"His name was Percy Grainger"

A Program Guide for the Band Works of Percy Aldridge Grainger

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Preface

Among the creative geniuses of the twentieth century, there was one whose talents were so diverse and profound that he could serve as a subject for study in not one, but several fields: pianist, arranger, composer, conductor, educator, innovator, inventor, artist, linguist, physical educator, sociologist, musicologist, creative writer, and philosopher. His name was Percy Grainger.

Numerous biographies are available as well as a somewhat dated catalog of his music, listings of folksongs he collected, articles by and about Grainger, an extensive discography, and a collection of selected letters during his years in England. However, a critical evaluation of Grainger's music has not been written nor has a thematic catalogue been compiled, although this native Australian composed over 600 works, a rather remarkable task when you consider that he was not merely a popular concert pianist but the most popular pianist on two continents for some 30 years. This is a program guide specifically for band directors, although it is my hope that this compilation of notes will aid researchers in writing critical evaluations of Grainger's music and assist in the development of a comprehensive thematic catalog.

Grainger was famous for his "Blue-Eyed English" and his use of colorful "Australianisms." In an unpublished bibliographical sketch called "Ere-I-Forget-Jottingsdown (for use in the 'Aldridge-Grainger-Brandelius Saga') of small close-ups ((details)) that otherwise might be un-writ-hoarded ((unrecorded))," (written by Grainger in 1944-1945) can be found perhaps the best examples, outside of his compositions, of "Blue-Eyed English:"

> . . . it is wrong for a tone-wright to put his puzzle-wifty scores within the reach of know-nothing-y keyed-hammer-string players. In art, everything should be done to honour the clever, the hard-working, the learned types—those that learn to read scores. Nothing should be done for take-it-easy, know-nothing & care-less keyed-hammer-string players. We tone-wrights should keep them out all we can, (be-shame them all we can). Allowing keyed-hammer-string dish-ups of my tone works (which, in their as-first-was forms were always a-chance-for-all-y, & always group-minded) has wrecked my whole job-path as a tone-wright.

For a complete listing of Grainger's "Blue-Eyed English" as used in his band works, see my article "Percy Grainger's Blue-Eyed English: A Catalogue of Terms" in "The Grainger Society Journal," Vol. 10 No. 2, Winter 1991.

No spelling or grammatical errors have been corrected in any of Grainger's statements quoted throughout this publication.

Acknowledgments

I would like to acknowledge the International Percy Grainger Society (White Plains, New York), Stewart Manville, Archivist and the Percy Grainger Society (London, England), Barry Peter Ould, Secretary, for their help in tracking down Grainger's thoughts and notes on his music. In addition, a special thanks to those who have allowed me, over the years, to quote and use their insightful information. I have acknowledged each of these Grainger scholars at the end of their comments. A very special thanks to John Bird, without a doubt one of the most incredible men I have had the pleasure of knowing and a guiding light to anyone pursuing research on Percy Grainger. A special thanks to Eddie Green and the University of Houston Wind Ensemble for recording all of Grainger's works for band. A great debt of gratitude to my publisher, RBC Music Publisher of San Antonio, Texas, for bearing with me all these years. And a heartfelt thanks to Dr. Daniel Ninburg and his eagle eye.

Finally, this book would still be on the floor of my studio if it were not for my wife, Cay Smith Osmon. She typed, re-typed, edited, and corrected my notes. Grainger so beautifully sums up the positive feelings I have, in part, for my wife, and I felt it only appropriate in this book to share those thoughts. In a "Round Letter" dated "Feb. 15-17, 1942 to Aunty Clara, Cyril Scott, Roger Quilter, Balfour Gardiner, Herman Sandby, George & Victoria Greenwood, Fred & Tonie Morse, Charlie Parker, Bernard Heinz, Adolph Nelson" Grainger discussed his views on marriage:

> When I used to tour in England I used to look (from the train) at the rows of tiny workman's cottages & think "What wouldnt I give to be living in one of those cottages, WEDDED TO A WIFE." Nothing in life seems to me to matter MUCH, out-counted WIFE & WEDLOCK--the law that (strangely enough) upholds a man in joy-quoffing (enjoying) his wife. I do not BELIEVE in wedlock. I deem it a foul, out-worn, gross, life-wrecking law, that wrecks the life of mankind and (more than any other single thing) holds back onward-stride-ment. But it is wonderfully HANDY for me. It is HEAVENLY for me. I have known such heavenly happiness in my 15 and a half years of wedlock that I dont care what happens to me now. I HAVE HAD MY FUN. I have had such bliss in wedlock, and such a good time (of late) hearing my tone-works painstakingly forth-sounded, that it would not seem to me unfair if I now were burnt alive, or drowned, or gaoled, or otherwise unlovingly ended. I name these things as things that may easily happen to all & any of us, as things are drifting. And I can only say: For my part, I have known such heavenly bliss in wedlock & tasted such hope-fulfilment in tone-art that I now (as I would not a few years ago) would not rate it unfair to find myself roughly ended. I have had my fun.

Also, from a letter dated October 13, 1946 to the editor of "The American Vegetarian," Grainger explained his reasons for "becoming a meat-shunner" and the various things he attributed to his good health. "Also, I attribute my present happy condition to the fact of being happily married. I did not marry until I was 46, &, as I see it now, I certainly was wasting time up to that moment."

I cannot agree with Percy more wholeheartedly.

Introduction

"When we consider the latent possibilities of a modern concert wind band it seems almost incomprehensible that the leading composers of our era do not write as extensively for it as they do for the symphony orchestra."

Percy Grainger, September 1918
"Possibilities of the Concert Wind Band from the Standpoint of a Modern Composer"

Percy Grainger was born a British subject in the colony of Victoria, Australia on July 8, 1882. He left his native Australia at the age of 13 and only returned for an occasional concert tour or family visit. Because of the limited time he spent on his native soil, some Australians might be slow to claim him as one of their national composers, yet Grainger maintained an exceptional emotional attachment to his Australia and believed the influence on his music was profound and life-long. Although he made his name as a pianist—he gave his first public recital at the age of 10—he was in fact the first Australian-born composer to achieve international recognition.

As a young man in Germany, Grainger befriended such notables as Cyril Scott, Herman Sandby, Roger Quilter, Balfour Gardiner, and Norman O'Neill, known collectively as the "Frankfurt Group." In 1901, Grainger moved to London where he quickly became a celebrated performer in both concert halls and the private homes of some of London's wealthiest people. At the outbreak of the Great War, Percy and his mother Rose set sail for America. They settled in White Plains, New York, at 7 Cromwell Place. The house has been designated a county and state historical site and is now the home of the International Percy Grainger Society. Grainger lived there with his mother until her death. He married Ella Viola Strom in 1928 only after his mother's death, and they lived in the house until his death in 1961. Grainger's relationship with his mother, which can only be described as an obsessive devotion, has been documented in several books, the most enlightening being John Bird's biography published by Faber and Faber in 1982 (now available from Oxford University Press). Grainger took his mother's family name of Aldridge shortly after her suicide in 1923. The following statement, made by Grainger in a 1914 interview, could be his biography "in a nutshell."

> My mother, who is an excellent musician, was my first teacher. She began with me when I was five, and worked with me constantly, two hours daily, for five years. This was in Melbourne, Australia, where I was born. We left there when I was twelve. At about the age of ten I appeared in public and my career as pianist began. My teacher at that time was Professor Pabst, who subsequently became connected with the Moscow Conservatory. When we came to Germany, I went to Professor Kwast at Frankfurt, with whom I remained six years. Later I studied with Busoni, whom as pianist and teacher I most deeply revere.

Grainger was a man of contradictions: a renowned pianist who detested concertizing, a vegetarian who didn't like vegetables, and a virtuoso who despised virtuosity. In an interview with the band director at the University of Texas on May 24, 1948, he was asked how American bands compared to European bands, particularly the French bands "which are known for their virtuosity." Grainger responded quickly, "Oh! I'm sorry to hear that. I don't like virtuosity." He was a preeminent collector of folksongs yet boasted that he never used a folksong in an "original work." On more than one occasion he stated that he didn't really care for folk music . . . he much preferred the music of Bach and early music composers.

When one talks or writes about Percy Grainger, one is always faced with a dilemma—Grainger the composer, pianist, folksong collector, teacher, linguist, experimentalist—where does one start? Perhaps it is best to go directly to the man. Grainger had an affinity for life yet an overwhelming fear of public performance:

> There are tone-forthplayers and singers who do their best (so we are told) in the most befamed Opera houses, with the most bowed-down-to blend-bands (orchestras), when their fees are highest and when hear-hosts are largest. All I can say is: such folk must be swollen-headed, or thick-skinned, or something. They must be brutes! With me (cringing violet that I am--in some lines) t'is t'other way. I do my best when fees are lowest, listen-hosts are smallest. If there are only 110 listeners I say to myself: 'Most likely there is none here that will prick my bubble.' If I get $200 (or even $250) I say to myself: 'Likely I can play well enough for that.' But think of a $700 fee (or a $1000 fee! Have I ever had it?)! It is nerve-breaking. Can I be sure that I can cough up $700 worth of flawlessness, polish, host-holding skill? Hardly.

In a 28-page letter dated August 23, 1916, Grainger wrote to the Scottish music critic Douglas Charles Parker about his compositions:

> May I be allowed to add a few words as to what seems to me the salient characteristics of my compositional style? It always seems to me that the 'texture' (the actual distribution of notes in a chord, the critical or unconscious choice of inversions—whether they are close or spread; in short the *weft of the fabric*, the actual *stuff* (sonority) produced by the polyphony or by a 'chordy' style of writing) of a composer is the determining factor of his work, at least to other composers, at least, so it seems to me . . . . Music seems almost to have a 'surface', a smooth surface, a grained surface, a prickly surface to the ear . . . . I believe that any originality that may exist in my 'texture' can be brought home to the particular blend of horizontal & perpendicular that has always been my fate from my earliest childhood's composings beginnings. The whole lifegiving element in my music comes from the *flow of my parts* (rather than from my melodic invention or my rhythmic impulses as some believe) by my critical influence is always applied horizontally . . . . Well, I think my special style, if I have any, arises out of having a craze for partwriting that is always gadding about like traffic at Hyde Park Corner, combining with an ear which is only critical *perpendicularly*. In other words, I like a musical Hyde Park corner traffic, but I enjoy each movement for its *momentary proportions* for the patterns created by the movements rather than I enjoy following the *continual path* of any particular vehicle.

Grainger's standing among twentieth-century composers as a relative unknown is difficult to explain. He was among the first to use irregular rhythms and meters (before Stravinsky by some ten years), he experimented with electronic music before Varese, and conceived aleatoric, or "free" music, prior to the turn of the twentieth century. The explanation is perhaps in his use of a basically nineteenth-century harmonic palette as suggested by Keith Brion, or his "lack of compositions in large scale symphonic forms, and his popular reputation as an extraordinary but eccentric pianist and arranger of folk music." Often Grainger is regarded as a minor composer for no other reason than the length of his compositions. Granted he did not write a symphony or concerto and his only "ballet" is for imaginary dancers, yet we must judge Grainger's music by more than length.

On April 5, 1951, on board a train returning home after a particularly long and exhausting tour, Grainger wrote a "ROUND LETTER to FRIENDS & KIN:"

This tour has been vastly teach-ful (instructive) to me. I have learnt 3 things, once & for all:

1. That no matter how much the forth-player (performers) dislike my tonery (music), I can always force them to do it at least middling well, if I am on the spot (there for rehearsals) long enough.
2. That the sound of my tonery is always more or less pleasing; so there is no longer any need for further testing, trimming & titivating. All my tone-works CAN JUST STAND AS THEY ARE.
3. That my tonery . . . is unfailingly unpleasing to listen-host (audiences) everywhere.

So what is there to hope for—since neither time-beaters nor listen-hosts like our British tonery? As I see it, the thing to hope for is that the snobs and the prigs (who have always ruled tone-art (music) with an iron hand, & who are always browbeaten by tonery that is hard-to-do & hard-to-like) will sooner or later ram our tone-art down the throats of the simple & helpless rank & file, as they have with Bach, Beethoven & Brahms in the past. MY job is to keep my tonery in print (hinder the forth-printers (publishers) from losing heart) thru forth-playments (performances) until the snobs & prigs catch on. For if one cannot please listen-hosts, the snobs & prigs are one's only hope! The only thing I ask is: How long will it take before the snobs & prigs catch on? For I am too old to keep on with these sales-booting tours for ever . . . . In the mean time I am unspeakably thankful that my INNER puzzle-tasks (problems) as a tone-wright are over mainly, the askment (question) of whether my tonery as it stood PLEASED ME . . . . they PLEASE ME, however little they please anyone else.

Considering there are more than three dozen commercially available recordings of Grainger's music it must please many! One of the most recent is the three-volume CD series of all of Grainger's band works by the University of Houston Wind Ensemble conducted by Eddie Green.

Grainger planned his retirement at the end of his 1948 concert tour. On February 23, 1948, Grainger wrote Ella (while waiting for an early morning train in St. Louis, Missouri):

> Well darling, it is over, the last hard-to-play concert of the last season. So it seems as if my nightmare career will close without that nightmare of nightmares happening—breaking down in public, especially when playing with an orchestra. This is the thing I have feared above all other things all my life. . . . To be finished with this nightmare is all I ask of life. I care nothing whether I die or suffer bodily pains, whether my compositions succeed or fail, whether I am put in jail or not. As long as this nightmare is lifted from me!

Again on February 23 he wrote Ella (from the train station in Kansas City): "Everything about you or to do with you has forever for me the bloom of 'love's young dream,' the same as the first day I met you—only reinforced now by the memories of all the joys and all the signs of gladheartedness I have seen in you continually all these years. . . . How lucky I am."

Although officially retired, Percy continued to perform in concert to promote his music, particularly his wind band music. Unfortunately, in the mid-1950s, Grainger's health began to fail, and by April, 1957 he wrote: ". . . medically speaking we have been thru one of those hellish interludes—the hellishness consisting in feeling one's condition worsening, being 'Professionally' unknown, and not knowing where to turn."

In a reply to Daniel Sternberg (Dean, Baylor School of Music, Waco, Texas) dated December 2, 1957, Grainger wrote:

> In your letter of 11 Nov. you were kind enough to ask after my health. In connection with a concert I just had in the Middle West I went on to Rochester, Minn. to have a check-up on my condition at the Mayo Clinic there—partly to see if they considered me healthy enough to do the Waco Festival & other concerts in February & March. The result of the examinations was very satisfactory & they consider me quite fit to do the concerts. (For which I am very grateful, as I would be bitterly disappointed if I were forced to give up the concerts with you!) About 3 or 4 weeks ago (before I went to Mayo Clinic) I had my testicles removed at the White Plains Hospital, which seems to be a frequent procedure in this struggle with the prostate.
>
> I want to thank you again for your most kind interest in my health & for your sympathy & helpfulness musically. It is rare to be so consideratly & kindily treated. A thousand thanks!

In a letter dated February 3, 1958, Grainger again wrote Dean Sternberg about the Waco Festival:

> My doctor is very much against my taking the bus from San Antonio to Waco. So I must keep to my original plan: to take the train from San Antonio to Waco, arriving Waco at 3.15 am Friday morning Feb. 14. But I will be ready for rehearsals any time after arrival (but this cuts out a possible evening rehearsal on Feb. 13).

Grainger's last public performance was in Hanover, New Hampshire at Dartmouth College. He was to lecture and perform at the annual Festival of Music. In Ella's words, it was a "pathetic disaster." By the end of 1960, Percy's body and mind had become very frail, although in the evenings he still loved to play the piano—especially Faure's *Nell* and Dowland's *Now, O now I needs must part*. In early February, 1961, he again entered the hospital in White Plains. On the morning of February 20, he tried to write a few lines to Ella (who was at his bedside). He was unable to hold the pen and the words were illegible. He whispered his last words to Ella: "You're the only one I like." He submitted, after years of treatment, to abdominal cancer on the morning of February 20, 1961. Percy's last request was ". . . that there be no public or religious funeral, funeral service or ceremony of any kind or nature." In the words of John Bird, Grainger's biographer, "Even beyond the grave, it seems, he still feared public performances more than anything else." Grainger's body was flown to Australia where he was buried in the family plot in Adelaide. It was Percy's first and last airplane ride. He summed up his fear of flying with "I don't care to ride in anything that does not back up."

Some five years after Percy's death, his close friend Cyril Scott wrote in an article for *Prediction* magazine titled "Out-of-the-Body Reunions at Night" (March, 1966, pp. 14-16):

> Somewhat recently, my almost life-long friend and well-known fellow composer, Percy Grainger, died, leaving his widow to mourn his loss. Wishing to have some news of him, I asked M. to contact him while she herself was at night on the astral plane. [M. is one of two Masters of the Theosophical Movement known as Morya, Indian High Initiate, that Scott used as his instrument, medium and willing servant to contact souls on the astral plane.] And there sure enough she found him, together with his widow, surrounded by a group of friends, some of whom had already passed over and some others who had not. I was with M. at the time, and Grainger, looking years younger and full of *joie de vivre*, immediately came forward to greet us with his characteristic warmth, told us how glad he was to be free and not to have to go back to earth-life, and said what wonderful music-making there was where he now found himself.

> Actually, during that earth-life, his attitude towards the question of survival had been a strange one. A few years before his death, the subject having cropped up, I remember his saying: 'I don't entirely disbelieve in an after-life, but I'm simply not interested in it.' Well, it obviously interests him now; and I was amused when M. told me he had turned to her and said: 'Cyril is always right'—though 'always' was indeed an overstatement!

For further reading on this unique musician, I would recommend three of the many books presently available. For the most in depth and personal look at Percy's life, John Bird's biography is the most masterful. Richard Kole (conductor and flutist who performed under Grainger at West Point and in Florida, and who is a 1993 recipient of the "Grainger Medallion") said, "After finally putting Bird's Grainger biography down you will feel you knew him personally—such a sensitive and caring way with words." (*Percy Grainger*, by John Bird, was published in hard cover by Paul Elek, London, 1976.) The softbound version was printed by Faber and Faber in 1982 and has been re-released in hardback by Oxford University Press.

Another highly recommended book, *The Farthest North of Humanness: Letters of Percy Grainger 1901-14* edited by Kay Dreyfus and published by MMB Music, Inc., Saint Louis, Missouri, 1985, makes for fascinating reading:

> Someone like you wakens naturalness in someone like me. I don't only love you with my English sharp singular sensuality and my personal cruelty (although I do that as well) but I love you with international impersonal naturalness, I long not only to love you as my sensuality demands, I also long to love you as your sensuality demands . . . ."

The selected letters show Grainger as a fluent and prolific letter-writer, revealing his complex personality and his innermost thoughts and feelings about his travels and career, his anxieties about his talent (as pianist and composer), his friendships, the extraordinary relationship with his mother, and the intimate details of his unusual love life with Karen Holten, his "playmate over the hills."

Another book is *A Source Guide to the Music of Percy Grainger*, edited by Thomas P. Lewis and published by Pro/Am Music Resources, Inc., White Plains, New York, 1991. This is the most comprehensive collection of program notes available with over 300 pages of the most complete collection of scholarly quotes and "nuts and bolts" information about Grainger between covers.

Program Guide for the Band Works of Percy Aldridge Grainger

Australian Up-Country Tune

Grainger wrote the following notes about his *Up-country Song*:

> This piece (written for chorus in May, 1928) is based on a tune that I wrote in 1905, called 'Up-country song.' [A totally original melody using no folk material.] In that tune I had wished to voice Australian up-country feelings as Stephen Foster had voiced American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gumsuckers' March* [from the suite *In a Nutshell*]. This choral version was first sung at my wedding to Ella Viola Ström at the Hollywood Bowl (California), August 9, 1928, by the exquisite Smallman a Cappella Choir.

In September of 1934, Grainger wrote about his use of the wordless choir, a practice he had followed since about 1899. ". . . music carries its own special message to the soul—a message that is weakened if words . . . are set to music. This beautiful melody was dubbed by Sir Thomas Beecham, in its original *Colonial Song* setting, as ". . . the worst piece of music written in this century." Glenn Cliffe Bainum's version for band was scored in 1967 and is published as *Australian Up-Country Tune* rather than as *Australian Up-country song* as Grainger titled it.

Bellpiece (Now, O now, I needs must part)

The *Bellpiece* was Grainger's last work for band. In his last years, he would play the John Dowland song every night before retiring to bed. It is harmonically one of his greatest achievements, shifting from Delius, Debussy, Gershwin, Duke Ellington, ultimately to Grainger. He provided the following program notes:

> John Dowland was born, of Irish stock and probably in Ireland, in 1562,* and died around 1626. In addition to being one of the greatest song-writers of all time, he was famous in his life-time as a singer and lute-player, and as such was attached for some years to the court of Christian IV, King of Denmark [1598 to 1606].
>
> My piano piece is based on a transcription by Mr. Sidney Beck of 'Now, O now I needs must part' as it appears in a copy of the 1597 edition of John Dowland's *The First Booke Of Songs Or Ayres Of foure parts with Tableture for the Lute* in the possession of the Henry E. Huntington Library and Art Gallery, San Marino, California, from which library, and from Mr. Sidney Beck, kind permission to use this material has been obtained.
>
> In my setting the Dowland melody is heard twice: the first time with harmonies almost identical with those of Dowland's lute accompaniment (but adopted to pianistic technic) and the second time with free harmonies and a tail-piece of my own.
>
> The first verse of the text, that here follows in modern spelling, is typical of the three verses in Dowland's original:
>
> Now, O now I needs must part,
> Parting though I absent mourn,
> Absence can no joy impart,
> Joy once fled can not return.

While I live I needs must love,
Love lives not when life is gone,
Now at last despair doth prove,
Love divided loveth none.
Sad despair doth drive me hence,
This despair unkindness sends,
If that parting be offence,
It is she which then offends.

The dedication on this work reads "for my darling Aunty Clara, with fond love." It is a "Free-Ramble" companion piece to *Blithe Bells*. The band version dates from 1953 and was first performed at South Broward High School, Hollywood, Florida on April 9, 1953 with Grainger conducting.

* [According to Nicolas Slonimsky, Dowland was probably born in London, 1563 and was buried there on February 20, 1626. Coincidentally, February 20 was Grainger's date of death.]

Blithe Bells

Blithe Bells is a Free Ramble on J.S. Bach's aria "Schafe Konnen sicher weiden, wo ein guter Hirte wacht" (Sheep May Graze In Safety When a Goodly Shepherd Watches O'er Them). . . from the Secular Cantata BWV 208 "Was Mir Behagt, Ist Nur Die Muntre Jagd." "The ramble," Grainger indicates, "[is] for George H. Greenwood in friendship and worth-prize-ment. Set, Nov. 1930 - Feb. 1931, for 15 or more single instruments, or for elastic scoring." Grainger had a passion for the music of Bach and earlier composers. Keith Brion remarked on the differences between *Blithe Bells* and the quotational compositions of Charles Ives, "Grainger's treatment of Bach's *Sheep May Safely Graze* is pure Grainger . . . in fact, rather then being quotational the music sounds as if Grainger has swallowed Bach, digested him and by some mysterious and rather delicious process, both composers emerge as equals—with a tiny dash of George Gershwin for seasoning." The edition used for the University of Houston CD was scored during March 1931 for band. In 1983, Keith Brion compiled an edition and reconstructed twenty parts. Since that time, the additional parts have been found. Grainger's original setting remains in manuscript.

Children's March (Over the Hills and Far Away)

The Children's March (Over the Hills and Far Away) is one of several works that Grainger produced as a direct result of serving in the U.S. Army Coast Artillery Band between 1917 and 1919. According to Grainger, it was "specially written to use all the forces of the Coast Artillery Band which I was serving in 1918." This work is one of the earliest compositions for wind band to use piano as an integral part of the ensemble. As a member of the band, not the director as implied in the new book, *Percy Grainger*, by Wilfrid Mellers, Grainger had the opportunity to "try out" various instruments in combination and experiment further with percussion color and texture.

Grainger's move to Governor's Island did allow him more time in front of the band (he was transferred to the Bandmaster Students and U.S. Army Music Training School during the summer of 1918. Of course, his mother, Rose, moved with him). Percy enjoyed this period—both "trying out" works and conducting. He had a rather humorous and simplistic view of conducting. On February 6, 1941 he wrote:

> The orchestra *plays the notes*, and all the conductor has to do is to listen to the orchestra, follow along with it and look inspired. (I can get up and conduct a piece of mine I haven't thought about for twenty years, without the least preparation. But I couldn't play the same piece on the piano, without preparation, to save my life.) That is why so many famous pianists have become conductors—to escape the endless misery and unreliability of keyboard memorizing into the comparative easiness and laziness of conductor-memorizing!

On June 6, 1918, Grainger conducted the Goldman Band of America in the premiere performance of the *Children's March*. The performance was on the campus of Columbia University, and Percy's friend, Ralph Leopold, was at the piano. The work is also scored for piano solo and two-piano/four-hands. Grainger wrote in detail about his composition, giving complete background information on both folk song settings and original works. The one exception to this practice was the *Children's March*. Virtually nothing exists in Grainger's hand to explain any aspect of this composition. Even the dedication remains a mystery; although assumed to be Karen Holten, we may never know with total certainty the identity of "my playmate beyond the hills." However, Grainger uses the word "playmate" to describe Karen Holten in a letter dated February 2, 1907:

> I don't get tired of remembering how kind you are to me . . . . Personally, I think . . . the whole game of life is to always *half* (never *quite*) fight nature . . . . That in hot things of life you're like a little *animal*; keen, pure, natural, splendid; while in the cool things of life (the everyday acts) you're *human*; quiet, *slow-going*, (the greatest praise to slowness of actions!) kind, considerate, *cunning*, & loveable. The *human* is grand for the *world* (& one musn't forget *it* ever) & the *little animal* is glorious company for me. You see, now I've got a playmate. I've always had lots of love in my life, & since I've been in England some success, & tons of appreciation of my art, (a great boon) but I've never had a *real playfellow* . . . . But now I've got a playmate.

Again, in a letter to Karen Holten dated March 15, 1907, Grainger writes to his "playmate:" "Please, little bright playmate Karen (you help to keep me a baby, tho' maybe folks wouldn't think it) always *try hard* to let us keep to the young childlike holiday joy of living." If these were the only two references to Karen Holten as his "playmate" it would hardly be compelling evidence to conclude that she was the *Children's March* dedicatee. However, throughout their relationship, Grainger wrote to "my real playmate" (letter dated February 15, 1908). In fact, Grainger, in a March 7, 1910 letter, asked Karen Holten if he could "dedicate *Afterword* to you? But in all secrecy . . . ."

Colonial Song

Colonial Song is an original work and Grainger adheres to his policy of using no folktunes in his original compositions. The *Colonial Song* is intended to reflect the people and scenery of his native Australia, in fact, he wished to convey an "emotion . . . of native born colonials in general." Grainger wrote:

> Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climactic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen Foster's songs . . . I have also noticed curious, almost Italian-like, musical

tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.

The original version of *Colonial Song* was presented to his mother as a Yule gift in 1911, and the band arrangement was presented to her in 1918. It was number one of a planned series of works entitled "Sentimentales" of which only two works exist.

Country Gardens

Between 1949-1950, Grainger re-scored several of his most popular compositions for an orchestral recording conducted by Leopold Stokowski. One of them was a completely new and inventive version of *County Gardens*. In this version, the folktune is restored to the order which Cecil Sharp notated, as opposed to the form of Grainger's original piano solo version. While Grainger had earlier composed several settings of this piece, he did not score it for band until May 1953, when he made a setting of the version he had prepared for Stokowski. Ironically, it proved to be one of Grainger's last works for band, and was not published until 1990. While the scoring demonstrates the composer in his full maturity, the approach is quite different from the earlier settings. Colors are more transparent, the percussion are used to their best effect, and the blendings carefully elicit optimum contrasts. The setting is autobiographical. Grainger seized the opportunity presented by Stokowski to fashion an ironic, jolly/bitter personal statement. His last *Country Gardens* is both a frolic and a harshly biting satire. A few well-placed wrong notes show the pain he associated with this music. Near the end, the composer (via the trombones) conclusively sticks out his tongue at the world, and then quietly fades away. (Dana Paul Perna, New York, New York)

The original piano setting (B.F.M.S. Nr. 22) is titled, on the cover, as "Country Gardens, Handkerchief Dance." According to Alun Roach, a Morris dance expert, ". . . the 'Handkerchief Dance'. . . as danced to Grainger's *Country Gardens*, is by six dancers [generally men] in two lines of three, each using a handkerchief in each hand to emphasise the arm movements in the dance." In Grainger's "Program-Note" he further explains the dance and dancers:

> Groups of countryside dancers (men only—so-called "teams" of "Morris Men"), decked out with ribbons and jingling bells, still dance the Morris Dance to the accompaniment of such tuns as "Country Gardens" and "Shepherd's Hey" in many parts of rural England. Our knowledge of Morris tunes and Morris dancing we owe to that genius among folk-music collectors, Cecil J. Sharp, and those interested in the subject should consult *Morris Dance Tunes* and *The Morris Book*, both by Cecil J. Sharp and Herbert C. Macilwaine and both published by Novello & Co., Ltd.

In that same edition, dated July 16-17, 1930, Grainger gave an extensive "Note to Piano Teachers and Students" and discussed the "habit of highly energized attack forms" of piano technic that still hold today. Grainger wrote:

> Since bodily laziness is at the root of most pianistic [musical] short-comings (as it likewise is the origin of most ill-health and ill-deeds in other fields) the student should be led to practise in the most mercilessly energetic, taxing and exhausting way possible—instead of being advised to "spare" himself, as in "relaxation." If the attack is sufficiently energized (stiff, tense, spasmotic) the relaxation (between attacks) will look after itself. You do not have to tell a man to sleep who has just walked 65 miles without stopping. Let us remember

Nietzsche's wise words: "Only utmost hardness (that is: hardihood, stoicism, unflinchingness) is beautiful."

Down Longford Way

Down Longford Way was collected by Katherine Parker. In 1912, Grainger met the Parknook, Tasmanian-born pianist in London. She was a scholarship winner from the Melbourne Conservatory and one of only a few of Grainger's students he held any hope for as a performer. Parker set a collection of native Tasmanian songs from her homeland and *Down Longford Way* is presumably one of them. Percy orchestrated and reworked the harmonies in 1936. There is evidence that he conducted the setting on some of his concerts. Although rumors of a Grainger band setting of *Down Longford Way* have existed for years, as of this date no such score has been located. I scored *Down Longford Way* in 1988 for a European concert tour of the Texas Symphonic Band. I was the conductor/organizer and fellow Texas band director, Dennis Eichler, was the saxophone soloist.

Eastern Intermezzo

The *Eastern Intermezzo* is from the *Youthful Suite* for orchestra, and dates from 1889/1899 (Frankfurt-am-Main, Germany). It is a brief movement and takes its inspiration from Grainger's passion for Oriental music, that was, in the words of John Bird, "stimulated during his boyhood visits to the Chinatown of Melbourne in the 1880s and 90s." There is a version for piano solo ("dished-up" July 15-16, 1922, Chicago) and two pianos, four hands (listed as Room-music Tit-bits No. 5). It is not surprising that a version also exists for some 20 tuneful percussion instruments (recorded on Move Records, MD3222). The version for band by Peter Warshaw is true to the orchestra score and was released in Fall 1993.

Faeroe Island Dance

The *Faeroe Island Dance*, originally titled *Let's Dance Gay in Green Meadow; 'Neath The Nould Shall Never Dancer's Tread Go*, came from a lovely duet called *Fair is Play on the Greenward.* It was Grainger's last folktune setting. The first sketches appear in 1905 for chorus (although some texts say it was not collected until 1922 by Grainger and the Danish folklorist, Hjalmar Thuren), the second being dated 1932 for harmonium, and the third "dished-up for twosome at one piano Sept. 20-21, 1943." At the bottom of the final page Grainger notes: "New clean copy written out Feb. 21-23, 1946, Beacon Tavern (Room 118), Barstow, California."

It is Grainger's final folktune setting for band, completed in 1954. The original published piano setting included some of Grainger's most elaborate program notes, discussing all aspects of the Faeroe Islands, the inhabitants, folk songs and folk dancers "who dance for eight hours or more at a stretch and who set their pride in having one dance follow another with the very next foot-fall, one dance-song follows another with the very next beat. (This attitude is mirrored in my setting . . . which does not end with the finality usual to most modern compositions, but just stops abruptly in mid-dance, ready to be succeeded immediately by another dance.)" This piece is dedicated to the memory of Grainger's friend, painter John Singer Sargent, who loved the Faeroe Islands music.

"The Gum-Suckers" March

Grainger wrote a "short program note" and a "long program note." In the "long program note" the composer wrote (in a rare third person explanation):

> "Gum-Sucker" is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums", and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes". In the march Grainger has used his own "Australian Up-Country-Song" melody, written by him to typify Australia, which melody he also employed in his "Colonial Song" for two voices and orchestra (root form), or for military band.
>
> The first theme was composed at Hill Hall, Epping, England around 1911. The second theme is taken from the composer's own "up-country-Song" (an attempt to write a melody typical of Australia as Stephen Foster's songs are typical of America), which dates from about 1905. This same melody is also used in the composer's Australian piece entitled "Colonial Song". Other tunes and ideas in the March date from between 1905 and 1907 . . . . The March was worked out in the summer of 1914 (at Evergood Cottage, Goudhurst, Kent, England), and scored for orchestra late the same year in New York City. It was sketched for military band late in the decade, but not finished until the summer of 1942. "The Gum-Suckers March" is dedicated "For Henry and Abbie Finch, with love".

R. Mark Rogers' brilliant edition (published by Southern Music Company) contains extensive scholarly "notes on the edition."

Handel In The Strand (Clog Dance) Room-Music Titbit 2

Grainger composed *Handel In The Strand (Clog Dance) Room-Music Titbit 2* originally for "piano and 2 or more strings (or for massed pianos and string orchestras). Feb., 1911-April 13, 1912. Dished-up for piano solo, March 25, 1930, Denton, Texas. To be played to, or without, clog dancing."

His program notes read as follows: "My title was originally Clog Dance. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title Handel in the Strand, because the music seemed to reflect both Handel and English musical comedy (the "Strand"—a street in London—is the home of London musical comedy)—as if jovial old Handel were careening down the Strand to the strains of modern English popular music. In bars 1-16 (and their repetition, bars 47-60) I have made use of matter from some variations of mine on Handel's 'Harmonious Blacksmith' tune." Richard Franko Goldman's arrangement was published in 1962, a year after Grainger's death.

Hill-Song No. 2

In Richard Franko Goldman's book, *The Wind Band*, he nominates the *Hill Songs* and *Lads of Wamphray* as the first major twentieth-century works for the band. Both pre-date the Holst suites, but because of the delay in publication (Percy withheld the works), the Holst compositions became the earliest "standards" of the wind band repertory.

Although Grainger wrote extensively on the *Hill-Song No. 1* ("I consider *Hill-Song No. 1* by far the best of all my compositions."), he wrote very little on the *Hill-Song No. 2*. He did, however, write over a period of years to his friend and lover Karen Holten about the composition. On Monday, July 4, 1910, he wrote: "Perhaps I will arrange a run-through of Hillsong for 24 wind players while you are here. I would so like to hear this piece, that I place highest of my things *purely musically*." The program notes provided by Grainger read in part:

> My Hill-Songs arose out of thoughts about, and longings for, the wildness, the freshness, the purity of hill-countries, hill peoples and hill-musics—the Scottish Highlands and their clansmen, the Himalayas and their hill-men, the Scottish and Asiatic bagpipes, etc. These compositions were part of a back-to-nature urge, and were written as a protest against the tame-ness of plain-countries and plain-dwellers and their dullness, samishness and thwartingness of life in towns. Musically speaking, my Hill-Songs sought to weave the bagpipe tone-type (the skirling drasticness of the 'chaunter,' the nasal fierceness of the drones) into many-voiced (polyphonic) textures. Hill-Song II is the outcome of a wish to present the fast, energetic elements of Hill-Song I as a single-type whole, without contrasting elements of a slower, more dreamy nature. To this end, the bulk of the fast, energetic elements of Hill-Song I (composed 1901-1902) were used together with about the same extent of new material of a like character composed in London in April, 1907, in which month the whole was put into shape. Hill-Song II was scored, April 8-20, 1907 (at Svinklv, Jutland, Denmark) for 23 or 24 wind instruments. . . .
>
> In the dedication of this composition to my folk-hero-like friend H. Balfour Gardiner (with his inspired creation of a music tallying the Wessex-ness of Thomas Hardy and William Barnes and the sea-longing of John Masefield, his endless life-saving generosity to fellow-composers, his fight-winning championship of British music, his tree-planting for the future good of the English country-side) I have applied to him the nick-name 'merkismadur,' because this word, in the Faeroe Island language, has three meanings that all fit him: a standard-bearer, a man of mark (a leader), a queerling.

Irish Tune From County Derry

Grainger wrote:

> The tune was collected by Miss J. [Jane] Ross of New Town, Limavady County Derry (Ireland) and printed in *The Petrie Collection of the Ancient Music of Ireland* by Stanford on page 57 of which collection the following remarks by George Petrie go before the tune, which is headed: 'Name unknown':
>
> For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of new Town, Limavady, in the County of Londonderry—a lady who has made a large collection of the popular unpublished melodies of the county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved.

The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was 'very old', in the correctness of which statement I have no hesitation in expressing my perfect concurrence.

'Lads of Wamphray' March

Upon his return home after a concert tour in December 1936, Grainger found a letter waiting for him from the American Bandmaster's Association commissioning him for two new compositions. Since the convention at which these works were to be premiered was to be held in Milwaukee that forthcoming March, Grainger had to work quickly in order to meet their deadline. Despite his prolific output, Grainger had always been a slow composer; it often took him years, sometimes decades to put a work into a completed form. For this commission he gathered together some folksongs producing *Lincolnshire Posy* in just a little over a week's time. As for the other score, he decided to create a new composition from an earlier work he based on purely original material (e.g., not upon folksong-related materials) which he called *Lads of Wamphray*. Originally composed for male chorus, orchestra or band, or two pianos, Grainger completely recast his 1905 version and called it *'Lads of Wamphray' March*. The March ABA convention performance met with little success and Grainger had to wait for his chance to adequately hear what he had actually composed. The first professional performance of *'Lads of Wamphray' March* was July 21, 1937 by the Goldman Band under Grainger's direction. The work was published in 1941 and became one of the Goldman Band's most frequently performed works. It was subsequently recorded for commercial release by that organization in the late 1950s.

Inspired by a "folk-poem" from Sir Walter Scott's "Minstrelsy of the Scottish Border," original materials for *'Lads'* date as far back as 1901 when the young Grainger had traveled to Scotland. He would often whistle tunes to himself while hiking through the highlands, jotting some of these tunes down to be used later in his music. During this period he composed his *Hillsong No. 1* for a choir of double-reed instruments (plus two piccolos); some material from this work as well as from his orchestral *English Dance* appears in his later version of *'Lads of Wamphray' March*. In his 1937 version, Grainger created an enthralling study in wind/brass sonorities by having limited his percussion forces. Since the "tuneful percussion"—for which Grainger's employment in other scores had been recognized as innovative—are *not* to be found here, Grainger wrote his piece, as a fine dramatist renders a play, with indelible characters. As such, Grainger drew his inspiration from Scott's poem which expresses the devil-may-care, cattle-raiding, swashbuckling English and Scottish "borderers" of the 14th-16th centuries. Specifically, Scott's poem commemorates a bloody skirmish between the Maxwell and Johnstone clans which occurred in 1593. The ballad closes with the following verse:

For where'er I gang or e'er I ride,
The Lads of Wamphray are on my side;
And of a' the lads I do Ken,
A Wamphray lad's the king of men.

This "ramble," as Grainger would have referred to it, is a multi-tuned rondo of the most ingenious form placed into the guise of a symphonically proportioned march. From the foot-stomping, jaunty, tone-strand with which the work begins until its fireworks conclusion, *'Lads of Wamphray' March* remains one of Grainger's finest and most important creations among his masterpieces for band. (Dana Paul Perna, Syosset, New York)

Lincolnshire Posy

John Bird, Grainger's biographer, wrote in an article entitled "Grainger on Record," for the reference book *The Percy Grainger Companion* (edited by Lewis Foreman, Thames Publishing, 1981), that Grainger's essay "To Conductors" "should be compulsory reading for anyone embarking on a performance of his music." The Program-Note on *Lincolnshire Posy* should be required reading for any musician. To this day, Grainger's words ring true:

> Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family this is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its array of brass (both wind-bore and narrow-bore)—not the equal of any medium every conceived? As a vehicle of *deepley emotional expression* it seems to me unrivalled.
>
> "Lincolnshire Posy," as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, [an exception for Grainger, see Note below] though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores.
>
> The bunch of "musical wildflowers" (hence the title "Lincolnshire Posy") is based on folksongs collected in Lincolnshire, [pronounced Lincoln-sure] England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singers who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breathy or delicacy of tone [. . .] these folksingers were kings and queens of song!
>
> These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poor-houses or in other down-heartening surroundings) and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded and unhonoured.

In Grainger's "notes" he describes each singer with emotional outpourings deep from within his soul. His admiration was for the singers—not the songs, yet the beauty of each singer is heard in the splendid, sensitive and innovative scoring. Many consider *Lincolnshire Posy* Grainger's masterpiece, and rightfully so. It has a quality unmatched in the wind band repertory.

Note: Although he made this statement, additional notes on *Lincolnsire Posy* and a cataloging of his compositions show it to be untrue. *Lisbon (Dublin Bay)* was sketched for mixed chorus in 1906

and set for woodwind quintet in 1931 (published by Schott & Co. Ltd. in 1971 and titled simply *Lisbon*). The woodwind quintet uses the same textures as the band setting and was completed six years before *Lincolnshire Posy*. However, it is listed as British Folk-Music Settings Nr. 40, whereas the wind band setting is B.F.M.S. Nr. 34. *Harkstow Grange* was sketched in 1934 from sketches made between 1906 and 1909. It exists in no other completed form other than that for wind band. *Rufford Park Poachers (Poaching Song)* only exists in the wind band version completed in 1937, however, in it he used sketches that date from 1933. *The Brisk Young Sailor (who returned to wed his True Love)* exists in completed form only for the wind band. It was originally sketched for chorus, horns and strings in 1919 based on 1905 or 1906 sketches. (In the Fennell edition, he notes that the proper title is "A Fair Maid Walking All in Her Garden." Fennell goes on to explain that he retained Grainger's title "because it fits the music he wrote more comfortably than its however proper substitute.") *Lord Melbourne (War Song)* was sketched in 1910 for chorus, organ and "a few brass instruments." *The Lost Lady Found* does exist in the original form for mixed chorus and room-music consisting of 12 or more instruments dating from 1910. It also exists for mixed chorus and piano (published in 1949). To further confuse the issue, the choral version is listed as B.F.M.S. Nr. 33 and Grainger calls it "the root-form . . . from which the arrangements in "Lincolnshire Posy" for Wind Band (1937), & for 2 pianos (1937-1938), are off-shoots." As stated, in 1937-1938 Grainger also set a version "dished-up for 2 Pianos, 4 Hands." The two piano setting is listed as B.F.M.S. Nr. 35.

Although there is some confusion created by Grainger's claim, he was undoubtedly referring to *Lisbon* as being the only one of "the six movements of which it is made up, [which] existed in no other finished form." This would presumably be a true statement depending on the condition of the original *The Lost Lady Found* setting for chorus and room-music.

Lisbon (Sailors Song)

Grainger wrote:

> British Folk-Music Setting No. 40 . . . noted down from the singing of Mr. Deane of Hibbaldstowe, Lincolnshire, England . . . under characteristic circumstances. In 1905, when I first met its singer - Mr. Deane - he was in the workhouse at Brigg, N.E. Lincolnshire. I started to note down his "Dublin Bay" [Lisbon] but the workhouse matron asked me to stop, as Mr. Deane's heart was very weak and the singing of the old song—which he had not sung for forty years—brought back poignant memories to him and made him burst into tears, I reluctantly desisted. But a year or so later, when I had acquired a phonograph, I returned to get Mr. Deane's tune "alive or dead." I thought he might as well die singing it as die without singing it.
>
> I found him in the hospital ward of the workhouse, with a great gash in his head—he having fallen down stairs. He was very proud of his wound, and insisted that he was far too weak to sing. 'All right, Mr. Deane,' I said to him, 'you needn't sing yourself; but I would like you to hear some records made by other singers in these parts.' He had not heard half a recording through before he said, impulsively: 'I'll sing for you, yoong mahn.' So the phonograph was propped up on his bed, and in between the second and third verse he spoke these words into the record: 'It's pleasin' muh.' Which shows how very much folksinging is part of the folksinger's natural life.

'Twas on a Monday morning before the break of day,
Our ship she weighed her anchor boys, all for to sail away.
She went up to old Lisbon lads, for Lisbon we were bound,
For Lisbon's got some gardens there with pretty young girls all 'round.

It's of a tender young man, of him his love was dear;
He went to his own lover's house, who lived by just there.
He went unto his own love's house to let her understand
That he was bound to leave his love unto some distant land.

"O William, dearest William, you're going to break my heart.
Let you and I get married, love, before that we do part.
For it's six long months and longer, I've been with child by thee,
So it's stay at home, dear William, so kind and marry me."
"----------*
O no my dearest Polly, that never can be.
For the Queen she is in want to men, as a sailor I must go,
And for my love of life, my love, I dare not answer no."

"Then I'll cut off my curly locks,, men's clothing I'll put on.
And I will go along with you, to be your wedded wife."
"Your waist it is so slender, your fingers long and fair,
I'm afraid you would go ----------* there."

* Unintelligible words (or those he had forgotten) from Mr. Deane.

Horkstow Grange (The Miser and His Man: A Local Tragedy)

In his manuscripts, Grainger notes that John Bowling was a foreman on a farm at Horkstow and John "Steeleye" Span was a waggoner under his control. Thus, "him and his man" in line three should be understood as ". . . his foreman." In the first line, "miser" might be just a derogatory epithet though not necessarily so.

In Horkstow Grange there lived an old miser,
You all do know him as I've heard say.
It's him and his man that was named John Bowlin'
They fell out one market day.
Pity them who see him suffer,
Pity poor old Steeleye Span;
John Bowlin's deeds they will be remembered;
Bowlin's deeds at Horkstow Grange.
With a blackthorn stick old Steeleye struck him,
Oftens had threatened him before;
John Bowlin' turned round all in a passion,
He knocked old Steeleye into t'floor.
Pity them, etc.

John Bowlin' struck him qui-et [quite] sharply;
It happened to be on a market day.
Old Steeleye swore with all his vengeance,
He would sear his life away.
Pity them who see him suffer,
Pity poor old Steeleye Span;
John Bowlin's deeds they will be remembered;
Bowlin's deeds at Horkstow Grange.

Rufford Park Poachers (Poaching Song)

This folksong was notated by Grainger in 1906 from the singing of Joseph Taylor. It's considered the finest tune that Taylor sang.

They say that forty gallant poachers they was in a mess;
They'd often been attack-ed when the number it was less.
So poacher bold as I unfold, keep up your gallant heart,
And think about those poachers bold that night in Rufford Park.
A buck or doe, believe it so, a pheasant or an (h)are,
Was sent on earth for everyone quite equal for to share.
So poacher, etc.
The keepers they begun the fight, with stones and the(ir?) flails,
But when the poachers started, why, they quickly turned their tails.
So poacher bold, as I udenfold, keep up your gallant heart,
And think about those poachers bold that night in Rufford Park.

The Brisk Young Sailor (who returned to wed his True Love)

This was notated in 1906 from the singing of Mrs. Thompson (born in Liverpool, but at the time of the recording living in Barton-on-Humber, Lincolnshire). Patric O'Shaugnessy, a Lincolnshire folksong scholar, has stated that the proper title may be "A Fair Maid Walking All In Her Garden."

A fair maid walkin' all in her garden
A brisk young sailor she chanced to spy.
He stepped up to her thinking to woo her,
Cried thus, "Fair maid, can you fancy I?"

"You seem to be some man of honour,
Some man of honour you seem to be;
I am a poor and lowly maiden,
Not fittin', Sir, your servant to be."

"Not fittin' for to be my servant?
No, I've a greater regard for you;
I'd marry you and make you a lady
And I'd have servants to wait on you."

"I have a true love all of my own, Sir,
And seven long years he's been gone from me,
But seven more will I wait of him;
For if he's alive he'll return to me."

"If seven long years thy love's gone from thee
He's surely either dead or drowned;
But if seven more you will wait for him
And if he's alive he'll return to thee."

He put his hand all in his bosom;
His fingers being both long and small.
Then he showed to her the true love token
And when she saw it down she did fall.
Then he took her up all in his arms,
And gave her kisses one, two and three.
"Here stands thy true and faithful sailor
Who has returned to marry thee."

Lord Melbourne (War Song)

Grainger wrote: "Lord Melbourne (War Song) was sketched for unison chorus, organ and a few brass instruments in 1910. . . . This melody is a variant of 'The Duke of Marlborough' folksong, the first phrase of which (as noted down by Lucy E. Broadwood from the singing of Mr. H. Burstow, of Horsham, Sussex, England) is used to form a counter-melody in Dublin Bay (Nr. 1 of Lincolnshire Posy)."

I am an Englishman born by birth, Lord Melbourne is my name;
In Devonshire I first drew breath, that place of noble fame
I was beloved by all my men, by kings and princes likewise,
I never fail'd in anything but one great victory. (x2)

Then good Queen Anne sent us on board, to Flanders we did go.
We left the banks of Newfoundland to face our daring foe.
We climed those lofty bidells away, with broken guns, shields likewise;
And all those famous towns we took, to all the world's surprise.

King Charles the second we did preserve, to face our foeman French.
And to the battle of elements we boldly did advance.
The sun was down, the earth did shake and I so loud did cry,
"Fight on me lads for old Eng-e-lands sake, we'll join the field or die."

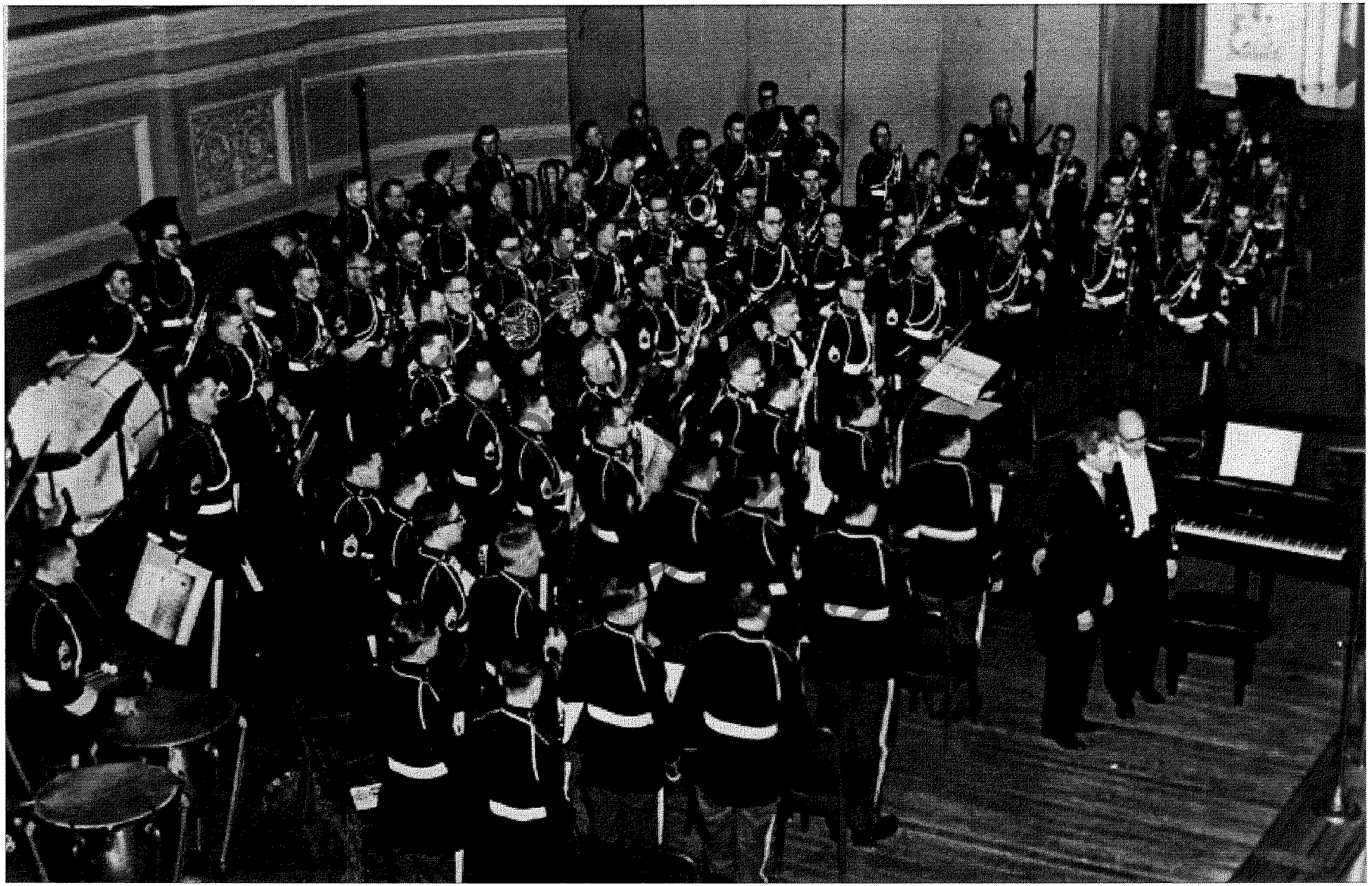
And now the glorious victory's won, so boldly keep the field.
When pris'ners in great numbers took, which forced our foe to yield.
That very day my horse was shot, all by a cannon ball;
As soon as I got up again, my bead in camp did fall.

Now on a bed of sick-e-ness lie, I am resigned to die.
You gen'rals all and champions bold, stand true as well as I;
Stand to your men, take them on board and fight with courage bold.
I've led my men through smoke and fire but now to death must yield.

The Lost Lady Found (Dance Song)

Grainger gave extensive program notes as well as "Hints to Performers" on page 12 of his setting for Mixed Chorus accompanied by a small orchestra consisting of 2 cornets, 3 horns, 8-part string orchestra, kettle drums, bells, percussion, and harmonium (published by Schott & Co., 1949). Grainger wrote:

> This dance-folksong (coming down to us from times when singing—rather than instrumental playing—held countryside dancers together) was noted down [in 1893] by Miss Lucey E. Broadwood from the singing of her Lincolnshire nurse, Mrs. Hill.
>
> In her ENGLISH TRADITIONAL SONGS AND CAROLS (Boosey & Co.), in which "The Lost Lady Found" is published, Miss Broadwood makes the following light-shedding remarks upon the song:
>
> > Mrs. Hill, an old family nurse, and a native of Stamford, learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the "ballad," which is the English equivalent of the Italian "Baletta" (from *ballare*, "to dance") signifying a song to dance-measure, accompanied by dancing. The old English form of the word is "ballet," and country singers invariably use this still. Mrs. Hill followed the ballad-sheet version printed by Such.
>
> In my setting the words are according to a version (almost identical with Miss Broadwood's text) sung to me in 1905 by Mr. Fred Atkinson (of Redbourne, Kirton-Lindsey, N.E. Lincolnshire, England), except in a very few spots where his text had become perverted and the meaning obscure. In such places I have used Miss Broadwood's text.
>
> HINTS TO PERFORMERS
>
> Begin primly and neatly and bit by bit rouse up to a great and rowdy to-do. Keep an unchanged speed throughout.
>
> In this type of dance-folksong the singers, or singer, should provide the same sort of *rhythmic leadership* that a dance-orchestra provides when playing for a dance. Such songs should not be "elocuted" with too much regard for the drama of the story or for the sense or meaning of the words (the world is dying of "sense," "meaning," anyway), but should be sung so as to get the greatest amount of *lilt* out of them—which means that the first beat of each bar (except where marked otherwise) should be sounded much louder and heavier than the second and third beats. The voices, or voice, may be electrically amplified if found tonally weak in relation to the instrumental background, which latter should not be subdued, but should keep its own full sound-strength contrasts and extremes.
>
> The contrast (in the voice part) between *clinging* (legato) and *detached* (non legato, or staccato) passages is very important. . . . In singing and playing this setting three types of dance-action should be clearly mirrored (and, if possible, demonstrated by the solo singer to the audience, or by the conductor to his singers and players):
>
> 1. The weight of the body falling heavily on the 1st beat of the bar, with an upward lilt of the body on the 3rd beat (bars 2-9, 14-17, 130-137, etc.).
> 2. A light step with one foot on the 1st beat of the bar and a violent kick forward, into the air, with the other foot on the 3rd beat (bars 10-12, 42-43, 98-120, etc.).
> 3. Jumping heavily, with the whole weight of the body, on both feet at once on each of the 3 beats of the bar (bars 94-96).



The United States Military Academy Band, under the direction of Captain Francis E. Resta (right, next to piano), and Guest Artist Percy Grainger (left) in a performance on April 22, 1945 at the War Department Theatre (West Point, New York). Note Richard Kole, recipient of the Grainger Medallion given by the International Percy Grainger Society, front row, flute section. (Photo courtesy of Richard Kole)

PROGRAM

—●—

I. Overture to Sakuntala . . . . . *Goldmark*

II. Symphony No. 2 in B Minor (1st Movement) . . . . . *Borodin*

III. Concerto for Piano in A Minor . . . . . *Grieg*

(a) Allegro molto moderato
(b) Adagio
(c) Allegro moderato molto é marcato

—●—

INTERMISSION
(Ten Minutes)

—●—

Second half of program devoted entirely to compositions by Percy Grainger

IV. Hill-Song II for 24 single wind instruments (manuscript)

V. Lincolnshire Posy

(1) Lisbon (Sailor's Song)
(2) Horkstow Grange (narrating local history)
(3) Rufford Park Poachers (Poaching Song)
(4) The Brisk Young Sailor (returned to wed his True Love)
(5) Lord Melbourne (War Song)
(6) The Lost Lady Found (Dance Song)

VI. *The Christian Heart and the Power of Rome (manuscript)

VII. *County Derry Air

* For wind band, strings and organ.

String section augmented through the courtesy of
Stewart Field and Camp Shanks

There will be no seating during the rendition of numbers.

—●—

CONCERT INSTRUMENTATION OF U.S.M.A. BAND

SEASON 1944-1945

[Organized 1816]

CAPTAIN FRANCIS E. RESTA, *Director of Music*

WARRANT OFFICER (JG) BARRY H. DREWES, *Assistant Leader*

Flutes
Mayer, M. H.
Kole, R. R.
*Reuter, M.

Piccolo
Reuter, M.

Oboes
Tivin, E.
*Tupacz, E.
Cohen, H.

English Horn
Cohen, H.

Bassoons
Kohler, E. K.
Brunner, R.

Eb Clarinet
Incampo, G.

Bb Clarinets
*Christmann, A.
Callahan, W. J.
Michi, O.
Lecasse, P. L.
*Usifer, F. E.
Dintzner, V. E.
Batty, L. W.
*Novotny, C.
Jurasek, J.
Acquaviva, A. M.
Linzey, W. O.

Alto Clarinet
*Paulino, B. G.

Bass Clarinet
Trapolino, V. J.

Saxophones
*Yapsuga, J. J.
Erickson, J. G.
Glassing, E.
Jones, J. B.

Cornets
Fisher, N. E.
Morreale, J. V.
Olisar, G. L.

Flugelhorn
Laird, E. H.

Trumpets
Woodbury, F. H.
Allen, H. R.
Nagel R.E.,Jr.
Avisato, A.

French Horns
Dvorak, R. J.
Macciocchi, R. A.
Lurie, R. L.
Schmitt, F. F.
Reberholt, C. A.
Schifanella, A.

Trombones
*Portnoy, M.
Cooper, D. R.
Cather, G.
Hundertmark, F.T.
Jones, N. M.
Millner, H. V.

Euphoniums
Salvo, V. V.
Spoore, D. R.
*Johnson, T. B.

Eb Bass
Gidley, E. H.

BBb Basses
La Zizza, A. N.
Jones, J. J.
Buck, A. R.

String Basses
Rothrock, D.W.C.
Secli, L.

Harp
Schocker, P.

Tympani
Walyus, J. J.

Percussion
Eidam, F. O.
Williams, E. R.
Drumm, R. J.

*Doubling on strings.

PERSONNEL FROM STEWART FIELD

Violin
Marquis, K. L.
McHenry, C.
Kritchmar, I.
Raphael, A.

Viola
Brown, G.

Cello
Held, M. L.

PERSONNEL FROM CAMP SHANKS

Violin
Remardy, O.
Lake, M.

Viola
Harsanyi, N.

Cello
Garber, H. N.

Program from the April 22, 1945 concert and band personnel. (Program courtesy of Richard Kole)

This affinity between the music and the above-mentioned definite dance steps and actions should be borne in mind if this setting is used (as it should be) as a musical background to a folk-mooded ballet-piece. . . .

Twas down in yon valley a fair maid did dwell;
She lived with her uncle, they all knew full well.
Twas down in yon valley where violets grew gay,
Three gypsies betrayed her and stole her away.

Long time she'd been missin' and could not -e be found.
Her uncle he searched the country a-round
till he came to the trustee between hope and fear.
The trustee made answer: "she has not-e been here."

The trustee spoke over with courage so bold;
"I fear she's been lost for the sake of her gold.
So we'll have life for life, sir," the trustee did say.
"We'll send you to prison and there you shall stay."

There was a young squire that loved her so,
oft'times to the school-house together they did go;
"I'm afraid she's been murdered, so great is my fear;
if I'd wings like a dove I would fly to my dear."

He travell'd through England, through France and through Spain,
till he ventured his life on the watery main;
and he came to a house where he lodged for a night,
and in that same house was his own heart's delight.

When she saw him she knew him and fled to his arms;
she told him her grief while he gazed on her charms.
"How came you to Dublin, my dearest, I pray?"
"Three gypsies betrayed me and stole me away."

"Your uncle's in England, in prison does lie,
and for your sweet sake is condemned for to die."
"Carry me to Old England, my dearest," she cried;
one thousand I'll give thee and will be your bride."

When they came to Old England, her uncle to see,
the cart it was under the 'igh gallows tree.
"Oh pardon, Oh pardon, Oh pardon I crave!
I'm alive! I'm alive! Your dear life to save!"

Then from the high gallows they led him away;
their bells they did ring and their music did play.
Ev'ry house in that vally with mirth did resound
as soon as they heard the lost lady was found.
La, la, la la la; la, la, la la la; etc.

Marching Song of Democracy

The dedication on the original score to the *Marching Song of Democracy* reads: "For my darling mother, united with her in loving adoration of Walt Whitman." The musical material used by Grainger dates from the summer of 1901 (Frankfurt-am-Main, Germany), 1908-on-tour (Stawell, Victoria, Wangaratta, Victoria and Albury, New South Wales), and the summer of 1915 (New York). The original score was completed in 1917 in New York City. In 1948, Grainger decided to score the work for band (most likely for the Goldman Band—Percy had several successful performances by the band the previous year), and G. Schirmer indicated they would publish it within the year; however, some forty years were to pass before publication was forthcoming. Grainger's score, copyright 1916, included in part the following notes:

> In 'A Backward Glance o'er Travel'd Roads' Walt Whitman wrote:
>
> > The New World receives with joy the poems of the antique, with European feudalism's rich fund of epics, plays, ballads—. . . and though, if I were ask'd to name the most precious bequest to current American civilization from all the hitherto ages, I am not sure but I would name those old and less old songs ferried from east to west—some serious words and debits remain; some acrid considerations demand a hearing. Of the great poems receiv'd from abroad and from the ages, and to-day enveloping and penetrating America; is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult to democracy?
>
> When a boy of 16 or 17 I was greatly struck by the truth of this assertion, not merely as regards America and literature, but as applying no less to Australia and the other younger Democracies, and to all the arts; and I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.
>
> When in Paris during the Exhibition of 1900 I happened unexpectedly upon the public statue of George Washington when strolling about the streets one day, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard 'chanting the great pride of man in himself,' the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.
>
> My original plan was to write my 'Marching Song of Democracy' for voices and whistlers only (no instruments), and have it performed by a chorus of men, women and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later realization of the need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert-hall. An athletic out-of-door spirit must, however, be understood to be behind the piece from start to finish.

Grainger's band version was made at the suggestion of Graham Overgard, a Detroit band director who often corresponded with Grainger about band music.

Mock Morris

In 1910, as a birthday gift for his mother Rose [inscribed 3.7'.10'], Grainger composed the original string sextet version of *Mock Morris* in three weeks' time, starting on May 19th and finishing on June 4th, well in time for Rose's July 3rd birthday. In his usual fashion, Grainger "dished-up" the work for piano in both "concert" and "popular" versions shortly prior to the publication of all three in 1912 as the first number in his *Room Music Tit-Bits* series. In the piano score, Grainger gives credit to his lifelong friend Cyril Scott: "The tune of bars, 9, 10, 11 & 12 is (unwittingly) cribbed from an early "Magnificat" of Cyril Scott's. He has used the phrase again in a piano piece "Chimes" op. 40, No. 3, (Elkin & Co., Ltd.) in which it can be consulted."

Though a completely original work, the thematic material used in *Mock Morris* is most convincingly composed in the style of an English Morris Dance tune—so much so that the composer found it necessary to state in his prefaces to the published scores that no actual folk material was used. To quote from the preface of the "concert" piano arrangement: "No folk-music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape." The original 1910 version for strings and the "concert" piano arrangement form the basis for the present orchestration (Carl Simpson, Edwardsville, Ill.).

Mock Morris was originally called *Always Merry and Bright* after the title of the song which Lionel Monkton composed for his musical comedy *The Arcadians*. It was most recently used in the Merchant Ivory Production of E.M. Forster's *Howard's End*. Richard Robbins of London writes: "Two exceptional pieces by Percy Grainger have been included in the score, his *Bridal Lullaby* (1916) and *Mock Morris* (1910). Both works capture perfectly the early 20th century world of Edwardian England we have tried to create in *Howard's End*." *Mock Morris*, as used in *Howard's End*, is recorded on Nimbus Records, NI 5339. The 1994 edition of *Mock Morris* was edited by Carl Simpson.

Molly on the Shore

Molly on the Shore in Grainger's words "was originally set for string four-some or string band in the summer of 1907. It was also set for symphony orchestra, theatre orchestra, and violin and piano early in 1914. [It is] based on two Cork Reel tunes, 'Temple hill' and 'Molly on the Shore,' respectively Nos. 901 and 902 of *The Complete Petrie Collection of Ancient Irish Music* [Dublin, 1855] edited by Sir Charles Villiers Stanford." Molly was "dished up" for band in 1920. As one of Grainger's key works, its popularity has never waned. It is a marvelously clear example of scoring and at the original metronome marking between 126 and 144, it remains a concert show piece. Like all of his British folk-music settings, *Molly on the Shore* is "Lovingly and reverently dedicated to the memory of Edvard Grieg."

Scotch Strathspey and Reel

When I set the *Scotch Strathspey and Reel* for band I followed the advice of my dear friend, the late C.A. "Pete" Wiley: "Surround yourself with Grainger scores and don't try to second guess even the simplest doubling—look it up!" It was good advice to any arranger and I followed it to a note. Hopefully, the listener cannot tell where Grainger stops and Osmon begins. The score I used was sent to me by Ella Grainger (it was used by Benjamin Britten in his final recording—*A Salute to Percy Grainger*). Grainger's British Folk-Music Setting Nr. 28 was set for "Room-music 20 some,"

for four men's voices and 16 instruments. Grainger provided extensive program notes:

> It is curious how many Celtic dance tunes there are that are so alike in their harmonic schemes (however diverse they may be rhythmicly and melodicly) that any number of them can be played together at the same time and mingle harmoniously. Occasionally a sea-chanty will fit in perfectly with such a group of Celtic tunes.
>
> If a room-full of Scotch and Irish fiddlers and pipers and any nationality of English-speaking chanty-singing deep-sea sailors could be spirited together and suddenly miraculously endowed with the gift for polyphonic improvisation enjoyed, for instance, by South Sea Island Polynesians what a strange merry friendly Babel of tune, harmony and rhythm might result! My setting of the strathspey mirrors the imagination of such a contingency, using 6 Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amiably with the lot. These 7 melodies are heard together in the second climax of the strathspey—bars 103-110.
>
> In the reel no such conglomeration of traditional tune-stuffs is undertaken, but the South Sea Island type of improvised harmonic polyphony is occasionally reflected, the reel tune occurs in augmentation on the hammer-wood (xylophone), and towards the end of the work I have added a counter-tune of my own to the words of the sea-chanty.
>
> The underlying tune in the strathspey is Margins of Huntley and in the reel The Reel of Tulloch (Thulichan), as given in the articles on Strathspey and Reel, respectively, in Groves' *A Dictionary of Music and Musicians*. Of the other tunes employed in the strathspey, a Scotch tune was quoted to me by the painter Hugo Rumbold and the Irish tunes are Nr. 983 and Nr. 319 in *The Complete Petrie Collection of Irish Music*, edited by Charles Villiers Stanford (Boosey & Co.). The sea-chanty, entitled "What Shall We Do With a Drunken Sailor?", is a top-sail haulyards chanty from Mr. Charles Rosher's fine collection, and is used by his kind permission. Its text is as follows:
> 1st man: What shall we do with a drunker sailor? (twice)
> 2nd man: Put 'im in the long-boat and let 'im lay there,
> Early in the morning.
> Chorus: Way oh! and up she rises, (thrice)
> Early in the morning.
>
> My setting was conceived and worked out in the years 1901-1911, was scored (on tour in Norway) during the fall of 1911, and the first performance took place on May 21st, 1912, at a concert of my room-music compositions at Aeolian Hall, London—my beloved mother playing one of the guitar parts.

The *Scotch Strathspey and Reel*, in the words of Sir John Hopkins, "is a splendid example of what Grainger called 'democratic polyphony' which he defined as 'my Australian ideal of a many-voiced texture in which all or most of the tune strands enjoy equal prominence and importance.'"

There is a version for piano dating from 1939 that is without the "polyphonic conglomeration." My arrangement for band dates from 1974 (published in 1979). There is a rumor that parts do exist for an incomplete band setting by Grainger. The re-tuning of the strings clearly indicates Grainger's intention to score this composition for winds.

Shepherd's Hey

Shepherd's Hey is an English Morris dance tune that was scored for band in 1918. It was the result of the time Grainger spent as an enlisted musician in the U.S. Army at Fort Hamilton, South Brooklyn. It was a time Grainger referred to as "the happiest time of my life." This work follows Karl Klimsch's (the German composer Grainger studied with in Frankfurt between 1886 and 1901) philosophy of composition: "If you have no theme or melody in your head, don't compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out stop your piece. No prelude, no interlude, no postlude, just the pith of the music all the time." Grainger indicates on the score "This setting is not suitable to dance Morris dances to" although the word "Hey" in the title is, in fact, a particular movement in Morris dancing.

Spoon River

Grainger inscribed the score to *Spoon River* as follows: "American folk-dance, heard played by a fiddler at a country dance at Bradford, Illinois, in 1857, by Capt. Charles H. Robinson. Set for piano March 10, 1919, New York City, and Jan. 29-30, 1922, White Plains, N.Y. For Edgar Lee Masters, poet of pioneers."

Grainger used only the original theme with no counter melodies choosing instead to explore harmony and percussion color (instruments he refers to as "tuneful percussion"). Grainger wrote on his liberal use of percussion on several occasions: "I first came upon these fascinating instruments in profusion while on a concert tour in Holland in 1913 where I visited the Ethnomusicological Museum in Leyden. I was entranced by the percussion instruments of Indonesia, especially those that used the lower octaves. Hence my lavish use of these warm and mellow instruments in an endeavor to offset the harsher tones of those long-established citizens of the orchestra, the xylophone and glockenspiel." Frederick Fennell commented that Grainger pioneered the use of these "tuneful percussions . . . not always receiving the credit that is his due." Glenn Cliffe Bainum's arrangement for band was completed in 1967.

"The Duke of Marlborough" Fanfare (The British War Mood Grows)

Grainger dedicated *"The Duke of Marlborough" Fanfare* "lovingly and reverently to the memory of Edvard Grieg," as were all of his British folk-music settings, and wrote:

> My fanfare (written March 5-6, 1939, at Coral Gables, Florida) is based on the English folksong "The Duke of Marlborough" as collected by Miss Lucy E. Broadwood from the singing of Mr. Henry Burstow (of Horsham, Sussex, English)—one of the very finest of all English folksingers. In my setting the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars—vague, far-off, poetic. The second time (on the platform) it typifies war in the present—fast-moving, close at hand, debonair, drastic.

Grainger's *"The Duke of Marlborough" Fanfare* takes its inspiration from an 18th-century broadside ballad, probably written relatively close to the event it portrays—namely, the Battle of Ramillies (1706) between the English and the French. In the ballad the Duke lies "on a bed of sickness, . . . resigned to die." He thinks back on his deeds of valor and in his imagination exhorts "you gen'rals all and champions bold" to "stand true," as he had done in the past:

We clim'ed those lofty hills away,
With broken guns, shields likewise;
And all those famous towns we took,
To all the world's surprise . . . .

The sun was down, the earth did shake,
And I so loud did cry,
'Fight on, my lads, for England's sake,
We'll gain the field or die . . . .'

"The majestic, long-measured tune of this ballad is said to be quite unlike the general style of an English folksong, being together more artfully conceived. One would suppose that it took its origin in the 'polite' tradition of the formally composed music heard in English pleasure gardens and playhouses of the early Georgian era. Grainger's dissonant harmonies are much in keeping with the stridency of its military theme." (Stewart Manville, White Plains, New York)

The Immovable "Do" (or The Ciphering "C")

The Immovable "Do" (or *The Ciphering "C"*) was a gift to Ella Grainger (the composer's wife for more than 30 years). The score is inscribed "For my merry wife. Tone-wrought for Organ, or Mixed Chorus (with or without Organ or other instruments), or Full Orchestra, or Strings, or Wind Band, [Nov.-Dec. 1939] or various Wind Groups. Begun 1st 1/2 of 1933. Ended Oct. 24, 1939. Dished-up for piano by the tone-wright (July 9-10, 1940)." Grainger continued:

> *The Immovable Do* draws its title from one of the two kinds of Tonic Sol-fa musical notations, one with "movable Do" ("Do" corresponding to the tonic or key-note of whatever key the music is couched in, from moment to moment—thus, the note designated by "Do" varies with modulation) and the other with an "immovable Do" in which Do always designated the note C. In my composition—not based on folksong or any popular tune—the "immovable Do" is a high drone on C which is sounded throughout the entire piece.

Lewis Foreman notes that "as a high C sounds throughout, this must be the longest held pedal note in all music." Grainger includes extensive notes to the conductor that offer various instrumental combinations (including performance by saxophone choir). The work is both harmonically and emotionally connected to *The Power of Rome and the Christian Heart*. It was a personal favorite of Grainger's. The original seed of creativity came from a sticking "C" key on Grainger's harmonium.

The Merry King

The Merry King, an English folksong from Sussex, was collected and set for room-music, summer 1936-February 1939. The original sketch was "for chorus about 1905, 1906." The tune was not collected in the field but noted "around 1905 from the singing of a Sussex laborer." The program notes were in third person (unusual for Grainger). The notes continue, ". . . at that time Grainger made such sketches for a choral setting which are used in this present setting. But the main part of the present (room-music) setting was sketched and worked out in 1936, 1938 and 1939."

One verse of the text sung to the melody ran as follows:

It's a merry King of Old England stole my true love away;
And it's I that no longer in Old England can stay.
I'll roam the wide ocean, all on my bare breast,
For to find out my true love, the one I do love the best.

In some variants of the tune the following amusing corruption of the first line is met with:

The Americans in England stole my true love away,
And I here in England no longer can stay.

All six verses (including extensive notes on the song) can be found in the *Journal of the Folk-song Society, No. 12* (London, 1908). Grainger uses four of the six verses and each is more elaborately harmonized than the previous—it is a theme with variations. The theme is first in the winds and brings in the piano followed by the melody in the low winds. The third is for piano alone and the last is a simple dialog between trumpet and clarinet. The harmony moves typically free and ends with arpeggiated flourishes and a languorous line with Delius-like chromaticism. The score I used to construct a full score for the University of Houston recording (Eddie Green, conductor) is marked (on page one) "Auditorium Hotel, Chicago, Feb. 17, 1939" and on the final page "Auditorium Hotel, Chicago, Feb. 20, 1939." The Auditorium Hotel is the present home of Roosevelt University.

The Power of Rome and the Christian Heart

Grainger described his thoughts concerning this work as follows:

> Just as the early Christians found themselves in conflict with the power of ancient Rome so, at all times and places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority—and especially in wartime. Men who hate killing are forced to be soldiers, and other men, though not unwilling to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practice in the First World War gave me the first impulse to this composition which, however, is not in any sense program music and does not portray the drama of actual events. It is merely the unfoldment of musical feelings that were started by thoughts of the eternal agony of the Individual Soul in conflict with the Powers That Be.

The Sussex Mummers' Christmas Carol

Grainger scored *The Sussex Mummers' Christmas Carol* originally, as with most of his works, for piano solo (begun 1905 and completed in 1911—it is listed as British Folk-Music Settings Nr. 2). It was used "by kind permission of Miss Lucy E. Broadwood. The tune was noted by Miss Broadwood at Lyne, near Horsham (Sussex), in 1880, and 1881 from the singing of Christmas Mummers called 'Tipteers' or 'Tipteerers' during their play of 'St. George, the Turk, and the seven champions of Christendom.'" The second version was for cello, dedicated to "my friend Herman Sandby, in happy memory of joys in 1905." In later years, Grainger acknowledged the influence of Brahms on the harmony of *The Sussex Mummers*. Richard Franko Goldman suggested to Grainger that he arrange the work for the Goldman Band. Goldman completed the score after Grainger's death.

The verses contain the following words:

O mortal man, remember well
When Christ our Lord was born;
He was crucified betwixt two thieves,
And crowned with the thorn.

O mortal man, remember well
When Christ died on the rood;
It was for we and our wickedness
Christ shed His precious blood.

God bless the mistress of this house
With a gold chain round her breast;
It's whether she sleeps, or whether she wakes,
Lord send her soul to rest.

God bless the master of this house
With happiness beside;
It's whether he walks, or whether he rides,
Lord Jesus be his guide.

God bless your house, your children too,
Your cattle and your store;
The Lord increase you day by day,
And send you more and more.

For the full set of words with variant, see *English Traditional Songs and Carols* (Boosey & Co.), by Lucy E. Broadwood, pp. 80 and 122, and *Journal of the Folk-song Society, Vol. ii, No. 7*, p. 128.

Walking Tune

Grainger: "My Walking Tune is based on a little tune that I made on a 3 days' walk in Argyleshire, in the Scottish Highlands, in summer of 1900, as a hummed accompaniment to my tramping feet. It was worked out and scored for wind 5-some (flute, oboe, clarinet, horn, bassoon) in 1905. The present scoring for the full wind choir (and a double-bass) of the Symphony Orchestra was made October 7-13, 1940."

In 1910, Grainger was busy preparing works of a London "Composition Concert" of his works. He wrote to Karen Holten on April 13, 1910 about *Walking Tune*:

> I feel that Walking T is a little dilettantic in tone. Not downright bad, and there are many places that sound good, but taken as a whole not what I would call masterly, as for example Sh's Hey. But there are a whole lot of places where I expect some small changes will improve it a lot, although I don't expect anything perfect out of it as a whole.

In the program notes to the piano duet version of *Walking Tune*, "dished-up" in 1939, Grainger gives more insight to its origins: " . . . in the summer of 1900, at that time—I had just turned 18—I was deeply in love with thoughts of the Celtic world. I had already made settings of several Scottish,

Irish and Welsh folksongs. So I was delighted to find that most of the older folk in the glens of Western Argyle spoke only or mainly Gaelic—tho most of the children spoke both Gaelic & English. It was in this pro-Celtic mood that I worked up my walking tune . . . ." In 1940, Eugene Goossens asked Grainger if he might score *Walking Tune* for the winds of the Cincinnati Symphony Orchestra. Grainger completed the score during a round-trip train ride between New York City and Birmingham, Alabama.

Ye Banks and Braes O' Bonnie Doon

The first setting of *Ye Banks and Braes O' Bonnie Doon* (Scottish Folk-song) was for chorus and whistlers and was set October 22-24, 1901. The words are by Robert Burns. A "traditional song," the tune was originally called *The Caledonian Hunt's Delight* and Burns wrote *Ye Banks and Braes* to fit it. The 1901 setting (British Folk-Music Settings Nr. 30), was for chorus, single voices, whistlers and harmonium or organ "at will." In May 1932, Grainger re-scored the work (in "elastic scoring") for orchestra (Settings Nr. 31) or band (Settings Nr. 32) with harmonium. There are endless possibilities to performing this work with various chamber groupings—from three instruments to full woodwind choir, full brass choir, and "narrow-bore brass choir" of cornets and trombones.

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary, fu' o' care?
Thou'lt break my heart, thou warbling bird,
That wantons thro' the flow'ring thorn,
Thou minds me o' departed joys'
Departed never to return.

Aft ha'e I rov'd by bonnie Doon,
To see the rose and woodbine twine,
And ilka bird sang o' its luve,
And fondly sae did I o' mine.
Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree,
But my fause lover staw my rose,
But, ah! he left the thorn wi' me.

Grainger's fondness for whistling, according to Barry Ould, "stems from his friendship with Sigurd Fornander, a virtuoso whistler who was employed as a masseur for Grainger's mother, Rose." Grainger wrote on the choral edition published in 1936, "For my beloved friend, Sigurd Fornander, who showed me the charm of whistling."

Grainger sent the following program notes to Dean Daniel Sternberg in preparation for the Baylor Music Festival (Waco, Texas) which would feature Grainger as composer, conductor and performer. The festival took place the first week of February 1958. The following notes are exactly as Grainger presented them (written in third person). It is interesting to note that the works by the more traditionally-recognized composers such as Stravinsky, Vaughan Williams, Schoenberg, and Hindemith are in lower case while those of his own works and of those composers he most admired are in all capital letters.

ADVANCE PROGRAM-NOTES for WACO, TEXAS

GRAINGER AS "EXPERIMENTAL" COMPOSER

When Grainger reached his maturity as a composer—around 1899, at the age of 17—he felt that music had "stood still" too long. For altho there were individualistic modern composers such as Richard Strauss, the musical medium itself & the combinations for which composers wrote had hardly progressed since Wagner. Grainger felt that the piano had usurped too great a share of musical interest—a great deal of symphonic music (such as Tchaikovsky Symphonies) being in reality piano-typed music scored for orchestra. Grainger also felt that the mammoth orchestra of Richard Strauss should not hold the whole orchestral field, but that there should be some modern equivalent of Bach's "large chamber music", as in the Brandenburg Concertos. In other words, that there should be something between the quartet & quintet on the one hand & the mammoth orchestra on the other hand. So Grainger started writing such works as his first Hill-Song for 24 single instruments. This was in 1899 &1900—10 years or so before the Chamber Symphonies of Schoenberg & Shreker. An example of "large chamber music" on the Waco programs is "GREEN BUSHES" written in 1905.

GRAINGER'S IRREGULAR RHYTHMS

A study of the rhythms of prose speech, undertaken by Grainger in 1899, led him to his "irregular rhythms," a type of music in which the arrangement of beats differed from bar to bar & in which the uneven groupings (such as 2-and-a-half four, 3-and-a-half four, five eigths, seven-eighths) predominated. Of course, such rhythms abound in Grgorian chants & in Claude Le Jeune. But in the older music these rhythms move slowly. It was their high speed in Grainger's music that gave them a special character. Grainger's irregular rhythms have been adopted by almost all modern composers, notably by Stravinsky in "The Rite of Spring" (1913) & Cyril Scott in his PIANO SONATA, op 66 (1908). The irregular rhythms are copiously used in "MARCHING SONG OF DEMOCRACY".

VOCAL MUSIC WITH CHAMBER MUSIC ACCOMPANIMENT.

While a musicstudent in Frankfurt, Germany (1895 to 1900) Grainger observed how clearly the vocal solos could be heard against the chamber music back-grounds in the Bach Passions—as compared with the struggles of the vocalist to be heard above a 100 piece (or even against a 60 piece) orchestra in modern music. This led Grainger to accompany songs & other vocal music with large or medium size chamber music combinations. Examples of this procedure are seen in "WILLOW WILLOW" (voice, guitar, 4 strings). "LOVE VERSES FROM THE SONG OF SOLOMON" (voices & chamber orchestra) etc., all written around the turn of the century, several years before "On Wenlock Edge" by Vaughan Williams, "Peirre Lunaire" by Schoenberg, "Die Junge Magd" by Hindemith.

HOW GRAINGER CAME TO USE "TUNEFUL PERCUSSION"

While on a concert tour in Holland around 1913 Grainger visited the Ethnographical Museum in Leyden & was entranced by the percussion instruments from Indonesia, especially those that used the lower octaves. When he came to America in 1914 Grainger was delighted to find that Deagans in Chicago were making wooden & metal marimbas, vibraharps, staff bells & the like. As in Leyden, it was particularly the lower instruments of these families that charmed Grainger. The harsh-toned xylophone & glockenspiel were already citizens of the symphony orchestra & Grainger (with his usual emphasis upon mellowness & warmth of tone) felt it very desirable to offset these harsher instruments with the gentler sonorities of the Deagan instruments. The "tuneful percussion" instruments are lavishly used in "THE WARRIORS", programmed for the first Waco concert.

GRAINGER ADMIRES HIS FELLOW-EXPERIMENTALISTS

Grainger is enthusiastic about all contemporary forms of experimental music—the lovely sounds evolved by Vladimir Ussachevsky & the "Musique concerte" composers, Dr. Olson's "Music Synthetiser", etc. He is especialy a devotee of the experiments carried out by Arthur Fickenscher (whom Grainger considers the greatest of all American composers) & the English composer Cyril Scott. In Fickenscher's "FROM THE SEVENTH REALM" are used closer-than-the-usual intervals which Grainger finds have a heart-rending emotional quality. In Cyril Scott's Quintet for piano & strings are gliding chords that present a wholly new type of tonal beauty. Both these works will be performed at the second Waco concert.

WHY GRAINGER COLLECTED FOLKSONGS.

Grainger set himself (in 1905) to the task of collecting folksongs in England, Denmark etc because he wanted to hear what music was like in the mouths of those that had never been subjected to the sophistication of a conventional European musical training.

GRAINGER'S METHODS OF ARRANGING FOLKSONGS

Grainger—unlike most composers who have dealt in folksongs—has never incorporated folksongs with his own compositions. This is because he feels that folksongs should be presented only in their own particular framework—the "folksong form". This form consists of a constant repetition of the melody, without gaps or interludes between the verses, without changes of tempo & without modulation. In other words it is music suitable to a continuous dance-activity, without sectional changes or contrasts. Grainger employs very often a special device wich provides contrasts without interrupting the continuous flow of the dance-melody. This is the counter-melody. In "GREEN BUSHES", which will be heard in the second Waco concert, counter melody after counter melody engages the spotlight, while the folksong continues its unbroken forth-soundment, sometimes in the background, sometimes to the fore.

GRAINGER'S "FREE MUSIC"

Since about 1892 (age 10) Grainger's chief musical interest has centered in his "Free Music"—a type of music (with its gliding tones, irregular rhythms, close intervals, etc) that sets out to mirror the swaying of trees, the movements of currents in sea & air, the songs of birds, the sounds of

sirens in a modern city etc. On the rhythmic side each tone-strand in this music can have its own pulse & beats, wholly independent of the pulses & beats of the other tone-strands that make up the musical texture. On the other hand "Free Music" aims at continuing the accumulated musical traditions of the past—including those of primitive music.

For the last 6 years Grainger has had the cooperation of scientist Burnett Cross (of Columbia University, New York) in the construction of musical machines that are capable of carrying out all the varying demands & ramifications of "Free Music".

"Percy Grainger on Ideals . . . You Can't Live Without High Ones"

Concern Yourself with the Inner Life

by Percy Grainger

"The most vital asset for the young musician is emotion. He must be able to play "with the heart", or his work is lifeless and dead. And he must be able to express this emotion in his playing, if he have it, or his performance will have no musical or (if you will), financial value. It soon becomes noised abroad and known whether a pianist's [musician's] playing touches the heart and makes a sympathetic appeal. You cannot make an emotional appeal when playing unless you love what you are doing, unless you love art for itself, not for what it will bring you, not for what it will do for you.

But if you love art with disinterested devotion, she will repay you with fourfold interest."

From the Australian Musical News (June 1926)

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ON THE WHOLE I think the whole musical world is oblivious of all the bitterness, resentment, iconoclasm and denunciation that lies behind my music. The worth of my music will never be guessed or its value to mankind felt until the approach to it is consciously undertaken as a pilgrimage to sorrows.

—Percy Grainger