dolin, Murray Adaskin, Louis Applebaum, Harry Freedman, Phil Nimmons, and Andrew Twa who came together in 1951 and formed the Canadian League of Composers to stave off discouragement from widespread public criticism. In the 1930s and 1940s these composers were not liked by most concert-goers, who clearly preferred the more British and traditional style of Willan. While Willan did not want to compose in the style of these composers, he was undoubtedly aware of being part of the older generation and no longer at the cutting edge.

¹⁰ Clarke, p. 36

¹¹ It was commissioned by the CBC following the success of *Transit Through Fire*

second symphony which was well-received (and eventually became more popular than the first), and which made a grand conclusion to a decade of many symphonic and operatic compositions

During his retirement, Willan focused on composing church anthems and organ pieces rather than orchestral works, primarily because he could make more money this way. He took requests for compositions from such major publishers as Concordia and Oxford. In the 1950s, he made two trips to England—one in 1952, and another in 1956, when he received many awards and honours including the coveted Lambeth degree of Doctor of Music. On both occasions his music was performed, and he became more familiar to British audiences. By 1960 he was experiencing extended health problems--specifically, lumbago--and he had to curtail the extent of his activities. In the same year he began working on one of his last large projects: a new edition of *The Canadian Psalter*, based on the revised prayer book and the new translation of the psalms. In the spring of 1964 he spent 6 weeks in hospital with pneumonia, and in the following December his wife passed away. *Deidre* was performed in its revised form by the Royal Conservatory Opera School in 1965 and by the Canadian Opera Company in 1966. In the same year the CBC presented *Portrait of Healey Willan*, and Willan was one of the first persons to receive the Order of Canada, which he was awarded in 1967. Later that year he was diagnosed with cancer of the prostate and on 16 February 1968, he died quietly at his home.

CHAPTER TWO: ENGLISH SOLO SONG AT THE TURN OF THE CENTURY

In order to understand Willan's songs properly it is essential to have a knowledge of the state of solo song in Britain at the turn of the century during the composer's formative years. While Willan was not educated at the schools from which many of the great British composers emerged--the Royal Academy and the Royal College--he nonetheless was a product of the musical environment fostered by these institutions and wrote very much within the tradition of British solo song. In the last two decades of the nineteenth century, British music experienced a renaissance which was particularly evident in vocal music. This regeneration appeared not as a reaction against the fundamental musical principles of the mid-Victorian Era (1830-1880, roughly),¹² but rather as a period of stylistic refinement representing the blossoming of a quiet but strong musical tradition in Britain in the nineteenth century.¹³ Alexander Campbell Mackenzie (1847-1935), Charles Hubert Hastings Parry (1848-1918), Frederic Cowen (1852-1935), Charles Villiers Stanford (1852-1935), Edward Elgar (1857-1934), and Arthur Somervell (1863-1937) are important figures in this late Victorian

¹² Of the Victorian composers, the following are some of the most significant: Arthur Seymour Sullivan (1842-1900), Arthur Goring Thomas (1850-92), John Stainer (1840-1901), and Joseph Barnby (1838-96).

¹³ This may be compared to the apex of the Classical period in Europe in the 1780s and 1790s when Mozart and Haydn--and Beethoven in his early period--refined the formal and stylistic musical characteristics which had been emerging during the previous 50 years.

renaissance. The composition that may be seen as the first definite example of the refined style is Parry's choral work *Prometheus Unbound* from 1880. Eric Blom details the innovative features of this work:

excellent literary choice [the text is by Shelley] ... a striking nobility of musical thinking, a constant regard for quality of texture and above all a very keen understanding of English prosody, of how to handle it in composition without damage either to the verbal declamation or to the musical phrase¹⁴

These characteristics--combined with a simple but elegant diatonic harmonic language--became typical of late Victorian composers such as Parry and his contemporary Stanford, and were also fundamental to Willan's style of song composition which emerged 20 years later.

Parry and Stanford are frequently mentioned in the same breath during discussions of English music, and although each has a unique place in music history, the association of the two is a logical one: both were born in the middle of the nineteenth century and both were influential in Britain as composers, writers, and educators from the late Victorian period up to World War I.

Parry was educated at Eton and at Oxford, where he attained his B Mus. In the late 1860s and 1870s he had various songs, piano pieces, and church music published, and in 1880 he established his prominence with the composition of the Piano Concerto in F# and the previously mentioned cantata, *Prometheus Unbound*. Several of Parry's compositions, including the oratorio *Job*, the anthem *I Was Glad*, and the beautiful choral *Songs of Farewell* from 1916 have earned lasting places in the British musical repertoire. His solo songs are not as well known but are equally interesting, especially since they were written throughout his career. Other genres, such as orchestral music, were produced much less in his later years. Most of Parry's songs were collected in twelve

¹⁴ Eric Blom, *Music in England* (New York: Penguin Books Ltd., 1942), p. 163.

volumes called English Lyrics, the first of which appeared in 1885, with the final two volumes appearing two years after the composer's death in 1920.¹⁵

Numerous advertisements for the volumes in publications such as the Musical Times attest to the songs' popularity. It is likely, therefore, that Willan was familiar with Parry's songs.

Parry's solo songs exhibit many of the characteristics noted by Blom including the high quality of the texts he chose to set--words by Shakespeare, Byron, Keats, and Sir Walter Scott, as well as more contemporary poets such as his personal friends Julian Sturgis and Mary E. Coleridge. The musical sophistication of Parry's completed songs easily complemented that of his texts, but it was not to be found in virtuosic writing or harmonic complexity. As Hubert Howell observes, Parry's songs were "not so much an easy-going gift to the general run of singers as a challenge to those among them who could recognize and reveal their essential nature."¹⁶ They were "at best, supreme examples of how English verbal rhythms can find their true counterpart in musical settings... At all times Parry had it in mind that singing must be speech glorified" (a maxim foreshadowing Willan's own ideal as song as "idealized speech").¹⁷ Indeed, Parry's songs tended not to be vocal solos with piano accompaniment but rather balanced compositions in which the piano and voice played equal roles. One of the many manifest examples of this relationship between the parts occurs from measure nineteen to the end of *Take, O take those lips away*, as the piano and voice exchange the most essential musical utterances in a conversational

¹⁵ It is noteworthy that Parry began writing songs well before the first volume of *English Lyrics* was published. *Three Anacreontic Odes* and *Four Sonnets by William Shakespeare* are two examples of important sets of songs that are not in the *English Lyrics* series.

¹⁶ Hubert Howell, "Hubert Parry," (Music and Letters, vol. 50, 1969), p. 228.

¹⁷ ~~Clark~~, p. 212.

manner. In the second measure of the example when the voice sings the C and then has a rest, the piano picks up the C on the third beat and sustains the melody until the next vocal entry. Then, in the fifth measure, the voice ends on a flattened-sixth degree (Gb), and it is left to the piano to resolve the note (an octave lower) with its cadence in the final measure (Example 2.1).

Example 2.1: *Take, O Take Those Lips Away*

The image shows a musical score for the song "Take, O Take Those Lips Away". It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "love but seal'd in vain — seal'd — in vain". The piano accompaniment is in a grand staff (treble and bass clefs). The score includes various musical notations such as dynamics (f, dim, p, pp), articulation (accents), and phrasing slurs. The piano part features a prominent melodic line in the right hand that mirrors the vocal line's contour, particularly in the second and fifth measures.

As Geoffrey Bush notes, this equality of relationship between the piano and voice is apparent in all Parry's songs.

Each song is conceived as a single entity to which every element in the design--vocal line, piano texture, motivic development, close attention to the meaning, atmosphere and accentuation of the text--makes a significant contribution. In Parry's songs, voice and piano, words and music form a completely integrated partnership.¹⁸

In this respect, Bush suggests that Parry reveals the influence of Wagner, whose operas also seek to integrate every artistic element equally into the overall creation. This suggestion seems logical, especially since Parry admired Wagner and made many trips to Bayreuth as a youth.

¹⁸ Geoffrey Bush, *Introduction to Hubert Parry Songs*, ed. Geoffrey Bush, Volume 49 of *Musica Britannica* (London: Stainer and Bell, 1982), p. xv.

freeze." where the triplets in the right hand depict the quick streams (Example 2 4). With such relatively subtle musical gestures, Parry enhances the listener's understanding of the text without obscuring it. He cultivates a sophisticated and consistently well-balanced texture of music and text.

Example 2.3. *Nightfall in Winter* (opening)

Musical score for Example 2.3: *Nightfall in Winter* (opening). The score is in 4/4 time and G major. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Cold is the air, The" and is marked *pp*. The piano accompaniment features a triplet of eighth notes in the right hand, marked *pp*.

Example 2 4. *Nightfall in Winter* (partway through)

Musical score for Example 2 4: *Nightfall in Winter* (partway through). The score is in 4/4 time and G major. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Cros - ses the sky All si - lent-ly The quick streams freeze," and is marked *p*. The piano accompaniment features a triplet of eighth notes in the right hand, marked *p*.

The harmonic language of the songs of both Parry and Stanford is definitely tonal and, on the whole, not chromatic to any great extent. They were more concerned with refining the style they had inherited from the previous generation of British composers than with reinventing it. The infusion of more complex harmonies modelled after the likes of Wagner and Strauss was accomplished by younger English composers such as Somervell, Willan, Vaughan Williams, and Gerard Finzi. Both Parry and Stanford had enormous influence on

the education of the next generation of English composers, and it could be argued that their unwillingness to accept the new techniques of the twentieth century (such as impressionism, chromaticism, atonality, etc) may have slowed down Britain's musical development. While there may be some truth to this, it is also true that Parry and Stanford demanded from themselves and from their students music of the highest quality within their traditional parameters.

Charles Villiers Stanford received his B A from Cambridge in 1874 and promptly set off for Leipzig where he studied composition with Reinecke and piano with Papperitz for two years. In 1876 the famous violinist Joachim convinced Stanford to move to Berlin and study with Friedrich Kiel. During these several years in Europe he travelled widely and met such important musical figures as Brahms, Meyerbeer, and Offenbach. After composing several significant works (*Symphony #1* in 1875, the opera *The Veiled Prophet of Khorassan* in 1877, and *Symphony #2* in 1882) Stanford accepted a position as professor of composition and orchestral playing at the Royal College of Music in 1883, and in 1887 he became a professor of music at Cambridge. In this position he had a great influence on the next generation of British composers.

Stanford's songs have a lot of characteristics in common with those of Parry, including the cultivation by the piano and voice together of a musical atmosphere suitable to the text, preferences in literary selections, and a sophisticated compositional style within a traditional genre. Stanford differs from Parry in his compositional process in that Stanford rarely used sketches and wrote pieces out in ink on the first draft while Parry would agonize over his works, frequently making changes and revisions. Furthermore, Stanford's lengthy stay in Europe left its mark on his style in the form of Schubertian and other Germanic influences that are not as prominent with Parry. Indeed, parallels between Schubert and Stanford have been drawn before. Harry Plunket Greene, the

famous Irish singer from the early years of this century, said of Stanford that "in his knowledge of the handling of the voice he stands higher than any writer since Schubert" ²⁰ Plunkett Greene also says that the "Schubertian economy of effort is inherent in all Stanford's songs and [this] goes hand in hand with the rapidity with which he writes" ²¹

While beautiful song-writing may have come easily to Stanford, his rapidity of composition did not result in a lack of musical integrity--quite the opposite. Plunkett Greene is of the opinion that "there is not a passage or chord in any [of the songs] which has not a definite meaning," ²² and his convincing analysis of Stanford's well-known song the *Fairy Lough* seems to provide ample evidence of this. ²³ Like Parry, Stanford created with his music an overall atmosphere and also "painted" certain words, sometimes with quite overt gestures (as in the *Fairy Lough*) and other times with subtle methods that gently underpin the text. One of many examples of this occurs in *The Chapel on the Hill* as Stanford sets the text "and count the Stations on the wall" with soft staccato quarter-note chords in the piano part that give a vague impression of counting, especially when heard in contrast to the predominantly legato texture up to that point in the song (Example 2.5).

²⁰ Harry Plunkett Greene, "Stanford's Songs," Music and Letters, April 1921, p. 97.

²¹ Ibid, p. 98.

²² Ibid, p. 104.

²³ The analysis forms the lion's share of the article cited above.

Example 2.5: *The Chapel on the Hill*

The musical score for "The Chapel on the Hill" consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "kneel up - on her skirt and count The Sta-tions on the wall". The piano accompaniment is in G major and 4/4 time, featuring a dynamic marking of *p* (piano) and various musical notations such as slurs and ties.

Even a cursory glance through a selection of Stanford's songs reveals many such examples that bear witness to the composer's insightful setting of words

Stanford also shows a certain literary sophistication in his choice of texts. While Parry concentrates primarily on poets from the past, Stanford is more apt to set texts of his contemporaries, such as Tennyson, Browning, Whitman, and Bridges. In setting these works, Stanford's keen understanding of poetry allows him to handle the challenges presented by setting these new texts to music while still maintaining the clear verbal declamation and musical phrasing that came to him so naturally.

Thus Stanford and Parry have their differences, but their similarities as leading figures in the flourishing musical environment in Britain at the end of the nineteenth century and as composers of English art-songs seem to outweigh the differences and merit the traditional "lumping together" of the two. Their mature songs are the refinement of the established tradition of nineteenth-century British art-song, rather as Mozart's mature works represent the refinement of musical classicism. Parry and Stanford combined excellent literary taste with a nobility of musical thinking and a desire to see song as a texturally-balanced work with both voice and piano as integrated partners in a musical whole. The elegant style of

song-writing that they established was the style that Willan adopted when he began writing songs in 1899.

Willan soon moved beyond the mere imitation of Parry and Stanford, and his emerging song-writing style slowly began incorporating more progressive influences, including that of the quintessential turn-of-the-century English composer, Edward Elgar. Although Elgar lived during roughly the same years as Parry and Stanford, he really came into his own in the 1890s and, as such, is more representative of the second decade of the late Victorian period. While his importance as an orchestral composer is widely acknowledged, he is almost universally criticized for his solo-songs. Stephen Banfield writes that "Elgar's position in the history of English song is not a simple one. Nor is it finally of great importance" ²⁴ Sydney Northcote agrees that "Elgar's songs are far from being what one hopes," and that they must have come from his "off-moments when he was not working on the large choral or orchestral canvas" ²⁵ According to Michael Kennedy, Elgar's solo songs "deserve most of the unkind words which have been written about them," ²⁶ and John Porte is even less subtle as he concludes that "Elgar's rare successes in song-writing are accidental, for he often accents the first word of a line regardless of the verbal rhythm" ²⁷ Ian Parrott criticizes Elgar's songs seemingly in spite of his own personal reaction.

²⁴ Stephen Banfield, Sensibility and English Song (Cambridge: Cambridge University Press, 1985), p. 15.

²⁵ Sydney Northcote, Byrd to Britten: A Survey of English Song (New York: Roy Publishers, inc., 1966), pp. 93-94.

²⁶ Michael Kennedy, Portrait of Elgar (Oxford: Oxford University Press, 1987), p. 71.

²⁷ John F. Porte, Elgar and His Music: An Appreciative Study (London: Sir Isaac Pitman and Sons, Ltd., 1933), p. 83.

The five songs in the cycle known as "Sea Pictures" are not in fact all consistently good, but the ebb and flow of the sea and wind is so beautifully portrayed that we are *deceived* 28

Parrott's observation is revealing since, while Elgar's songs are not among his finest works, they nonetheless contain moments of extreme beauty, as well as insightful reflection of text and an organic approach to writing for the voice and piano in the tradition of Stanford and Parry. Elgar deserves at least a second look as a song-writer and certainly does not merit the frequent and perhaps fashionable²⁹ criticisms that he has received.

During his youth, Elgar's parents did not have the means to give their son an extensive formal education in music, and yet, in spite of this, the boy quickly became a first-rate violinist and pianist and, by the age of 16, he was successfully earning a living as a freelance musician. Elgar worked through the 1870s and 1880s conducting orchestras and choirs, performing on violin, piano, organ, and bassoon, and developing his composition skills in his spare time.

In 1889, the 31-year-old musician married Caroline Alice Roberts--the daughter of a Major-General--who had an supportive faith in her husband's potential, a talent for writing poetry (which resulted in many of her texts being set by Elgar), and a small income that afforded the couple some financial independence. The first decade of their marriage was an important period in Elgar's development as a composer. Despite his lack of success while living in London in 1890, Elgar was still able to learn a great deal from attending numerous concerts at the Crystal Palace, which featured works by Schumann, Weber,

²⁸ Ian Parrott, *Elgar*, The Master Musician Series (London: J M Dent and Sons, Ltd, 1971), p. 66 [italics are mine].

²⁹ It seems possible that there may be a "jumping-on-the-bandwagon" effect given that so many of the authors mentioned have criticized Elgar's songs, often with nothing more than a passing sentence or two in short and obscure chapters with titles like "Miscellaneous Other Works."

Meyerbeer, Gounod, Massenet, Mendelssohn, Brahms, Liszt, and Wagner,³⁰ among others. The influence of these European composers was incorporated into Elgar's existing style.³¹

Late in 1890, Edward and Alice moved from London back to the provinces where Elgar worked once again as a free-lance musician, but now with a heightened level of commitment to composition. A series of well-received works soon brought much attention to Elgar, establishing him by the turn of the century as one of Britain's foremost contemporary composers. From this period come *Froissart* (1890), *The Black Knight* (1893), the *Organ Sonata Op. 28* (1895), the choral songs, *From the Bavarian Highlands* (1896), *The Light of Christ* (1896), *King Olaf* (1896), *Imperial March* (1897), *The Banner of St George* (1897), *Caractacus* (1898), *Enigma Variations* (1899), *Sea Pictures* (1899), and *The Dream of Gerontius* (1900).

From this period too come most of the songs that were published together without an opus number under the title of *Seven Songs*. The songs are as follows: *Like to the Damask Rose* (S. Wastell, 1892), *Queen Mary's Song* (Tennyson, 1897), *A Song of Autumn* (A. L. Gordon, 1892), *The Poet's Life* (E. Burroughs, 1892), *Through the Long Days* (J. Hay, 1895), *Rondel* (Longfellow, 1894), and *Shepherd's Song* (B. Pain, 1892). The songs are not connected in any way apart, perhaps, from the fact that the texts for the first six songs all deal with melancholy subjects including death, sorrow, and lost love. There is no musical connection, however, and the songs in no way constitute a

³⁰ Elgar went to see four performances of *Die Meistersinger* during his stay in London. Indeed Wagner's influence is a significant one in Elgar's music. For example, Elgar's *The Dream of Gerontius* successfully employs the "leitmotif" technique that Wagner made famous.

³¹ It is interesting to note that in 1901--only ten years after Elgar was exposed to the Crystal Palace concerts--Willan was similarly exposed to these concerts of European music. The influence of German composers such as Wagner played a central role in introducing a high level of chromaticism into the prevailing British style of composition.

cycle. For the present purpose of examining Elgar as a song-writer, the *Seven Songs* will serve as a representative selection of Elgar's solo songs. In Elgar's ability to reflect the text in the music as well as his effective, organic approach to writing for voice and piano, one observes precursors to Willan's song-writing style.

In *Like to the Damask Rose* Elgar proves to be resourceful as he uses many techniques to enhance the text including intervallic motives, distinct change in accompaniment pattern, literal reflections of "up" and "down," fluctuations of level of tonal instability, and dynamic contrast. For instance, the augmented second interval between scale degrees 6 and 7 in g minor occurs prominently in several places of the piano introduction and then is taken up by the voice in its lyrical opening statement (Example 2.6). The tension inherent in the augmented second interval, combined with the nervous staccato eighth-notes in the piano introduction sets an appropriate mood for the despairing text.

Example 2.6 *Like to the Damask Rose* (vocal opening)

The musical score for the vocal opening of "Like to the Damask Rose" is presented in two systems. The top system shows the vocal line in G minor, starting with the tempo marking *affrettando* and a dynamic marking *cresc.*. The lyrics are: "Like to the da-mask rose you see, Or like a blossom" and the German translation "Gleich wie der ro-ten Ro-se Pracht, Und gleich der Blut die an". The bottom system shows the piano accompaniment, starting with the marking *marcato* and including a *cresc.* marking. The piano part features a prominent augmented second interval between scale degrees 6 and 7 in G minor.

At measures 19 to 23 there is an abrupt change of accompaniment as the harmony moves to the parallel major and there are alternating eighth-notes played *tranquillo*, over a tonic pedal in the left hand (Example 2.7). The pedal

Example 2.7: *Like to the Damask Rose* (measures 19-23)

man— whose thread is spun Drawn out and cut,
 du, dess Fa den spann— der Par ze Han

suggests the drone, and the eighth-notes reflect the spinning of a loom, which is the image suggested in the text. After this brief peaceful repose in G Major, the music (measures 25-34) becomes increasingly chromatic and dissonant--as the text speaks of flowers dying, the sun setting, and man dying--finally twisting its way back to g minor for a repeat of the piano introduction leading into the second verse. On the words "the sun sets" in measures 30-31, Elgar employs a descending octave to portray the sinking sun (Example 2.8). This familiar

Example 2.8: *Like to the Damask Rose* (measures 28-30)

The flower fades, the morn-ing hast-eth, The sun sets, the
 Die Blu-me zickt der Mor-gen ei-let, Die Son-ne sinkt, der

technique (notes going up or down to represent imagery in the text that is literally descriptive of rising or descending) has certainly become a cliché in song-writing, but Elgar uses it sparingly and effectively in his songs, eliminating any

triteness in this instance with an ascending line in the left hand which balances the vocal descent. At the end of the song, Elgar takes the dynamic level down to pianissimo for the singer's final statement, appropriately reflecting the text, "man's life is done," with a fading musical gesture. However, the piano brings the emotional journey to its proper conclusion with a sublime fortissimo outburst on the second phrase of the recapitulated introduction (measure 71) which forcefully brings back the nervousness and fear of death that was suggested in the opening measures.

The second of the *Seven Songs*, *Queen Mary's Song*, is a good example of Elgar's organic approach to writing for the voice and piano. Tennyson's text is essentially a lament by Queen Mary, who accompanies herself on the lute. Thus, Elgar's piano part is in imitation of a lute with a simple pattern and broken chords that sound like strums (Example 2.9). What is most remarkable about Elgar's setting is that he interrupts the lines of text-- transferring the melody freely from the voice to the piano so that there is a pause in the text but not in the overall emotional line of thought--and thereby intensifies the sense of anguish by giving the effect that Queen Mary has to take poignant respites between each utterance, only able adequately to express herself in those moments upon the lute. A clear instance of this occurs in measures 11 to 13 where the voice ends rather incompletely on the second degree of the scale (A in G Major). The piano takes over the melodic line with a lyrical, two-measure continuation, and prepares the way for the voice to begin its next statement on the first degree of the scale (G) and, in so doing, to resolve the silent suspension that the A created (i.e., the memory of the voice's A lingers through measure

Example 2 9: *Queen Mary's Song* (opening)

The musical score for the opening of "Queen Mary's Song" is presented in three staves. The top staff is a vocal line in treble clef, G major, 6/8 time, with a key signature of one sharp (F#). The middle and bottom staves are for piano accompaniment in G major, 6/8 time. The piano part begins with a *p* (piano) dynamic and a *Legato e dolce* instruction. The right hand plays a melodic line with a long slur over the first three measures, while the left hand plays a rhythmic accompaniment of eighth notes. A *cresc* (crescendo) marking is placed above the piano part in the third measure. Below the piano part, there are markings for *ped* (pedal) and *simile* (simile) with asterisks, indicating a sustained pedal effect.

twelve and, in a sense, creates a suspension over the piano's G in the left hand in measure 12--Example 2 10). In this way, the piano and voice are working as equal parts of a musical whole

Example 2 10: *Queen Mary's Song* (measures 11-13)

The musical score for measures 11-13 of "Queen Mary's Song" is presented in three staves. The top staff is a vocal line in treble clef, G major, 6/8 time. The middle and bottom staves are for piano accompaniment in G major, 6/8 time. The piano part begins with a *cantabile* instruction. The right hand plays a melodic line with a long slur over the first three measures, while the left hand plays a rhythmic accompaniment of eighth notes. The lyrics are: "Beau - ty pass - es / Schön - heit schwim - det".

The Poet's Life is a rich setting of an interesting text by Ellen Burroughs in two parallel stanzas. The first stanza tells of a poet who sang a joyful song for all the world to hear but only a pair of lovers bothered to listen. In the second stanza, the same poet is unhappy that only two people heard his words, and he writes a song of grief for God's ears alone. However, a note of this new song is

accidentally overheard by the world and suddenly the poet becomes famous. There are many wonderful examples of word painting in this song, particularly, once again, in the way Elgar contrasts the two stanzas. A comparison of the piano introductions to each stanza (measures 1-5, 25-29) will suffice to show Elgar's approach (Example 2.11). The first introduction opens with a soaring, joyful melody in octaves in the right hand that is repeated in measure 3, without the upper octave. The poet's light-hearted song is encapsulated in the opening motive. In the introduction to the second stanza, the motive begins almost identically but is altered in the second measure (measure 26) by harmonies that are more dissonant and unexpected than in the opening. In the third measure,

Example 2.11: *The Poet's Life* (Introduction to first stanza)

The image shows a musical score for the introduction to the first stanza of 'The Poet's Life'. It consists of two systems of music. The first system shows the piano introduction in 4/4 time, starting with a forte (*f*) dynamic. The right hand features a soaring melody in octaves, which is repeated in measure 3 without the upper octave. The left hand provides a rhythmic accompaniment. The second system shows the vocal entry, starting with a piano (*p*) dynamic. The lyrics are 'A po - et' and 'Ein Dich - ter'. The piano accompaniment includes a *dim* (diminuendo) marking and a *dim e rit* (diminuendo e ritardando) marking. The tempo is marked *a tempo*. The score includes various musical notations such as dynamics (*f*, *p*, *pp*), articulation (*dim*, *dim e rit*), and performance instructions (*a tempo*). There are also some editorial markings like a star and a vertical line with a crossbar.

Example 2 11 continued. *The Poet's Life* (Introduction to second stanza)

heard
25 Paar

a tempo *poco marcato* *pp*

28 There fell a day when sud-den
Da kamen Tag mit tie-fen

poco rit *a tempo* *p*

the repeat of the motive is not in the right hand but rather, it is down two octaves in the left hand, giving a much darker feeling than is present in the original. This is, of course, an intentional preparation for the darkness in the second stanza of text as the poet sings his song of grief.

Tonal destabilization is once again used to enhance effectively the darkness of the poet's grief (measures 31ff), and here it is made even more startling by a crescendo, a stringendo, and a sequential pattern over a chromatically-rising line in the left hand (Example 2 12). Elgar's setting gives the impression of grief and torment welling up inside the poet. After the poet's song for "God's ear only," the text makes a quick transition from despair, to "one sobbing note" (escaping to the world's ears), and on then to "fame." Elgar rises

Example 2.12: *The Poet's Life* (measures 34 - 37)

cresc. molto e stringendo
 he rald ed it came, Blott-ing the sun touch'd page where on he
 kam mit Stür mes wehn Trä- nen be-streun das Blatt wo rauf er
sempre cresc
cresc. molto e stringendo
cresc

to this challenge, beautifully beginning pianissimo, and in f minor (at measure 47), making a pedal-point out of F-above-middle-C, and holding it for almost 5 measures to depict the "one note" reaching the world's ears (Example 2.13). Then from measure 52 to 55, Elgar writes another crescendo and stringendo, but this time with the ascending chromatic line in the voice. Despite the chromatic progression, however, the music makes its way back to Eb Major and finally

Example 2.13: *The Poet's Life* (measures 47-50)

piu lento
 ly, But one sob bing note Reached the world's
 fers Ein Seuf zer nur dringt In der Welt
pp piu lento

arrives there on a first inversion chord at measure 56, with a recapitulation of the opening motive played fortissimo and "grandioso." Following this climax is a loud and triumphant ending based on the melodic material of the motive and celebrating the poet's fame. It must be admitted that such a grand finale seems a

little overdone and leaves one wishing for a touch of musical irony to reflect the irony in the text. However, the ending is composed so artfully that one is content to be "deceived" (to quote Parrott) and enjoy the music, beautiful as it is.

The last of the *Seven Songs* is *The Shepherd's Song*, and it shows the most obvious Germanic influence, specifically the influence of Schubert. The accompaniment pattern of alternating 16th-notes in the piano at a quick tempo is immediately reminiscent of a similar pattern in the opening song of Schubert's *Die Schone Mullerin* cycle. While Elgar's song is not about a miller, it *is* about a pastoral subject that involves the idea of the carefree wanderer, and it is strophic, so the association with Schubert is inevitable.

From these few examples of Elgar's solo songs it is clear that the composer took great care to reflect the text in the music and that he was very imaginative in doing so. His word painting is generally quite subtle-- though still effective-- betraying his overriding concern with the larger musical picture. This concern also affects his approach to writing for voice and piano, which has been shown to be an organic approach, treating both instruments as essential parts of a musical whole, weaving one single line of musical thought between the two.

Furthermore, a Germanic influence is apparent in the songs, both in specific stylistic devices--as in the opening of *The Shepherd's Song*--as well as in his increasingly complex harmonic language, which tends to be considerably more chromatic than that of Parry and Stanford. Elgar's departures from Parry and Stanford's style influenced and reflected contemporary developments in English song composition and similar trends are found in Willan's songs a decade later.

One final composer to discuss in connection with Willan's late Victorian musical heritage is Sir Arthur Somervell, who is one of the lesser-known British composers of the late nineteenth and early twentieth centuries. This lack of

recognition is partly the result of his extensive involvement with music education (which took away from his time to compose), and partly the fact that he was and remains in the shadow of the generation of composers that came before him (represented by Parry and Stanford) as well as the generation following him (represented by Vaughan Williams, Gerald Finzi, and John Ireland, among others). Furthermore, he had to compete with some very accomplished peers in his own day including Elgar, so it is perhaps understandable that he has been overlooked. Nonetheless, Somervell is the author of some first-rate music, including the cycle of songs to Tennyson's *Maud*, which Ernest Walker has called a "minor masterpiece"³²

Somervell was fortunate enough to be able to study under both Parry and Stanford. He was Stanford's student for a period at Kings College, after which he spent two years studying in Berlin (1883-85) with Kiel at the Hochschule für Musik. Upon his return to England, he commenced studies with Parry at the Royal College of Music. In 1894 he became a faculty member at the College, and in 1901 he started working towards his eventual position as Inspector of Music to the Board of Education. He worked tirelessly at this until his retirement in 1928 and was consequently knighted in 1929.

His oeuvre is quite small, consisting primarily of solo song and choral and orchestral music, including concertos for both piano and violin. For voice and piano he wrote several significant cycles: *Maud* (Tennyson, 1898), *Love in Springtime* (Tennyson, Rossetti, Kingsley, 1901), *A Shropshire Lad* (Housman, 1904), *Jame Lee's Wife* (Browning, 1907), and *A Broken Arc* (Browning, 1923). All except *Love in Springtime* tell a story, which is unusual for the period. As Banfield observes:

³² Ernest Walker, *A History of Music in England*, 3rd edition (Oxford: Clarendon Press, 1952), p. 341

After *An die ferne Geliebte*, *Die Schone Mullerin*, *Winterreise*, *Dichterliebe*, and *Frauenleben und leben* composers tended to turn more to the presentation of anthologised or contrasted moods, impressions and pictures, and certainly most twentieth century English cycles and song sets are of this latter sort³³

Somervell was clearly interested in having his cycles focus on a story and he chose his texts accordingly. *Maud* is widely regarded as Somervell's masterpiece. Eric Blom places the work "among the world's few great song cycles,"³⁴ Sydney Northcote calls it "a work of considerable importance,"³⁵ and Walker notes that Somervell's "reputation as a composer rests virtually on a single work--his cycle of songs from Tennyson's *Maud*"³⁶ In this piece one finds compositional techniques considerably more complex than those in the songs of Elgar techniques which foreshadow and perhaps were influential to similar traits which appeared in Willan's songs after 1903.

Tennyson's *Maud* is not obviously well-suited for a musical setting, primarily because of its great length (30 or more pages of small type), and also because Tennyson did not write it with such a setting in mind. Nonetheless, Somervell's cycle works well, and this is the result of his skillful reduction of the text to a manageable selection of key passages which preserve the mood of the text as well as the essential elements of the plot.³⁷ As Banfield notes "Somervell's genius consists in being able to choose vital passages from a scheme which is already loose, present their emotional ambience immediately and vividly

³³ Banfield, p. 42

³⁴ Blom, p. 168.

³⁵ Northcote, p. 98.

³⁶ Walker, p. 340.

³⁷ The one significant element that Somervell excludes is the presence of the rival suitor. The musical cycle does not tell the whole story, but if one is even vaguely familiar with the poem, the song cycle distills the essence of the story.

without transitions, and leave the gist of the story just clear enough to make one eager to consult Tennyson for the details."³⁸ Figure One lists the twelve songs in Somervell's cycle, the selection of the text that they deal with, the general subject matter, the selection of tempo, and the key

FIGURE ONE

SONG	TITLE	POEM	SUBJECT	TEMPO	KEY
1	I hate the dreadful hollow	I i 1-4	Hollow associated with death and horror	Adagio	d
2	A voice by the cedar tree	I v 1-28	Hero hears Maud's beautiful voice	Moderato	F
3	She came to the village church	I viii 1-7	Their eyes meet in church. Infatuation.	Sostenuto	d/D
4	O let the solid ground	I xi 1-14	Hero implores love to arrive before death	Allegro	C
5	Birds in the high hall-garden	I xii 1-24	Pastoral love scene gathering flowers	Andante	Eb
6	Go not, happy day	I xvii 1-20	Jubilation over love and a wonderful day	Allegretto	F
7	I have led her home	I xviii 1-12	Marks Maud's acceptance of the hero	Andante	C
8	Come into the garden Maud	I xdi 1-18 and 53-74	Waiting for Maud to meet him after a Ball Excitement rises and she finally arrives	Allegro	G
9	The fault was mine	II i 1-5 and 34-35	Reflecting on fight with Maud's brother Maud's death and her passionate cry	Adagio	eb
10	Dead long dead	II v 1-20 and 96-104	Madness. Imagines being in the grave. Reminiscences of the past	Allegro	g
11	O that twere possible	II iv 1-4	Hero misses Maud	Sostenuto	b
12	My life has crept so long	III 1-5 9-11 15-17 34-37 53-55 58-59	Seems to have regained sanity and finds meaning for life in national war effort	Allegro	bb/Bb

From Somervell's selection of texts, it is apparent that he left out the vast majority of the poem. However, from the subject column, it is clear that he has still touched on most of the important plot developments and emotions. The selection of tempo corresponds to what one would expect according to the topic of the text

³⁸ Banfield, p. 143

One significant feature of Somervell's style is that his selection of keys is linked to the meaning of the text and gives structural coherence to the music³⁹ For instance, the second song and the sixth song are both in F Major and are both pivotal events in the couple's courtship—specifically, they reflect the first time he hears her voice, and the celebration of Maud's romantic presence in the hero's life. Furthermore, these two songs are bookends for the whole courtship, which occurs in songs two through five. The central song of this group, number 4, has the hero longing for Maud's love, having previously heard her voice and met her eyes in church. Appropriately, this song is in C Major, which is the dominant of F and the key which most "longs" to resolve to F Major. Songs 3 and 5 are in d minor/Major and Eb Major respectively and provide a structural path between F and C.

The transforming effect that Maud has on the hero's life is also emphasized by Somervell's selection of keys. The hero's despair at the beginning of the cycle is reflected in the sombre d minor of the first song. Maud transforms this musically in two ways. First, the second song--in which the hero first hears Maud's voice--is in the relative major of d minor, F Major. Second, the third song--in which their eyes first meet--begins in the "despair" key of d minor but by the end of the song is transformed to the parallel major. Both of these tonal transformations are traditional methods of depicting an increase in happiness, joy, or triumph (consider the d minor/Major tonal movement in Beethoven's ninth symphony, for instance) and give an underlying structural effectiveness to Somervell's setting of Tennyson's text.

There is also significance in the selection of keys for the second and third sections of the poem. The dramatic change of mood and setting at the beginning

³⁹ Willan successfully employed the technique of key association in his songs, but only on a small scale. The song, *At Dawn* is a good example of this.

of the second section is reflected in the choice of a distant key for song 9 (e♭ minor). In song 10 the hero's madness and his bizarre reminiscences are set in g minor, which can be interpreted as a tragic glance back to the G Major of song 8, which sets the famous text about the hero waiting for Maud to leave the ball and join him in the garden. Song 8 is the climax of the poem--the moment of greatest love and joy--and song 10 is the darkest and lowest point. Somervell's choice of keys for these songs effectively accentuates this contrast.

One final significant use of key to enhance the textual meaning should be mentioned. That is, the choice of b-flat minor moving to B♭ Major in the final song. The move from minor to major in itself mirrors the growing sense of hope that the hero has found in the war effort. But not only has the hero found this new meaning for his life, he has also (and more significantly) "got over" the loss of Maud and is no longer plagued by the guilt and haunting memories of the second section. Somervell emphasizes this psychological resolution with the musical resolution of the key most associated with Maud. F Major (songs 2 and 6). F Major is the dominant of B♭ and so the final key of the cycle is a structural resolution of F. That Somervell does not end in the key in which he began the cycle is also quite logical, since a return to d minor would suggest a return to despair, which does not happen. The hero has been on an emotional journey which does not return to its point of departure, and Somervell has skillfully echoed this in his selection of keys for the twelve songs of *Maud*.

While Somervell explored the large-scale song composition (i.e., the song cycle) more so than his contemporaries, his general musical language was within the conservative tradition of Parry and Stanford. Somervell's harmonies are slightly more adventurous than those of his mentors, but he shares with them an appreciation of musical beauty, a pictorial approach to word-painting, a sensitivity to the text, and an ideal of the voice and piano as equal parts of a

musical whole. Regrettably, it is Somervell's lack of fundamental stylistic innovation--in addition to the reasons noted above (see p. 34)--that has condemned him to relative obscurity. One of the essential values for music of the twentieth century has been novelty, and, like Willan, Somervell was too much in the tradition of an earlier generation to meet this criteria. Parry and Stanford are associated with the beginning of the late nineteenth century musical flourishing in Britain so their place in history is assured. The generation following Somervell, including Vaughan Williams, was able to carve out a unique voice and work within a style that was perceived to be new. Vaughan Williams reformed the late nineteenth century British song style by incorporating Elizabethan contrapuntal devices, folk song (which did not figure significantly in Somervell's compositional language), and modality. Consequently, his place in history is also assured. Somervell, on the other hand, will remain obscure until the twentieth century has faded into history and novelty ceases to be relevant in evaluating its music.

From this discussion of Parry, Stanford, Elgar, and Somervell, British solo song from the late nineteenth century is revealed as a conservative genre--when compared to concurrent developments in Europe--but one with a high level of literary and musical sophistication, in which are found the roots of Willan's style as a composer of song. Within a well-established musical language these composers imbued their works with freshness and originality. Indeed, as Walker observed, the familiar idiom becomes the servant of the imagination.⁴⁰

⁴⁰ Walker, p. 341

CHAPTER THREE: WILLAN'S EARLY SONGS (1899-1902)

In 1889--during the late nineteenth century blossoming of English music and only four years after Parry published his first of 12 volumes of songs entitled *English Lyrics* --18-year-old Healey Willan wrote his first song and began a period of regular song composition, producing more than 75 selections before moving to Canada in 1913. During this period Willan's song style quickly developed from a simplistic imitation of English salon music to a mature and unique musical expression of the texts he chose to set. He also experimented with various forms, moved from a diatonic to a consistently chromatic harmonic language, integrated the piano and voice parts, and settled on some signature characteristics such as the recurring appearance of a triplet in duple metre and the prominence of the sixth scale degree (or 13th sonority). In fact, during these years in England, Willan arrived at a style of song composition that was to remain fundamentally unchanged for the rest of his career.

It is the intent in this chapter to describe the composer's stylistic evolution during the years from 1899 to 1902, his formative years as a song-writer, during which time he progressed from the charming but simple *Love's Geography* and *Rondel* to such mature works as *Dedication* and *To Blossoms*. Elements to be examined include selection of text, form, harmonic language, rhythm, melody, and piano accompaniment.

In keeping with the tradition established by Parry and Stanford, Willan selected for his songs of this period sophisticated texts by famous poets, the majority of whom were British.⁴¹ Among his favorites were Thomas Hood (1799-

⁴¹ Willan prided himself on his literary taste and he considered the words of a song to be the most important part of it. Clarke, p. 213

As you, or any thing
 We die,
 As your hours doe, and drie
 Away,
 Like to the Summer's raine,
 Or as the pearles of Morning's dew,
 Ne'er to be found againe.

Apart from serious themes and the idea of love, Willan also chose the occasional humourous text and revealed his famous sense of humour. Charles Kingsley's (1819-1875) *My Little Doll* is one example ⁴³

I once had a sweet little doll, dears,
 The prettiest doll in the world,
 Her cheeks were so red and so white, dears,
 And her hair was so charmingly curled
 But I lost my poor little doll, dears,
 As I played in the heath one day,
 And I cried for more than a week, dears,
 But I never could find where she lay

I found my poor little doll, dears,
 As I played in the heath one day
 Folks say she is terribly changed, dears,
 For her paint is all washed away,
 And her arms trodden off by the cows, dears
 And her hair not the least bit curled
 Yet for old sake's sake she is still, dears,
 The prettiest doll in the world

Willan's selection of song texts demonstrates a taste for sophisticated poetry, and an overriding interest in the theme of love and courtship, with a minor interest in humourous texts and poems addressing the transience of life.

Willan employed a variety of forms for the songs of 1899 to 1902. The three predominant structures are strophic, semi-strophic, and through-composed. *My Little Doll* is as close to a purely strophic structure as Willan approached,

⁴³ Charles Kingsley, *Poems* (London: MacMillan and Co. 1891), p. 310.

with an identical melody for each stanza of poetry, and rolled chords making up the entire piano accompaniment. The difference between the strophes is that the second one has more notes--including non-chordal notes--in its rolled chords. There is a vocal melisma on the final word ("world") of the second stanza which is not present in Willan's setting of the first. He rarely used strophic form with such simplicity but, in this case, the simplicity is effective, enhancing the humour and child-like quality of the text. Example 3.1 shows the difference between the accompaniments for each stanza.

Example 3.1. *My Little Doll*

A)

Handwritten musical score for Example 3.1, Part A. The score is written on three staves. The top staff is the vocal line in G major, 6/8 time, with the lyrics "I once had a sweet little doll dear, the". The middle and bottom staves are the piano accompaniment, consisting of simple rolled chords. The word "simple" is written above the first few measures of the piano part.

B)

Handwritten musical score for Example 3.1, Part B. The score is written on three staves. The top staff is the vocal line in G major, 6/8 time, with the lyrics "I found my poor little doll, dear, As I heard the death one". The middle and bottom staves are the piano accompaniment, which is more complex than in Part A, featuring rolled chords with many non-chordal notes.

A variation on strophic form that Willan began utilizing in these years is what Clarke refers to as "semi-strophic form"⁴⁴. In this structure, two or more strophes begin with the same musical material but end differently: AB AC. Willan also frequently uses an inversion of semi-strophic form in which the strophes begin differently but have similar ending material: AB CB. *Rondel* is an early example of semi-strophic form, while *Tears*, *Idle Tears* and *To Daffodils* use the inversion. Example 3.2 shows the beginning of both strophes of *Rondel* and the asterisk indicates where the second strophe begins its unique conclusion.

Example 3.2: *Rondel*

A)

The image shows a musical score for a piece titled "Rondel". It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system is marked "Andante Un poco rubato" and contains the lyrics "Since I am I, and you are you So must I". The piano part includes the instruction "sempre alla voce". The second system contains the lyrics "Love these wonder eyes" and "The wood thrush knew not why it flew when". An asterisk (*) is placed above the second system to indicate the end of its unique conclusion. The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

⁴⁴ Clarke, p. 204

B)

Handwritten musical score for a song, showing two systems of music. The first system contains the lyrics: "Nor know I why, who knows the true / Since I am I, and". The second system contains the lyrics: "you are you / So must I love thee wonder-eyes". The score includes a vocal line and piano accompaniment. Dynamics include *mf*, *f*, and *all.* (allegro). The piano part features a prominent rhythmic motif of four sixteenth notes in many measures.

The third predominant form from this period is through-composed, in which there is no substantial repetition of music in the song. Willan's most clearly through-composed songs, such as *To Blossoms*, are invariably given a certain amount of unity by recurring rhythmic and melodic motives that are woven into the song's integrated musical fabric. In *To Blossoms* a group of four sixteenth-notes appears in the majority of measures in the piano part. Generally, these four are the only sixteenth notes in the measure, they occur on

the third beat, and they are preceded immediately by two eighth notes or by a dotted eighth and a sixteenth. This pattern pervades measures 1-13 and 23-30, while it is absent from measures 14-22 and 31-38, thereby delineating a type of formal organization of this nonetheless through-composed song. Example 3.3 shows the pattern as it appears in measures 1-4 of *To Blossoms*.

Example 3.3: *To Blossoms*

The musical score for "To Blossoms" is presented in two systems. The first system shows the beginning of the piece, with the tempo marking "Moderato" and a mezzo-forte (*mf*) dynamic. The second system shows the vocal line with the lyrics: "Fair pledges of a fruitful tree Why do ye fall so fast?". The piano accompaniment continues throughout both systems.

A common variation of through-composed form used by Willan may be called rounded through-composed because it has a brief musical introduction, often in the piano alone, that is brought back as an equally brief conclusion at the end of the song. This recurring musical material--the only such material of any length in a rounded through-composed song--sits on either end of the song, rather as bookends hem in an unrelated collection of volumes on a shelf. Many of Willan's songs, particularly his early ones such as *Love's Fragrance* and *To*

Electra, are strikingly brief. For these, the rounded through-composed form is the most logical since there is simply not time for any substantial musical repetition and yet, by the inclusion of a short amount of similar material at the beginning and end, a sense of unity and of closure is achieved. The piano introduction in the first two measures of *Love's Fragrance*, with its sustained chords and chromatic voicing, is written in a style quite different from the diatonic vocal melody and repeated piano chords in the following measures. Even the metre changes from 3/4 to 4/4. The material from the introduction does not reappear until the final three measures of this twelve-measure song, as the metre returns to 3/4 and the original chromatic line from G--G#--A and up to E is heard up the octave (Example 3.4)

Example 3.4: *Love's Fragrance*

The image shows a handwritten musical score for a piece titled "Love's Fragrance". It consists of two systems of music. The first system (measures 8-12) features a vocal line and piano accompaniment. The vocal line is in 3/4 time and contains the lyrics: "whom it was, my heart break'd up a". The piano accompaniment starts in 3/4 time and changes to 4/4 time for the second measure. The second system (measures 10-12) continues the piano accompaniment, which returns to 3/4 time. The lyrics "prayer" are written above the vocal line in the second system. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc. poco" and "pp". The piece concludes with a double bar line and a fermata over the final note.

Aside from making a rich beginning and conclusion to the song, these 3/4 piano sections are a musical representation of images in the text first of all, the "touch of softness in the air," and second, the final prayer breathed up by the lover's heart. The text, by Curtis H. Page, is as follows:

There came a touch of softness in the air,
 And with a throb of longing, ere I knew
 A hint of violets, a thought of you
 For whom it was, my heart breathed up a prayer.

Rounded through-composed form is also employed by Willan for some of his longer early songs including the beautiful *Dedication*. As in *Love's Fragrance* there is a two-measure piano introduction whose musical material does not reappear until the end, some 45 measures later. Since a song like *Dedication* is quite long, the similarity between the recurring music is not as prominent as in a shorter song like *Love's Fragrance*, and consequently it sounds much less structured and more strictly through-composed. It is perhaps because of this that Willan uses other means to give *Dedication* musical coherence including two prominent motives, one melodic and one rhythmic. The melodic motive is a descending triad (measures 1, 10, 29, 35, 47) while the rhythmic motive is a triplet on the third beat of a measure. Example 3.5 shows the piano introduction which is similar to the conclusion (as discussed above), and from which the two unifying motives are derived. Thus, Willan's preferred song structures during his early years (1899-1902) are strophic, semi-strophic, and through-composed, with an increasing preference for through-composed forms toward the end of this period of time.

Example 3.5: *Dedication*

One of the most dramatic changes that occurred in Willan's song style between 1899 and 1902 was that his predominantly diatonic harmonic language of 1899 was transformed into a consistent texture of moderate chromaticism. Predictable harmonic structural relationships were replaced by ones more unusual and extraordinary, rich vertical sonorities such as ninths and thirteenths became regular occurrences, the tonality became less stable and recognizable, and extreme chromaticism was invoked with increasing frequency for purposes of word-painting.

The tonal plans for the early songs, *Love's Geography* (1899) and *Rondel* (1900) are straightforward, moving from the tonic to the dominant about half-way through, and then back again to the tonic. *Tears, Idle Tears*, written a year later, is slightly more complex, particularly in the second strophe where it progresses from the tonic (B Major) into flat six (G Major) before ending again in the tonic. By 1902 and the composition of *To Blossoms*, Willan's concept of tonal plan in a song has become quite liberated. He begins *To Blossoms* in A Major and ends in A minor, and in between, he moves through various unusual keys including G Major. Thus in these early years of song composition, the

harmonic structures of Willan's songs progress from being quite simplistic and traditional to more complex and chromatic.

This progression is mirrored in his choice of vertical sonorities, although even in his early songs there are no examples of pure diatonicism. In *Love's Geography* (1899) for instance, Willan increases the chromaticism of this primarily diatonic song near its climax on the word "Love." In measures 14-17 Willan writes a chromatic inner voice over the previously-established pedal point on G (dominant), resulting in a variety of chromatic vertical sonorities such as the diminished seventh chord on the downbeat of measure 17. Then, at the high point in measure 18, the voice has a thirteenth (E) over the G in the left hand. The E is also part of the chord in the right hand, which is a diminished chord with a minor seventh (Example 3.6).

Example 3.6: *Love's Geography*

The image displays a musical score for the song "Love's Geography" by Willan. It consists of two systems of music. The first system, starting at measure 14, features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "eyes two sparkling lakes held by the stars by night the sun by day, The dimples in her". The piano accompaniment has a prominent pedal point on G. The second system, starting at measure 17, continues the vocal line with the lyrics: "cheek and chin are snarls which Love has set And". The piano accompaniment in this system is more complex, featuring chromatic inner voices and various chords, including a diminished seventh chord on the downbeat of measure 17. Performance markings such as *ad lib*, *ff*, *rit*, and *molto dim* are present. The score is annotated with circled measure numbers 14 and 17.

Clearly Willan's harmonies border on the chromatic, even in 1899, but they are still no more so than those of Parry or Stanford. By 1902, however, Willan often uses diminished and augmented chords as well as sevenths, ninths, and thirteenths to enrich his overall musical texture and to present the text more effectively. The opening chord of *To Blossoms* has a major seventh and ninth, and this sets the standard for the rest of the song. Consider measures 9 and 10 where Willan writes a string of striking chromatic sonorities (Example 3.7)

Example 3.7 *To Blossoms*

The image shows a musical score for the song 'To Blossoms'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (D major). The lyrics are: 'while, To blush and gently smile — And go at'. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a series of rich, chromatic chords. A piano dynamic marking 'p' is present in the lower right of the piano part.

Dedication has similarly rich chords, as may be observed in measures five to seven during the Andante introduction. Measure 5 has a diminished chord with a minor seventh built on G sharp, which resolves to a G natural in measure six as the fifth in a diminished chord on scale degree seven (C#). Then, in measure seven, the harmony is tonic in first inversion with a ninth and thirteenth added. The second and third beat are a VI7 chord which moves to V/V in measure eight (Example 3.8). Here as in the rest of the song, Willan is beginning to include chromatically-rich vertical sonorities as a regular characteristic of his musical language.

Example 38: *Dedication*

Musical score for 'Dedication'. The score is in G major and 4/4 time. The vocal line (treble clef) has the lyrics: "Songs Say as I bid you word_ for". The piano accompaniment (grand staff) features a flowing melody in the right hand and a steady bass line in the left hand. The piece concludes with a fermata over the final chord.

Another harmonic development in the composer's song style between 1899 and 1902 was that he began to make the tonality more ambiguous ⁴⁵. Generally, the tonality in his earliest songs is established immediately and is quite clear. This is certainly the case for *Tears*, *Idle Tears* and *To Electra* whose home keys of B Major and Eb Major are securely established in the opening measures (Example 39). In other early songs such as *Love's Geography* and

Example 39: *Tears*, *Idle Tears*

Musical score for 'Tears, Idle Tears'. The score is in B major and 3/4 time. The vocal line (treble clef) has the lyrics: "Tears Idle tears I know not". The piano accompaniment (grand staff) features a complex, rhythmic pattern in the right hand and a steady bass line in the left hand. The piece concludes with a fermata over the final chord.

⁴⁵ This foreshadows his use of dual-tonality in later songs such as *At Dawn*.

Example 3 9 (continued): *To Electra*

The musical score for 'To Electra' is presented in three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'I dare not ask — a kiss,'. The tempo is marked 'Lento' and then 'Andante con moto'. The piano accompaniment is shown in two staves (treble and bass clef). The right hand plays chords, and the left hand plays a more active bass line. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p'.

Rondel the tonality is even clearer. By mid-1902, the songs are still centered around the home key, but the tonality becomes somewhat veiled. Consider the opening of *To Blossoms*. The underlying harmonic motion from V to I in measures one to two is perceptible, but it is less clear than in earlier songs since it is cloaked with numerous non-chord tones, appoggiaturas, and suspensions (Example 3 3).

One final significant development in Willan's harmonic language in these formative years was his increasingly frequent use of highly-chromatic passages to depict in music appropriate sections of the text. In measure ten of *Love's Fragrance*, Willan writes a chromatically-rising line in the piano right hand over a similar descending line in the left hand. This expanding and rising musical gesture is an effective description of both breathing (the inhalation of air and the expansion of the lungs) and of a prayer rising "up" (Example 3 4). To emphasize the textual climax in *To Electra*, "the utmost share of my desire shall be, only to kiss the air that lately kissed thee," Willan adds another chromatic passage, moving from bVI to bII, through two diminished chords to the dominant. Many non-chord-tones, an *accelerando*, and a *crescendo* all enhance the harmonic tension and show Willan's interest in using a greater degree of chromaticism for

word-painting (Example 3 10) Measure 43 of *Dedication* uses chromaticism to highlight the textual idea of enduring "the scorns of time " This progression-- from a D Major chord at the end of measure 42 through C# Major, e minor, F# seventh, and an augmented sixth chord, to a C Major chord at the start of measure 44--provokes an ominous or frightening emotion which suits the text (Example 3 11) Another highly successful employment by Willan of chromaticism for purposes of word-painting occurs at the end of *To Blossoms*, as the text describes how, like the leaves on trees, all things have their end and "glide into the grave " Willan's chromatic descent in the piano under these last four words is an effective--if somewhat obvious--setting (Example 3 12).

Example 3 10: *To Electra*

The image displays a musical score for the piece "To Electra". It consists of three systems of music, each with a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

- System 1:** The vocal line begins with the lyrics "the ut most share Of my de sire". Above the staff, the instruction "accel e cresc" is written. The piano accompaniment features a chromatic descent in the bass line.
- System 2:** The vocal line continues with "shall be, On ly to kiss the air That late ly". Above the staff, the instruction "rall." is written. The piano accompaniment continues with a chromatic descent.
- System 3:** The vocal line concludes with "kiss ed thee". The piano accompaniment ends with a final chord. Performance markings include "p" (piano), "pp" (pianissimo), and "ppp" (pianississimo) in the piano part, and "R H" and "L H" (Right Hand and Left Hand) in the vocal part.

Example 3.11: *Dedication*

Musical score for "Dedication". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a circled number 42. The lyrics are: "Us, that must else but ill endure The scorn of time, and hap-ly". The piano accompaniment includes dynamic markings such as *f*, *dim.*, and *f*.

Example 3.12: *To Blossoms*

Musical score for "To Blossoms". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "they have shown their pride — Like you a while they glide — In to the grave —". The piano accompaniment includes dynamic markings such as *p*, *p*, *p*, *pp*, *p*, *dim*, and *pp*. The score also includes the marking *p morendo*.

While there were no extensive changes in the rhythmic qualities of Willan's songs during the years 1899-1902, one distinct characteristic emerged as a hallmark of his song style--his consistent and pervasive use of the triplet. In almost every single song from this period, he used the triplet, primarily in situations with duple metre where the triplet creates a two-against-three pattern

(actual or implied). Willan's motivation for this appears to have been a desire to enrich or thicken the overall rhythmic texture, rather as his rich vertical sonorities congeal the harmonic texture. He employs the triplet figure so consistently in his songs that it becomes akin to a signature. In this respect, it is reminiscent of Bruckner and the so-called "Bruckner rhythm" ($\text{♩} \text{♩} \text{♩}$). The triplet usually appears in isolation, rarely in succession with other triplets, and in either eighth or quarter notes. Indeed, it is present even in the opening measure of Willan's first song, *Love's Geography*, and in two of the four other measures of this introduction (Example 3.13). In *Tears, Idle Tears* the triplet appears in 18 of 34

Example 3.13 *Love's Geography*

The image shows a musical score for the song "Love's Geography". It consists of a vocal line and a piano accompaniment. The tempo is marked "Andante" and the dynamics are "mf". The lyrics are "My kingdom is my sweetheart's face, And these the". The score features a prominent triplet figure in the piano accompaniment, which is highlighted by a bracket and the number "3".

measures and is prominent in the opening melodic statement (Example 3.9). *To Daffodils* from the following year features the triplet with equal prominence, both in the piano introduction and in the vocal melody (Example 3.14). This characteristic continues in 1902 with similar appearance in most of the songs, including *Love and a Day*, *To Blossoms*, *Dedication*, and *Love's Fragrance*. The triplet emerged during these early years as a regular feature of Willan's songs, and it remained so throughout his career.

Example 3 15 Melodies Featuring the Sixth Scale Degree

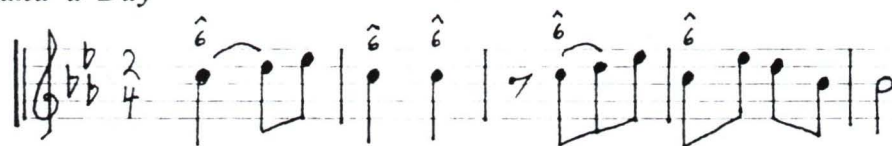
Rondel



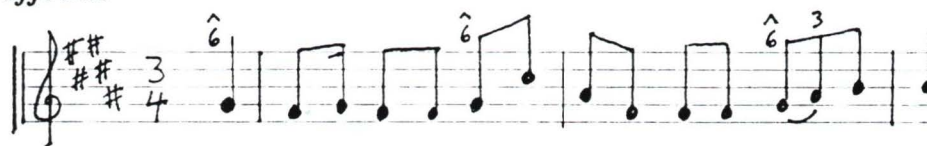
Love's Geography



Love and a Day



To Daffodils



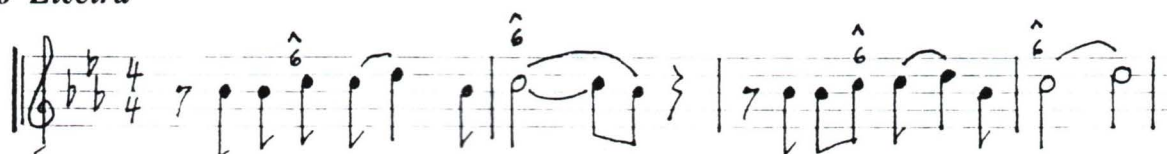
Love's Fragrance



My Little Doll



To Electra



The sixth degree as a neighbouring tone is perhaps most common. This may be observed in *To Daffodils* and *Rondel*. *My Little Doll* features the

sixth degree as an appoggiatura resolving on the dominant (C), while *Love's Fragrance* uses it as a passing tone between the dominant and the tonic. When the sixth degree appears over tonic harmony, it creates a thirteenth sonority which is one of Willan's favorite tonal colours. This sonority occurs in *Love and a Day* as the repeated Cs are heard over a tonic chord (E flat major). While it is by no means unusual for a composer to include the sixth degree of a scale in a melody, such consistent and prominent use as is observed in Willan's songs creates a distinct sound, much different than would be created if a similar emphasis was put on the seventh degree, for instance. In Willan's early songs, the melodic use of the sixth degree is as much a stylistic characteristic as his employment of the triplet.

A further point regarding Willan's vocal parts is that those in the early songs tend to be very melodic. That is to say, Willan puts an emphasis on the purely musical attributes of the part, rather than conceiving the melody as subservient to the text. Simply put, the melodies from Willan's early songs will "stick in your head" more frequently than those from later songs. A survey of the melodies listed in Example 3.15 (above) demonstrates the tunefulness and purely musical strength of many of the early songs. For instance, the vocal part of *Rondel* is not only melodic, but is structurally also very well-balanced, with two similar two-bar statements, the first of which ends on the dominant, the second on the tonic. The melody of the vocal part in *To Daffodils* also has the independence of structure to stand on its own as a musical entity, independent of the accompaniment. In some later songs from this period there is a greater tendency for melody to be just one aspect of an integrated musical work. The melody from *To Blossoms*, for example, makes more musical sense when heard with the piano part with which it creates an entity (Example 3.3). Here we see the beginning of a movement away from the predominance of the melody--

complete unto itself--with piano accompaniment, towards Willan's mature vision of a song as an integrated musical partnership between voice and piano.

There is a good deal of variety in the piano accompaniments of Willan's early songs. Some are quite simple and others are more complex. *My Little Doll* has nothing but rolled chords, *Love's Fragrance* consists of repeated eighth-note chords over a bass that follows the vocal line, and *Rondel* has a diatonic four-voice chordal piano part which is similar to an organ accompaniment of a church hymn. While these songs have fairly basic piano parts, others begin simply but become more full, chromatic, and rhythmic toward the high point of the song, which generally occurs about three-quarters of the way through *Love's Geography* (discussed previously) begins its Allegro section with a repetitive eighth-note accompaniment and later introduces a chromatic inner voice and harmonic progression with a crescendo and an ad libitum flourish leading to the key word, "love" (Example 3.6). *Tears, Idle Tears* has even more of a progression in the accompaniment from simple to complex. It begins with regular eighth-note chords over a single bass line which corresponds to the melody (Example 3.9). However, by measure 14, a dotted triplet pattern emerges over a tremolo left hand (Example 3.16). As the music moves from pianissimo

Example 3.16. *Tears, Idle Tears*

The image shows a musical score for the song "Tears, Idle Tears". It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part begins with a dotted triplet pattern in the right hand and a tremolo left hand. The score is marked with a circled 'B' at the beginning. There are some handwritten annotations and markings throughout the score, including a '3' above a triplet and various symbols like 'p' and 'f'.

to fortissimo (measures 18-25), the rhythmic complexity increases with the addition of syncopations and sixteenth notes, and it all leads to the textual and melodic high point — once again, the word "love," at measure 29 (Example 3 17) Similar increases of complexity exist in the accompaniments of *To Electra*, *To Daffodils*, and *Dedication*, three of Willan's best songs from these years.

Example 3 17: *Tears, Idle Tears*

Two final points should be mentioned regarding Willan's piano accompaniments. First of all, the piano rarely doubles the voice melody, and if it does, it is usually only for a few measures. Second, the ranges of the piano and voice regularly overlap, creating a very full-sounding accompaniment.

Certain events in the composer's life shed light on some of the musical characteristics of this early song period (1899-1902). For example, Willan's recurring use of triplets in his songs may well relate to his quasi mystical interest in the number three as a guiding force in his life ⁴⁷. Furthermore, Willan first heard orchestral concerts in 1901 and began attending performances regularly, hearing the great romantic masterpieces of Schumann, Mendelssohn, and Wagner among others. It surely is no coincidence that this exposure comes at a time when Willan began increasing the chromaticism of his harmonic language and integrating the piano and voice parts in his songs. This time represented the beginning of Willan's European influence which was synthesized with his British musical roots so successfully. The influence was further contributed to by his studies with the renowned organist Dr. William Stevenson Hoyte, and with the pianist and Brahms expert, Evelyn Howard-Jones, both of which endeavours also began in his early period. The years from 1899 to 1902 saw Willan come into his own as an adult, as a musician, and as a composer, and this is reflected in his solo songs.

⁴⁷ Clarke, p. 20. Many important events in his life involved the number three or thirteen. For instance, the addresses of his houses in Toronto were 26 Park Road (2 times 13) and 139 Inglewood (13 and 3 squared). Also he received his letter of appointment to the Toronto Conservatory on February 3, 1913 in his thirty-third year. There are many other such examples that make it seem plausible that he would have incorporated triplets into his music to continue the pattern.

CHAPTER FOUR: WILLAN'S MIDDLE SONGS (1903-1912)

Willan's middle songs composed between 1903 and 1912 are the work of a man who had come into his own as a songwriter. While there are certainly some stylistic developments during these years--most notably the continued influence of the German romantic song composers--the predominant characteristic is the wealth of variety in the songs. Highly chromatic, through-composed, atmospheric songs exist adjacent to simple, diatonic, strophic love songs, lusty, modal ballads beside songs in recitative. There is not a pronounced progression from one style to another, but rather a chronological co-existence of simple and complex songs by an accomplished composer.

The clearest demonstration of Willan's early arrival at maturity in the genre of song is found in the composer's masterful 1903 setting of Tennyson's stirring poem, *Crossing the Bar*.

Sunset, and evening star
 And one dear call for me,
 And may there be no moaning of the bar
 When I put out to sea,
 But such a tide as moving seems asleep
 Too full for sound or foam,
 When that which drew from out the boundless deep
 Turns again home.

Twilight and evening bell
 And after that the dark,
 And may there be no sadness of farewell
 When I embark,
 For that from out of time and space
 The flood may bear me far,
 I hope to see my pilot face to face
 When I have crossed the bar.⁴⁸

⁴⁸ A. L. Tennyson, *The Poems of Tennyson in Three Volumes*, 2nd edn., ed Christopher Ricks, (Harlow: Longman Publishers, 1987), vol III, p. 253.

Crossing the Bar is as progressive as many of Willan's "poetic" songs from his Canadian period. It is in a sort of strophic form (A A'), and its harmonic language is highly chromatic, responding to the text on many levels. The text begins with a desire that the bar will not be moaning when the poet sets out to sea.⁴⁹ This apprehension is reflected in the music by a total ambiguity between E Major (the home key) and c# minor at the beginning of the song (Example 4.1).

Example 4.1. *Crossing the Bar*

The musical score for "Crossing the Bar" is presented in three systems. The top system shows the vocal line in treble clef, starting with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics "Sunset, and evening star and one ocean-culture poet" are written below the notes. The middle system shows the piano accompaniment in treble clef, featuring a complex, chromatic harmonic structure with frequent changes in key signature and chord quality. The bottom system shows the piano accompaniment in bass clef, providing a steady rhythmic foundation. Handwritten annotations in the top left corner include "Andante" and "Molto tranquillo".

E Major is not clearly established until measure 17, and even then there is still a hint of c# minor. The first section ends in the dominant (B Major) at measure 33 and the second section begins with similar tonal ambiguity. B Major is re-established (in the corresponding place to the establishment of E Major in the first

⁴⁹ The "bar" refers to the point at which the deep waters of the ocean meet the beginning of shoal waters, particularly at the mouth of a protected harbour or inlet. When the ocean is calm, there is no evidence of the bar on the surface, but when there are sizeable waves on the ocean, they break when they hit the shoal water at the bar, the sound suggests "moaning", and it is obviously important for fishermen--who must cross the bar to get in and out of the harbour--to know whether the bar is moaning or not. It is not always possible to know if the bar is moaning when one is on shore. Even on a calm, sunny day there may be huge swells on the ocean from some distant storm which break with ferocity on the bar and are highly dangerous to boaters. By the time these waves reach the protected beaches of the harbour they may be no more than a ripple. Thus, the poet still has reason for apprehension even though "the tide as moving seems asleep, too full for sand or foam."

section) at measure 45 as the metaphorical meaning of the poem becomes clear halfway through the second stanza. From there, Willan increases the chromatic and rhythmic intensity towards a C Major (flat-six) chord at the textual and musical climax of the words, "I hope to see my pilot face to face" (Example 4.2).

Example 4.2. *Crossing the Bar*

The music passes through the dominant and ends quickly but securely in E Major. Hence, as the resolution of the textual ambiguity is described (i.e., the successful passage across the bar, or from this life to the afterlife) so occurs the dissolution of the initial musical ambiguity into a clear statement of the home key. However, with the voice ending on the fifth scale-degree (rather than the tonic) it is clear that this resolution is still a hope and not a certainty. Willan employs other musical elements to help cultivate an appropriate atmosphere. For example,

he uses rhythm to great effect in the piano part of *Crossing the Bar*. The opening patten of four eighth-notes followed by a triplet (Example 4.1) has an appropriate feeling of anxiety, as it pushes nervously forward into the next measure. This pattern is transferred into various syncopated forms and ones with varying proportions of triplet and duple eighth-notes. It becomes the backbone of this song and is vaguely reminiscent of the omnipresent seaside sound of lapping waves. The melody of *Crossing the Bar* is liberated from being interesting on a purely melodic basis, and is rather declamatory, following the rhythm, inflections, and moods of the text. The form is also intelligently conceived, with two strophes to follow the division of the text, and yet with one large-scale harmonic plan to provide the song with unity and a single sense of musical direction. *Crossing the Bar* is a well-thought-out and skillfully composed setting of Tennyson's text. It demonstrates that Willan had achieved a mature style of song-writing--not appreciably different from his best work in this genre in Canada--at the young age of twenty-two.

Crossing the Bar ushered in a decade of song composition for Willan marked by variety, quality, and originality of musical thought. Whereas song had been Willan's principal genre prior to 1903, it now shared his attention with other blossoming compositional interests such as organ and choral music. Nonetheless he wrote more than fifty songs between 1903 and 1912 including some remarkable works. The following examination of text, harmony, form, concept, melody, accompaniment, and rhythm in the songs from these years aims to give an accurate overview of Willan's song compositional style at this point in his career.

The majority of the poets Willan sets in this period are, as one would expect, British. Tennyson is set three times, as are Herrick (in the *To Music* cycle), Margaret Arkoll, and Meredith, while Shakespeare, Keats, Longfellow and others

are set once. Of particular interest are Willan's five settings of text by the German romantic poet Heinrich Heine.

As in Willan's early song texts, love is still the most popular subject (twelve of the twenty-nine songs I was able to see from this period deal with love and relationships), although to a lesser extent. The songs from 1906 to 1909 (following Woolhouse's publication of the songs that now constitute Waterloo Music's Ten Songs) have a strong emphasis on love, and several of the texts are written in a popular style. *One of These Days* is an example of this title-focused type of text.

One of these days, my lady whispereth,
A day made beautiful with summer breath
 Our feet shall cease from their divided ways,
 Our lives shall leave the distance and the haze,
And flower together in a mingling wreath

No pain shall hurt us then, no grief amaze
 No doubt dissolve the glory of our gaze
Earth shall be heav'n for us twain, she saith,
 One of these days.

Ah love, my love! Athwart how many Mays
The old hope lures us with its long delays
 How many winters waste our fainting faith!
 I wonder, will it come this side of death,
With any of the old sun in its rays, One of these days?

Besides love and relationships, the middle songs also deal with nature (*At Dawn, Summer Night, Eve, Wind at Midnight, Dawn*), death (*Crossing the Bar, Requiem*), humour (*Dwarf Chorus*), and music itself (*To Music cycle*). The *Dwarf Chorus* is quite amusing and gave Willan an opportunity to express his sense of humour.⁵⁰ It reads as follows:

⁵⁰ Although this is a solo song, it could be performed by a group of seven singers in imitation of the seven dwarfs in the poem. I was unable to discover the exact occasion for the song's composition.

We are the seven dwarfs of the wood
 Hey, hip, hoppity hey ho!
 We always are happy because we are good
 Hey, hip, hoppity hey ho!
 Dandy prat, Drakestail, and Doughnut, that's three
 Digger and Daffy and Dusty, that's me
 And Dimple the wee-est of all the wee
 Hey, hip hoppity hoppity ho.

We dig for gold the whole day long
 Hey, chip, choppity hey ho!
 And all the time we sing this song
 Hey, chip, choppity hey ho!
 Dandy prat, Drakestail, and Doughnut too
 Digger and Daffy and Dusty it's true
 And Dimple does more than any of you
 Hey, chip choppity ho.

We sing whenever we get the chance
 Hey, tip toppity hey ho!
 But most of all we love to dance
 Hey, flip floppity hey ho!
 Dandy prat, Drakestail and Doughnut we all
 Digger and Daffy and Dusty at the ball
 And Dimple can dance and never fall
 Hey, slip sloppity sloppity ho

Willan emphasizes the humorous potential here as he writes the performance instructions "heavily and humourously" at the head of the song. Then, before the last line of the final verse--having just proclaimed that Dimple can dance and never fall--Willan adds a measure of 6/8 and writes on the score, "Business of slipping down," presumably to indicate that the singer should feign a fall! Consequently the final refrain is changed from "hey, tip toppity..." to "hey slip sloppity sloppity ho." (Example 4.3) One imagines the fun Willan must have had rehearsing this with the singer for whom it was intended!

Example 4.3: *Dwarfs' Chorus*

Handwritten musical score for "Dwarfs' Chorus" by Thomas Willan. The score consists of two systems of three staves each. The first system is in G major and 3/4 time, with lyrics: "Digger and Daffy and Dimple with the ball And Dimple can dance and never fall". The second system is in G major and 3/4 time, with lyrics: "Bushman slipping down they slip s-l-i-p-s-l-i-p-s". The second system contains significant scribbled-out notation.

Finally, Willan's only official song cycle is a setting of three poems by the seventeenth-century poet, priest, and song-writer, Robert Herrick, all of which are addressed "to music," as if music was a benevolent saint. This choice of subject matter is unique among Willan's songs and sets the cycle apart from other groups of songs he wrote. The texts are as follows.

To Musick A Song

Musick, thou *Queen of Heaven*, Care-charming-spell,
 That strik'st a stilnesse into hell
 Thou that tam'st *Tygers*, and fierce storms (that rise)
 With thy soule-melting Lullabies
 Fall down, down, down, from those thy chiming spheres,
 To charme our soules, as thou enchant'st our eares

To Musique, to becalme his Fever

1 Charm me asleep, and melt me so
 With thy *Delicious Numbers*,
 That being ravisht, hence I goe
 Away in easie slumbers
 Ease my sick head,
 And make my bed,
 Thou Power that canst sever
 From me this ill

And quickly still:
 Though thou not kill
 My Fever.

2. Thou sweetly canst convert the same
 From a consuming fire,
 Into a gentle-licking flame,
 And make it thus expire
 Then make me weep
 My paines asleep,
 And give me such reposes,
 That I, poore I,
 May think, thereby,
 I live and die
 'Mongst Roses.
3. Fall on me like a silent dew,
 Or like those Maiden showers,
 Which, by the peepe of day, doe strew
 A Baptime o'er the flowers
 Melt, melt my paines
 With thy soft straines,
 That having ease me given,
 With full delight,
 I leave this light,
 And take my flight
 For Heaven

To Musick, to becalme a sweet-sick-youth

Charms, that call down the moon from out her sphere,
 On this sick youth work your enchantments here
 Bind up his senses with your numbers, so,
 As to entrance his paine, or cure his woe
 Fall gently, gently, and a while him keep
 Lost in the civill Wildernesse of sleep
 That done, then let him, dispossesst of paine,
 Like to a slumbering Bride, awake againe ⁵¹

By 1903, Willan writes comfortably in a harmonic language that is quite chromatic. Invariably, he uses chromaticism to more effectively express the text. Consider the opening measures of *Night Lies on the Silent Highways*, in which Willan spells out the bold harmonic vocabulary that will dominate the majority of the song (Example 4.4). Willan moves freely from Db Major to D Major and

⁵¹ Herrick, pp. 133, 138, 143.

Example 4.4 *Night Lies on the Silent Highways*

The image shows a musical score for a voice and piano. The tempo is marked 'Lento'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The voice part consists of three measures with whole rests. The piano part consists of three measures. The first measure features a piano (*pp*) dynamic and a complex chord structure. The second and third measures feature a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line, with a fermata over the final note of each triplet.

other unrelated keys with many augmented and diminished chords contributing to the dissonant effect. Then, in the last half of the song (beginning at measure 23), the chromaticism disappears and one discovers that Willan is using dissonance intelligently--as he always does-- for expressive purposes, since at this point in the poem the "gentle moon" with its "sweet light" removes the poet's torments. As the torments fade away, so fades the dissonance, and the song ends clearly and simply in Db Major.⁵² Another song to mention is Willan's exquisite setting of Ella Wilcox's poem *At Dawn*. Here Willan uses chromaticism as well as tonal ambiguity in order to reflect the text. Specifically, the song uses dual tonality to create the ambiguity, sliding deceptively back and forth between Eb Major and c minor, and never establishing one or the other as the home key. Once again, Willan uses this technique for textual reasons as dawn--being neither day or night--is an ambiguous time of the day. Wilcox's poem describes dawn as a very sensual interaction between the masculine "Light" of day and the feminine "Night", and Willan uses c minor when the poem talks about "Light" and Eb

⁵² Note that the only hint of any real dissonance in the second half occurs briefly and appropriately on the word "torment" (measure 36).

Major when it talks about "Night". In this manner, consistently throughout the song, Willan uses a complex harmonic technique to depict effectively the textual images of ambiguity and interaction between night and day. Even at the end of the song when the light of day seems to have overcome the dark there is still a hint of night as Willan writes a conspicuous low Eb underneath the final c minor chord in the right hand (Example 4 5).

Example 4 5: *At Dawn*

The image shows a musical score for a piano piece titled "At Dawn". It consists of three staves: a vocal line in the top staff, a right-hand piano accompaniment in the middle staff, and a left-hand piano accompaniment in the bottom staff. The key signature has two flats (Bb Major/C minor). The right-hand part features a melodic line with slurs and dynamic markings of *pp*, *C minor*, and *ppp*. The left-hand part provides harmonic support with chords and a prominent low Eb note in the final measures, indicated by a circled "Eb" below the staff.

Other songs feature chromatic relationships between the various keys through which the music passes. *Summer Night*, for instance, begins in Bb Major and goes through F# Major, A Major, and Ab Major before returning to the home key. While a highly chromatic language is generally used in Willan's most impressive songs, he resorts on many occasions in this period, and frequently with excellent results, to a simple diatonic harmonic language with little if any chromaticism. Furthermore, he has songs representing many different levels of chromaticism. *Child-Songs No 2*, for instance, is almost exclusively diatonic. Its three stanzas are musically differentiated by slightly increased rhythmic activity as the song progresses. Otherwise the music is as simple as the opening four measures (Example 4 6). The song still works well, however, as the diatonic harmony is

Example 4.6 *Child-Songs No. 2*

Quite slowly with the utmost tenderness

Beat upon mine little heart! beat beat!

sempre bb

well-suited to the child-like lullaby *The Garden of Passion* begins with a similar diatonic texture in E Major (Example 4.7) but later introduces some mildly chromatic chords to emphasize the sadness in the words "Passionate blossoms my heart is lonely" (Example 4.8). The G chord in the last two measures of this

Example 4.7 *The Garden of Passion*

Andante
39 Bowles

Lento con molto espressivo

The Garden of Passion B 710

Jeune a garden of red roses, Parlothe

Example 4.8: *The Garden of Passion*

The image shows a handwritten musical score for a song. It consists of two staves. The top staff is a vocal line with lyrics written above it: "Passionate Rosson my heart is lonely sighs for". The bottom staff is a piano accompaniment. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The piano part features a mix of chords and melodic lines, with some chromaticism. The vocal line has a melodic contour that rises and then falls, with a fermata over the final note.

example is related to the parallel minor of E Major and is thus vaguely related to the home key. Still, it is considerably more adventuresome than *Child-Songs No. 2* and the varying levels of chromaticism in Willan's middle songs.

The forms that Willan uses during the period 1903 to 1912 are similar to those from his early period. There are examples of strophic, modified strophic, ABA, through-composed, and rounded through-composed. Through-composed is his most popular form, with eighteen of the twenty-nine songs examined being either through-composed or rounded through-composed. Several of the through-composed songs consist of two general sections. *Scena* is an example of this. It begins in common time with slow and heavy chords in the piano, and a resolute vocal line (Example 4.9). This continues until measure 30, where the metre changes to $\frac{3}{4}$ and an *accelerando* is indicated. Suddenly the piano breaks into a fury of rhythmic and melodic activity and the voice enters (*molto appassionato*) in the high range with the words, "O let me have the whole, all, all be mine" (Example 4.10). So begins the second section of this through-composed song, and it continues in a similar fashion until the end. ABA form tends to be used

Example 49 Scena

Handwritten musical score for Example 49, Scena. The score is written on two systems of staves. The first system features a treble clef and a key signature of two sharps (F# and C#). The second system includes a vocal line with the lyrics "I am my very love my love" and a piano accompaniment below it.

Example 4 10 Scena

Handwritten musical score for Example 4 10, Scena. The score includes a vocal line with the lyrics "with out a heart let me have the whole all be mine this" and a piano accompaniment. The score is heavily annotated with handwritten notes and markings, including "with out", "a heart", "let me", "have the whole", "all be mine", and "this". There are also performance instructions written in large, stylized handwriting: "Acces" and "molto Appass.". The piano part features complex chordal textures and rhythmic patterns.

for songs that are overtly melodic, such as the second and third song of the *To Music* cycle, *To Becalm His Fever*, and *To Becalm a Sweet Sick Youth*.

Strophic form is used for songs such as *The Tourney* which tell a story, and whose text is divided into many stanzas. Willan's strophic songs always have musical variety from one strophe to the next, and the variations attempt to reflect the text more clearly.

While Willan's songs written in Canada fall quite naturally into general categories, the songs from 1903 to 1912 resist such classification. Some, like *Crossing the Bar*, come close to Willan's ideal of a tone poem for voice and piano. Others, like the *To Music* cycle, have the same ideal of reflecting the words and creating an appropriate atmosphere, yet they have thoroughly tuneful melodies with an emphasis on the sixth scale-degree (usually associated with his simple love songs). *Consolation* is a straightforward poem of love (i.e., the beloved consoles the poet just as the stars light up the night) but instead of writing a simple diatonic song, Willan composes a through-composed form with a moderate level of chromaticism and a varied and expressive accompaniment. He also experiments with songs in recitative. An example of this is *Ships that Pass in the Night*, in which the formulaic repetition of the initial melodic pattern bears resemblance to both plainchant and recitative (Example 4.11).⁵³ Thus, Willan experiments with various approaches to song-writing in his middle period.

⁵³ It is noteworthy that Willan assumed his first position at an Anglo-Catholic church (St. John the Baptist, Holland Road, Kensington, London)--where chant would have been practised--in mid-1903, and he composed *Ships that Pass in the Night* in December of 1903. It is likely that the musical environment at St. John's influenced the chant-like music of this song.

Example 4.11: *Ships that Pass in the Night*

The image shows a musical score for the song "Ships that Pass in the Night". It features a vocal line at the top and a piano accompaniment below. The vocal line is in G major and 4/4 time, with lyrics written above the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is annotated with handwritten notes: "Keel" in the top left corner, "Ships that pass in the night" written above the first few notes, "to speak their names" written above the next few notes, and "passing" written above the final notes. There is also a handwritten note "Only us, mine" written above the final notes. The piano accompaniment includes various chord symbols such as G, D, E, F#, and G.

The voice parts of Willan's songs written between 1903 and 1912 do not vary significantly from those of his early songs. Most are quite tuneful, many feature a prominent use of the sixth scale-degree, and a minority are deliberately not tuneful. *O Mistress Mine* is one of Willan's loveliest melodies with its graceful octave descent and well-placed eighth-notes (Example 4.12). As

Example 4.12: *O Mistress Mine*

The image shows a musical score for the song "O Mistress Mine". It features a vocal line at the top and a piano accompaniment below. The vocal line is in G major and 4/4 time, with lyrics written below the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is annotated with "Andante rubato" at the beginning, "p" (piano) above the first note of the vocal line, and "colla voce" above the piano accompaniment. The lyrics are: "O mis-tress mine, where are you — roam - ing? Oh, stay and hear! Your true love's com". The piano accompaniment includes various chord symbols such as G, D, E, F#, and G.

previously mentioned, the melodies of the *To Music* cycle are particularly tuneful. *A Song*, the first song in the cycle, begins with a joyful ascending invocation spanning a minor tenth in the space of two measures. Taking the lead of the two-measure piano introduction, the vocal melody includes the sixth degree (A, in this case) as a prominent ascending passing tone between the dominant and the tonic (Example 4 13). The piano introduction and vocal

Example 4 13. *A Song*

The musical score for 'A Song' is presented in two systems. The top system shows the vocal line in a treble clef, 3/4 time, with a tempo marking of 'Lento'. The vocal melody begins with a two-measure piano introduction marked 'mp' (mezzo-piano), followed by the vocal entry marked 'f' (forte). The lyrics 'Mu sic thou queen of heav n' are written below the notes. The bottom system shows the piano accompaniment in a grand staff (treble and bass clefs), also marked 'Lento'. The piano part begins with a piano introduction marked 'p' (piano) and 'cresc' (crescendo). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the final measure of the piano introduction.

melody of *To Becalms his Fever* also include the sixth degree (C#), although it is in the voice's D# (seventh degree) on the second beat of the fifth measure which gives the melody its wistful and endearing character (Example 4 14). The third song in the cycle, *To Becalms a Sweet Sick Youth*, has a faster tempo and a march-like melody (albeit it triple metre) that is decidedly melodic, though not as beautiful as the other two songs. The sixth degree is also present in this melody.

While *Ships that Pass in the Night* (Example 4 10) is written in recitative, other songs incorporate similar declamatory elements into their melodies. The melody of *Eve*, for example, has the simplicity and repetitiveness of recitative in its opening vocal line (Example 4 15). The melody of *Dreams* has similar qualities and adds chromaticism which further dissociates it from the tuneful diatonicism of songs such as *O Mistress Mine* (Example 4 16). The melody of *The Tourney* is

also different. With its modally-influenced and testosterone-driven march-like

Example 4.14: *To Becalme His Fever*

Lento con molto espress

Lento con molto espress

p

5

Charm me a sleep and melt me so With thy de licious num bers

p

Detailed description: This musical score is for a piano piece titled 'To Becalme His Fever'. It is written in a key with three sharps (F#, C#, G#) and a common time signature. The tempo and expression markings are 'Lento con molto espress'. The score consists of two systems. The first system shows the piano introduction with a treble clef staff and a grand staff (treble and bass clefs). The second system, starting at measure 5, includes a vocal line with the lyrics 'Charm me a sleep and melt me so With thy de licious num bers' and a piano accompaniment. The piano part features a prominent bass line with sustained notes and chords. Dynamics include piano (*p*) and piano-piano (*pp*).

Example 4.15: *Eve*

Mistico

pp

Eve, and the shadas of eve

Detailed description: This is a handwritten musical score for a piece titled 'Eve'. The tempo and expression marking is 'Mistico'. The score is written on three staves (treble, grand, and bass clefs) in a key with three sharps and a common time signature. The music features a vocal line with the lyrics 'Eve, and the shadas of eve'. The piano accompaniment includes a bass line with a piano-piano (*pp*) dynamic. The score is heavily marked with handwritten annotations, including a large 'Mistico' at the top, a '+' sign, and various phrasing slurs and accents.

Example 4.16 *Dreams*

Between the darkness and the day / passed into the land of dreams, And

qualities, it seems perfectly suited to the dramatic and chivalrous text (Example 4.17). In this way, Willan achieves a great deal of variety in the vocal parts of his songs.

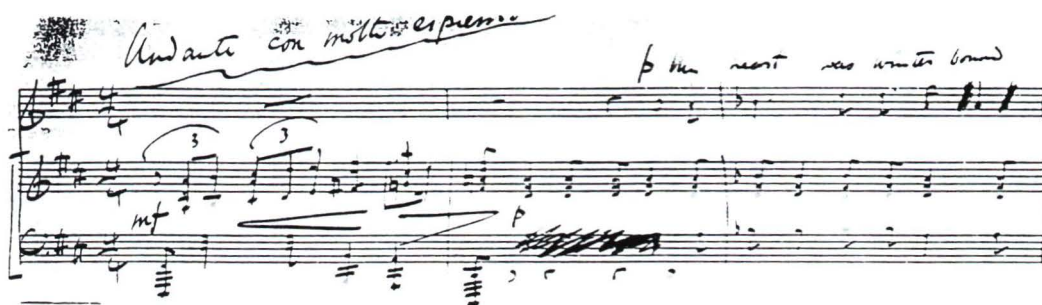
Example 4.17 *The Tourney*

Ralph would fight in Edith's sight For Ralph was Edith's lover Ralph went down like a

The predominant characteristics of Willan's varied piano parts from this period are that they are frequently based on a musical motive of some sort, and that they reflect the text. These qualities hold true in his early and late periods as well, but he invests each song with such freshness and originality that the technique maintains its effectiveness. Of the accompaniments based on a

motive, that of *Crossing the Bar*--with its rhythmic undercurrent of four eighth-notes followed by a triplet--has already been discussed. Many others exist, including *E'en as a Lovely Flower*, *A Song, To Becalmed a Sweet Sick Youth*, *Softly and Gently Through my Soul*, *The Tourney*, *Dimly Sinks the Summer Evening*, *Night Lies on the Silent Highways*, *The Garden of Passion*, *Love's Springtime*, *Rest*, and *Wind at Midnight*. Some of these unifying motives are more rhythmic and others are more melodic. Of the rhythmic motives, the majority involve some sort of syncopated pattern. *Love's Springtime* meets this description as it establishes its basic rhythm (♪ ♪ ♪ ♪ ♪) in the opening measures and maintains it until the end of the song (Example 4 18). Other songs involve a rhythmic motive that is not syncopated.

Example 4 18. *Love's Springtime*



The blustery piano introduction to *Wind at Midnight* contains the driving rhythmic pattern (♪ ♪ ♪ ♪) that repeatedly occurs in the song (Example 4 19). There are also accompaniments built on melodic patterns, such as the faux bourdon-like descending eighth-notes of *Rest* (Example 4 20), and the rising arpeggios in the left hand of the piano part of *Night Lies on the Silent Highways* (Example 4 3).

Example 4 19: *Wind at Midnight*

Allegro feroce

Handwritten musical score for 'Wind at Midnight'. The score is written on two systems of staves. The first system consists of a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The tempo is marked 'Allegro feroce'. The lyrics 'Wind out of the woods' are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

Wind out of the woods

Example 4 20: *Rest*

Very quietly

Handwritten musical score for 'Rest'. The score is written on two systems of staves. The first system consists of a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The tempo is marked 'Very quietly'. The lyrics 'As a little child weary with the day Creeps' are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

As a little child weary with the day Creeps

Multifarious examples exist in the piano accompaniments to Willan's middle songs of reflection or enhancement of the text. These may be divided into three types. First, there are instances of imitative music that strive to reproduce the actual sound of images in the text. A clear instance of this occurs in the middle section of *Dawn* when the text describes a bird singing early in the morning: "with echoing trill some little bird unseen salutes the morn." For this, Willan introduces a new accompaniment based on a melodic triplet pattern intended to sound like--or at least give the impression of--birdsong (Example 4 21)

Example 4 21: *Dawn*

The image shows a musical score for a piano accompaniment. It consists of three staves. The top staff is the vocal line with the lyrics "echoing trill Some little bird unseen salutes the morn". The middle and bottom staves are the piano accompaniment. The piano part features a melodic triplet pattern in the right hand, which is intended to imitate bird song. The left hand provides a supporting bass line. The music is in G major and 3/4 time.

A second type of text reflection is word-painting, by which the music describes or enhances a particular word or image. Two examples of this occur in *To Be calm a Sweet Sick Youth*. In measures 16 to 17 under the words "fall gently," the piano has a descending pattern of eighth-notes which--appropriately--descends gently rather than quickly (Example 4 22). Later, in measures 31 to 36,

Example 4 22: *To Becalmed a Sweet Sick Youth*

13

or cure his — woe ————— Fair ————— gen ————— tly

mp

p

as the youth, like a "slumb'ring bride" awakes, Willan writes a crescendo and fortissimo and voice part that is sure to awake any dozing listeners in a concert hall (Example 4 23)

Example 4 23: *To Becalmed a Sweet Sick Youth*

31

Like to a slum ————— b'ring ————— onde

f

34

wake ————— a ————— gain —————

ff

ff

ff

ff

The third type of reflection of text in the accompaniments of Willan's middle songs is the musical depiction of a general concept or motion in the text. This is the case with *Crossing the Bar* (discussed previously) in which the resolution of tonal ambiguity over the course of the song mirrors the motion from uncertainty to a greater degree of certainty in the text. By reflecting the text on these various levels, Willan adds a richness and depth to his songs.

The rhythmic characteristics of Willan's middle songs are essentially the same of those of his early period. That is to say, there is a variety of metres between and within songs (mainly 4/4 and 3/4), Willan's signature triplet motive appears regularly in about half of the songs, and there are varying levels of rhythmic activity within some songs.

A final point that should be mentioned regarding Willan's years in England is that he was influenced by the German romantic composers. It was partially this influence that added a strong element of chromaticism to Willan's original English style with its rich diatonicism. His songs to texts by Heine show the influence of Brahms, in particular. This is first of all clear because Willan chose texts that Brahms had also set. However, there are also some musical similarities. Compare the openings of both composers' settings of *Night Lies on the Silent Highways*. Besides the similarities of tempo, metre, and dynamic, both have arpeggio figures in the left hand (albeit going in opposite directions), and a descending line in the upper voice (Example 4.24). The most important influence upon Willan's essentially English compositional style was, indeed, that of the German romantic composers.

Example 4 24 *Night Lies on the Silent Highways* (Brahms)

Langsam

Singstimme

Nacht liegt auf den fremden Wegen kran kes Herz und

Pi noforte

p molto legato

mu de Glied er kran kes Herz und mu de Ghe

m s *m s*

f *p* *dimin*

Example 4 24 (continued) *Night Lies on the Silent Highways* (Willan)

Lento

Voice

Piano

pp

p

Night lies on the si lent high ways
 Nacht liegt auf den frem den We gen,

I H *LH* *LH* *LH*

Willan's songs written between 1903 and 1912 are the work of a mature composer. Apart from the continued German influence, his compositional style was established by 1903, and though the years following did not witness any fundamental stylistic evolution, the songs are first-rate compositions full of variety and originality.

CHAPTER FIVE: THE MUSICAL SCENE IN CANADA

The years leading up to Willan's arrival in Canada in 1913--from Confederation to World War I--constitute an important time in the history of this country, as the newly-formed Dominion expanded its population, growing economically and culturally as a nation. Although Canada had domestic "growing pains" in this period, there was nonetheless a sense of national pride that was expressed to a certain degree in the arts. Poets such as Archibald Lampman(1861-1899) and Duncan Campbell Scott(1862-1947) resorted to a sort of realism in order to "recognize the actuality of the Canadian land and of the life men lived there."⁵⁴ Lucius R. O'Brien (1832-1899), William Raphael (1833-1914), and other artists at the end of the nineteenth century replaced the romanticism of Kane and Krieghoff with a new objective realism, showing the land exactly as they saw it, allowing the natural beauty of Canada to speak for itself. This sentiment of national pride can also be found in some musical compositions, not the least of which is Calixa Lavallée's (1842-1891) *O Canada*, composed in 1880. In other instances, composers set texts of Canadian poets that had a distinctly Canadian emphasis, although their musical styles were based on European models.

There was generally little demand for Canadian composers. As cities grew up in the west and matured in the east, there was a growing market for performers and for music. While it was possible to import sheet music of the great composers abroad, it was only financially feasible to bring in European performers for the most important concerts. Thus, there was a demand for competent Canadian

⁵⁴ George Woodcock, "Introduction," *Canadian Poetry, Volume One*, ed. Jack David and Robert Lecker (Toronto: General Publishing Co. and ECW Press, 1982), p. 20.

musicians, and performance became the main focus of music education institutions. By the turn of the century, there were many active performing ensembles, both choral and instrumental. Choral ensembles did particularly well. As Timothy McGee notes:

Almost all cities had singing groups; in Halifax, the Orpheus Club, in Saint John, the Saint John Oratorio Society, in both Montreal and Toronto, Mendelssohn choirs, in Quebec, the Union musicale, and in both Victoria and Kitchener (formerly Berlin)-Waterloo, several German singing societies. Their repertory, which was much the same as that found in the United States and Europe, favoured the masses, oratorios, and cantatas of Palestrina, Bach, Handel, Haydn, Beethoven, and Dvorak, and included folk songs, ballads, and art songs.⁵⁵

Instrumental groups, though not as popular, emerged in several cities and laid the foundations for today's professional orchestras. For instance, the *Septuor Haydn*, founded in Quebec in 1871, was devoting most of its attention to orchestral music by 1900, and its musicians eventually founded the *Société symphonique de Québec*. They later merged with the *Cercle philharmonique de Québec* to form the *Orchestre symphonique de Québec*, which has lasted to this day.⁵⁶ Similar orchestral ensembles were active in Montreal, Toronto, Ottawa, and Halifax, although many of them only lasted for ten to twelve years.

Many famous European performers came to the cities of eastern Canada while on tour and performed recitals to the burgeoning musical community. Artists such as Henri Wieniawski, Anton Rubenstein, Hans von Bülow, Eduard Reményi, Ignaz Paderewski, Lilli Lehmann, and Eugène Ysaÿe were heard in Canadian cities in the early decades of the century. The first Canadian musical export was its performers (not the works of its composers), some of whom achieved recognition the world over. Montreal-born Soprano Emma Albani

⁵⁵ Timothy McGee, *The Music of Canada* (New York: W. W. Norton & Company, Inc., 1985), p. 66.

⁵⁶ *Ibid.*

(1847-1930) rose to fame in Canada before leaving to study in Paris and Milan when she was 21. She soon gained international recognition and was considered one of the foremost singers of her time. She even pleased the infamous critic Eduard Hanslick who in 1886 wrote of Albani that she was, "by far the best singer at Covent Garden this season, if not the only important one" ⁵⁷. Despite the fact that she lived outside of Canada for all of her adult life, Canadians were very proud of Albani, and many other Canadian performers would soon follow in her footsteps.

Unfortunately, the situation for composers in Canada before World War I was not as favourable. Performers gave more attention to learning the readily-available and accessible masterpieces of the great European composers than they did to fostering the composition of original Canadian works. A very young Canada was still attempting to emulate the "mother" country, as was to be expected in a colonial period of development. Any person serious about composition would seek an education abroad--typically the francophones went to Paris while the anglophones went to London or to Germany or Austria--and most often these composers later worked outside of the country as well, often in the northern United States. Calixa Lavallée, one of the most promising composers from this period, resided in the US for several years in the 1860s, and studied composition in Paris in the early 1870s. It is a sad irony that after unsuccessfully trying to make a reasonable living as a musician and composer in Montreal and Québec in the 1870s, he moved permanently to the United States in 1880, the same year that he wrote Canada's current national anthem, *O Canada*. Guillaume Couture (1851-1915) studied composition in Paris as did Alphonse Lavallée-Smith, both of whom returned to work in Montreal. Among the English-speaking Canadian composers, W O Forsyth (1859-1937) was one of the

⁵⁷ McGee, p. 71

most prominent. He studied in Toronto and at the Leipzig conservatory before making his career in Toronto. Another important name is that of Clarence Lucas (1866-1947), who studied in Paris, worked for a few years in Canada, and then left the country permanently for a highly successful career split between New York and Paris. While the music of these men is frequently of a high quality and of great beauty, the compositions are essentially derivative of European models. "Their beauty is more often borrowed than original."⁵⁸ While this assimilation was to be expected to a certain degree, there was no concerted attempt to write a music that was distinct to the new country, notwithstanding such nationalistic ballads as *O Canada*. As Kallmann puts it:

It is to be regretted that composers made very few attempts to find inspiration in the folk song of Eastern Canada which still existed in abundance ..., and Canadian musicians who harmonized or arranged Canadian songs, making them available for choral or instrumental performance, remained an insignificant minority.⁵⁹

For most of the nineteenth century, the musical pioneers in Canada reflected a broad cultural heritage of many European countries. However, during the years from about 1880 to about 1920 there was a remarkable influx of British immigrant musicians, many of whom came to fill positions as organists in the important Anglican churches across the country. The following list compiled by Helmut Kallmann names some of these people, as well as the years during which they arrived and the cities where they worked.⁶⁰ Among their ranks are some of the most prominent composers active in Canada in the first half of the twentieth century.

⁵⁸ Helmut Kallmann, *A History of Music in Canada 1534-1914* (Toronto: University of Toronto Press, 1960), p. 237.

⁵⁹ *Ibid.*, p. 237-38.

⁶⁰ *Ibid.*, p. 221-2.

1816	Stephan Codman	Quebec
1835	James Paton Clarke	Toronto
1857	Frederick H. Torrington	Montreal, Toronto
1874	John W. F. Harrison	Ottawa, Toronto
1877	John Edmund Paul Aldous	Hamilton
1882	Charles Albert Edwin Harriss	Montreal
1884	Alexander T. Cringan	Toronto
ca. 1885	William Henry Hewlett	Hamilton
1893	Joseph Humfrey Anger	Toronto
ca. 1893	Percival Illsley	Montreal
1894	Edward Broome	Montreal, Toronto
1895	Vernon Barford	Edmonton
1897	Albert Ham	Toronto
1902	Donald Heins	Ottawa, Toronto
1903	William Dichmont	Winnipeg, Vancouver
1906	Charles O'Neill	Quebec, U.S., Toronto
1907	John William Bearder	Ottawa
1907	Herbert Sanders	Ottawa
1908	Harry Crane Perrin	Montreal
1909	Ralph Horner	Toronto
1910	William Henry Anderson	Winnipeg
1910	George Ross	Winnipeg
1910	Leo Smith	Moncton
1911	George Coutts	Vancouver, Toronto
1912	Alfred Whitehead	Montreal, Sackville
1913	William A. Montgomery	Halifax
1913	Healey Willan	Toronto
1914	Dalton Baker	Toronto, Vancouver

The influence of these composers was considerable. In the church, they significantly raised the quality of the music as well as the standard of performance. Furthermore, the same people frequently took positions in Canada's most influential music education institutions. In fact, "British-born musicians held a virtual monopoly in the faculties or departments of music in Anglo-Canadian universities from the beginnings of these faculties until about 1950."⁶¹ The history of Canadian musical composition between the wars is largely concerned with the works of British immigrants. Their music incorporated the styles of some late European romantics such as Wagner, Strauss,

⁶¹Kallmann, p. 222.

and Debussy, but it was firmly rooted in the late Victorian period in England. For the most part, their compositions were effective and inventive imitations of European styles. Nevertheless, they remained mere imitations and did not give rise to the next generation of composers, who were quite consciously modern and Canadian.

Healey Willan was one of the last of the wave of British musical immigrants, and he was perhaps the greatest. Between the wars he gained national respect and thereafter was known as the dean of English-Canadian composition. However, as he was one of the last of the British influx, he appeared to some people rather anachronistic late in his career, and was, as well, the focus of much criticism from about 1940 onwards by the younger generation of composers who resented the British "monopoly" in the Canadian musical scene. British immigrants, the critics charged, had prolonged a cultural dependency upon the "mother" country and had failed to lay the foundation for a unique and progressive style of Canadian composition. While these accusations are not unfounded, it is arguable that the British presence was the best method--if not the only method for a country in a colonial phase--to strengthen the musical institutions which would eventually foster a school of progressive Canadian composers. In any event, it was undoubtedly upsetting for Willan to be considered out-of-date and passé for the final thirty years of his life.⁶² This situation may well have contributed to his personal crisis of 1941.

⁶² It is noteworthy that although Willan was a staunch "Brit" his whole life, he still took a keen interest in Canadian folk song and arranged many French Canadian songs collected by Marius Barbeau. Other composers of the period such as Sir Ernest MacMillan were also active in this endeavour. Willan wrote a number of ballad operas based on Canadian folk songs for folk song festivals in Quebec and Banff. The younger generation of composers who eventually formed the Canadian League of Composers were not initially interested in using folk song as the basis for a distinctly Canadian style. Rather they preferred the so-called "international style" which eschewed national boundaries and was very modern. Later, in the sixties and seventies, composers turned back to folk song as a source for composition.

The school of progressive Canadian composers, the first generation of truly Canadian composers, established itself on the faculties of many Canadian universities in the late forties and early fifties and with a revolutionary attitude, set about teaching modern compositional techniques to students. John Weinzweig, Murray Adaskin, Barbara Pentland, Jean Coulthard and Jean Papineau-Couture were among the pioneers of this musical revolution. Their music was regularly criticized by the public and by critics. So, in an effort to obtain performances for Canadian compositions and to show support for one another, they formed the Canadian League of Composers (CLC) in 1951. While the league embraced all styles of composition (members such as Godfrey Ridout wrote in a Victorian British style their whole career), the majority of its members espoused contemporary techniques and particularly the so-called "International" style. The CLC has been extremely successful and has over two-hundred members today. It also spawned the Canadian Music Centres that exist in four Canadian cities and make available scores of, and information about, Canadian composers. One of the first actions the league took was to invite Healey Willan and Claude Champagne--the most important composers of the "old" generation in the English and French traditions respectively--to become honorary members. They both accepted though Willan, ever the anti-modernist--is said to have inquired before accepting "Does that mean that I have to write like you chaps, then?"⁶³ So it was that Willan was accepted and respected by the younger composers as an important figure in the development of Canadian music, but his style of composition was generally not considered worthy of imitation.

Two important patrons of the arts must be mentioned in any discussion of Canadian music in the first half of the twentieth century: the Canadian

⁶³ Related by Murray Adaskin in a talk for the University of Victoria Graduate Student Colloquium on February 9, 1993.

Broadcasting Corporation (CBC) and the Canadian Pacific Railway (CPR) Both have provided many opportunities for composers and performing artists and have helped to shape the development of the arts in Canada. The CBC's provision of creative opportunities has had a rocky history, but during the first two decades of its existence it was somewhat of an oasis of employment for Canadian artists. Following the Aird Commission of 1929-32, with the resultant CRBC (Canadian Radio Broadcasting Corporation), and its successor, the CBC (1936), there was a large demand for artists to put on live radio programming. As early as the first CBC broadcast when choirs from across the country sang *Marching Along Together* simultaneously and live, creative opportunities were there for Canadian artists. Choirs were needed to sing, conductors to conduct, composers to write music, and actors to read plays. Since recordings were not readily available, the demand for live performance was great. In the forties, the radio drama blossomed into its own art form and created much employment for playwrights, actors, musicians, and performers. Important Canadian playwrights such as actor/playwright Mavor Moore and composer John Weinzweig owe their early professional training to the CBC as they wrote scripts and music for some of the more than five thousand radio dramas that were produced in the forties. Furthermore, the CBC formed orchestras in several Canadian cities as well as an opera company to meet its programming needs.

Healey Willan benefited from the CBC on numerous occasions. In 1941 the CBC commissioned his radio opera *Transit Through Fire*. Following the success of that, the CBC commissioned Willan (and his librettist John Coulter) to write a full-length opera for radio and the result was the enormous score of *Deidre of the Sorrows*. This work was the first full-length opera to be commissioned and performed in Canada. While the CBC has continued to be of great help to Canadian musicians, it has faced new challenges which have limited

the opportunities. In the sixties and seventies, there was the rapid growth of the recording industry and of television which resulted in stiff competition and limited funds. Not surprisingly, the amount of creative opportunities decreased dramatically. Live performances were replaced with recordings, radio dramas were drastically decreased in numbers, and all but one CBC orchestra was shut down. Competition from the United States was great, particularly in television, as imported American shows could generate as much advertising revenue as Canadian-produced shows and yet at a fraction of the cost⁶⁴. Consequently, as financial pressure allowed more cultural importation, the need for original Canadian productions was significantly reduced. The Canadian Radio and Television Commission introduced Canadian content regulations but in many ways these were "too little, too late," and the CBC has never since been as helpful to the arts community as it was during the thirties, forties, and fifties.

The Canadian Pacific Railway was also a dedicated patron of the arts, particularly in Western Canada. In order to ensure the survival of the railway, CPR launched a concerted publicity campaign early in this century inviting tourists from around the world to see the natural beauty of the Canadian west from the luxury of the CPR and its hotels. The CPR hotels provided world-class accommodations for guests, complete with recreation programs and professional concerts of music. As Gordana Lazarevich writes in her book *The Musical World of Frances James and Murray Adaskin*.

The hotels, in fact, became tourist attractions in their own right--self-contained resorts offering active cultural fare. The Queen of the West was the Banff Springs Hotel. It emulated the luxury of the chateaux in the French Loire Valley, and became the most fashionable holiday resort area in Canada, ranking with other famous international resorts. Located in the midst of some of the most beautiful scenery in the world, the

⁶⁴ For example, in 1975 it cost approximately \$2000 per week to import re-runs of the American program *All in the Family*, while *Beachcombers*, a Canadian show, cost \$65,000 per episode to produce. Both generated revenues of about \$24,000!

hotel combined the facilities of a European spa with amenities of unsurpassed elegance, providing an array of outdoor activities ranging from short hikes to rugged mountain climbing or fishing. In time a summer music program was developed, offering to the guests a quality of music-making unmatched even in concert halls across Canada. The clientele included the international cultural elite, connoisseurs, and supporters of music who expected the quality of the hotel's fare to match the elegance of its surroundings.⁶⁵

John Murray Gibbon (1875-1952) was in charge of developing the idea of sponsoring concerts to attract tourists, and this he did with unparalleled flair. From recitals in the hotels, jazz bands for outdoor dances, to campfire singsongs accompanied by a portable harmonium, Gibbon made fine music an integral part of the CPR hotel experience. From 1927 to 1933, he organized a series of sixteen CPR-sponsored folk art and music festivals in various Canadian cities. These were quite interdisciplinary and combined traditional folk music (Canadian) and other folk arts (weaving, for instance), with works by some of the finest painters (including members of the Group of Seven) and composers of the day. Leo Smith, Sir Ernest MacMillan, and Healey Willan were among the composers who wrote compositions based on folk songs for these festivals. Willan wrote several large works for the festivals including the ballad operas *Prince Charlie and Flora*, *The Order of Good Cheer*, *The Chester Mysteries* (operatic version), and *The Ayreshire Ploughman*. Gibbon also organized a composition competition in conjunction with the festivals and this spawned such famous pieces as Claude Champagne's *Suite Canadienne* and Ernest MacMillan's *Six Bergerettes du Bas Canada*. In this manner, the CPR was a major stimulus to the Canadian music scene in the twenties and thirties, particularly through its

⁶⁵ Gordana Lazarevich, *The Musical World of Frances James and Murray Adaskin* (Toronto: University of Toronto Press, 1988), pp. 7-8.

festivals which encouraged composers to discover the rich possibilities of traditional Canadian folksong as source material for their compositions.

An observation of Canadian song written just prior to and during Willan's time in Canada reveals a strong dependence on European models with no particularly unique Canadian elements. Word-painting is a significant concern, and the best early Canadian song composers use it with freshness and originality. Their harmonic language of moderate chromaticism is often quite similar to that of Willan during the same period. The following description of solo songs by Ernest Whyte (1858-1922), W O Forsyth (1859-1937), Clarence Lucas (1866-1944), and Edward Manning (1874-1948) will provide an overview of solo song during the time when Willan immigrated to Canada.

A European influence is certainly evident in the songs of Ernest Whyte. Consider Whyte's *Hey the dusty Miller!* for example. The song seems clearly influenced by the German romantic movement, and in particular by songs such as those of Franz Schubert in his *Die Schone Mullerin*, which Whyte would have known when he was at the Liepzig conservatory in the late 19th century if not before. *Das Wandern*, the first song of *Schone Mullerin* seems to be a particularly strong influence upon *Hey, the Dusty Miller!* The subject of both songs is a young, romantic miller, although Whyte's song has the woman singing, contrasting with that of Schubert (text by Wilhelm Muller) who has the miller singing. The piano accompaniments are similar as both feature repeated sixteenth-note chordal patterns at a rapid tempo, presumably in an attempt to imitate a mill wheel and the rushing water that operates it. The form of *Hey the dusty Miller!* is strophic, with the music repeating for the second strophe of text. Before each strophe is an 8-bar piano introduction which also ends the song. The vocal line is very simple and folk-like, featuring arpeggiation and consistent

A Major tonality This simple style suits the text which is written in a dialect as if it were an Scottish woman speaking, so that the words ("I wad gie my coatie," for instance) along with the quick and light music give the song a sense of frivolity with a hint of flirtation.

In *I Have Done*, the influence of the German romantics upon Whyte comes through despite Whyte's selection of a Canadian text by D. C. Scott. The subject matter--that of a singer who has put aside his lute and stopped singing--instantly reminds one of *Pause* from Schubert's *Die Schone Mullerin*, in which the miller has hung his lute on the wall since he can no longer sing his songs of love to his beloved. In the middle of both texts, there is an allusion to a prior time when the singer would sing freely, while the beginning and end of the texts explain about not being able to sing. *I have done* is through-composed, it is in F Major throughout, and it has a recurring, two-measure descending line that first occurs in the fifth measure. In the middle section when the singer reminisces of happier times, Whyte doubles the speed of the accompanying arpeggios to create a happier and more energetic mood. One subtle aspect of this otherwise simple song is the introduction of a single chromatic note (C#/Db) to add an air of melancholy to the major mode. The chromatic note occurs in the voice as a C# in measure ten, in both parts as D flat in measure eighteen, echoed and lengthened in the piano part in measure twenty, and finally in the penultimate measure in the piano.

Sing, oh thou happy happy bird has a similar theme to *I have done*, for the singer is a musician who would like to be singing but, because of circumstances, cannot. The trite and somewhat melodramatic poem by Whyte himself--which does not reveal the cause of the singer's grief until the last line, namely that his beloved has died--is reminiscent of some of the poetry of the German romantics, who often wrote about the intense emotions associated with

love and death. The song is strophic with three very similar musical sections, all in E flat Major. The second section--in which the lover reminisces--is slightly faster to demonstrate the happiness that the lover used to know. The vocal line is appropriately melodious, with a certain amount of chromatic embellishments, often in the form of neighbour notes. Unlike the previous two songs in which the voice part is totally independent of the piano, the accompaniment of *Sing, oh thou happy happy bird* often doubles the voice. It is noteworthy that Whyte does not make any musical changes when the text reveals that the beloved is dead, and this is perhaps indicative of a lack of inventiveness (one imagines what Schubert would do with the same text)! Thus, *Sing, oh thou happy happy bird* and the preceding two songs by Whyte demonstrate a simplicity of harmony and structure and a strong influence of early German musical romanticism. Whyte's songs are certainly enjoyable, but they lack musical depth and seem as if they were composed for the after-dinner salon rather than the concert hall. They pale beside the model that they imitate: the songs of Schubert.

Wesley Octavius Forsyth lived and died in Toronto but, like Ernest Whyte, Forsyth received his most influential education in Leipzig and later in Vienna, from where he made important visits to Munich and Bayreuth to see Wagner's operas. Forsyth's songs demonstrate his mastery of complex harmonies, and betray a German influence, particularly of Brahms and Wagner. Indeed, the tonal language of *Fruhlingsabend* approaches that of Wagner, with much use of diminished sonorities. Furthermore, this song has some wonderful word painting reminiscent of late Schubert or Schumann. The word painting pervades the song but some examples stick out. At measures 13 to 16, Forsyth sets "dew in diamond drops" to staccato sixteenth notes high in the right hand. For the streamlet descending the canyon, set in measures 21 to 23, Forsyth's descending patterns are appropriate and well within the tradition of German romantic song. The

thunder of measures 24 to 26 is portrayed effectively with tremolo octaves in the left hand beneath non-functional, descending diminished sonorities. This song is through-composed, beginning and ending in F Major. Within it, the various keys demonstrate third relationships (F Major, A Major, F minor, Ab Major, F Major, Db Major, Bb Major, F Major), a harmonic structural technique that is common in the music of Brahms. The text (by Ivan Turgenev, translated into German and English), has two stanzas, and Forsyth articulates this form by returning to F Major at the end of each stanza with the only two perfect authentic cadences in the song. The voice is relatively independent of the accompaniment although quite often the right hand of the piano has the vocal melody "hidden" within a more complex accompaniment pattern (see measure 8 to 11, for example). Clearly the compositional style here is much more sophisticated than that of Whyte. Also, Forsyth's music seems refreshingly original and less dependent on European influences when compared to the songs of Whyte.

Clarence Reynolds Lucas was born in Hamilton Ontario, but most of his adult life was spent in New York, London, or Paris, the city in which he died. Lucas was a well-respected composer in his own time, particularly on the merit of his instrumental and stage works. Although the genre of song was not his main focus, he did write some fine songs which tend to be of a less serious nature with more popular appeal than his other compositions. Unlike Forsyth and Whyte, Lucas did not study in Germany, but rather in France and England, and consequently he was more influenced by the music of Elgar, Gounod (Lucas prepared the piano-vocal score for *Faust*) and their contemporaries than he was by Wagner, Brahms or Schubert. *Cradle-song* is a relatively typical lullaby that does not betray any strong influences. The song is in the form ABA with the reprise of A starting with the textual repetition of the opening two words, "Softly slumber." The A sections are in G Major, while the B section is in the relative

minor, E minor. The piano occasionally doubles the voice but it is usually in a subtle manner. *Cradle-song* is very simple and yet it is lovely, with a definite popular appeal. In this respect, it is interesting to note that Gounod wrote a great number of songs both religious and secular that had the amateur "salon music" performer in mind. Comparing Gounod's lyrical melodies and uncomplicated piano accompaniments in his songs to *Cradle-song* makes it seem plausible that Gounod was influential to Lucas' song writing technique.

On the cover of Lucas' *Woe's me-Woe's me*, is boldly printed, "Music in the style of the 17th Century," and the endeavour to write such music seems to be the main influence upon this song. However, it does not sound particularly like Monteverdi or Lully, but rather like a light song from a Sullivan operetta. Since Campbell's words are intended as a parody, Lucas' music should be heard with a sense of humour. He is writing music that would sound conservative and old-fashioned to the contemporary listener in order to add to Campbell's humour. The pervasive presence of the two-sixteenth-note motive adds to the humour. The da capo form is appropriate as it would remind listeners of melodramatic, baroque Italian arias! The music is very simple and is in F Major, modulating to C Major for the B section. *Woe's me-Woe's me* is a successful parody, although it requires a sensitive performance to bring out the humour.

Edward Manning was an exceptional song composer who deserves a more prominent place in the history of Canadian music.⁶⁶ He was born during a period of great change in the history of music. In fact, his dates (1874-1948) are remarkably similar to those of the innovative Austrian composer Arnold Schoenberg (1874-1951), and yet the music of these two composers is vastly

⁶⁶ In the second edition of The Encyclopedia of Music in Canada, Manning is afforded but short references and brief mentions of his many songs.

different Schoenberg's break with conventional tonality and subsequent development of twelve-tone technique in the early 1920s represented the newest developments in the art at the time and laid the foundation for atonal composition in the twentieth century. Conversely, Manning's music--like that of his composition mentors, Edward MacDowell (1860-1908) in New York and Engelbert Humperdinck (1854-1921) in Berlin--is firmly rooted in tonality and in the European romantic tradition of the nineteenth century. Early Canadian composers tended to study (and often work) abroad, and the compositional style they generally adopted was that of the German romantics. So it was with Edward Manning whose compositional success does not rest on remarkable musical innovations. Rather, Manning's success rests on his freshness and originality within a tonal compositional style that had been well-established since the middle of the nineteenth century.

The quality of Manning's work is evident in his Op. 3, No. 1, a setting of Tennyson's *Break break break*. The song shows a good deal of musical sensitivity to the desolate four-stanza text:

- A Break, break, break
 On thy cold gray stones, O Sea!
 And I would that my tongue could utter
 The thoughts that arise in me
- B Ah! well for the fisherman's boy
 That he shouts with his sister at play,
 Ah, well for the sailor lad
 That he sings in his boat on the bay,

 And the stately ships go on
 To their haven under the hill,
 But O, for the touch of a vanish'd hand,
 And the sound of a voice that is still.
- A' Break, break, break
 At the foot of thy crags, O Sea!
 But the tender grace of a day that is dead
 Will never come back to me.⁶⁷

⁶⁷ Tennyson, vol. II, p. 24.

Manning reflects something of the form of the poem as he has written an A B A' musical form with the B section marked "Piu Mosso" to contrast with the slower A sections. This is appropriate since in the A sections the poet reflects on his sorrow and the pitiless sea, while in the B section he describes other people--the boy and the sailor--going about their lives as happy as ever, unaware of the poet's tragedy. The B section is quicker and lighter with a gentle syncopation, predominantly in the treble range, thus heightening the effect of gaiety. Then when the "stately ships sail on..." Manning switches to an arpeggiation pattern to emphasize the motion of the water and the ships. However, the gaiety described in the B section of the poem is clearly observed with bitterness, and Manning brings this out with some striking harmonies beginning with an augmented chord for the phrase, "Ah! well for the fisherman's boy." In this way Manning captures in the music both the gaiety of the children playing and the bitterness with which the poet sees the scene. In two final poetic lines of the B section ("But oh, for the touch of a vanished hand") the poet stops describing the scene around him and recommences bewailing his unfortunate situation, which we now discover is the result of a loved one leaving or dying. Manning responds to this mental shift very nicely as he moves enharmonically from an E # on "hill" as the third of a C# Major chord to F natural on "oh" as the tonic of an F Major chord. This dramatic gesture is followed by a diminuendo and a rallentando portraying the textual image of "a voice that is still" that leads into the A' section.

The beauty of Manning's setting of the A' section is apparent upon examination. The song begins with a predictable but effective piano descent in octaves in the left hand down to the tonic, D, a melodic motion that suggests the image of waves pounding down onto the shore. This downward motion in the

accompaniment returns frequently during the song, is always associated with the poet's dark emotions (i.e., it is not present for most of the B section), and thus emphasizes the metaphorical relationship of the pounding sea to the poet's mood. The opening vocal line outlines a d minor chord, stark and bold, and thus suits the text. To the words "And I would that my tongue . . . arise in me," the vocal line rises chromatically (with occasional small leaps) from D to C#, contrasting with the preceding downward motion and responding in a very literal fashion to the word "arise." The piano also switches to upward motion as it arpeggiates to the dominant (A Major chord) on the word "me." Here Manning uses our expectations of tonal music to emphasize the text: the poet says that he wishes he could utter the thoughts that arise within him, but he cannot. Manning musically portrays the "thoughts that arise in me" with the above-mentioned ascending motion, but when, at the word "me," Manning arrives at prolonged dominant with the leading tone in the voice (a harmony one would certainly expect to resolve to d minor) he does not resolve the chord but rather makes C# a chord tone of a new key (B section), thus musically portraying the inability of the tongue to utter the thoughts. As the harmony begs to resolve but does not, so the thoughts arise but are not uttered: an exceptional musical response to the text.

The A' section begins exactly the same as the A section except that it is in the key of f minor, and that it makes a deceptive cadence on "O Sea," where the A section has a perfect cadence. After that point A' is quite different as it moves chromatically--and quite hauntingly--back to d minor using an augmented sixth chord to lead to the dominant on the word "dead" as well as an unusual use of the augmented sixth chord resolving to the tonic at the word "me." After this the piano has the familiar descending motion prolonging tonic harmony, only this time it is played extremely softly as the song ends. A' is more chromatically and

harmonically unstable than A and this is for a textual purpose: since the reason for the poet's thoughts are now known, the severity of these thoughts merits a more jarring musical interpretation. *Break Break Break* is an exceptional song--close, if not equal, to the quality of Willan's *Crossing the Bar*. Both Willan and Manning deal very successfully with the texts with which they work.

From examining these songs of Whyte, Forsyth, Lucas, and Manning, it is first of all clear that Canada possessed some accomplished song composers, even in the country's early years.⁶⁸ Second, it is clear that these composers were stylistically dependent upon foreign compositional techniques--particularly those of Germany---and that the styles being emulated were several decades behind the modernist vanguard. Finally, it is clear that there were various degrees of skill among early Canadian song composers. Forsyth and Manning stand out as very successful songwriters who demonstrate an intimate understanding of idiomatic pianistic and vocal composition, a masterful command of tonal harmony, and a great sensitivity to the text. Lucas is clearly a proficient song composer as well, although the extent of his ability is not fully evident from the two songs examined. There is an element of popular appeal in Lucas' songs that make them very accessible to the public, and yet they have some sophisticated subtleties. Whyte is not as successful a songwriter as Forsyth or Lucas, and yet there are some very fine elements to his songs as well.

The Canada to which Healey Willan emigrated in 1913 clearly had an active musical community that was rapidly growing. Many fine performing ensembles and composers emerged during Willan's life, and the emphasis in composition shifted from one based on the traditional models of Europe to one

⁶⁸ It is noteworthy that the art-song genre that Willan, Whyte, Forsyth, and Manning composed in was one of three major categories of songs existing in Canada at the time: the other two being folk song, and salon song.

that was very modern and quite consciously Canadian. Willan was one of the best in the former category but was alienated from the latter. The emergence of the CBC resulted in significant developments and opportunities for composers as did other sponsors such as CPR. Canada may be said to have found a unique musical voice--to have come into its own--during Willan's lifetime

CHAPTER SIX: WILLAN'S SONGS WRITTEN IN CANADA

In Canada, Willan wrote songs sporadically as he focused most of his creative energy in other genres. Some of his best compositions date from his time in Canada, including his greatest organ work, *Introduction, Passacaglia, and Fugue in E Flat Minor* (1914), his choral masterpiece, *An Apostrophe to the Heavenly Hosts* (1921), the two symphonies (1936 and 1950), the orchestral *Marche Solennelle* (1937), his *Piano Concerto in C Minor* (1944, his only completed concerto), and his epic, Wagnerian opera, *Deidre of the Sorrows* (1943-46). In his useful study of Willan's sacred choral music, William Marwick notes that the composer's most progressive work in this genre was written between 1930 and 1950, with a return to a more conservative style thereafter.⁶⁹ This trend is not observable in Willan's solo songs, the style of which remained much as it was by the time he left England. The bulk of Willan's songs in Canada were written before 1925/26 and they could be included in the two song albums published in those years. The only songs of significance written between 1930 and 1950 are the six romantic songs from 1941 and, although these are beautiful compositions, they are in no manner more progressive than earlier songs. If anything, they do indeed represent a return to a more conservative style. Nonetheless, Willan's Canadian songs--though not significantly different from his English songs--are often exquisite, and reveal the hand of a master in a well-established idiom.

Perhaps the primary stylistic development to be manifested in the Canadian period is a crystallization of his songs into three general types which I

⁶⁹ William Edward Marwick, *The Sacred Choral Music of Healey Willan*, Ph.D. dissertation, Michigan State University (Ann Arbor, Michigan: University Microfilms International, 1971), p. 2 of the abstract.

have called the "dramatic," the "narrative," and the "sentimental " The first type represents those songs which most aptly meet Willan's description of a song as a tone poem for voice and piano,⁷⁰ the second type generally features a text which tells an action-packed story or describes a dramatic scenario, and the third type encompasses light-hearted love songs and songs dealing with the beauty of nature. Predictably, the boundaries between these categories are blurred, but, since each has slightly unique characteristics, I have used the categories to organize the following discussion of the songs written between 1913 and 1926. A further reason for doing this is that many of the published songs are undated,⁷¹ making it difficult to attempt a chronological analysis. I will discuss the songs of 1941 separately since they, of course, are dated and also have some unique stylistic qualities.

Some of Willan's most successful solo songs written between 1913 and 1926 fall into the category of dramatic songs. These adhere most closely to Willan's credo as a song-writer:

Song should be idealized speech. A melody, in the ordinary acceptance of the word meaning a tune, is not the most appropriate form for a song, but the natural accent of the words should be given their normal accent in the voice part somewhat after the manner of recitative, while the accompaniment furnishes an emotional or atmospheric background. A more suitable title would be "Tone poem for voice and piano."⁷²

In this category are *The Lake Isle of Innisfree*, *Music--When Soft Voices Die*, *Sonnet-- "To Sleep,"* and *Sonnet--When Our Two Souls Stand up Erect and Strong--* all of which were published in the 1925/26 song albums--as well as *Prospice* which was written in 1914 and remains unpublished.

⁷⁰ Clarke, p. 212.

⁷¹ It was the publisher's policy to destroy manuscripts upon their publication.

⁷² Clarke, p. 212.

The texts for the dramatic songs are invariably by important British poets-- such as Yeats, Shelley, Keats, Barrett Browning, and Browning-- and generally are not obviously suited to a musical setting. This is an ideal combination of characteristics for Willan's conception of a song since the text tends to be first-rate and stands firmly on its own, while the music enhances the text and remains subservient to it. One method Willan uses to accomplish this ideal is to write melodies that are derived from the natural rhythm and inflection of the text in a quasi-recitative fashion. *Lake Isle of Innisfree*, *Sonnet--When Our Two Souls Stand Up Erect and Strong*, and *Sonnet--"To Sleep,"* are three good examples. The opening measures of *Lake Isle of Innisfree* for instance, feature a very sparse accompaniment and a declamatory vocal line (Example 6.1). The voice imitates

Example 6.1 *Lake Isle of Innisfree*

Moderato

Song

Piano

mf *pp* *p*

I will a - rise_____ and

go now, and go to In - nis - free And a small

The musical score for 'Lake Isle of Innisfree' is presented in two systems. The first system shows the vocal line (labeled 'Song') and the piano accompaniment (labeled 'Piano'). The tempo is marked 'Moderato'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'I will a - rise_____ and'. The piano accompaniment starts with a rest, then has a few notes in the right hand and a bass line in the left hand. Dynamics are marked as *mf*, *pp*, and *p*. The second system continues the vocal line with the lyrics 'go now, and go to In - nis - free And a small'. The piano accompaniment continues with chords and a few melodic lines. A triplet of eighth notes is marked with a '3' above it.

the piano's motivically-significant ascending fifth⁷³ and sets the text "I will arise" to the natural speaking rhythm. Appropriately, the ascending fifth occurs at the verb "arise" and so emphasizes the action. Although the accompaniment fills out somewhat later in the song, the vocal part never loses its focus upon speech-like rhythms. In measures 15 and 16, Willan's musical rhythm is remarkably similar to the natural speech rhythm (Example 6.2). This sort of idealized speech combined with the accompaniment which weaves motives and subtle programmatic gestures into an atmospheric tapestry of sound indeed creates a "tone poem for voice and piano."

Example 6.2: *Lake Isle of Innisfree*

The image shows a musical score for the song "Lake Isle of Innisfree". It consists of two staves: a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. The lyrics are: "peace comes dropping slow, Dropping from the veils of the morn-ing to where the". Above the vocal line, the instruction "mezza voce" is written above the first measure, and "len" is written above the second measure. Below the piano part, the instruction "colla voce" is written. There is a "3" under a triplet in the piano part. The word "speech rhythm" is written below the vocal line, pointing to the rhythmic pattern of the lyrics.

This approach to text-setting is perhaps the only suitable technique that Willan could have successfully used in approaching Elizabeth Barrett Browning's *Sonnet--When Our Two Souls Stand Up Erect and Strong*, which shuns any notion of an overtly melodic or "perfect song":

Think In mounting higher,
The angels would press on us and aspire
To drop some golden orb of perfect song
Into our deep, dear silence Let us stay
Rather on earth, Belovèd,⁷⁴

⁷³ This ascending fifth occurs in various guises throughout the song and helps to bind the song together.

⁷⁴ Elizabeth Barrett Browning, *The Poetical Works of Elizabeth Barrett Browning* (London: Smith, Elder, & Company, 1898), p. 316.

Thus, Willan does not attempt to make the words fit a beautiful melody, but, rather, he lets the textual rhythms and meaning generate the musical rhythm and melodic motion. Consider measures 41 to 44, in which Willan gives the text a dramatic, speech-like rhythm that effectively juxtaposes triple and duple metre to enrich the rhythmic texture, and that emphasizes the second syllable of the important word "recoil"⁷⁵ (Example 6.3). Furthermore, the piano contributes equally to the interpretation of the text by underpinning "the unfit contrarious moods of men" with a highly chromatic accompaniment and by "recoiling" away in measure 44--the last measure of this example--with a series of descending appoggiaturas.

Example 6.3. Sonnet--When Our Two Souls Stand Up Erect and Strong

41 — where the un-fit Con tra-ri-ous moods of men re-coil a - way And

Finally, Willan successfully uses this quasi-recitative technique in his beautiful song *Sonnet--To Sleep*, setting a text by Keats, which expresses a

⁷⁵ Please note the Frederick Harris Music Co. publication containing this song has mistakenly put the third page of music where the second should be and vice-versa. Therefore, page 15 should be page 16, and page 16 should be page 15.

sentiment all too familiar to anyone who has ever had insomnia! Here again, Willan has a challenging text that does not seem immediately suited for a musical setting

O soft embalmer of the still midnight,
 Shutting with careful fingers and benign,
 Our gloom-pleas'd eyes, embower'd from the light,
 Enshaded in forgetfulness divine.
 O soothest Sleep! if it so please thee, close,
 In midst of this thine hymn, my willing eyes
 Or wait the amen, ere thy poppy throws
 Around my bed its lulling charities,
 Then save me, or the passed day will shine
 Upon my pillow, breeding many woes,--
 Save me from curious conscience, that still lords
 Its strength for darkness, burrowing like a mole,
 Turn the key deftly in the oiled wards,
 And seal the hushed casket of my soul.⁷⁶

Consider measures 24 to 26 where the rhythmic inflections of the melody are successfully shaped by the inflections in the text. Furthermore, Willan includes musical reflections of some naturally-occurring speech pitch inflections, such as the descent from one syllable to the next in the words "poppy" and "lulling" (Example 6.4). Willan pays similar melodic attention to the texts of other dramatic songs from this period in a successful attempt to create a flexible rhythmic flow of the melody shaped by the dictates of the text

Example 6.4 *Sonnet--To Sleep*

men, ere thy poppy throws A round my bed its lulling charities, —

⁷⁶ John Keats, *Poems* (London: The Co-operative Publication Society, n.d.), p. 360.

Another method used by Willan to enhance the text in the dramatic songs from this period (which is also used in other types of songs) is to write piano accompaniments which vary a great deal according to the textual mood and which usually involve some degree of word-painting. This occurs in quite an overt fashion at times. In measures 8 to 9 of *Sonnet--When Our Two Souls Stand Up Erect and Strong*, for instance, to emphasize the word "strong" successfully Willan writes a rising piano flourish which contrasts with the more gentle measures preceding it (Example 6.5).

Example 6.5. *Sonnet--When Our Two Souls Stand Up Erect and Strong*

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in G minor and features the lyrics "souls stand up e - rect and strong,". The piano accompaniment consists of two staves, with a dynamic marking of "f" (forte) above the vocal line and "dim" (diminuendo) below the piano part. The piano part features a rising flourish in the right hand and a corresponding accompaniment in the left hand.

Another--and perhaps more ingenious--feature of Willan's accompaniments that is frequent in the dramatic songs is the use of a motivic figure to set the mood of the text, to build the piano part upon, and to serve as the primary unifying element of many of the songs, especially those which are through-composed. The melancholy mood of *Music, When Soft Voices Die* is established in this manner by the appoggiatura pattern in the opening measure of the piano part (Example 6.6). With its inherent tension and release, the appoggiatura is a

reasonable musical representation of a human sigh and, as such, is appropriate for this song. An examination of the rest of the song reveals that the "sighing" figure of the first measure becomes the main musical material for the whole piano part

Example 6.6. *Music, When Soft Voices Die*

Lento.

Song

Mu - - - - - sio

Piano

pp

when soft_ voi - ces die,

and, although the motive evolves in many different ways, it still serves as a unifying element for this through-composed composition. Even the final four measures feature an augmented and modulated (but still perceivable) version of the sighing figure that quietly and wistfully concludes the song (Example 6.7)

Example 6 7: *Music, When Soft Voices Die*

The musical score for Example 6 7 shows a piano accompaniment in G major and 3/4 time. The right hand features a rising fifth motif, which is labeled "expanded motive" and "rall." with a decrescendo hairpin. The left hand provides a bass line. The piece concludes with a "ppp" dynamic marking.

This technique is also used in the sparse accompaniment of *Lake Isle of Innisfree* where the previously-mentioned rising fifth--with its strong connotations of a bugle call-- comes to represent the beckoning of nature to which the author refers. This subtle reflection of the text occurs repeatedly throughout the song and functions as a unifying device. When this motive is woven into the calm and sparse chordal accompaniment--which reflects the peacefulness of the sentimental scene described--the result is a highly effective enhancement of the text. The following example shows both the "call" and the peaceful chords in measures 13 to 14 (Example 6 8).

Example 6 8: *Lake Isle of Innisfree*

The musical score for Example 6 8 shows a vocal line and a piano accompaniment in G major and 3/4 time. The vocal line includes the lyrics "And I shall have some peace there, for". The piano accompaniment features a rising fifth motif in the right hand and a bass line in the left hand. The piece concludes with a "pp" dynamic marking.

Willan's dramatic songs are often his most chromatic as the chromaticism provides another method to establish atmosphere and to stretch the confines of diatonicism and its associations with melodic song. *Sonnet--When Our Two Souls Stand up Erect and Strong* has a consistently chromatic harmonic language as well as harmonic structure. The underlying structural harmonic motion is from the home key of f minor to B Major at measure 28, returning to the home key at measure 38. Clearly these keys are not closely related in a tonal manner, and Willan's use of them belies his chromatic approach to song-writing in this instance.

Sonnet--To Sleep also features a chromatic relationship of keys as it progresses from the home key of Db Major to c# minor/E Major at measure 19, to C Major at around measure 24, back to Db Major at measure 36 with one last hint of c# minor/E Major at measure 38 before returning securely to Db Major at measure 40 for the final five measures. While a highly chromatic texture encompasses most of this song, it is nonetheless clear that Willan conceives of chromaticism in relation to a diatonic texture rather than as a substitute for it. In other words, chromaticism in Willan's songs is seen as a tension that needs to be released to create a diatonic texture, rather than as a normal state of affairs. Willan's expansion of his musical texture by chromaticism is always achieved in relation to the rules and order of tonality. In his mature songs the chromaticism is often extensive but it is only so in reference to diatonicism. As the composer himself states in less specific language:

The process of creation, in its largest sense, is at once a reduction and an enlargement. Disorder, cacophony, chaos, if you like, must be reduced, tempered, by the discipline of form into order, in my case, musical order. Along with the reduction of the range and variety of sounds available to the composer is necessary the awareness of beauty, the wonder and awesome grandeur of what God himself hath wrought. This awareness of beauty, the sudden recognition that one has somehow enlarged, that one's spirit has soared, is perhaps what the word inspiration attempts to convey. For more than three quarters of a century I have lived and written by the precept that one must know and abide by the rules of whatever one is doing. Judicious breakage is

allowable but only when buttressed by reason. I believe, I think I may say, with passion, in the necessity for orderliness in music, for what musicians call form. Without order, anarchy erupts. Without form, one's ears are assaulted with hideous, meaningless blaring. What is there in atonal confusion to lift the heart with thankfulness, with vigour, with nobility of purpose and with love? If there are other sentiments worth arousing, I confess they have escaped me.⁷⁷

Willan is very skilled at utilizing the tension between chromaticism and diatonicism for expressive purposes. In *Sonnet--To Sleep* this occurs at measure 40 when the music returns decisively to the home key of Db Major, having spent the majority of the song skillfully and chromatically winding between various distantly-related keys (Example 6.9). As always with Willan,

Example 6.9: *Sonnet--To Sleep*

The musical score for Example 6.9, 'Sonnet--To Sleep', is presented in a three-staff format. The top staff is the vocal line, with lyrics underneath: 'And seal the hushed cas-ket of my soul'. The middle and bottom staves represent the piano accompaniment. The key signature is three flats (Db Major), and the time signature is 4/4. The piano part features a circled section of chords in the right hand, marked with an '8', indicating a specific harmonic progression. The score shows a resolution of tension at the end of the phrase.

this resolution of tension comes at an appropriate point in the text which, after describing the elusiveness of sleep, has arrived at the final word of the poem ("soul") and seems to imply that sleep has been achieved. Thus the dissonance dissolves as sleep is achieved, and Willan's magical cadence perfectly describes the enigmatic process of falling asleep.

⁷⁷ Clarke, p. 281-2.

A similar release of chromatic tension may be observed in *Music, When Soft Voices Die*. This song is the most diatonic of all the dramatic songs from this period, no doubt the result of the fact that the text specifically mentions the word "music" in its opening sentence. Consequently, it is appropriate that Willan writes a fairly melodic vocal line and a conventional accompaniment to begin the song (Example 6 6). However, the level of chromaticism increases gradually through the song and reaches a high point when the text refers to the beloved being gone (measures 17 to 19). Willan's melismatic setting of the last phrase, "Love shall slumber on," is built on a chromatically-descending bass line which leads to a flat six chord at measure 24. This chord begins the release of the tension and slowly turns the music back to the home key of Eb Major at measure 26, just as the voice has finished singing (Example 6 10)

Example 6 10: *Music, When Soft Voices Die*

The musical score for "Music, When Soft Voices Die" is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "thou art gone Love", "it self shall slum", and "- ber on". The piano part features a chromatically descending bass line in the final system, leading to a flat six chord. The score includes various musical notations such as slurs, ties, and a triplet in the final piano part.

Willan's dramatic songs from 1913 to 1926 are invariably in through-composed form. This is in line with the composer's textual priorities since the musical structure of a through-composed song is usually dictated by the structure and ideas of the text. All of the songs already mentioned in this chapter are through-composed, with the exception of *Sonnet--When Our Two Souls Stand Up Erect and Strong*, which may best be described as rounded through-composed (its piano introduction also concludes the song). *Prospice* is a particularly fine example of a through-composed dramatic song. It is the first song that Willan composed in Canada and, at 106 measures, it is one of his longest and most formidable songs. The text by Robert Browning is a vivid consideration of death from a soldier's viewpoint. Through the course of the poem, the soldier/poet is empowered, resolves to meet death with courage, and imagines the peace that awaits him in the after-life. The last two lines of the poem are particularly poignant as the poem was written in the autumn following the death of the poet's wife. Willan's setting of this poem also a reflection of his own emotional situation, since it was written at a time when he was separated from his family (they were still in England) and when the world was on the brink of war. The text reads as follows:

1 Fear death?--to feel the fog in my throat,
 2 The mist in my face,
 3 When the snows begin, and the blasts denote
 4 I am nearing the place,
 5 The power of the night, the press of the storm,
 6 The post of the foe,
 7 Where he stands, the Arch fear in a visible form,
 8 Yet the strong man must go :
 9 For the journey is done and the summit attained,
 10 And the barriers fall,
 11 Though a battle's to fight ere the guerdon be gained,
 12 The reward of it all
 13 I was ever a fighter, so--one fight more,
 14 The best and the last!

15 I would hate that death bandaged my eyes, and forebore,
 16 And bade me creep past
 17 No! let me taste the whole of it, fare like my peers
 18 The heroes of old,
 19 Bear the brunt, in a minute pay glad life's arrears
 20 Of pain, darkness and cold
 21 For sudden the worst turns the best to the brave,
 22 The black minute's at end,
 23 And the elements' rage, the fiend-voices that rave,
 24 Shall dwindle, shall blend,
 25 Shall change, shall become first a peace out of pain,
 26 Then a light, then thy breast,
 27 O thou soul of my soul! I shall clasp thee again,
 28 And with God be the rest!⁷⁸

The organization of the song is primarily dictated by the text and Willan's attempts to enhance it with the music. Willan captures the haunting and aggressive mood of opening lines of the poem with a fiery octave arpeggio pattern in the piano which outlines an f minor chord. Chromatic neighbour tones create an appropriate musical tension. This rises and intensifies until measure six where it ceases its motion with a sforzando chord to prepare the vocal entry. Willan skillfully sets Browning's first two words, "Fear Death?" with an passionate ascending perfect fourth followed by a rising semitone and a crescendo to fortissimo. This is a rhythmic expansion and dynamic intensification of the chromatic neighbour tones in the piano part. A fermata follows to emphasize the poet's punctuation (a question mark and a dash) (Example 6.11). After the pause, the song races ahead with the octave arpeggio pattern and the voice sings lines one to seven of the poem. The accompaniment maintains the tempo but the figures alter several times during this section, playing march-like eighth-notes from measure 15 to 18 (lines 5 and 6), and fortississimo tremolo chords at measures 19 and 20 to emphasize the "Arch fear." Two measures of the

⁷⁸ Robert Browning, The Complete Poetical Works of Robert Browning (Boston: Houghton Mifflin Company, 1895), p. 395

Example 6 11: Prospice

Allegro feroce

f

Sforzando

ear lead

Example 6 12: Prospice

f

form,

ores

Sforzando

Yet the

strong man must go,

octave arpeggios end abruptly and, after a brief silence (measure 24), the piano and voice offer a broad, declamatory hemiola, appropriately setting apart the pivotal line 8 of the poem (Example 6 12). This is followed by three more measures of octave arpeggios, bringing the Allegro section to a close at a point in the text where there is a formal articulation made by the colon after the word "go" (line 8). This is the only clear formal delineation in the music, and it ends the first of two large sections.

The second section begins at measure 32 (line 9) as the tempo changes to largamente, the tonality turns to B Major, and the music arrives at a reassuring diatonic stability. This continues with minor variances and word-painting until measure 54 where a sustained chord articulates the end of a textual section (lines 9 to 14) characterized by triumphant reconciliation to the battle ahead. The chromatic tremolo chords from measures 19 to 20 return pianissimo in measures 56 to 60 to accentuate the undesirable prospect of lines 15 to 16. Then a piano interlude based on the octave arpeggio motive begins. This would seem to be a logical place to start a new section and resume the original allegro tempo, but Willan does not. With a resolute "No" (line 17) in the voice, he moves to A Major for another period of tonal stability. Chromaticism soon creeps in (somewhat predictably at the words of lines 19 and 20) and leads up to line 21 (measure 78), at which point there is a sforzando to highlight the word "sudden." As the voice ascends a confident perfect fourth on the word "brave" (line 21, measure 81)--which hearkens back to the perfect fourth in the first vocal entry of the song--the piano once again plays the octave arpeggio motive in a two-measure interlude. This reminds the listener of the "power of the night" (line 5) and prepares for similar raging elements described in the following line (23). This chromatic section appropriately eases with the "dwindling" and "blending" of line 24. Willan writes a lovely accompaniment for this with diminished chords (measures

89 and 91) moving to a descending series of major chords (Bb Major, Ab Major, E Major, Eb Major, measures 92-95), that end on a g minor chord at measure 96 (Example 6 13). Adding to this effect is the liquidation of the triplet rhythm which is accomplished first by adding slurred syncopations (measures 91 to 94), and then by changing to a duple eighth-notes pattern (measures 95 to 96), which

Example 6 13: *Prospice* *Sostenuto*

90 dum die shall blend, shall change, shall be come first a

94 peace out of pain, Then a

in turn is transformed into the more relaxed rhythms of the piano flourishes beneath the joyful words of line 26. Finally for the last two lines, Willan captures the passionate bliss with a stately melody that moves from f minor to F Major and concludes the song. Figure Two shows the general harmonic motion of the song

Figure Two:

Line Number:	1	9	17	26
Tonality:	f minor	B Major	A Major	F Major

This harmonic motion of *Prospice* from f minor to F Major suits well the transformation of the protagonist's attitude from fear to joyful acceptance of death. Furthermore, the augmented fourth between f minor and B Major underpins the whole song with a chromatic polarity that enhances the tension in the text. Thus, Willan's musical structure and motives are clearly derived from the text, as he reflects the general mood, individual words, and even punctuation marks in the music. The only clear structural division is not sharp and occurs at a natural place in the poem—after line 8. Though the song is through-composed, Willan achieves a sense of coherence through the use of recurring motives, specifically, the octave arpeggios, the tremolo chords, and, to a lesser extent, the interval of the perfect fourth. *Prospice* is a grand and eloquent song and it is a fine example of Willan's compositional style for his through-composed dramatic songs from his Canadian period.

A second general category into which some of Willan's songs from 1913 to 1926 may be grouped is the "narrative" category. Set apart primarily by their texts, these songs tell a story or describe a series of events that contain a certain amount of drama. The musical settings also have some common traits, as will be observed in the following discussion. Four of Willan's best songs in this category--*A Fairy Tale*, *To Ireland's Dead*, *Sea-Song*, and *Drake's Drum*--are all to texts by the Irish-Canadian poet, Norah M. Holland, whose work Willan first encountered in Canada.

Drake's Drum is the best example of Willan's narrative songs. The text-- which describes a call for famous soldiers of old to rise from the dead and fight the foe, as well as the resultant celestial mobilization--is indeed narrative and reads as follows

Drake's Drum is beating along the coasts of Devon
 "Mariners, O Mariners, who warred so well with Spain,
 Lo, the foe is here once more! Leave the ports of Heaven,
 Haste across the jasper sea, and drive them home again."

All the streets of Paradise echo to its rattle--
 Golden roads a-tremble to the chime of tramping feet,
 Hawkins, Drake and Frobisher are marching forth to battle
 "Peter, open wide the gates We're out to join the fleet "

Pinnacle, caravel, caracque--many a galleon drifting--
 Shadowy sails of old renown upon the shadowy sea,
 Ghostly voices through the mists, "Lo, the white cliffs lifting,
 Heaven's streets for those who will, but Devon's shores for me "

Drake's drum is beating along the coasts of Devon,
 Calling, as in days of old it called to vanquish Spain,
 Drake and Blake and Raleigh, they have left the ports of Heaven,
 Homing back across the stars to England's cliffs again⁷⁹

Willan has mirrored the form of the poem in his musical structure by setting the textually-similar first and fourth verses to nearly identical music. The two middle verses are set to a through-composed section making the form of the song ternary (ABA'). The two A sections are quite harmonically stable in the stormy home key of f# minor, while the middle section is considerably more chromatic, moving through the keys of c# minor, Db Major, E Major, Bb Major, and A Major. Word-painting is a consistent part of the accompaniment, from the recurring percussive grace notes which imitate a drum (Example 6 14) to the piano flourish as Peter opens the gates (Example 6 15). The fundamental rhythm of the accompaniment

⁷⁹ Norah M. Holland, *Spun-Yarn and SpinDrift* (London: J.M. Dent & Sons, Ltd., 1918), p. 88.

is consecutive quarter-note chords, and the metre of the piece is 4/4 with occasional measures of 3/4 and 5/4. Willan's favorite motive--the triplet--occurs occasionally, but is not prominent. In contrast with the dramatic songs, the narrative songs are generally quite tuneful, as is apparent in the opening melody of *Drake's Drum* (Example 6.14). The bold ascending fifth in the voice to the words "Drake's Drum" enhances the militaristic feel of the piano part and effectively sets the stage for an exciting song.

Example 6.14: *Drake's Drum*

Musical score for Example 6.14: *Drake's Drum*. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Drake's drum is". The piano part begins with a *ff* dynamic and a "Drum-like" annotation. The tempo is marked *Marcato*.

Example 6.15: *Drake's Drum*

Musical score for Example 6.15: *Drake's Drum*. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Pe ter, o penwide the gates We're out to join the fleet,". The piano part begins with a *ff colla voce* dynamic and a *f* dynamic. The tempo is marked *Marcato*.

Fairy Tale is a charming poem (with a healthy dose of humour) about a prince who spies a lowly "goose-girl," falls in love with her, and abandons the rich princess to whom he was to be wed. The text is as follows.

With sword at side, on his charger good,
The King's son of Erin into the depths of the dark, green wood
Forward was faring, Golden-armoured and golden-curved,
Faith, the sweetest song in the world
His heart was hearing!

Onward he rode, with heart elate,
Gaily he sought her - She the Princess to be his mate,
The great King's daughter, Jewelled fingers and golden crown,
Slim young body and eyes as brown
As the brown bog water

On he rode through a laughing land
The ways grew wider, there stood a cottage close at hand,
And there he spied her - O but her feet were brown and bare
And brown were her curls as she stood there
With her geese beside her

Alas! for the Princess proud and slim,
The great King's daughter, We'll trust she wasted no thought on him,
For he straight forgot her, Forgot her jewels and golden crown
For the goose-girl's laughing eyes were brown
As the brown bog water

Then straightway down from his steed he sprang
And bent above her, O sweet were the songs the breezes sang
Across the clover, But what the words he said in her ear,
Since non but her geese were by to hear,
I can't discover

And what of the Princess, proud and high? Good luck upon her!
Sure, another Prince came riding by, And he wooed and won her.
Now I tell the tale as 'twas told to me
By a fairy lad, across the sea
In County Connor⁸⁰

⁸⁰ Holland, p. 13

Since the poem has a lighter mood than *Drake's Drum*, Willan writes predominantly diatonic harmonies and uses a simple strophic form for the six verses. As in *Drake's Drum*, the melody is extremely tuneful and uses a natural seventh scale degree for its minor home key (c minor), the modal quality of which has connotations of folk or ancient music (Example 6 16). While the melody is

Example 6.16: *Fairy Tale*

The musical score for "Fairy Tale" is presented in two systems. The first system is marked "Allegro con brio" and "sempre f parlante". It features a vocal line (Song) and a piano accompaniment (Piano). The lyrics for the first system are "With sword at side, on his". The second system continues the piece with the lyrics "char - gergood, The King's son of E - rin". The piano accompaniment consists of a rhythmic pattern of two sixteenth notes followed by two eighths, which is a reference to the galloping hooves of Erin's horse.

the same for each verse, the accompaniment varies to suit the text. For instance, verses one, two, and six all feature the rhythm of two sixteenth-notes followed by two eighths, which is a plausible reference to the galloping hooves of Erin's horse (Example 6 14). A more sparse and gentle accompaniment ensues in the third verse when "the ways [grow] wider," and Erin spies the beautiful goose-girl (Example 6 17). This continues in verse four with some added touches to

Example 6.17: Fairy Tale

laugh-ing land The ways grew wi - der, There stood a cot-tage

highlight the text, such as the well-timed rests beneath the humorous line, "For he straight forgot her" The triplet is incorporated at the end of verse four to successfully enrich the texture, to represent romance, and to emphasize the beauty of the goose-girl's "laughing eyes" Immediately after this, the pattern of two sixteenth-notes resumes and sets up the reference to Erin's horse at the start of the fifth verse (Example 6.18) The triplets return in the second part of verse five as the romance blossoms, and then verse six features a similar accompaniment to verses one and two, thus concluding the song in a coherent manner

Example 6.18: Fairy Tale

crown, For the goose girls laugh- ing eyes were brown As the brown bog - wa - ter

Sea-Song and *To Ireland's Dead* border on being dramatic songs, since they are highly evocative of a mood or atmosphere to the same degree that they are narrative. In *Sea-Song*, the protagonist speaks of being tired of living on the land and of how she would like to be back on the sea. Then follows a description of her vessel pounding through the waves, and it is in this narrative that the drama appears. *To Ireland's Dead* is a tribute to fallen Irish soldiers. The poem uses the metaphor of a sailing voyage for the passage from life to death. The voyage is described in general terms, but it is clearly most heroic, adventurous, and proud. *To Ireland's Dead* is in ABA' form and is full of examples of word-painting. One such instance occurs with the text "your sunlit sails flash for a moment's space, fade, waver and are gone." Willan's series of quiet, "wavering" chromatic chords lead to a beautiful musical portrayal of the idea of fading and disappearing (Example 6.19).

Example 6.19: *To Ireland's Dead*

The musical score for "To Ireland's Dead" consists of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "flash for a moment's space, — Fade, waver and are gone,". The piano accompaniment is marked *pp* (pianissimo) and *rall e morendo* (rallentando e morendo). The second system continues the vocal line with the lyrics "But, straining through the mists, our spirits". The piano accompaniment is marked *mf* (mezzo-forte). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

In keeping with their serious subject matters, both *To Ireland's Dead* and *Sea-Song* are consistently chromatic in their harmonic language. Both have quite melodic vocal parts (*Sea-Song* has an ascending fifth at its beginning, very similar to the opening vocal part of *Drake's Drum*) and both use the triplet motive, *Sea-Song* to a greater extent. As mentioned earlier, these songs have elements in common with the dramatic songs (chromaticism, evocation of an atmosphere), but because of stronger similarities to songs that are clearly narrative, such as *Drake's Drum* (melodic, textual drama, series of events), they are best categorized as narrative.

The third broad category of Willan songs written in Canada between 1913 and 1926 is the sentimental. This category is defined as much by textual aspects as it is by musical. The texts tend to deal sentimentally with subjects such as love, love and nature, and patriotism, and the poets are predominantly British. Songs in this category include *To an Isle in the Water*, *Shamrocks*, *Cashel of Munster*, *Since Thou O Fondest and Truest*, *At Thy Voice My Heart Wakes*, and *O Littlest Hands and Dearest*. *Since Thou O Fondest and Truest* is a good example of a sentimental love text from this category. It is by Robert Bridges and reads as follows.

Since thou, O fondest and truest,
Hast loved me best and longest
And now with trust the strongest
The joy of my heart renewest,

Since thou art dearer and dearer
While other hearts grow colder
And ever, as love is older,
More lovingly drawest nearer

Since now I see in the measure
Of all my giving and taking
Thou wert my hand in the making,
The sense and soul of my pleasure,

The good I have ne'er repaid thee

In heav'n I pray be recorded
 And all thy love rewarded
 By God, thy master that made thee⁸¹

Shamrocks is an example of a text that deals with patriotism, particularly Irish patriotism. It is one of Willan's most popular songs⁸² and reads as follows.

I wear a shamrock in my heart
 Three in one, one in three
 Truth and love and faith
 Tears and pain and death
 O sweet my shamrock is to me!

Lay me in my hollow bed,
 Grow the shamrocks over me
 Three in one, one in three
 Faith and hope and charity
 Peace and rest and silence be with me
 Where you lay my head
 O dear the shamrocks are to me

A final text that should be noted is that of *O Littlest Hands and Dearest*. It is a sentimental description of love for an infant and is of particular historical interest since Willan set it three weeks after the birth of his daughter, Mary:

O Littlest hands and dearest,
 O golden heads and bright,
 From out what dear dream country
 Come you to me tonight?
 For through the shadows falling
 I hear your voices calling
 Out of the magic spaces
 Of infinite delight

I see your curls a-glimmer,
 I see your dear eyes shine
 I feel your childish fingers
 Slipped softly into mine,
 You bring me back the Maytime,

⁸¹ Bridges, p. 279

⁸² Clarke, pp. 208-209

The old delightful playtime
 When all the world was laughter
 And life seems half divine

Thus, from the shades that gather
 Around my path tonight
 Your glad child hands have drawn me
 Back to your Lands of light
 Giving me for my sadness
 The medicine of your gladness,
 O littlest hands and dearest,
 O golden hands and bright ⁸³

Harmonically the sentimental songs tend to be less complex than their narrative or dramatic counterparts. *Shamrocks*, for example, has little or no chromaticism but rather consists of rich and tonally-stable diatonic harmonies. This feature is established in the opening measures (Example 6.20)--as is a hint of the pentatonic scale (note Willan's usual strong emphasis on the sixth degree) to add an Irish flavour - and continues throughout the song. *Cashel of Munster* is

Example 6.20 *Shamrocks*

Andante mistico

I wear a shamrock in my

ppp

also not the least bit chromatic, but it draws more on modal harmonies than diatonic. Specifically, it uses the Aeolian mode (or natural minor scale) which well

⁸³ Holland, p. 25.

suits the sorrowful Gaelic feel of the text (Example 6 21) *At Thy Voice My Heart Wakes*, by-contrast, does employ a moderate degree of chromaticism, but its melodic vocal line and its sentimental text about love seem to align it more with the sentimental songs than with the dramatic (Example 6 22).

Example 6 21: *Cashel of Munster*

In a mystic and dreamy fashion

Song

Piano

pp *p* *pp*

I would wed you dear with-
out
gold — or gear or count-ed
kiss — My —

The musical score for 'Cashel of Munster' is presented in two systems. The first system shows the vocal line (labeled 'Song') and the piano accompaniment (labeled 'Piano'). The vocal line begins with a rest, followed by the lyrics 'I would wed you dear with-'. The piano accompaniment features a soft, atmospheric texture with dynamics marked *pp*, *p*, and *pp*. The second system continues the vocal line with the lyrics 'out gold — or gear or count-ed kiss — My —'. The piano accompaniment continues with a steady, flowing accompaniment.

Example 6 22: *At Thy Voice My Heart Wakes*

③

At thy voice my heart wakes — as a bird # wakes

The musical score for 'At Thy Voice My Heart Wakes' is shown in a single system. It includes a vocal line (labeled 'Song') and a piano accompaniment (labeled 'Piano'). The vocal line begins with a circled '3' and the lyrics 'At thy voice my heart wakes — as a bird # wakes'. The piano accompaniment features a more active and chromatic texture, with dynamics marked *pp*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Indeed a tuneful vocal line is a characteristic of the sentimental songs. One example is from the opening of *O Littlest Hands and Dearest*. Clearly this simple and diatonic melody is more likely to "stick in one's head" than a melody from the dramatic songs (Example 6 23). No particular form is prevalent in the sentimental songs and strophic, modified strophic, ternary, and through-composed structure are all well-represented.

Example 6 23: *O Littlest Hands and Dearest*

Andante con moto

The image shows a musical score for the song "O Littlest Hands and Dearest". It consists of three staves: a vocal line and two piano accompaniment staves. The tempo is marked "Andante con moto". The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "O littlest hands and dearest, O golden heads and". The piano accompaniment features a prominent rhythmic motif of two eighth notes followed by two quarter notes, which is repeated throughout the piece.

Willan's use of the triplet is more apparent in the sentimental songs than in the other types, but the metre of the sentimental songs varies as frequently as in other categories. One final rhythmic quality that occurs in several songs is the use of a rhythmic motive--often taken from the opening vocal or piano line--which pervades the entire song and forms the basic musical material for the accompaniment. A good example of this is *To An Isle in the Water*. The first prominent rhythm heard in the piano and then echoed by the voice is two eighth notes followed by two quarter notes (Example 6 24). This is then found throughout the piece, even when the texture becomes more complex in the middle of the song.

Example 6.24 *To An Isle in the Water*

Moderato

Shy one, shy one, —

sempre pp e legato

Willan's six romantic songs from 1941 form a beautiful group and display some unique characteristics. It is interesting to note that even though song was not the primary focus of Willan's compositional output, it seems to have been a genre that was dear to him. It was after all, a flurry of song writing in his late teens and early twenties that began Willan's compositional career. Once in Canada, he was often too busy to write songs, but in the summer 1941, when Willan at age 60 had a late mid-life crisis, he turned in those troubled months to the genre that started his career, writing six romantic songs after a period of fifteen years of no song composition. Willan seems to have felt tired of his career, limited by church music and out of touch with modern music. To complicate matters, he began a love affair with a much younger woman, and, as a result was asked to leave his position at St. Mary Magdalene's. His resignation was offered in August of 1941 and five of the six romantic songs come from July and August of 1941. The songs are clearly intended for his lover with titles such as *Come O Come My Life's Delight*, *If I Were King Ah Love*, and *Ah My Beloved*. These songs are gentle, beautiful, and occasionally playful and intimate. The dedication of *My Love in Her Attire doth Show her Wit*, for instance, reads,

"With thought as is becoming to my dear," (Example 6 25) and the text is as follows:

My love in her attire doth show her wit,
 It doth as well become her,
 For every season she hath dressings fit,
 For Winter, Spring and Summer
 No beauty doth she miss
 When all her robes are on
 But Beauty's very self she is
 When all her robes are gone

Example 6 25 *My Love in Her Attire Doth Show Her Wit*

With thought as is becoming
 to my dear

Without her permission My love in her attire doth show her

Others, such as *When I am Dying*, are more passionate, and reveal the depth of Willan's emotion.

When I am dying,
 Lean over me tenderly, softly,
 Stoop, as the yellow roses droop in the wind from the South
 So I may, when I wake
 if there be an awakening, keep
 What lulled me to sleep
 The touch of your lips on my mouth

A different attitude is present in the one song of these six that was not written in the summer, *Ah My Beloved*. This one was written on December 2, 1941 and expresses pain at being apart from the beloved and a yearning to be with her once more. As Willan was re-hired by St. Mary Magdalene's in June 1942--since his successor was in trouble with the law and since Willan's lover had ended the affair--it is likely that this song comes at a time when the relationship was falling apart. It is as follows:

Ah, my Beloved to feel thy kiss tonight
 Falling like evening dew when day fades in the West
 To see the sweetness of thy shining eyes
 Like twilight stars awatch above my rest
 And then to sleep till heartache all be gone
 And waken some fresh morning calm and near to thee
 There meet the kiss of thy enraptured lips
 And in thine eyes read immortality

Musically, the six songs from 1941 are representative of a return to a simpler style of composition that is also apparent in Willan's work in other genres. They are quite similar to his sentimental songs, particularly in their subject matter, their melodic quality, and their diatonic to moderately chromatic harmonic language. However, they incorporate elements from the dramatic songs such as rhythmic freedom and through-composed form. To a certain extent, then, the songs of 1941 may be seen as a synthesis of some prominent trends in his song-writing style, and a summation of his work in this genre.

Come O Come My Life's Delight and *My Love in Her Attire Doth Show Her Wit* are the least chromatic of the six songs, staying well within their home keys of Eb Major and E Major (respectively) and introducing few chromatic sonorities. *If I Were King Ah Love* has a mild degree of chromaticism, while *When I Am Dying*, *Ah My Beloved*, and *O My Fairest* could be described as having a moderate level of chromaticism when compared to the rest of Willan's songs. *When I Am Dying*, for instance, has a chromatic tonal structure which

moves through the following keys b-flat minor, B Major, Bb Major, and b-flat minor. *Ah-My Beloved* is the most chromatic of all, moving from E Major to an unrelated Bb Major chord within the first six measures (Example 6 26)

All of the six romantic songs of 1941 are through-composed with one of them, *When I Am Dying*, being rounded through-composed. The resultant feeling of freedom is compounded by the rhythmic variety that Willan uses in the songs. *My Love in Her Attire Doth Show Her Wit* uses equal numbers and measures in 5/4, 3/4 and 4/4, while *Come O Come My Life's Delight* features an un-notated but regular alternation between measures of 4/4 and 3/4 (with one measure of 2/4) (Example 6 27). Likewise, *If I Were King Ah Love* moves freely between sections in 4/4, 3/4, 5/4 and 2/4.

Example 6 26: *Ah My Beloved*

Handwritten musical score for the song "Ah My Beloved". The score is written on a grand staff with a vocal line and piano accompaniment. The key signature is E major (one sharp). The time signature is 4/4. The lyrics are: "Ah, my Be-loved - to feel his kiss - might fall in love even my dew when day fades in the West - To see the". The score includes various musical notations such as notes, rests, and ornaments, along with handwritten annotations like "3" above certain notes and "6" in a circle at the beginning of the second system. The piano part features chords and arpeggiated figures.

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Example 6 27: *Come O Come My Life's Delight*

The image shows a musical score for the song "Come O Come My Life's Delight". It consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics "Come O come in the evening when the sun is low" are written below the notes. The middle staff is the piano accompaniment for the right hand, also in a treble clef with a key signature of one flat. The bottom staff is the piano accompaniment for the left hand, in a bass clef with a key signature of one flat. The music features a triplet motive in the vocal line and a descending bass-line in the piano accompaniment.

The triplet motive appears occasionally in *Come O Come My Life's Delight* and *O My Fairest*, extensively in *If I Were King Ah Love*, *Ah My Beloved*, and *When I Am Dying*, and not at all in *My Love in Her Attire Doth Show Her Wit*. It is seen in Willan's songs throughout his career, but the metrical freedom of the 1941 songs suggests a connection to the dramatic songs from earlier in his Canadian period.

Willan's piano accompaniments in the 1941 songs are similar to those of earlier songs with examples of very simple, chordal parts (*Come O Come My Life's Delight*) (Example 6 27) and others that are more complex (*Ah My Beloved*). Word-painting is present, particularly in the more chromatic songs. *Ah My Beloved* is a particularly fine example of this technique. The text (printed above) uses, as a backdrop for its expression of love, the passing from evening, to sleep, and again to morning. Willan reflects this by writing a continually-descending bass-line (i.e., when the line gets too low, it leaps up a seventh and keeps descending) beginning on the word "falling" in measure five (Example 6 26) which ends its descent on the word "sleep" in measure seventeen. After several measures of music with no consistent ascent or descent, the bass-line then

begins to ascend as the text describes awakening "near to thee" (Example 6 28) After rising an octave between measures 24 and 29, the music finishes with some cadential gestures Thus Willan describes the whole notion of falling asleep, being asleep, and awakening with an extended descent, plateau, and ascent in the accompaniment's bass-line Similar word-painting occurs in the other 1941 songs, continuing in the rich tradition of Willan's earlier songs

Finally, the vocal parts of these six songs may be described as melodic, and very much like those of the sentimental songs of Willan's Canadian period This is clear from examining the opening melodies of each song (Example 6 29) All of these melodies sit well with the voice and have a memorable quality to them

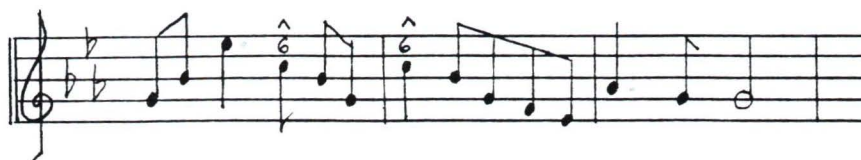
Example 6 28: *Ah My Beloved*

Handwritten musical score for "Ah My Beloved". The score is written on two systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system is marked with a circled "21" and the lyrics "now up calm and near to thee - There meet the". The second system is marked with a circled "26" and the lyrics "him - of thy enraptur'd lips / And in thine eyes read in more". The piano accompaniment features a prominent bass line with various chords and intervals, including a notable octave rise between measures 24 and 29.

Notice also that most of them feature the sixth degree in a position of some motivic prominence. Like the triplet, the melodic use of the sixth degree is a characteristic of Willan's songs from his earliest to his latest.

Example 6.29. Opening Melodies of the 1941 Love Songs

Come O Come My Life's Delight



If I Were King, Ah Love

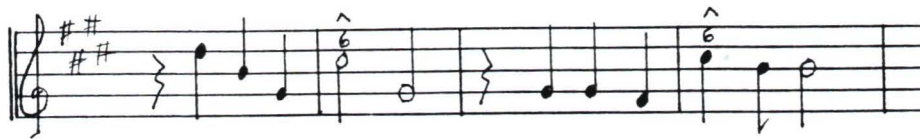
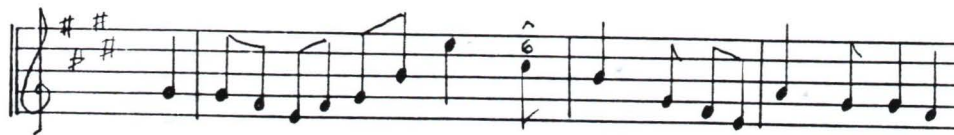


When I Am Dying



O My Fairest



Ah, My Beloved*My Love in Her Attire Doth Show Her Wit*

The six romantic songs from 1941 are a beautiful group of songs which, though not at all conceived as a cycle, fit together well. Their romantic texts are complemented by excellent music that represents, as noted above, a return to a more conservative compositional style for Willan. Nonetheless the songs are very effective and may be seen in many ways as a synthesis of Willan's sentimental and dramatic styles.

While Willan wrote songs far less frequently in Canada than he did in England, he still managed to produce a sizable body of first-rate songs in this country. The songs are very much in the late-Victorian style that Willan had established in England, although there is a clearer division between types of songs. Specifically, the songs may be grouped into the categories of sentimental, narrative, and dramatic songs, and it is in the last of these that Willan did his most progressive work. The songs of 1941 are of historical interest since they arise from a love affair he had in the summer of that year. They are also of musical interest since they are beautiful and since they draw together Willan's sentimental and dramatic styles and summarize his life's work in the genre of solo song.

CONCLUSION

The composition of solo-song was a life-long pursuit for Healey Willan. It was the first genre in which he reached maturity as a composer and it was a form that remained dear to him and to which he turned during his personal crisis in 1941. Willan's stylistic heritage as a song-writer was in the songs of the late Victorian composers in England. From Parry and Stanford he inherited an integrated and equal relationship between the voice and piano, and a mildly chromatic harmonic language embellished with ninth and thirteenth sonorities. From the songs and choral music of Elgar, Willan learned to write beautiful melodies with an English pastoral flavour, and from Somervell he took the example of expanded chromaticism and large-scale tonal structural organization. Willan's exposure in London to the latest symphonic masterpieces of the German masters, as well as his study of the music of Brahms with London pianist Evelyn Howard Jones, left a mark of increased chromaticism on his style. It also eliminated any remaining traces of the popular English drawing-room style. Willan's involvement with plainchant in the Anglo-Catholic tradition of the Church of England also influenced his song style, increasing his ability to enhance musically the natural rhythm and inflections of his texts.

Willan's move to Canada in 1913 was brought about primarily by financial necessity, and he never quite switched his allegiance from the mother country to his new home. In Toronto, his attentions were monopolized by his work as an educator at the Conservatory, an organist and choirmaster at St. Mary Magdalene, and as a composer. In the latter role he focused on symphonic and

choral compositions, turning only occasionally to solo-song. The songs he did write are of a very high quality continuing in the style he had established in England prior to 1913. The Canadian songs fall into more distinct categories (dramatic, narrative, and sentimental) and in the dramatic category, Willan wrote some of his finest and most progressive songs. The six love songs from 1941 form a beautiful collection of songs which represent not only a return to a more conservative style but also a synthesis of previous styles.

Later in his career, Willan was revered by the public but regarded as somewhat of a "dinosaur" by contemporary composers. In some ways this criticism was warranted since Willan was neo-romantic at his most progressive, and he made no attempt to appreciate or understand modern Canadian composition. Still, as an example of a composer pursuing excellence within his own style, and as a demanding and dedicated teacher, Willan was instrumental in the development of many of the best modern Canadian composers. In recognition of his important role in the Canadian music scene, Willan was given an honorary membership in the Canadian League of Composers when it was founded in 1951. The songs of Healey Willan constitute an important and impressive body of music, and they offer an enchanting world of poetry, music, and beauty.

APPENDIX A: ORIGINAL SONGS BY HEALEY WILLAN
(drawn from Bryant's catalogue)

Bryant#	Date	Title	Poet	Loc.	Publishing Info.
666	1899/01	Sonnet/ Farewell/ Serenade	Thomas Hood	NLC	None
667	1899/03	Silence	Thomas Hood	Lost	None
668	1899/03	Verses in an Album	Thomas Hood	Lost	None
669	1900/01	Rondel	Owen Meredith	NLC	None
	1899/08	Love's Geography	Owen Meredith	NLC	None
	1902/05	Love and a Day	Owen Meredith	NLC	Royal Conservatory
670	1900/07	Love's Greeting	A.S. Hardy	Lost	None
671	1900/10	A Birthday Song	A. L. Tennyson	NLC	None
672	1900/10	Tears, Idle Tears	A.L. Tennyson	NLC	None
673	1900/12	From Marah	Owen Meredith	Lost	None
674	1900/12	Cleveland's Song	Sir Walter Scott	Lost	None
675	1901	To Daffodils	Robert Herrick	NLC	None
676	1901/03	To Electra	Robert Herrick	NLC	Woolhouse 1907/10 songs, Wat., 1967
677	1902/03	The Night Has a 1000 Eyes	F W Bourdillon	NLC	None (cello part)
678	1902/03	To the Genius of Eternal Slumb	John Symonds	NLC	None
679	1902/05	Till I Awake	Lawrence Hope	Lost	None
680	1902/05	To Blossoms	Robert Herrick	NLC	Woolhouse 1909/10 songs, Wat., 1967
681	1903/04	E'en as a Lovely Flower	Heine/ kroeker	NLC	None
	1902/08	Love's Fragrance	Curtis H. Page	NLC	None
682	1902/08	Dedication	Owen Meredith	NLC	Woolhouse 1907/10 Songs, Wat., 1967
683	1902/09	Elaine's Song	A.L. Tennyson	Lost	None
684	1902/09	A Lament	P B Shelley	Lost	None
685	1902/09	Absence (from 'Marah')	Owen Meredith	?	C. Woodhouse, 1907
686	1902/11	My Little Doll	Charles Kingsley	NLC	None
687	1903/01	Under the Hill	Monica Turnbull	NLC	None
	1903/01	To My Love	T.M.F. (?)	NLC	None
688	1903/02	Crossing the Bar	A.L. Tennyson	NLC	None
689	1903/07	A Little Way	Frank Stanton	Lost	None
690	1903/09	For You	Frank Stanton	NLC	None
691	1903/12	O Mistress Mine	Shakespeare	NLC	Woolhouse 1907/10 songs, Wat., 1967
692	1903/12	Scena	John Keats	NLC	None
693	1903/12	Ships That Pass in the Night	H W Longfellow	NLC	None
694	1903/12	Child Songs. No. 2	A.L. Tennyson	NLC	None
695	1904/01	Dresden China	F E. Weatherly	NLC	None
696	1904/01	The Tourney	A.L. Tennyson	?	Woolhouse 1907/10 songs, Wat., 1967
697	1904/03	O, I am Hungered	? (recit)	NLC	None
698	1904/05	To Music-- A Song	Robert Herrick	NLC	Canadian Musical Heritage Society
(Song	1904/05	To Music-- To Be calm his Fever	Robert Herrick	NLC	Canadian Musical Heritage Society
Cycle)	1904/05	To Music--To Be calm a. youth	Robert Herrick	NLC	Canadian Musical Heritage Society
699	1904/05	To Azz	Lawrence Hope	Lost	None
700	1904/08	Summer Night	Owen Meredith	?	Woolhouse 1907/10 Songs, Wat., 1967
701	1904/11	Dimly Sinks the summer evening	Heine/Kroeker	?	Woolhouse 1908/10 songs, Wat., 1967
(Three	1904/11	Night lies on the Silent Highways	Heine/Kroeker	?	Woolhouse 1908/10 songs, Wat., 1967
Songs)	1907/01	O Death! Thou art the cooling...	Heine/Kroeker	?	Woolhouse 1908/10 songs, Wat., 1967
702	1905/01	A Violet	?	NLC	None
703	1905/04	At Dawn	Ella W. Wilcox	?	Woolhouse 1909/10 songs, Wat. 1967
704	1905/05	Western Flower	Clifton Bingham	Lost	None

705	1905/06	Prologue	Owen Meredith	NLC	None
(2songs)	1905/06	Corroboration	Owen Meredith	NLC	None
706	1905(?)	Where E're My teardrops Fall	Heine/Wallis	NLC	None
707	1905/09	Softly and Gently through my soul	Heine/Kroeker	NLC	Royal Conservatory
708	1905/09	L'Envoi	Ethel Neale	NLC	None
709	1906/04	Love—Rondel	C H Waring	Lost	None
710	1906/08	The Gardens of Passion	Helene Valaresco	NLC	None
711	1907/03	One of These Days	?	NLC	None
712	1908/01	Consolation	Douglas	NLC	None
713	1908/07	Love's Springtime	F D Sherman	NLC	None
714	1909/04	Red Rose of Love	Margaret Arkoll	NLC	None
(Three Songs)	1908/04	Rest	Margaret Arkoll	NLC	None
	1909/02	To You	Margaret Arkoll	NLC	None
715	1908+	For You	Arkoll??	Lost	None
716	1908+?	To Arms Ye Warriors Bold	?	NLC	None
717	1908+?	Oh Where Are the Scenes	?	NLC	None
718	1908+?	Sunset on the Desert	?	NLC	None (a fragment)
719	1908+?	Mine and Mine Only All mine	?	NLC	None
720	?	Love Me Not Dearest	?	NLC	None
721	?	Cavalier Song	H Shuttleworth	?	London, Novello & co c1910
722	1911/12	Pro Rege Nostro	W E. Henley	NLC	None
723	1912/05	Eve	F G A. Smith	NLC	None
724	1912/05	Dreams	?	NLC	None
725	1912/05	Wind at Midnight	?	NLC	None
726	1912/05	Requiem	Alfred Hyatt	NLC	None
727	1912/06	Dawn	?	NLC	None
728	1912/09	Dwarf Chorus	?	NLC	None
729	1914/02	Prospice	Robert Browning	NLC	None
730	1914/06	The Wind on the Wold	W E. Henley	NLC	None
731	1916/08	The Lake in the Woods	?	NLC	None
732	1920/08	O littlest Hands and Dearest	Norah Holland	NLC	None
733	?	Night	Norah Holland	?	W J. Gage & co., 1922, c1922 ed book co
(for SA)	?	A Wet Sheet and a Flowing Sea	A. Cunningham	?	" "
734	?	O Love of Mine	H.E. Leigh (!)	?	London, Oakville, F Harris, c1924
735	?	Harvest Moon	H.E. Leigh	NLC	None
736	1919	Drake's Drum	Norah Holland	NLC	London, Oakville, F Harris, c1925
(Song Album No. 1)	?	Sea-Song	Norah Holland	?	" "
	?	Sonnet	Eliz. B-Browning	?	" "
	?	Since Thou o fondest and truest	Robert Bridges	?	" "
	1922-	Sonnet—to Sleep	John Keats	?	" "
	?	To Ireland's Dead	Norah Holland	?	" "
737	1914/06	Music, when Soft Voices Die	P B. Shelley	NLC	London, Oakville, F Harris, c1926
(Song Album No. 2)	1913/12	Cashel of Munster	Edward Walsh	?	" "
	?	Shamrocks	Rosa Mulholland	NLC	" "
	?	The Lake Isle of Innisfree	W B. Yeats	?	" "
	?	To an Isle in the Water	W B. Yeats	?	" "
	?	A Fairy Tale	Norah Holland	?	" "
738	1926	What Shall he have the deer	Shakespeare	Lost	None

746	?	A Song of Canada	H Cecil Fricker	?	London, Oakville, F Harris, c1930
748	1933/03	At thy Voice My Heart Wakes	Charles Roberts	NLC	None
750	1935	You are a Part of Beauty	Jo Macdougall	NLC	None
753	1941/07	Come O Come My Life's Delight	Thomas Campion	NLC	None
754	1941/07	If I Were King, Ah Love	J.H. McCarthy	NLC	None
755	1941/07	When I am Dying	?	NLC	None
756	1941/08	O My Fairest	?	NLC	None
757	1941/12	Ah, My Beloved	?	NLC	None (Fragment)
758	?	Speed the Victory	J M Gibbon	?	Toronto, Gordon V Thompson, c1943
759	1941/07	My Love in Her Attire doth wit	anon (ca. 1700)	NLC	None
760		Night/ A Wet sheet. (see 733)			
(Rev Sq.	?	Alcests	Euripides/Murray	?	Toronto, W J Gage and Co , 1951
Book)	?	Come Sing a Merry Song	?	?	• •
761	1955/03	Gaetes de Printemps	Keith Hicks	NLC	None
762		Ten Songs	Various	?	Waterloo, Waterloo Music Co, c1967
764	?	Hark Hark the Lark	Shakespeare	NLC	None (unfinished)
765	1929	Weep Ye no more Sad Fountains	anon	NLC	None (unfinished)
766	1925	An Irish Love Song	Rosa Mulholland	NLC	None (unfinished)

APPENDIX B: RECOMMENDED CHANGES TO BRYANT'S CATALOGUE

1. Change

B753 "Come, O Come My Life's Delight"

English 17th century melody, arr. by H. Willan
 Completed 20 July 1941
 Holograph. NL of C. 4 p. together with **754**.

To:

B753 "Come, O Come My Life's Delight"

Words by Thomas Campion
 English 17th century melody, arr. by H. Willan
 Completed 20 July 1941
 Holograph. NL of C. 4 p. together with **754**.

2. Change

B 754 "If I Were King, Ah Love"

Completed 21 July 1941
 Holograph. NL of C. 4 p. together with **753**.

To:

B 754 "If I Were King, Ah Love"

Words by Justin Huntly McCarthy
 Completed 21 July 1941
 Holograph. NL of C. 4 p. together with **753**.

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VITA

Surname: Greenhouse
Place of Birth: La Jolla, California

Given Names: Jeremy Phillips
Date of Birth: Dec. 30, 1966

Educational Institutions Attended:

University of Victoria	1991 to 1993
McGill University	1985 to 1990

Degrees Awarded:

B Mus. (Honours Music History)	McGill University	1990
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Honours and Awards:

University of Victoria Fellowship	1991 to 1993
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Title of Thesis: **The Songs of Healey Willan: A Stylistic Overview**

Author



(Signature)

JEREMY GREENHOUSE

(Name in Block Letters)

September 24, 1993

(Date)