

In Flanders Fields: Music of Remembrance in the Songs of Frederick R. Emerson

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In our folk music we have something which is very much alive. These songs are the most living things which we today can share with our earliest Newfoundland forefathers. They are worthy of our study because they are the very heart of our real Newfoundland culture. When we sing these songs we are at one with all the people of our country and one with all the folk of the earliest days of our island history (Frederick Rennie Emerson, 1895-1972).

Frederick Emerson: A Life of Service

Those words, delivered in a lecture on Newfoundland folk music, offer a brief glimpse into the world of one of Newfoundland's most remarkable musical minds. An accomplished singer, pianist, composer, and music educator, Frederick Rennie Emerson played a leading role in the preservation and dissemination of Newfoundland's distinctive musical heritage. Emerson was born in St. John's, Newfoundland on April 2, 1895, son of Helen Scott and Charles H. Emerson, a prominent lawyer.¹ The family's ancestral roots can be traced to eighteenth century Concord, Massachusetts, raising the intriguing possibility that he may have been a distant descendent of Ralph Waldo Emerson. Emerson's education was commensurate with that of many middle to upper class Newfoundlanders of his generation. Early schooling took place at Bishop Feild College in St. John's, a Church of England School in Newfoundland's long standing tradition of denominational education, while secondary studies were undertaken at Framlingham College, a private school in Suffolk, England. He became a solicitor in 1918 and, the following year, was called to the Newfoundland Bar. With his marriage to Isabel Jamieson in 1921, Frederick Emerson, lawyer, stepped solidly into the role of husband and provider. Yet there can be no doubt that music remained his true passion, a fact convincingly affirmed by the gift of a grand piano from his father upon passing the Bar.

In a distinguished life of public service, Emerson was one of Newfoundland's most prominent citizens and actively involved in diverse affairs of church and state. He was

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Chancellor of the Anglican Diocese of Newfoundland (1954-60) and Vice-Chairman of the Board of Governors of Memorial University College during its evolution from college to degree-granting university (1945-57). In post Confederation Newfoundland, Emerson became the representative for Canada's newest province on the first Canada Council (1957-59) and Vice-President of the Canadian Folk Music Society (1957-61). A man of diverse cultural interests, he was an accomplished linguist who spoke multiple languages, including French, Italian, German, Greek, Latin, Hungarian, Danish, Swedish, and Norwegian. His linguistic skills, honed through extensive European travel, enabled him to assume the diplomatic roles of Royal Norwegian Consul (1945-59), Icelandic Consul (1947-58), and Vice-Consul for the Netherlands in Newfoundland (1940-58). Above all, Emerson harboured a deep passion for his native Newfoundland, an impulse that inspired a lifelong exploration of its flora, folklore, and music. In May 1972, just sixth months before his death, Emerson received an honorary doctorate from Memorial University of Newfoundland. In his obituary, then chancellor of Memorial University, G. A. Frecker (1973) wrote: "In the death of Frederick Rennie Emerson, Newfoundland has lost a very distinguished son, one whose gifts of an unusually high order were freely but unobtrusively placed at the service of his fellow citizens (p. 2)."

Emerson and the Phenomenon of Singing: The Early Years

From a very young age, singing was an integral part of Emerson's life. As in many Newfoundland homes, the Newfoundland folksong tradition was alive and well in the Emerson household, while a taste for classical repertoire was cultivated by his mother Helen Emerson (née Scott), an accomplished pianist and close childhood friend of the celebrated opera singer Georgina Stirling.² In recognition of the boy's musical talents, an aunt presented the eight-year old Emerson with a copy of Mozart's *Twelfth Mass* as a birthday gift.

In a happy concurrence of events, Emerson's early schooling at Bishop Feild College coincided with renewed emphasis on singing as part of the school curriculum. Each school day opened with hymn singing (together with biblical readings and prayers) and courses in vocal music were mandatory for all students. The importance placed on singing in the curriculum was well-articulated by Headmaster William W. Blackall,³ whose words have not lost their meaning today:

Not only do these activities give the children increased pleasure in their daily routine of lessons, but they strengthen the memory, improve the deportment, give confidence in self, elevate the tastes, and do more than anything else we know of to arouse the intelligence. Reading and writing and adding and subtracting are very useful acquisitions, but those who regard them as the best means of education young ones are very much mistaken. How many children are taught to read, write and sum with considerable skill, and yet have not an ear to hear with, an eye to see with, a nose to smell with, a finger to feel with, or a mind to reason with (Blackall, 1902)!

Music teachers at the college included C. M. Wright and later Herbert W. Stirling,⁴ the latter of whom was a Bishop Feild alumnus and former pupil of Sir C. Hubert Parry at the Royal College of Music in London.⁵ In addition to choral singing, private piano instruction was available at the college (following closely the guidelines of the Trinity College syllabus); while the institution's close ties with the Church of England's Church Lads' Brigade (CLB) movement fostered a strong tradition of wind band music.⁶ In 1909, Emerson was awarded a special prize in practical music and became one of four Bishop Feild students that year to receive a music certificate in piano playing from Trinity College.⁷ Cantatas, operas, part songs, and choruses formed the nucleus of school concert programmes during Emerson's years at the college, to which dramatized scenes from Shakespeare were often appended. One such event took place on December 23, 1903, when the historic comic opera *Alfred the Great, the Inventive King* was performed under Blackall's direction.⁸

Having William Blackall as a role model could not have been more fortuitous for the young Frederick Emerson. In addition to his progressive views on the importance of music in the curriculum, Blackall was a singer and accomplished composer who wrote the music to the "Bishop Feild College Song".⁹ Arguably Blackall's best known piece of music was a patriotic song entitled "Newfoundland, Isle of the Free," composed for the occasion of the Bishop Feild College Speech Day, on December 19, 1907 and premiered by the college choir.¹⁰ Following in the wake of popular patriotic songs such as M. F. Howley's "The Flag of Newfoundland" and Cavendish Boyle's now famous "Ode to Newfoundland," the song was emphatically the product of an era of renewed musical nationalism.¹¹ The intertwining of Newfoundland nationalism and musical creativity in

Emerson's formative years would prove highly influential in later life, planting seeds of imagination and identity that would flower fully in adulthood.

Emerson left Bishop Feild College and Newfoundland in 1910 to pursue secondary studies at England's majestic Framlingham College.¹² The music program at Framlingham was a natural complement to Emerson's early schooling. Four-part choral singing, operettas (such as those of Offenbach), and orchestral performances were frequent and, under the leadership of Headmaster Rev. O. D. Inskip, MA, LLD, musical life at the college was remarkably rich.¹³ Music specialists at the college included Bernard Johnson, MA, MusBac, FRCO¹⁴ a noted organist and composer of vocal music, and the violinist/composer Arthur C. Cooke. During his three-year tenure at Framlingham, Emerson excelled in his musical studies, receiving special prizes for piano and violin playing (in 1911 and 1912, respectively) and performing as a featured soloist and chamber musician in college concerts.¹⁵ One such concert took place on March 16, 1911, in which Emerson and two other Framlingham students played a selection of Hungarian and Russian dances, followed by orchestral selections from Gilbert and Sullivan's *Pirates of Penzance*.

Upon graduation from Framlingham, Emerson returned to Newfoundland with renewed enthusiasm for music and newfound confidence in his abilities. In October 1915, he completed his first composition, the Schubert-inspired song "Mein Herz wie ein Hündlein" and, not long after, commenced voice lessons with the renowned Newfoundland singer and voice teacher Eleanor Mews.¹⁶ His rich baritone voice was soon heard in local musical events, such as a banquet given by the Benevolent Irish Society to commemorate the Golden Jubilee of the Irish Christian Brothers in Newfoundland in 1926. Emerson was a featured singer on the programme, which also included musical selections rendered by well-known Newfoundland musician and entrepreneur Charles Hutton. Emerson's voice was also heard in a landmark radio broadcast of orchestral, vocal, and instrumental music commemorating the opening of Newfoundland Radio Station, VONF, on November 14, 1932.¹⁷ The event, one of the earlier broadcast concerts in Newfoundland history, was billed as offering "the highest class of entertainment procurable in the country ("Formal Opening of New Broadcasting Station," 1932)." Lady Hope Simpson, during her visit to Newfoundland in the mid-1930s, spoke glowingly of Emerson as "a most interesting and gifted person who sings and plays beautifully (Lady Hope Simpson, quoted in Neary, 1996, p. 39)."

Preserving Newfoundland's Folk Song Heritage

As one of Newfoundland's most accomplished musicians and the country's unofficial cultural liaison with Western Europe, Emerson was a natural choice to serve as host and advisor for the Newfoundland expeditions of the English folk song collector Maud Karpeles. A member of the English Folk Song and Dance Society, Karpeles notated over 200 songs during separate visits in 1929 and 1930, thirty of which were later fitted with piano accompaniments by Ralph Vaughan Williams, Clive Carey, Hubert J. Foss, and Michael Mullinar. Included among these is the haunting love lament "She's Like the Swallow," of which Karpeles later remarked that if she had collected only that song during her lifetime, her life's work would have been complete ("Obituary—Dr. Maud Karpeles", 1976). Emerson's role in the Karpeles expeditions was by no means slight. Karpeles stayed with the Emerson family for most of her visit, and he was an important liaison who provided introductions to many of the singers who furnished her with songs.¹⁸ Emerson's role as musical advisor was no less significant. The two would talk for hours on music-related matters and his opinions on the calibre of the collected songs were deeply valued. As Karpeles recorded in her Field Diary, "Mr. Emerson is delighted with my tunes and I now realize more than I did what a very high standard they are (Karpeles, 1929)." In October 1929, Karpeles lectured on her findings to a large gathering of academics and invited guests at Memorial University College. Emerson sang selected folksongs for purposes of illustration, and the event was proclaimed an overwhelming success. Considered in another light, it was through Emerson's voice that some of Newfoundland's most treasured folksongs were first heard outside of the intimate setting of the outport home and introduced to a wider audience.¹⁹

In the decades that followed, Emerson's tireless advocacy of Newfoundland's musical culture would take him from the college classrooms of St. John's to the boardrooms of the Canada Council in Ottawa.²⁰ From 1940 to 1947, he taught a series of pioneering music appreciation classes at Memorial University College, the only means by which postsecondary students in Newfoundland at that time could study music as an academic discipline. Emerson's lectures were unprecedented, serving not only as a stimulating introduction to the Western classical tradition, but also a potent means of instilling deeper understanding of Newfoundland's folksong heritage.²¹ Emerson took particular delight in sharing his extensive knowledge of Newfoundland songs, and his insightful lectures on the topic (illustrated with spirited vocal renditions) met with an eager and receptive audience. The music was typically discussed from multiple

perspectives, addressing questions of origin, background, dissemination, and textual meaning, but also musical issues such as modality and performance practice. Newfoundland's musical heritage was for Emerson both a compelling record of history and identity and a legacy of intrinsic artistic worth:

Let us remember that many of our forefathers found in those songs perhaps the most significant memories they could bring of the homelands which they were leaving forever. They were the vessels in which they stored for their descendents the memories of the dance and song of their home in the green valleys of Ireland or the leafy lanes of old England. And it is no dead memorial of days long vanished that they have left us, but living songs of great beauty—folk songs that I think we can with justice claim to be not inferior to the folk songs of any country in Europe and songs that may well inspire our Newfoundland composer, when he appears, as the folk songs of Hungary inspired Liszt and Brahms. Although their appeal grows with close acquaintance, yet it is to us today as complete and as fresh as in the days of the earliest settlers. They have the quality of all great art in that their appeal is not limited to any particular race or country, and perhaps let us admit that for us at any rate they are better than any other songs because they are our own songs, and we may well be proud of them just as we may be proud of our local singers who have preserved them for us and our children (Emerson, undated).

At the stroke of midnight on March 31, 1949, Newfoundland relinquished political independence and became a province of Canada. The momentous decision (and the heated debate that preceded it) polarized the population and is still much debated today.²² For Emerson, a staunch advocate of Newfoundland independence, it must have been a bittersweet occasion, yet one not without opportunity. Within a few short years, he had become an influential cultural ambassador for Newfoundland in Canada, staking a claim for Newfoundland music on the Canadian agenda and bringing his passionate advocacy of the subject to a new audience.

At the request of Newfoundland Premier, J. R. Smallwood, Emerson served as a board member on the first Canada Council from 1957 to 1959.²³ From the outset, he made it clear to his Canadian colleagues that Newfoundland wished to be a contributor

to Confederation and that one of the province's chief cultural contributions was its wealth of folksongs.²⁴ In addition to representing Newfoundland's interests on the council, Emerson played an integral role in elevating music to a high priority for Canada Council funding and his role in advancing the cause of Canadian music during the developmental years of the mid-twentieth century should not be underestimated. In this endeavour, he found a strong ally on the council in noted Toronto composer and conductor, Sir Ernest MacMillan, with whom he would develop a close personal friendship. One of the most significant achievements of the first council was a grant to the Canadian Music Council for the establishment of the Canadian Music Centre as a library and information centre for music by Canadian composers. Strong support for Canadian choirs, choral societies, opera companies, and singers likewise formed an important facet of the Council's musical programs. During Emerson's tenure on the Council, funding was awarded to the Bach Elgar Choir of Hamilton, the Halifax Choral Society, the Montreal Bach Choir, the Ottawa Choral Society, the Toronto Mendelssohn Choir, the Edmonton Choral Society, and the Opera Festival Association of Toronto, among other organizations, while individual awards were given to an array of singers ranging from Teresa Stratas to Leonard Cohen. According to the Council's 1959 annual report, the total amount of grant funding awarded to music projects in that year was greater than that awarded to theatre and the visual arts combined.

In December 1957, Emerson accepted an invitation from Marius Barbeau to become Vice-President of the Canadian Folk Music Society (CFMS).²⁵ His acknowledged expertise in the field of Newfoundland folk music was, by this time, well-known and his enviable position as a potential ally for the CFMS on the Canada Council was viewed as an added bonus for the society.²⁶ Emerson's role in encouraging folksong research was pivotal to the state of the profession in Canada. In 1958, Barbeau, Karpeles, and Helen Creighton all received Canada Council grants to collect folksongs,²⁷ while an institutional award was given to the CFMS for the purpose of hosting the annual meeting of the International Folk Music Council in Canada.²⁸ On a personal level, Emerson welcomed visiting folksong collectors Kenneth Peacock and Margaret Sargent to Newfoundland with the same enthusiasm and wisdom previously accorded his longtime friend Maud Karpeles.²⁹ He was, in short, a vital link between Newfoundland folksongs and those wishing to collect and preserve them.

The Vocal Music of Frederick Emerson

Given his multi-faceted efforts to promote and preserve Newfoundland's musical heritage (not to mention a host of other civic duties), it is nothing short of remarkable that Emerson was able to conduct a thriving law practice (one of the largest in Newfoundland at the time). Even more astonishing is that he found the time to compose and his music remains one of the least recognized facets of his legacy. Likely owing to the onerous demands on his time, Emerson's compositional output is sporadic, yet over a span of six decades he composed works in a variety of media, including music for solo voice and piano, chorus, solo harp, orchestra, ballet and dance, as well as a one-act drama, *Proud Kate Sullivan* (1940). His interest in writing for harp may be largely attributed to his musically gifted daughter Carla Emerson Furlong.³⁰ A professional harpist who studied at Juilliard and performed with the Royal Philharmonic under Thomas Beecham during the 1950s, Furlong is perhaps best known in Newfoundland as a music teacher, where she has taught generations of young musicians in an impressive career that continues to the present day. Three decades after her father's pioneering lectures at Memorial University College, Furlong taught at the newly founded Memorial University School of Music.

A trilogy of songs signalled Emerson's emergence as a composer. His first, the aforementioned "Mein Herz wie ein Hündlein" (1915), was soon followed by "In Flanders Fields" (1919), and "Grey Thoughts for Grey Weather" (1920). Later works of note included the ballet *Triumphs of Spring* (1938), the *Newfoundland Scene* for solo harp (1963), the *Newfoundland Rhapsody* for orchestra (1964), and his final composition, the four-part hymn "God of Our Fathers" (1968).³¹ Self-taught as a composer, Emerson's personal friendships with Ralph Vaughan Williams, Healey Willan, and Ernest MacMillan no doubt fuelled his compositional aspirations and MacMillan, in particular, may well have imparted advice on the art of composition during their many personal encounters in the 1950s and 1960s.³² In the evocative *Newfoundland Scene* and the folk-inspired *Newfoundland Rhapsody*, one senses the influence of Vaughan Williams in the spacious textures, descriptive gestures, and treatment of folk themes. The latter work likewise draws irresistible comparison to Howard Cable's wind band composition of the same title, a connection made all the more intriguing since Cable had visited Emerson in Newfoundland in search of appropriate folksongs to set to music.³³

The song "In Flanders Fields," for solo voice and piano, occupies a special position in Emerson's catalogue.³⁴ Composed in 1919, it was conceived not only as a memorial to the victims of war, but also a personal homage to the composer's father, who passed

away earlier that year. The work was premiered in a 1921 British Broadcasting Corporation broadcast by Scottish tenor Hugh Campbell but for reasons unknown, few if any subsequent vocal performances have taken place. Decades later, the piece was performed in an arrangement for harp by Carla Emerson Furlong in a concert commemorating the 275th anniversary of the Cathedral of St. John the Baptist in St. John's on October 20, 1974 (where it was performed together with the *Newfoundland Scene*).

The song's now famous words were penned by Canadian physician John McCrae (1872-1918), who wrote the verses in 1915 while stationed in France during the First World War. Written in part to "pass away the time between the arrivals of batches of wounded (Campbell, 1992)," the poem was published by the British magazine *Punch* in December of that year, although the poet died of pneumonia during the last year of the war and never lived to see its subsequent popularity as a song of remembrance.³⁵ In a variety of musical settings, "In Flanders Fields" has become a traditional part of ceremonies commemorating the armistices of the great wars. Notable settings include those of J. Deane Wells (1917), John Philip Sousa (1918), Frank E. Tours (1918), W. H. Leib (1918), Harold Eustace Key (1921), Charles Ives (1921), W. H. Hewlett (1934), Joseph Roff (1948), and more recently Greta G. Hurley (1972), Derek Healey (1976), Alexander Tilley (1986), and Paul Aitken (1999).

Emerson's song, one of the earlier settings of McCrae's text, reveals a characteristic sensitivity as the verses, each entirely different in concept, are expressed through contrasting textures and moods.³⁶ The *Lento piano* introduction sets a mood of solemnity appropriate to the poem with a descending chordal progression that simply but effectively establishes the tonic of e minor (Example 1).³⁷ A modified repeat of the introduction accompanies the beginning of the first verse and recurs as a unifying gesture of closure at the end of each subsequent verse. The opening vocal line, echoing the piano melody, affirms the plaintive mood while a change of metre on the words "row on row" (m. 11) underscores the poignant portion of the poem that refers to the magnitude of the grave site.³⁸ As the fallen soldiers are remembered ("That mark our place...") (mm. 14-17), the emotional intensity builds through an ascending melodic contour and oscillating sixteenth note accompanimental figuration.

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Words by John McCrae

Lento $\text{♩} = 80$

Music by Frederick R. Emerson (1895-1972)

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 80 beats per minute. The first system shows the beginning of the piece with a piano introduction. The second system starts at measure 5, with the vocal line entering on the lyrics 'In Flanders Fields the poppies grow'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The third system starts at measure 10, with the vocal line continuing the lyrics 'tween the crosses Row on row That'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score ends with a double bar line and repeat signs.

Example 1: *In Flanders Fields*, mm. 1-13

The nostalgic second verse (“We are the Dead...”) (m. 28) is marked by appropriate changes in mode, metre, rhythm and vocal style, as the lives of the dead are revisited in a hymn-like tribute.³⁹ The song culminates at the climax of the emotionally charged third verse (“Be yours to hold it high...”) (mm. 57-8) (see Example 2). An increasingly rich harmonic texture and shifting tempo serve to heighten the

emotional tension. The song serves as a moving elegy to the victims of war, a personal tribute to the composer's father, and a fitting illustration of Emerson's vocal style.

4

24

Voice

Fields,

Pno.

49

Tempo ad lib.

Voice

Take up our quarrel with the foe To you from failing

Pno.

piu presto

55

Voice

hands we throw the torch Be yours to hold it high to hold it

Pno.

rubato

tempo primo con fervore

The image displays three systems of musical notation for the song 'In Flanders Fields'. Each system consists of a vocal line and a piano accompaniment line. The first system (measures 24-48) shows the vocal line starting with 'Fields,' and the piano accompaniment. The second system (measures 49-54) includes the lyrics 'Take up our quarrel with the foe To you from failing' and performance markings 'Tempo ad lib.' and 'piu presto'. The third system (measures 55-59) includes the lyrics 'hands we throw the torch Be yours to hold it high to hold it' and performance markings 'rubato' and 'tempo primo con fervore'.

Example 2: In Flanders Fields, mm. 44-59

In one of his pioneering music lectures, Emerson once remarked that folksongs "have the appeal of great art, because they are sincere. And because they are sincere, they live on, untouched by fashion...As Tennyson said, 'The man's the best cosmopolite that loves his native country best' (Emerson, undated)." The same could quite rightly be said of Emerson himself. Sincere, cosmopolitan, and inspired by a deeply felt love of his native Newfoundland, Frederick Emerson has earned a place of honour in the musical history of Canada.

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Endnotes

- 1 Charles Henry Emerson (1863-1919) would later enter politics to become a cabinet minister in the government of Newfoundland Prime Minister, Sir Edward Morris.
- 2 Born in England, Helen Scott (1864-1949) grew up with Georgina Stirling in the picturesque town of Twillingate, Newfoundland.
- 3 William Walker Blackall (1864-1943) was born and raised in England where he received a BA (in English, Latin, Greek, French, and Mathematics) from the University of London. Following several teaching appointments in England, he was appointed Headmaster at Bishop Feild College in 1891. Blackall quickly became an influential educator and administrator in his adopted Newfoundland, serving as an ex-officio member of the Council of Higher Education (1893) and later council president (1905), the first President of the Newfoundland Teachers' Association (1897), and Superintendent of the Church of England Schools in Newfoundland (1908). In 1921, he founded the St. John's Normal School dedicated to the upgrading of teacher training in Newfoundland.
- 4 Herbert W. Stirling (1875-1956) assumed the position of music master at Bishop Feild College in November of 1908 and, under his tutelage, Emerson began to excel in his musical studies.
- 5 As was customary with many music educators in Newfoundland at the time, both C. M. Wright and Herbert W. Stirling occupied the dual roles of college music master and church organist. Wright served as organist at the Anglican Cathedral of St. John the Baptist in St. John's, while Stirling occupied a similar position at the parishes of St. Andrew's (Presbyterian) and later St. Thomas' (Anglican) in the Newfoundland capital.
- 6 The CLB was founded in London, England, in 1891 and started in Newfoundland in 1892. The CLB Band in Newfoundland had its beginnings in 1892 with a tin whistle band that evolved into a brass band by 1898. In 1907, the ensemble received the second place award at the Earl Grey Intercolonial Musical Contest in Ottawa (second only to the Québec Symphony Society). Emerson would later join the CLB and, in adulthood, frequently offered musical instruction to the CLB bands in preparation for public performances.
- 7 Also receiving Trinity College certificates were S. R. Steele, F. Hutchins, and J. F. W. Blackall.
- 8 *Alfred the Great*, by Fred Edmonds and C. T. West, was performed on the occasion of the Bishop Feild College Feild Day, an annual event that featured music, drama, speeches, and the distribution of student prizes. The college's ability to mount ambitious musical productions was further enhanced with the purchase of a grand piano in 1903.
- 9 The song was sung on the school's speech days, prize days, and other festive occasions with words by Blackall's brother, the Rev. D. W. Blackall.

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- 10 The same programme featured the college choir performing Blackall's "Bishop Feild College Song" and another Blackall piece entitled "The College Football Song."
- 11 "The Flag of Newfoundland" and the "Ode to Newfoundland" spawned multiple musical settings, the former set to music by Charles Hutton and Sister Josephine O'Sullivan, the latter by Hutton, E. R. Krippner, Alfred Allen, and Sir C. Hubert Parry.
- 12 It was quite typical of students from middle to upper class Newfoundland families to complete their secondary schooling overseas.
- 13 Inskip, an accomplished singer known for his love of music, conducted the college choir and sang as a soloist in many college concerts.
- 14 Educated at Selwyn College, Cambridge, Bernard Johnson (1868-1935) served as organist at Bridlington Parish Church before being appointed organist of the Albert Hall, Nottingham. He composed extensively for chorus and solo voice, as well as organ.
- 15 Emerson's prize for winning the senior piano award was the complete works of Schumann. In 1912, he was also awarded the Mantle Prize for English Essays. The Mantle Prize was founded by William Grimwood Mantle (1809-1881), a native of Framlingham, one of the founders of the English law firm of Stagg and Mantle, of Leicester Square, and a large landowner in Suffolk County. Mantle was one of the founders and original governors of the school.
- 16 Eleanor Mews (1895-1996) studied at the Methodist College in St. John's and the Royal Conservatory of Music in Toronto. Subsequent vocal studies were undertaken in Denmark, England, and the United States, where she directed the a cappella choir of the University of West Virginia. Returning to her native Newfoundland in the 1920s, she concertized extensively and taught several generations of singers in an impressive career that extended into the 1970s. It was due in large measure to Mews that a program of vocal music was established at the fledgling Memorial University College.
- 17 For further information on the early history of radio in Newfoundland, see Hiscock (1994) and Webb (1994).
- 18 By the summer of 1930, it had become so common to see the pair together that one singer in the community of Brigus mistakenly referred to Emerson as Karpeles' husband.
- 19 Emerson's efforts to bring Newfoundland folk music to a wider audience invited comparison to the contributions of Newfoundland contemporaries Gerald S. Doyle, Robert MacLeod, and Ignatius Rumboldt. Doyle, with the assistance of MacLeod, compiled the first locally produced collection of Newfoundland folksongs, while Rumboldt pioneered the performance and recording of choral singing based on Newfoundland folksongs.
- 20 In 1937, Emerson contributed an influential article entitled "Newfoundland Folk Music" to J. R. Smallwood's encyclopaedic *Book of Newfoundland* (Emerson, 1937).
- 21 For many students, Emerson's classes represented their first exposure to the serious study of music (both art music and traditional music). One student in Emerson's classes, the singer Stuart Godfrey, echoed the sentiments of many college alumni in describing Emerson's lectures as one of the highlights of his postsecondary education:

It was then that many of us heard and had interpreted to us, for the first time, recorded instrumental and vocal performances, as well as music played (piano) and sung by him. Little enough though these brief exposures may have been they were important features in the stimulating

and civilizing process through which we were making our way, and gave us much delight (Godfrey, 1992).

- 22 The Confederation debate of the 1940s, and earlier Confederation debates of the nineteenth century, spawned a potpourri of topical songs in Newfoundland (mostly of an anti Confederate bias).
- 23 The Canada Council was founded 1957 to support the arts, humanities, and social sciences in Canada.
- 24 In this respect, Emerson did much to dispel the welfare state myth that has periodically surfaced (and regrettably, resurfaced) in contemporary depictions of Newfoundland society by Canadian writers.
- 25 The Canadian Society for Musical Traditions (subsequently known as the Canadian Folk Music Society) was founded in 1956 on the initiative of Marius Barbeau and Maud Karpeles.
- 26 Ernest MacMillan was also a prominent member of the CFMS.
- 27 Karpeles was awarded a grant to continue gathering folksongs of Newfoundland, as well as songs of Nova Scotia.
- 28 The International Folk Music Council held its meetings in Québec City from August 28 to September 3, 1961.
- 29 For further information on Peacock and the professionalization of folksong collection in Canada, see Guigné (2004).
- 30 I am indebted to Carla Emerson Furlong for her gracious support of this project.
- 31 The *Newfoundland Rhapsody* was composed for the newly formed St. John's Symphony Orchestra (later the Newfoundland Symphony Orchestra). The work quotes from several Newfoundland folksongs as well as Francis Forbes' popular gigue "The Banks of Newfoundland," a piece steeped in tradition as the nineteenth century anthem of the Newfoundland fishery, the familiar incidental music to the annual Royal St. John's Regatta, and the marching tune of the Royal Newfoundland Regiment.
- 32 Emerson corresponded with Vaughan Williams on several occasions after meeting his acquaintance through Karpeles. Williams stayed with the Emerson family in St. John's during his visit to Newfoundland in May 1942 (one of innumerable musical and artistic guests to whom the Emerson's opened their home).
- 33 Stylistically, Emerson's composition differs markedly from that of Cable, although both works contain quotations from Forbes' "The Banks of Newfoundland."
- 34 I wish to thank Jonathan Reed of Memorial University for performing this song with me at the symposium (Mr. Reed is a graduate of the School of Music, Memorial University of Newfoundland and a former voice student of Dr. Caroline Schiller).
- 35 For further examples of McCrae's poetry, see McCrae (1919).
- 36 In this sense, Emerson's setting of McCrae's text stands in stark contrast to the strophic treatment of many composers.
- 37 Musical examples are reproduced from Colton (2004).
- 38 This portion of text is further highlighted by a heightened level of rhythmic activity in the piano part.
- 39 The opening of the verse is marked "*come voci da lontano.*"