

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

*THE POWER OF ROME AND THE CHRISTIAN HEART: AN ANALYSIS AND STUDY OF  
CONFLICT IN THE LIFE OF PACIFIST-COMPOSER PERCY GRAINGER*

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BY

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Percy Aldridge Grainger  
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## Abstract

### *THE POWER OF ROME AND THE CHRISTIAN HEART: AN ANALYSIS AND STUDY OF CONFLICT IN THE LIFE OF PACIFIST-COMPOSER PERCY GRAINGER*

The works of Percy Grainger (1882-1961) are considered by conductors and players of wind band music to be a significant contribution to the literature. The Australian-born composer wrote a plethora of cheerful works for band containing folk-like melodies and dance steps. Among Grainger's popular output lies *The Power of Rome and the Christian Heart*, an enigmatic work that challenges what many Grainger fans consider to be a characteristic representation of the composer and his output. In reality, *The Power of Rome and the Christian Heart* represents the true Grainger: complex, conflicted, joyful, sorrowful, lonely, and alienated.

The purpose of this document is two fold: first, to provide a brief biography, concentrating on conflict in Grainger's personal life. The pianist-composer was influenced by an overprotective mother. Rose Grainger's constant presence and unconventional teachings caused Percy a great deal of conflict throughout his life.

The second portion of the document contains a theoretical analysis of the work demonstrating musical representations of conflict as well as the composer's innovations of 'free music' and other compositional techniques. Grainger's commonly studied practices of democratic polyphony, elastic scoring, and use of tuneful percussion instruments permeate the entirety of the work. Grainger was a pacifist and endured life during two World Wars. *The Power of Rome and the*



*Christian Heart*, through compositional techniques, embodies Grainger's personal struggles before, during, and after both international conflicts.

## Chapter 1: Introduction

*The Power of Rome and the Christian Heart*, which Percy Grainger began composing in 1918 and completed in 1943, was the composer's last work for wind band and a powerful reflection of his internal struggles, including anti-war sentiments. The 1940s was a period of depression and angst for Grainger as he reflected over his seemingly-failed concert career and lack of meaningful relationships cultivated in the United States since his move from England to escape the First World War in 1914. In 1941, while touring in Vinita, Oklahoma he composed a letter to composer friend Balfour Gardiner stating, "I ... have lived 27 years in [the] USA without forming a single close friendship..."<sup>1</sup> and wrote to his wife Ella in 1943, "My life has been too full of wretchedness and direfear. The greatest part of my life has been spent in fear—and well-grounded fear. One really is tempted to pray 'let it come to an end'. Still, I never do that."<sup>2</sup>

*The Power of Rome and the Christian Heart* is one of the most substantial works in the wind output of Grainger. Depending on the conductor's choice of tempi, the piece's duration ranges from thirteen to fifteen minutes. A robust orchestration of complete wind instrument families including 2 piccolos, 2 flutes, 2 oboes, english horn, 2 bassoons, E-flat clarinet, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, B-flat soprano saxophone, 1<sup>st</sup> and 2<sup>nd</sup> E-flat alto

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<sup>1</sup> Malcolm Gillies and David Pear, *The All-Around Man: Selected Letters of Percy Grainger 1914-1961* (Oxford: Clarendon Press, 1994), 178.

<sup>2</sup> *Ibid.*, 190.

saxophone, B-flat tenor saxophone, E-flat baritone saxophone, B-flat bass saxophone, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> B-flat cornet (or trumpet), 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> trombone, baritone, euphonium, and tuba explores many colorful wind combinations. Grainger's addition of kettle drums, side-drum (snare drum), bass drum, gong, cymbals, organ, glockenspiel, xylophone, chimes, Swiss hand bells, marimba, vibraphone, celesta and/or dulcitone, piano(s), harp(s), and optional complete string orchestra provide an even richer palette for many different timbral possibilities.

*The Power of Rome and the Christian Heart* and its shortened orchestral version, *Dreamery* exist alongside a number of the composer's other non-folk-derived works such as *The Immovable Do* (1933-40), *Marching Song of Democracy* (1901-16, 1948), *The Warriors* (1913-22), *Hill Song 1* (1901-2, 1921-3), and *Hill Song 2* (1901-7, 1911, 1940-46, 1950). *The Power of Rome and the Christian Heart*, demonstrates to a greater extent than the aforementioned works, a departure from upbeat, commonly programmed Grainger pieces.

Wind band enthusiasts might be surprised by Grainger's negative state of mind as revealed in his 1941 letter to Gardiner given the popularity and quantity of wind folk settings enjoyed today by ensemble performers. In particular, folk-derived pieces such as *Lincolnshire Posy* (1935-37), *Colonial Song* (1911-60), *Shepherd's Hey* (1908-49), *Molly on the Shore* (1907-49), *Children's March* (1916-20), *Irish Tune from County Derry* (1902-52), *Handel in the Strand* (1911-52), and *Gumsucker's March* (1905-42) are still part of the frequently performed band literature. It is unfortunate that Grainger, who passed away in 1961, did not live

long enough to realize the staying power of his band works and witness the steady progress of the wind band repertoire for which he played an important role.

A 2012 study by Timothy Paul provides a seven-year snapshot of programming practices by college wind ensembles in the seven states of the Big 12 Conference: Texas, Oklahoma, Colorado, Missouri, Kansas, Iowa, and Nebraska. The pieces Paul listed in his manuscript were performed at least four times between the years 2002-9 and provide evidence of Grainger's popularity over 50 years after his death.<sup>3</sup> In contrast to the frequency of performance of these upbeat and melodic pieces, one of his few original works, *The Power of Rome and the Christian Heart*, is less frequently performed and does not appear in Paul's study.<sup>4</sup> British wind band conductor and Grainger scholar, Timothy Reynish, states that

It is a tragedy that, fifty years after his death, four major works for winds are still rarely played or recorded: the two *Hill-Songs*, *Marching Song of Democracy*, and the *Power of Rome and the Christian Heart*, arguably with *Posy* his greatest contributions to the repertoire.<sup>5</sup>

However, interest by college ensembles has recently enjoyed resurgence with a significant 2012 performance at CBDNA National Convention in San Antonio, TX by the University of Texas at San Antonio Wind Ensemble and a 2009 performance at the CBDNA National Conference in Austin, Texas by the West Texas A&M Symphonic Band. Other recent collegiate performances include a Fall 2010

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<sup>3</sup> Timothy Paul, "Programming Practices of Big 12 University Wind Ensembles" (diss., University of Oregon, 2012), 19-20.

<sup>4</sup> Ibid.

<sup>5</sup> Penelope Thwaites, ed., *The New Percy Grainger Companion* (Woodbridge: Boydell Press, 2010), 20.

performance by the Texas Tech Symphonic Wind Ensemble and a Spring 2012 performance by the University of Oklahoma Wind Symphony.

### **Need for the Study**

In addition to Reynish's sentiments about rare performances of *The Power of Rome and the Christian Heart* documented in part by the work's absence from performance in the Paul study of Big 12 Wind Ensembles, there also exists a lack of significant research about the composition. While many documents concerning Grainger's life and music are available to researchers, few resources exist that pertain specifically to the *Power of Rome and the Christian Heart*. Numerous doctoral documents and masters theses providing analyses and biographical information for Grainger's works are obtainable. However, a review of dissertations, books, correspondence, and articles reveals a significant gap surrounding *The Power of Rome and the Christian Heart*. Only one journal article with analytical information on *The Power of Rome and the Christian Heart* was discovered.<sup>6</sup>

### **Purpose of the Study**

The current study presents a point of view portraying *The Power of Rome and The Christian Heart* as a metaphor for conflicts in Grainger's personal life. On the surface lies a biographical perspective of Grainger as a concert pianist who also collected and set spirited and melodious tunes for bands, orchestras, and choirs.

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<sup>6</sup> David S. Josephson, "Percy Grainger -- Some Problems and Approaches," *Current Musicology* 18 (1974): 55-68.

However, beneath the surface lies a different biographical perspective of Grainger as a complex artist whose beliefs contradicted many popular social mores, and was plagued with doubt, fear, and personal conflicts his entire life. Furthermore, as a pacifist, Grainger struggled living in war-laden countries during a life that experienced two World Wars. *The Power of Rome and the Christian Heart* is filled with conflicting rhythmic and melodic ideas and is restless in its tonal ambiguity, harmonic tension, and emotional extremity of ranges.

*The Power of Rome and the Christian Heart (1918-1943)* is a twenty-five year labor of love composed during the time of both World War I and World War II. Through Grainger's own acknowledgement, the work is a reflection of pacifist ideas. Score study of *The Power of Rome and the Christian Heart* reveals the work as a culmination and maturation of stylistic elements of Grainger's compositional style. This document will illustrate through analysis how *The Power of Rome and the Christian Heart* is infused with Grainger's most identifying ideas of composition and how through his music, Grainger the artist chooses to share his innermost struggle between the soul of the pacifist and the hand of the oppressive ruling system.

### **Review of Related Literature**

Many sources covering Grainger's life are readily available. Of particular interest to this project are publications dealing with Grainger's original compositions and information regarding his personal struggles and conflicts. Mark Rogers' dissertation on the *Hill-Songs* of Grainger categorizes *The Power of Rome*

*and the Christian Heart* as one of Grainger's greatest works.<sup>7</sup> Rogers' study from twenty-five years ago is an important trailblazer into future studies of Grainger's original and non-folk based compositions because of his analysis of Grainger's through-composed compositional technique and presentation of the composer's efforts to make every voice interesting and musical. A subsequent 2009 dissertation on *The Immovable Do* by Alan Correll is particularly effective in its use of graphs to illustrate form in another Grainger free-flowing, through-composed work or ramble.<sup>8</sup> Correll's document is also important because of its enlightenment of Grainger's time spent in Oklahoma and his 1939 correspondence with East Central State College (Ada, Oklahoma) band director Harlo McCall. When collaborating on what pieces might be performed at the upcoming band festival, Grainger mentioned 'Dream-Lay', now known as *The Power of Rome and the Christian Heart*, as a work that was not yet completed. Instead Grainger offered McCall a premier performance of *The Immovable Do*.<sup>9</sup>

Thomas Slattery's 1967 dissertation, *The Wind Music of Percy Grainger*, cites *The Power of Rome and the Christian Heart* in a chapter of original compositions for band.<sup>10</sup> The one page synopsis of the thirteen-minute work pales in comparison to the twenty-five pages Slattery devoted in the same document to the lengthier seventeen-minute piece, *Lincolnshire Posy*. Slattery's work is also important

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<sup>7</sup> Robert Mark Rogers, "The Hill Songs of Percy Aldridge Grainger: An Historical and Analytical Study with a New Performance Edition" (DMA diss., University of Texas at Austin, 1987), 2.

<sup>8</sup> Phillip Allen Correll, "Percy Grainger's Wind Band Setting of the Immovable Do: Its History and Analysis" (DMA diss., University of Oklahoma, 2009), 56.

<sup>9</sup>Ibid., 122.

<sup>10</sup> Thomas Carl Slattery, "The Wind Music of Percy Aldridge Grainger" (Ph.D. diss., University of Iowa, 1967), 65.

because it contains one of the first biographies of Percy Grainger written just five years after the composer's death.

Another important biographical work by John Bird sheds light on the depths of struggle and conflict that Grainger personally experienced as an artist living in a world stained by war. In 1947, Grainger stated:

Out of this world of violence, war, cruelty, and tragedy, my longing to compose arose. Many children are cruel to animals and many little boys harsh to little girls, but this fierceness wanes as they grow up. But I never grew up in this respect and fierceness is the keynote of my music... What is all this unrelieved misery for? I haven't the faintest idea. Is it because our era (with its myriads of young men doomed to facing death in the sky and wholesale drownings in the sea) needs to have its injustices to the young brought home by art?<sup>11</sup>

In another heart-wrenching description of his musical purpose, Grainger proposes in 1947, that "the object of my music is not to entertain, but to agonize—to make mankind think of the agony of young men forced to kill each other against their will and all the other thwartments and torturings of the young."<sup>12</sup>

Malcolm Gillies and David Pear present further insight into Grainger's compositional style and personal feelings in their compilation of the composer's letters to his family and friends. Many of Grainger's ideas of band scoring that are used in *The Power of Rome and the Christian Heart* are clearly presented in a letter written to student Storm Bull in 1937.<sup>13</sup> A second publication edited by Gillies and Pear sheds light on Grainger's dismissal of commonly accepted rules of orchestration through his introduction of new percussion instruments such as

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<sup>11</sup> John Bird, *Percy Grainger*, 3d ed. (Oxford: Oxford University Press, 1999), 49.

<sup>12</sup> *Ibid.*, 49.

<sup>13</sup> Gillies and Pear, *The All-Around Man*, 137.



the ‘marimbaphone’ and the ‘nabimba’ to the instrumental ensemble.<sup>14</sup> *Portrait of Percy Grainger* shares reflections of Grainger in letters written by his friends, family, and acquaintances at various points in the composer’s life that further build a case for the composer as both innovator and struggling pacifist. The editors of this work deserve credit for divulging an unbiased and at times unflattering look at Grainger’s life through previously unpublished firsthand accounts.

*Self-Portrait of Percy Grainger*, a third collection of unpublished items written by Grainger and compiled by Gillies, Pear, and Carroll contributes to significant autobiographical thoughts on Grainger the man and Grainger the musician.<sup>15</sup> Important writings about parents John and Rose Grainger, Percy’s composer friends, and his wife, Ella Grainger, reveal a small cross section of the composer’s personality and relationships. *Self-Portrait of Percy Grainger* contains a chapter on Grainger’s personal feelings of his own composition, his performances, and his comments of other musicians of his lifetime to reveal the complex many-faceted Grainger.

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<sup>14</sup> Malcolm Gillies and David Pear, *Portrait of Percy Grainger* (Rochester: University of Rochester Press, 2002), 88.

<sup>15</sup> Malcolm Gillies, David Pear, and Mark Carroll, *Self-Portrait of Percy Grainger* (Oxford: Oxford University Press, 2006).

## Organization of Study

Chapter One introduces *The Power of Rome and the Christian Heart* as an important, yet often overlooked work in Percy Grainger's wind band compositional output. A self-proclaimed pacifist, Grainger composed this work as a protest against war and the negative effects resulting from violent conflict. The chapter introduces the topic and includes information on the structure of the document.

Chapter Two provides a conflict-based biographical perspective of Percy Grainger. Details of Grainger's personal struggles before and during the First World War, in between wars, and during and following World War II will reveal a life of turmoil reflected in the compositional elements of *The Power of Rome and the Christian Heart*.

Chapter Three provides a theoretical analysis of *The Power of Rome and the Christian Heart*<sup>16</sup> and additionally focuses on compositional characteristics unique to Grainger. Themes are discussed in the order they are presented in the piece with an accompanying analysis that addresses form, thematic materials, meter, harmonic language, tonal areas and orchestration. Extracted musical examples are provided for clarification.

Chapter Four presents a summary of the document and conclusions drawn from the research along with recommendations for further study.

The appendices contain several useful documents for the Grainger researcher. The first, a timeline of dates outlining events surrounding the construction of *The Power of Rome and the Christian Heart* provides historical

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<sup>16</sup> In musical examples, *The Power of Rome and the Christian Heart* will be abbreviated *TPORATCH*

framework for the piece. Second, a formal overview of the piece and a phrase chart drawn to scale, will aid future researchers and conductors of the work. Finally, to provide examples of Grainger's travels to remote locations in his later concert-giving career, there are newspaper articles from The Sioux City Journal and a concert program from the Sioux City Piano Teachers Association.

## **Chapter 2: Percy Grainger's Life of Conflict**

Australian Percy Grainger was born in Melbourne in 1882 and died in New York in 1961. Throughout his life the artist was plagued with conflict. For organization, Chapter 2 is divided into the following periods: Prior to World War I, 1882-1914; First World War, 1914-1918; Armistice to World War II, 1918-1939; Second World War 1939-1945; and Post Second World War 1945-1962. The biographical narrative excavates and highlights existing source material from Bird, Gillies and Pear, Simon, Slattery, and Correll that reveal conflicts in Grainger's life.

### **Prior to World War I, 1882-1914**

Grainger appeared in this world in 1882 after a medically difficult delivery. From of the moment of his birth, Percy's mother Rose adapted a very protective attitude towards the child and formed the mantra 'us two against the world,' which was to prevail in mother and son's relationship.<sup>17</sup> Percy's father, John, and Rose had a rocky relationship in which they would fight, John would leave for several days on a binge, and afterwards come home and seek reconciliation. During the period of marital struggles and consequent trysts, John Grainger contracted syphilis and eventually passed the disease to his wife. For many years, Rose was afraid to touch Percy for fear of spreading the disease and consequently, hired a wet nurse named Annie who was in the Graingers' employ until Percy was five years old. It was Annie, not Rose, who gave Percy the majority of his physical

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<sup>17</sup> Bird, 7.

attention and love in his very young and formative years.<sup>18</sup> In September 1890, at the advice of his doctor, the elder Grainger travelled by ship from Australia to England for medical rest. After John Grainger's return to Adelaide, Australia in December, husband and wife never lived together again.<sup>19</sup> The disintegration of the relationship between John and Rose Grainger during Percy's childhood caused both emotional and financial strain on both mother and son.

Percy's only formal schooling took place for three months in 1894 when he was 11 years old. The young Grainger did not adapt well socially in school and as a result, Rose Grainger chose to educate Percy at home.<sup>20</sup> During his formative years, Percy spent much of his time with adults. Consequently, the young Australian struggled to maintain friendships with children his own age.

In 1895, in an attempt to advance Percy's budding music career, Rose and the young pianist moved to Frankfurt, Germany where Percy began music studies at the Hoch Conservatory. At the conservatory, Grainger studied piano with James Kwast and composition with Ivan Knorr. By the age of thirteen, Percy had already begun to develop strong musical ideas that were not commonly accepted among his friends and teachers. Knorr was particularly critical of Grainger's interest in unconventional musical concepts such as whole tone scales and irregular rhythms. As a result of the instructor's criticism, the relationship between student and teacher quickly deteriorated.<sup>21</sup> A bright point in the Graingers' stint in Frankfurt

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<sup>18</sup> Bird, 9.

<sup>19</sup> Ibid., 17.

<sup>20</sup> Ibid., 20.

<sup>21</sup> Robert Simon, *Percy Grainger the Pictorial Biography* (Winston-Salem: SD Publications, 1987), 13.

was Percy's study of composition with Professor Karl Klimesch and the development of friendships with fellow students Roger Quilter, Cyril Scott, Balfour Gardiner, and Norman O'Neill.<sup>22</sup> Grainger's formative years in Europe produced precious friendships that the Australian would not successfully emulate later in life.

Rose initiated control of Percy's romantic relationships during the Graingers' period in Frankfurt. In 1898, Rose decided it would be appropriate for Percy to court Professor Kwast's daughter, Mimi. The arranged relationship was complicated because Mimi did not have feelings for Percy and instead, was in love with another man. Against the wishes of both sets of parents, Percy helped the two lovers reunite.<sup>23</sup>

At the turn of the century, Percy began to understand his increased role as the primary provider for himself and his mother as a result of Rose's major health setbacks in 1899 and 1900. Grainger's hopes of becoming a composer were stalled in order to pursue an active concert career, which would be more lucrative. Of his shift in career focus, Percy stated, "my mother had become an invalid, constantly threatened with paralysis, and from then on my main anxiety was to be able to earn enough as a concert pianist."<sup>24</sup> Grainger was worried about public opinion of his compositions and their potential to jeopardize his earnings. He elaborates by remarking, "With this in mind, I vowed not to publish the main body of my compositions until I was forty years old; for I feared the radical nature of much of

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<sup>22</sup> Bird, 38.

<sup>23</sup> Ibid., 44.

<sup>24</sup> Ibid., 47.

my music would stir up animosities against me that would undermine my earning power as a pianist.”<sup>25</sup> Grainger, aware of the financial disadvantages on his livelihood that may result from a public who disapproved of his compositional style, demonstrated restraint in limiting his compositions to the public.

In 1901, Grainger moved to London where his piano performance debut in the city was well received. Through this performance debut Grainger made a friend in fellow Australian, contralto Ada Crossley. The singer helped Percy gain access to potentially lucrative inner circles of London society. In England, Grainger became a well-respected public performer on the piano and played for both large public audiences and small, private functions for the wealthy. Percy grew to despise the role of performing for the London elite and was deeply disturbed by having to serve two masters: Of the desire to have a comfortable life, yet hating to perform for the self-serving aristocracy, Percy noted “the years before the war were hell...in every present regime each government at least pretends to help the helpless. Before the war, utter heartlessness seemed to me to prevail...”<sup>26</sup>

Grainger’s quote reveals a conflict of interest between the composer’s personal comfort and necessity to earn money by performing for those he deemed to maintain little interest in the social issues of charity and class division.

The following year, at the age of 20, Grainger travelled for the first time without his mother. The pianist toured Denmark with friend and cellist, Herman Sandby. Rose was hysterical that Percy enjoyed time without her company. Similar

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<sup>25</sup> Bird, 47.

<sup>26</sup> Ibid., 73.

patterns of behavioral neurosis toward her son were prevalent for the remainder of Rose's life.<sup>27</sup>

Percy's perplexing relationships with women continued into the following years. In 1905, the pianist toured Denmark with Herman Sandby and Sandby's fiancée, Alfild de Luce. The group possessed a strange dynamic that resulted from Grainger's profession of love to de Luce. Sandby's fiancée rejected Percy's offer and reminded him of his duty to care for Rose.<sup>28</sup> Later on the tour, the relationship further deteriorated when Alfild, seeing a picture of Rose, suggested the mother Grainger "looked like the devil."<sup>29</sup> Alfild's comment further cast a shadow on the friendship, which would haunt the two associates for many more years.

The unsuccessful relationship with Alfild led Percy to search for a girlfriend with similar physical, cultural, and artistic traits. Grainger requested Sandby's help in securing a girlfriend of Scandinavian origin who could speak English and had artistic abilities. However odd the request, Sandby obliged and introduced Grainger to Karen Holton. Holton returned to London with Percy in 1905. After eight years together, the rocky relationship ended in 1913. Holton rejected Percy as a lifelong partner due to difficulties with Rose's volatile behavior. Grainger again allowed Rose to play the part of dominant female that ultimately led to the demise of his relationship with Karen.<sup>30</sup>

Grainger's last years in Europe prior to World War I produced fruitful musical results. He continued to tour Europe as a concert pianist and befriended

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<sup>27</sup> Bird, 79.

<sup>28</sup> *Ibid.*, 105.

<sup>29</sup> *Ibid.*, 106.

<sup>30</sup> *Ibid.*, 108.



composers Ralph Vaughan Williams (1872-1958), Frederick Delius (1862-1934), and Edward Grieg (1843-1907). Grainger also became acquainted with Edward Elgar (1857-1934), Claude Debussy (1862-1918), Georges Enesco (1881-1955), and Richard Strauss (1864-1949).<sup>31</sup> Grainger composed ample music during his last ten years in Europe including *Irish Tune From County Derry*, *Mock Morris*, and *Molly on the Shore*. The stress of his relationship with Rose in their final European years began to take a physical and mental toll on Percy. The composer suffered a nervous breakdown in October 1912. As war escalated in Europe and Britain declared war on Germany in August 1914, Percy and Rose decided to leave the continent. The Graingers sailed from Liverpool, England to Boston, Massachusetts to commence a new life in a country seemingly free from the negative effects of war.

### **First World War, 1914-1918**

Grainger, a self-proclaimed pacifist, saw the European war as a negative, society-destroying problem. After his hasty voyage to the United States, Percy visited the Schirmer music publishing office in New York to secure employment prospects. At Schirmer, he connected with Antonia Sawyer, a well-known opera singer and publicist in the United States. Grainger again wanted to leave a performer's career to become a composer and conductor. In his first concert season in New York from 1914-1915, Grainger was only invited to conduct one time. Percy was instead booked for piano venues that furthered his career as a

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<sup>31</sup> Simon, 6.

pianist but stalled his recognition as a composer. The following year brought further success for Grainger and increased fame and notoriety in the United States including an invitation to play for Woodrow Wilson in the White House.<sup>32</sup>

During the First World War, Grainger's thoughts were often with his kinsmen in Europe who were actively engaged in the war Percy purposely evaded. Grainger had at least four cousins fighting in World War I, of which two were wounded in battle. As a result of personal convictions to contribute to war efforts in Europe, Percy began to perform fundraising concerts in the United States.<sup>33</sup>

April 1917 ushered in two life-changing events for Grainger. His father, John, passed away on April 13 and was buried in an unmarked grave. The week prior to John Grainger's death, the United States declared war on Germany. As a result of his new country's involvement in the war, Grainger had to quickly decide what supportive role to play. Grainger, a performer of increasing stature in the United States, struggled to maintain the publicly expected image of war-supporting patriot while simultaneously abhorring the concepts and destruction of war. The conflicted Grainger was reluctant to return to England during wartime because of suspicions regarding his hasty departure and needed to make a quick decision regarding efforts for the war cause. To find a logical solution to his predicament, Percy corresponded with John Phillip Sousa who responded with certainty that he could help Grainger obtain a position in Canada organizing military bands.<sup>34</sup> After deciding against a position in Canada, Grainger purchased a soprano saxophone

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<sup>32</sup> Bird, 180.

<sup>33</sup> Gillies and Pear, *The All-Around Man*, 137.

<sup>34</sup> Bird, 184.

and on June 9 enlisted at Fort Totten, New York as an army bandsman. Percy was placed in the 15<sup>th</sup> Band of the Coast Artillery Corps. Upon arrival at base, Grainger was switched to oboe as the band had sufficient saxophonists.<sup>35</sup>

Grainger enjoyed a short period of relative anonymity from the public concert life he lived for over twenty years. Percy's new, relaxed life diminished quickly after the Australian was discovered by a reporter and thrust back into a life of public concerts. To pacify the public's expectations, Percy presented a series of concerts to raise money for the war effort through Red Cross Charities.<sup>36</sup> Through the Red Cross concerts, Grainger developed a short encore called *Country Gardens*. Grainger's work is light in nature and not representative of growing internal conflict and struggle to remain a pacifist during wartime. The popularity of *Country Gardens* resulted in significant increased income for Grainger. As a result of numerous performances, he began to feel entrapped by the work. The melody for *Country Gardens* was based on a folk-tune collected by composer friend, Cecil Sharp. Grainger offered to split proceeds with Sharp, who refused, and subsequently lost substantial revenue.<sup>37</sup>

Grainger's success from *Country Gardens* began to pigeonhole the composer as one specializing in light-hearted works. Grainger's conflicted temperament was not accurately reflected in jovial works such as *Country Gardens*. In 1918, Grainger began sketches further drenched in conflict. The seeds for his final wind work, *The Power of Rome and the Christian Heart* were sown.

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<sup>35</sup> Bird, 186.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid., 187.

In June 1918, Grainger was granted U.S. citizenship. The well-timed citizenship accompanied a transfer to the U.S. Army Music School as Assistant Instructor. This opportune promotion allowed Grainger to avoid travelling to Europe with his previous military unit.<sup>38</sup> Grainger's new teaching position marked the birth of many fruitful years of writing for winds. *Shepherd's Hey*, *Irish Tune From County Derry*, and *Children's March* were all scored for band during Grainger's tenure at the Army Music School. Although 1918 was a relatively contented year for Grainger as reflected in his music, deeper conflicted emotions surfaced in early sketches of *The Power of Rome and the Christian Heart*. The "Power of Rome" theme, although scored in major tonality, indicates signs of conflict through the use of shifting tonalities in the accompaniment and demonstrates a perceived struggle between peaceful life and destruction. As Bird says, "Grainger was trying to put into musical terms the concept of the individual attempting to survive in an alien culture; the Nordic staving off the oppressive forces of Rome and Athens; the pacifist trying to hold on to his ideals during a period of war-mongering."<sup>39</sup>

### **Armistice to World War II, 1918-1939**

Germany signed the Armistice to end fighting against the Allied Nations on November 11, 1918. Shortly after, in February 1919, Grainger was released from the army and resumed touring as a concert pianist. Percy earned less money

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<sup>38</sup> Bird, 188.

<sup>39</sup> Ibid., 191.

during the war than he did prior. A decrease in revenue, combined with an increasing number of family dependents, forced Percy to continue touring.<sup>40</sup>

Rose was beginning to suffer more each day due to failing health. Out of loyalty to his mother, Grainger postponed potentially lucrative trips to Holland, Sweden, Denmark, and Norway in 1921 to care for the ailing matriarchal figure who was intimately involved in every detail of the middle-aged Percy's life.<sup>41</sup>

On May 4, 1921, Grainger purchased a home in White Plains, New York that would remain his primary residence for remainder of his life. The following winter he became increasingly worried about Rose's health and would often obtain friends to stay with her at home while he was away on tour. By early 1922, Rose's health rapidly declined as she began to hallucinate and have terrible nightmares.<sup>42</sup> As a result of his mother's deteriorating condition, Grainger struggled to maintain a calm public face amidst his performances while Rose worsened at home.

The matriarch Grainger's declining health and controlling ways concerning the women in Percy's life ultimately led to her demise. A girlfriend of Percy's who the pianist referred to in his memoirs as "E-," began a rumor that mother and son partook in an incestuous relationship. The false information upset Rose who began to write desperate letters to both Percy and his girlfriends in an effort to quell rumors of incest.<sup>43</sup> Further compounding the complexity of the situation, Rose

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<sup>40</sup> Bird, 193.

<sup>41</sup> Ibid., 195.

<sup>42</sup> Ibid., 198.

<sup>43</sup> Ibid., 201.

continued to avoid physical contact with Percy because of the fear of spreading syphilis to her son.<sup>44</sup>

On April 30, 1922, Rose Grainger tragically jumped to her death from publicist Antonia Sawyer's office window in New York City. At the time of Rose's demise, Grainger was performing with the Los Angeles Philharmonic. After receiving grim news on the opposite side of the country, Percy was forced to spend several solitary days on train returning to New York to tend to his mother's remains and burial. Grainger was shocked by the death of the most influential person in his life. The blow was exacerbated by Rose's final letter written on April 29, 1922 which stated "You have tried so hard to be all that is noble—but your mad side has ruined us—dear God knows the truth—man will not believe the truth I am writing." Biographer John Bird indicates that Percy wore this letter in a tiny container around his neck for years following Rose's death as a reminder of his transgressions which seemingly resulted in the demise of his mother.<sup>45</sup>

In August 1922, Grainger returned to Europe for the first time since the War. In an effort to distract from Rose's death, Grainger began collecting folksongs in Denmark with Evald Tang Kristensen. After a successful gathering, Grainger visited former girlfriend, Karen Holten, now Karen Kellerman but did not go to see Herman and Alfild Sandby. The negative remarks made by Alfild of Rose eighteen years earlier remained fresh on Grainger's mind with the recent loss of his mother.<sup>46</sup> Even though Grainger worked feverishly to distract himself from

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<sup>44</sup> Simon, 8.

<sup>45</sup> Bird, 205.

<sup>46</sup> Ibid., 210.

Rose's death, the conflicts surrounding her life were still manifested with many of Grainger's friends and companions.

In the following months of 1922, Grainger performed recitals and concerts in Germany and Norway. Percy was not aware that these recitals would be among his final experiences in Europe as a conductor or performer of serious piano works. The majority of Grainger's remaining career would occur in the United States with a few visits to Canada over the next few years.

In 1924, Grainger returned to Australia, a trip that proved to be a turning point in his concert-giving career. In his homeland, Grainger presented lecture recitals on progressive, forward thinking topics such as American jazz and 'beatless' music.<sup>47</sup> These series of lectures demonstrate Grainger's transition from that of large-scale performing artist to educator and advocate of non-traditional musical forms: forms that are prevalent in *The Power of Rome and the Christian Heart*.

By the mid 1920s Grainger had obtained sufficient funds to free himself from the burden of the concert hall. Once financially independent, Grainger was able to write and promote his own works. Although Grainger began to experience new successes as a music lecturer and composer, the memory of Rose continued to be a disturbing distraction.

While aboard a ship to Australia in May 1926, Grainger wrote a letter to Karen Kellerman repeating his vow not to marry.

"There have been moments in all the few fallings-in-love that I have had in my life, when I succumbed to my own weakness, or to my mother's

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<sup>47</sup> Bird, 219.

earnestly expressed desire that I should marry. But these moments were short and I always came back to the my original decision – never to marry.”<sup>48</sup>

Percy was unaware that on the return to America the following November, he would meet and fall in love with his future wife, Ella. Surprisingly, Ella possessed many of the physical attributes and artistic characteristics shared by Rose Grainger.<sup>49</sup> Percy’s years of angst and loneliness caused by the loss of his mother were resolved with the ensuing relationship with Ella. Percy and Ella married in 1928. Grainger publicly expressed his feelings of contentment through a press release dated March 13, 1928 that stated “After the great spiritual cut-offness and loneliness I have borne since the death of my mother in 1922, it is an unspeakable boon to me to have this soul-satisfying comrade to commune with by letter and to look forward to sharing my life with in so near a future.”<sup>50</sup>

By the late 1920s Grainger began to scale down the size and scope of his performing venues. No specific reason exists for the diminishing importance of Grainger’s appearances. Although still performing in large venues, Grainger spent the next years performing in small towns, schools, and other less-sizeable, low-pressure locations.<sup>51</sup> The freedom from high-pressure performances allowed Grainger to concentrate more on composition than performance.

As early as 1927, Grainger began to barter with orchestras to increase public performance of his works. Grainger often negotiated a reduced appearance

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<sup>48</sup> Gillies and Pear. *The All Around Man*, 78-79.

<sup>49</sup> Bird, 228.

<sup>50</sup> Thomas Carl Slattery, *Percy Grainger: The Inveterate Innovator* (Evanston: The Instrumentalist Co.,1967), 131.

<sup>51</sup> Correll, 2.



fee in exchange for the orchestra to program his compositions. In the same year the Minneapolis Symphony programmed one of Grainger's original orchestral works, *The Warriors*, on two consecutive days in April.<sup>52</sup>

As the U.S. economic crisis, resulting from the October 29, 1929 stock market crash worsened, Grainger was forced to seek alternate sources of income. The composer looked to academic institutions for employment. In 1931, Grainger was offered positions for the 1932-33 school year at universities in both Seattle and New York. Percy accepted the position at New York University to help solidify his financial standing at a time when performing artists were not guaranteed work.<sup>53</sup> While teaching at New York University, Grainger delivered a thirty-part lecture entitled "A General Study in the Manifold Nature of Music." The course addressed music as a universal language and debunked the notion that works of selected European composers from approximately 1680-1900 were superior to all other music. Unfortunately, Grainger struggled to maintain positive relationships with colleagues at New York University. The Australian's theories and methods of presentation were poorly received as a result of weak relationships with other faculty.<sup>54</sup>

Years later, Grainger reflected on his brief tenure at New York University with disappointment. The composer's unorthodox methods of teaching and delivery often contrasted with normally expected academic mores. Grainger believed that many students attended his lectures solely to satisfy attendance

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<sup>52</sup> Slattery. *The Inveterate Innovator*, 128.

<sup>53</sup> Bird, 237.

<sup>54</sup> Slattery. *The Inveterate Innovator*, 141.

requirements. Nonetheless, Grainger influenced at least two important future composers: Bernard Herrmann (1911-1975) and Morton Gould (1913-1996).

Grainger ended his relationship with New York University in August 1933 and would never be employed by another academic institution. Grainger's biographer, John Bird, suggests that one year of university employment eliminated Grainger's desire for future academic profession. Many of Grainger's New York University course topics including 'free music' and 'elastic scoring' contained ideas that consumed his future research, lectures, and experiments.

Grainger's ability to make significant research contributions in the area of electronic music and to create a receptive audience for his musicological theories were thwarted by his controversial opinions on the superiority of Nordic or 'blue-eyed' music.<sup>55</sup> It is important to remember the genesis of these controversial ideas. Rose Grainger's teachings continued to influence Percy ten years after her death. Even from the grave, Rose continued to cause the educator-Grainger conflict that resulted in a failed academic career.

In 1933, Grainger published an article in the September/October 1933 Chicago Music News entitled "Melody Versus Rhythm." At the time of the article's publication, Grainger's pupil, Storm Bull was studying in Budapest with Béla Bartók. When he showed Percy's article, the Hungarian challenged the notion that melody was the greatest element in folk music, instead proposing that both melody and rhythm had important roles to play in music.<sup>56</sup> Grainger, never afraid of

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<sup>55</sup> Bird, 240.

<sup>56</sup> Ibid., 242.

conflict, leapt at the chance to spar with his Hungarian counterpart whose music was inherently rhythmically driven.

In September of the same year, Percy and Ella sailed to Australia to perform a series of fundraising concerts to finance the Grainger Museum at the University of Melbourne. While in Australia, Percy presented twelve lectures with the title, 'A Commonsense View of All Music.' The lectures were based on those given at New York University. Percy's radio addresses demonstrated the maturation of musicological and theoretical concepts Grainger had been formulating for the entirety of his life. A cross section of Grainger's theories will be discussed in Chapter Three along with musical examples from *The Power of Rome and the Christian Heart* to support the composer's beliefs. Between 1933-34 Grainger gave 56 public concerts and 158 radio broadcasts to spread his musicological ideas.

Grainger's lectures traced the development of music from the Middle Ages to modern times with an emphasis on non-western musical forms and a devaluation of many European Classical and Romantic period composers. Grainger, never afraid of controversy, repeated the sentiment that Mozart, Haydn, and Beethoven were inferior composers to their predecessors and those that followed. The Australian's lectures demonstrated the development of music into its most advanced form, his concept of 'free music.'

Slattery states that the final lecture on January 10, 1935 contained Grainger's premier of 'free music.' Unfortunately Grainger did not receive proper recognition for his innovations and findings.<sup>57</sup> Percy spent the majority of 1935-

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<sup>57</sup> Slattery. *The Inveterate Innovator*, 152.

1936 touring in the United States and resided in Ella's vacation home at Pevensey Bay from May-December 1936. It was in Pevensey Bay that Grainger began to spend increased periods of time writing and thinking about 'free music.'

In 1937, the American Bandmasters Association premiered *Lincolnshire Posy*. The first performance was unpleasing to Grainger because the musicians did not accurately perform many of the 'free rhythms' scattered throughout the piece. Grainger disparagingly commented of the musicians that they "were keener on their beer than their music."<sup>58</sup> Fortunately for the composer, the Goldman band successfully performed *Lincolnshire Posy* later in the year.

In the summer of 1937, Grainger began to work at Interlochen Music Camp. In the years prior to this appointment, Grainger constantly endeavored to educate the general public of the musical value of composers pre-Bach, of non-Western styles, and of the evolution of 'free music.' Percy was undoubtedly disappointed when high school-aged students at a summer camp in Michigan were not susceptible to his ideas. Grainger became increasingly frustrated with the camp and left its employ in 1944.<sup>59</sup>

Grainger spent much of following years, 1938-1939, overseas. The majority of 1938 was passed in Australia working on and opening the Grainger Museum. In 1939, the Percy and Ella visited Scandinavia and England. Due to increased political unrest, Percy began to fear for his personal safety and the well-being of his European friends. As a result, the Graingers returned to the United States in

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<sup>58</sup> Bird, 250.

<sup>59</sup> *Ibid.*, 251.

August. By September, Hitler issued an offensive attack in Poland, which began The Second World War.

### **Second World War, 1939-1945**

The beginning of the War proved financially difficult for Grainger. Many of Grainger's proceeds in Australia provided for his family and his English proceeds went to benefit composer-friend, Cyril Scott. In the United States, a large portion of Grainger's earnings benefitted war efforts and the Red Cross as they had in World War I.<sup>60</sup> Altogether; Grainger presented 274 charitable performances during the war.<sup>61</sup>

In June 1940 while touring in Springfield, Missouri, the worried composer decided to lease an apartment. Grainger speculated that Springfield's distance from both east and west coast would protect him from any possible enemy air attacks. During the early days of World War II, Grainger collected important artifacts from his home in White Plains to be distributed all over the world. Grainger wanted assurance of the protection and survival of many items that would later be housed in the Grainger museum in case they victim of catastrophe. By November, Percy and Ella moved to Springfield where they would stay for three years.<sup>62</sup>

By the early 1940s Percy's began to slow down and consisted of travelling to destinations largely in the Midwest. Grainger harbored a growing disinterest in

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<sup>60</sup> Bird, 255.

<sup>61</sup> Simon, 11.

<sup>62</sup> Bird, 256.

the public's opinions of his eccentricities. One example of the performer's aloofness occurred at a 1940(sic)<sup>63</sup> concert in Sioux City, Iowa. Grainger decided to nap prior to the concert and was awakened at the piano by the audience's arrival for the concert.<sup>64</sup> Another instance that demonstrates Grainger's waning popularity was a chance meeting with composer Edgar Varèse in 1943. Grainger attempted to contact Varèse many times through letters in an effort to share ideas of 'free music' to no avail. The coincidental, brief meeting produced no fruitful collaboration between the aging Australian and the Frenchman.<sup>65</sup> Perhaps Varèse, a champion of complex rhythmic compositions who coined the term "organized sound," was displeased with Grainger's views on the superiority of melody to rhythm.

In 1941, Grainger wrote to Cyril Scott and expressed general feelings of unhappiness with his life as a composer. Grainger stated, "As I think over the course of the war (over the fact that our side is too small and too mean with everything—that there are never enough troops, enough equipment... the initiative always goes to the enemy because he has enough of everything—having thought big)." <sup>66</sup> In this statement, Percy compares the casualties of war to the casualties of each composer's career. Grainger criticized Scott for not publishing larger works that the Australian deemed worthy of notoriety. Simultaneously, Grainger was personally self-critical of his lack of large-scale pieces.

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<sup>63</sup> Archives in the Sioux City Public Library reveal that Grainger came to Sioux City as a guest of the Sioux City Piano Teachers Association in December 1942 and again in 1943. Sioux City is approximately 450 miles from Springfield and easily accessible by train. The program for the 1942 piano concert is in appendix K.

<sup>64</sup> Slattery. *The Inveterate Innovator*, 168.

<sup>65</sup> Bird, 257.

<sup>66</sup> Gillies and Pear. *The All Around Man*, 171.

The entirety of Grainger's works written prior to 1941, with the exception of certain elements in *Lincolnshire Posy*, served as precursors to his life work, 'free music.'<sup>67</sup> The significance of *The Power of Rome and the Christian Heart*, Grainger's last major wind band composition, is demonstrated in Grainger's statements. The Australian desired to compose a large-scale work that contained 'free music' and encompassed the most important musical elements presented in his 'commonsense view of music' lectures.

The early 1940s also led to an increase in Grainger's writings about the superiority of Nordic people. By Percy's seventh decade, the aging composer began to write almost exclusively in 'Blue-Eyed English,' Grainger's language which sought to remove Latin and Greek from the English language. Percy's strong stance on Nordic superiority led to the strain of many friendships including that of student Storm Bull, who married a woman of non-Nordic background.<sup>68</sup>

Grainger's confidence as a performer began to wane during the 1940s. Percy experienced a loss of piano technique and his memory suffered during performances. As a result, Grainger became depressed and began to reflect over the successes and joys of his youthful days. The aging Australian's decreasing popularity led to performances in smaller venues. Grainger's insecurities seemed to worsen when he travelled without Ella. On a train to Chicago in 1943, Grainger wrote of his worries to his wife. "Everywhere I go I hear folk laugh and see that

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<sup>67</sup> Ibid.

<sup>68</sup> Ibid., 182.

they are hungry and thirsty and full of life's stirs. All I can feel is puke-stir and fearstrickeness."<sup>69</sup>

### **Post Second World War, 1945-1962**

After the War, the Graingers returned to White Plains. Percy continued to avoid large-scale performances, to focus on composition, publish his own works, and increase research of 'free music.' In 1944-45 Percy recorded an album with Decca Records. The resulting recording session proved to be less than successful for both performer and record company. The two parties could not agree on which tracks should be released and which should not be. Instead of releasing the 1940s recording session, Decca chose to release a record of previously published material. As a result, the aging artist failed to have his rendition of the Grieg piano concerto and his own arrangements of several Gershwin tunes recorded.

Grainger was offered an opportunity to perform with conductor Leopold Stokowski at the Hollywood Bowl in 1946. In this concert, a recording of the Grieg Concerto was realized which still exists today.

Following the 1945-46 concert season, Percy and Ella visited Sweden, their first European visit since the war. The Grainger's did not visit Denmark because the old disputes with Alfhild Sandby continued to strain the friendship.<sup>70</sup>

Grainger's activities with the Red Cross during the Second World War spawned a relationship beginning in 1947 with the United States Military Academy Band at West Point. In a positive turn for the aging composer, the band

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<sup>69</sup> Ibid., 190.

<sup>70</sup> Bird, 262.



successfully performed *Lincolnshire Posy*, *Hill-Song Number 2*, and *Hill Song Number 1*. Grainger, encouraged by these performances, penned on May 21 "I have just passed a mile-stone in my tone-life ... It has left me with the feeling that I alone am right about everything and that it would be a waste of time (from now on) for me to doubt myself in any line any more. I feel that all the judgments passed on me and my tone-works...are wholly misleading."<sup>71</sup> Grainger went on to say "My greatest joy lay in seeing how mournful the moods of the works are...I shall go back to the joys of my teen-years, which was: trusting to my mind-picture-ment of tones, trusting to my 'inner ear'—the only thing in tone-life I really care about."<sup>72</sup>

Also in 1947, Grainger began to complain of physical ailments.<sup>73</sup> The composer was not sleeping well, payed little attention to his diet, and worked very long hours. Although Grainger's popularity in public performance was waning, he was still respected as a music educator. After another trip to Europe and return to the United States in August, Grainger was offered and refused the directorship of the music school at Adelaide University in Australia. The exaggeratedly verbose Grainger replied to the offer, "If I were 40 years younger, and not so crushed by defeat in every branch of music I have essayed"<sup>74</sup> and of his failing physical stature noted "I have pains all over me... and I will probably die very soon. I have been a fool and shown poor judgment in my life and career. I have too many dependents, and as a result I have kept on with my pianistic career too long for my strength..."<sup>75</sup>

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<sup>71</sup> Gillies and Pear. *The All Around Man*, 210.

<sup>72</sup> Bird, 262.

<sup>73</sup> Ibid., 263.

<sup>74</sup> Gillies and Pear. *The All Around Man*, 215.

<sup>75</sup> Ibid.

In the same year, Grainger received a letter asking for a commission, the first ever commission for the composer, of a piece to celebrate the birthday of Edwin Franko Goldman. Grainger decided to paste together sketches of *The Power of Rome and the Christian Heart* for the commission. The finished work was premiered on January 3, 1948 in Carnegie Hall and was well received.<sup>76</sup> The 65 year-old composer worried about his ability to perfect the project ten years after the composition of his masterwork, *Lincolnshire Posy*. The majority of Grainger's recent compositional efforts had consisted of arrangements for wind instruments and experiments with 'free music.'<sup>77</sup> The composer's use of 'free music' in *Lincolnshire Posy* is evident in the third movement "Rufford Park Poachers" and the fifth, "Lord Melbourne." Grainger's changing tonal language, evolving toward an increase in 'free music' is prominent in *The Power of Rome and the Christian Heart*.

Following the premier of *The Power of Rome and the Christian Heart*, less than a year after a burst of encouragement from hearing his works played by the West Point Band, Grainger penned a round letter, intended for many readers and eventual display in the Grainger museum that stated:

On what why-grounds ((reason)) I know not, but this Goldman tone-show had the power to make me more angry and adder-mooded than anything for a long long time. Of course, I loathed being hand-clapped and soft-soaped. I loathe big towns, be-famed tone-bodies like the Goldman band (tho I must up-own that they were wholly sweet to me), great halls like Carnegie...as for the piece itself; I loathed its every note. I hated its commonplace chords, its oily well-soundingness, its meaningless tone lines. My tonery has been growing more and more commonplace ever since I was

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<sup>76</sup> Simon, 12.

<sup>77</sup> Slattery. *The Inveterate Innovator*, 185.

about 20 or 22 (...) Sometimes I think Balfour was right, in making up his mind to turn his back on tone art.<sup>78</sup>

Whether or not Grainger was writing for posterity or literally depressed over the finished product of *The Power of Rome and the Christian Heart*, the reality remains that the ever-fluctuating moods of the aging composer demonstrated disappointment in the direction his career had taken.

In December 1947, while working on *The Power of Rome and the Christian Heart*, Grainger wrote a letter explaining what three characteristics might excite him about a new composition. The first salient feature of such music encompasses the ability to adequately illustrate the Christian spirit of Western cultures. In correspondence, Grainger explains his appreciation of art and customs of every culture until negatively influenced by Christianity. As a non-Christian, Grainger admits that Christianity exhibits quality characteristics, but the sole purpose of Protestants is “to make war to their heart’s content, without too much interference from the catholic church<sup>79</sup>.” As to music’s role in the spread of violence, Grainger believed that “no branch of art is a more willing slave to this protestant militarism and brutalization of mankind than music as it is practiced today.”<sup>80</sup>

According to Grainger, Music’s second purpose exists to develop a worldwide understanding of all people and cultures<sup>81</sup>. Grainger, whose spoken and written words often contradicted said principles, did much to further the cause of

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<sup>78</sup> Bird, 264.

<sup>79</sup> Appendix E contains an article about a minister who is angered over a Bible translation. The prevalence of such attitudes in post World War II American culture may have served as a constant reminder to Grainger about his negative opinion of Protestant churches.

<sup>80</sup> Gillies and Pear. *The All Around Man*, 216-7.

<sup>81</sup> The article from the *Sioux City Journal* dated November 29, 1952 in appendix F demonstrates Grainger’s steady advocacy for the music of other cultures.

non-western music in a time where the field of ethnomusicology was in its infancy. Grainger positions, “to delay needlessly a drenching of ourselves in all this glorious ‘exotic’ music is simply (in my opinion) to criminally postpone the dawn of inter-racial worldwide understanding and brotherhood.”<sup>82</sup>

Grainger’s third and most controversial argument is one that positions music as a venue for demoniacal influence. The educator Grainger states that composers would be “foolish to propose such a program at present.”<sup>83</sup> It can be argued that Grainger believed demoniacal influences were linked with Christianity and the juxtaposition of these two elements can be found in *The Power of Rome and the Christian Heart*.

In July 1948, the Graingers travelled to Sweden to visit Ella’s relatives and continued to England for Percy’s performances. Percy’s playing engagements included participation in BBC broadcast concerts and a performance of his *Suite of Danish Folk-Songs*, based on folk-song collections with Evald Tang Kristenson 25 years earlier. The *Danish Folk-Music Suite*,<sup>84</sup> which contained *The Power of Love*, was fresh on Percy’s mind, evidenced by its addition to the finale of *The Power of Rome and the Christian Heart*. Of the London performance of *Danish Folk-Music Suite* Grainger commented, “If there is anything I hate, is it listening to my own silly music and having to sit there like a fool while I see how much others dislike it. And if it were not due to the fear of being poverty stricken I would never again have

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<sup>82</sup> Gillies and Pear. *The All Around Man*, 217.

<sup>83</sup> Ibid.

<sup>84</sup> The *Danish Folk-Music Suite* is also known as *Danish Folksongs Suite*, *Danish Folk-Music Suite*, *Danish Folk Song Suite*, *Suite of Danish Folks Songs*, etc.

anything to do with a performance of any piece of mine.”<sup>85</sup> Grainger’s increasing disparity over his works’ performances reveals another manifestation of increased depression in the aging composer.

The 1950s included collaborations with conductor Leopold Stokowski in which Grainger re-orchestrated *Irish Tune from County Derry*, *Molly on the Shore*, *Shepherd’s Hey*, *Country Gardens*, *Handel in the Strand*, and *Mock Morris* with the San Francisco orchestra. The 1950s continued the decrease of public performances for Grainger. Many of the performances that Grainger secured during the decade occurred in unexceptional locations. Percy travelled modestly, frequently riding second-class on trains and often received very little payment for his appearances. In lieu of compensation, Grainger insisted that the majority of concerts program his original compositions.

In 1953, Grainger underwent surgery for prostate cancer. At the time of his procedure, the doctor determined that the cancer was too far spread to remove. As a result, Grainger was forced to live the remainder of his life in pain.<sup>86</sup>

Percy became increasingly focused on electronic music with the help of local high school physics teacher, Burnett Cross. Grainger and Cross began to build machines in Grainger’s living room that were intended to perform ‘free music.’ Using various small pieces procured from the local hardware store or things found in the trash, Percy, Ella, and Cross were able to create ‘free music’ machines capable of producing ‘gliding tones.’

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<sup>85</sup> Bird, 265.

<sup>86</sup> Simon, 12.

Sadly, Grainger does not often receive adequate credit for his contributions to the development of electronic music. Although Karlheinz Stockhausen (1928-2007) is lauded for innovations in electronic music, Grainger recorded gliding chords for his “reed box tone tool” on September 30, 1951, three years before Stockhausen’s composition “Elektronische Studien I and II.”<sup>87</sup>

1953 ushered in the deaths of both composer-friend Roger Quilter and Percy’s former girlfriend Karen (Holton) Kellerman. Upon returning to New York from Scandinavia in the same year, Percy was rushed to the hospital a second time for surgery. In 1954, while at the Mayo clinic, Percy composed three essays: “The Things I Dis-like”, ‘What is behind my music’, and ‘Why “My wretched Tone-life.”’ Grainger’s writings demonstrate disheartened feelings of the aging composer. In the essays Grainger divulges his fear of public performance, claiming to be more afraid of audiences than of his upcoming surgery.<sup>88</sup> Such a statement demonstrated a quagmire for a public performer of over fifty years. In “The Things I Dis-like” Grainger states:

In other words, religion is the ruination of life. All our dark and needless belief in sin stems from religion, while our disastrous ambition stem from the fighting spirit of the Old Testament. The world of modern doctoring, modern machines, modern art, modern amorality would be just paradise if we could only shed the blight of religion. As long as men are religious, moral, ambitious, meat-eating, and warlike I shall regard every moment spent with them as a waste of time. And I shall welcome every calamity, defeat and loss-of-face that may befall them.<sup>89</sup>

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<sup>87</sup> Simon, 12.

<sup>88</sup> Bird, 287.

<sup>89</sup> Ibid.

Grainger's quote reveals on a man growing increasingly bitter with age. At 72 years old, the hospitalized Grainger, seems to revel in the misfortunes of those who do not share his political and religious views. Grainger's written words do not align with his pacifist beliefs and reveal a frustrated tormented spirit.

The following year, 1955, allowed Percy and Ella to visit Australia again. The holiday was disheartening for Grainger due to the deterioration of what Percy perceived as pure Australian traits in the citizens of his home country. American culture and non-Nordic European immigrants were replacing many of British qualities that endeared Percy to his homeland.<sup>90</sup> The Grainger museum began to fall into disrepair. Percy was upset to learn that many items had not arrived from White Plains and that silverfish had damaged other documents. The feud between Percy and Alfhild Sandby prevented some items of correspondence from making it to the museum.<sup>91</sup> Grainger in his aging and forgetfulness, became increasingly disorganized in document collection and storage. Original manuscripts remained in White Plains<sup>92</sup>, others in the museum, and even more documents were in places he could not remember.

In 1957, Grainger underwent another surgery for cancer. In the next three years, he continued to tour. Grainger's last public performance occurred on Friday April 29, 1960 At Dartmouth College. During the visit, Grainger presented a lecture on "The Influence of Folk-song on Art Music." Percy illustrated his lecture with two-piano versions of *Let's Dance Gay in Green Meadow*, *Spoon River*, *The Lonely*

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<sup>90</sup> Bird, 288.

<sup>91</sup> Ibid.

<sup>92</sup> The score and sketches of *The Power of Rome and the Christian Heart* remained in White Plains until Ella Grainger's death in 1979.

*Desert Man, La Cucaracha, and English Waltz*. Ironically, the final public performance of Percy's life was conducting *The Power of Rome and the Christian Heart*.<sup>93</sup> Soon afterward, Percy's health deteriorated quickly and he died on February 20, 1961. Against Grainger's wishes he was given Christian funerals in both White Plains and Adelaide, Australia the location he was laid to rest.<sup>94</sup>

Perhaps there were peaceful final years for Grainger. Bird states that many of Grainger's contemporaries thought the inventor was "working himself into an artistic quagmire"<sup>95</sup> that would negatively affect his recognition from credible musical establishments. Grainger, who became increasingly ill and deaf was fully aware of his personal limitations. The inventor accepted his role as musical innovator without the approval of established institutions. Through death, the composer achieved the peace longed for in his works, particularly *The Power of Rome and the Christian Heart*.

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<sup>93</sup> Bird., 295.

<sup>94</sup> Ibid., 296.

<sup>95</sup> Ibid.



### Chapter 3: Analysis of The Power of Rome and the Christian Heart

Grainger powerfully summarizes his beliefs about the role of the composer in the following statement: “Life is so cruel, so unjust, so precarious and so dangerous that only utterly heartless people can go thru it without feeling full of sadness. A composer who does not feel cannot express sadness...”<sup>96</sup>

The adversarial forces represented by the “Power of Rome” and “The Christian Heart” are embodied in Grainger’s final work for wind band. The first influence is constructed through a turbulent, rhythmically active style of writing and the latter by long, pleading, connected melodies. The “Power of Rome” represents the constant, emotional struggle of the pacifist-composer Grainger through the juxtaposition of peaceful and agitated themes. Grainger’s final wind band composition encompasses the intense emotion of an antiwar artist forced to endure two World Wars.

Table 3.1, presents a formal overview of measures 1-61 in *The Power of Rome and the Christian Heart*. The table is organized into thematic material as labeled by Percy Grainger<sup>97</sup> and includes pertinent analytical information including time signatures, tonal areas, orchestration, and salient characteristics that may be useful in score study preparation.

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<sup>96</sup> Gillies and Pear. *The All Around Man*, 259.

<sup>97</sup> In Table 3.1, Theme “A” etc. refer to Grainger’s naming system of thematic building blocks, not to commonly accepted labels of formal structure.

<b>Table 3.1 The Power of Rome and the Christian Heart, mm. 1-61. Formal Overview</b>					
	<b>Theme</b>	<b>Time Signatures</b>	<b>Tonal Areas</b>	<b>Orchestration</b>	<b>Salient Characteristics</b>
1-13	Introduction	4/4, 2/4, 3/4	Begins and ends G Major. Unstable.	Organ, Sx, Hn, Tbn	Extended tertian harmonies. 7 <sup>th</sup> and 9 <sup>th</sup> chords.
14-23	Theme "A"	4/4, 3/4	Shifting Tonalties over G pedal point	All choirs, organ, mallet perc.	Use of metric modulation in mm. 20-22.
24-29	"LONELY MAN" Theme	4/4, 3/4, 4 <sup>1/2</sup> /4	A-flat? C? (3 and 4-flat pitch collections) Cadence on G7	Low reeds ascend, high ww's descend	Conflicting directions in melodic material.
30-35	"The POWER OF ROME" Theme, Theme "E"	2/4, 3/4, 4/4	A-flat in melody. Shifting Accomp.	Hn, Cor, Mel. w/ brass accomp. (30-32)cor,ssx mel. w/ ww accomp. (33-35)	First clear example of tonality.
36-43	Theme "F"	3/4, 4/4	A-flat in melody. Shifting Accomp.	Reed choirs have melody supported by flute and brass	Continuation of A-flat tonality.
44-52	Theme "F"	3/4, 4/4, 2/4	E Major	Tutti winds	Chromatic mediant relationship.
53-61	Development of Theme "F"	3/4	Unstable over E pedal point	Organ Mel. (56-57)+ww (57)+cor 2,sax euph(59)tutti (60-61)	Expanding intervals in melody create tension.

### Introduction, measures 1-13 (August 1921)

*The Power of Rome and the Christian Heart* commences with a 13-measure organ solo. An opening G major chord provides the immediate impression of functional harmony.<sup>98</sup> Through rapid harmonic progressions, tonality quickly disintegrates in a downward spiraling chromatic contour. Grainger's ever-shifting tonal language foreshadows constant instability in the work. The composer hypothesized that music naturally evolved into a musical language in which harmonies, rhythms and melodies blurred together to form 'free music.' The language of 'free music' eliminates the intervals of half and whole steps while simultaneously allowing tones to 'glide' freely from one to another without the limitations of western notation. The 1921 compositional sketch with organ introduction in the *Power of Rome and the Christian Heart* represents an embryotic illustration of 'free music'. The chronology of the musical illustration is significant due to its occurrence over two decades prior to Grainger's fully developed theory or construction of 'free music' machines, capable of producing gliding tones.

Grainger's 'free music' can be summarized as "The filling of gapped scales, the closer and closer approximation of intervals, the ever-increasing discordance of what we consider 'harmony', the irregularisation of rhythm, the breaking down of artificial music forms (fugue form, sonata forms, etc.), the increasing use of sliding intervals – all moving in the direction of 'free music.'<sup>99</sup>

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<sup>98</sup> In the analysis, all chords are referred to in root position. Other qualities of chords such as 7<sup>th</sup> and 9<sup>th</sup> chords, regardless of inversion, are also notated in root position.

<sup>99</sup> John Blacking, *A Commonsense View of All Music* (New York: Cambridge University Press, 1987), 179.

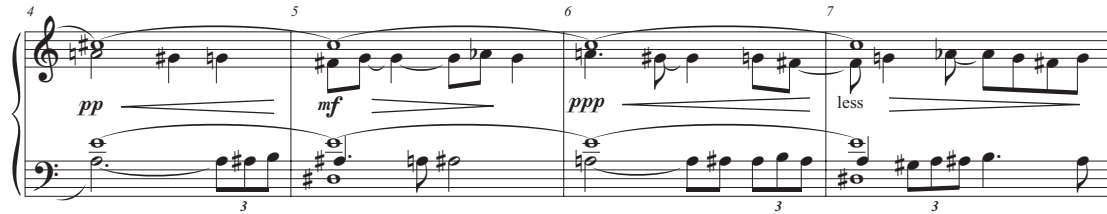
In the score, Grainger indicates “throughout the piece plenty of vibrato should be used on the organ, producing somewhat “theatrical” sonorities and conveying a feverish emotionality. A “churchy” impression is not intended.” The presence of wide vibrato blurs the clarity of tonality of each chord. The organ’s abundant half step motion closely relates to the creation of ‘free music’ on a half step producing instrument.

Example 3.1. *TPORATCH*, mm. 1-4. Organ intro with half step movement imitating ‘free music.’

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The organ solo, as illustrated in Example 3.1, lacks clear tonality as a result of quick moving harmonic motion. The opening G Major chord resonates for two beats and is followed by E-flat7 and D minor7 tonalities in the first measure. Measure 2 commences with an E major chord on the downbeat and shifts to C minor7, B minor7, and B-flat major7. Measure 3 begins with C major and continues to shift chromatically through f minor7, E half-diminished7, and settles on A major in measure 4. When the root of each half note chord is combined the result becomes an A minor7 (A,C,E,G) chord. Grainger’s compositional technique of

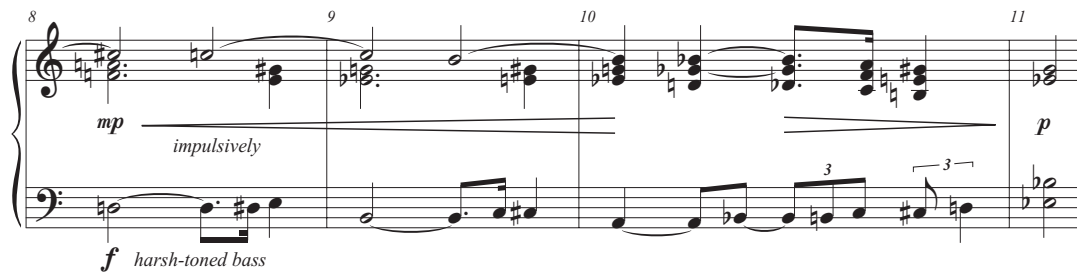
shifting tonalities, often by relationships of a third, serves as a primary stylistic trait that creates tonal instability for the entirety of the piece.



Example 3.2. *TPORATCH*, mm. 4-7. Organ intro with shifting A maj. and D-sharp min9 tonalities.

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Measures 4-7, as illustrated in Example 3.2, alternate between A major and D-sharp minor9 tonalities. The alto and tenor voices demonstrate harmonic uncertainty by weaving around chromatically between pitches F-sharp to A and G-sharp to B, respectively. As seen in Example 3.3, measures 6-7 are an elaboration of measures 4-5 with identical harmonies and an increase in rhythmic activity. The measures also contain lower tessitura resulting in an increased dynamic pallet.



Example 3.3. *TPORATCH*, mm. 8-10. Organ intro with addition of bass pedal.

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In measure 8, illustrated by Example 3.3, the addition of the organ bass pedal marked 'harsh-toned bass' creates greater restlessness. The pedals move chromatically from D3 up two half steps, skip down a 4<sup>th</sup> to B3, ascend two half steps, skip down a Major 3rd to A with a final chromatic ascent to E-flat. Grainger's bass writing serves as a tangible example of the contrasting push and pull of both musical and non-musical forces throughout *The Power of Rome and the Christian Heart*.

Example 3.4 *TPORATCH*, mm. 11-14. Winds continuation of organ melody.

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Grainger continues the organ line's descent by orchestrating the voices in the saxophone and horn sections. Demonstrated in Example 3.4, the composer eases harmonic tension by writing a series of Major, Major-minor 7<sup>th</sup>, and minor 7<sup>th</sup> chords in measure 11. Changes to a more stable harmonic vocabulary contrast the unstable harmonies in previous measures. Grainger darkens the timbre by adding baritones and trombones at measure 12 to replace horns. Measures 11-13 bear a striking resemblance to measures 1-3 by the use of tonal, descending chords and

similar homophonic rhythmic tendencies. The opening phrase is completed by a G major cadence at measure 14. Grainger begins and ends the opening of the work with the same chord, a shocking compositional element considering the constant wandering of tonalities.

The phrasal form of the introduction is as follows: A (m. 1-3), B (m. 4-7), C (m. 8-10), and A' (m. 11-14). The A sections employ major and minor tonalities and rhythms move at a slower pace than those of B and C. The A sections are largely homophonic in texture while B and C contain series of free moving lines in which harmony results from voice leading.

Formal Section	Measures	Tonalities	Texture	Dynamics
A	1-3	maj, min, 7 <sup>th</sup> chords	homophonic	<i>pp</i>
B	4-7	Unstable, chromatic voice leadings	polyphonic	<i>ppp, mf</i> (swells)
C	8-10	Dim(#7), min, aug, maj	polyphonic	<i>mp</i> (swells)
A' (winds enter)	11-14	Maj, min	homophonic	<i>p</i>

Table 3.2. *TPORATCH*, mm. 1-14. Formal Chart of Organ Intro with Tonality, Texture and Dynamics.

### Theme "A",<sup>100</sup> measures 14-23 (January 1919)

Grainger's organ cadence at measure 14 refreshes the opening tonal center of G Major and is sustained by a pedal point in the horns, cornet 2 and 3 and pitched percussion in subsequent measures. Two 4-bar phrases are linked together by common tonal, rhythmic, and harmonic elements. The contrapuntal pushing and pulling motion of upper and lower voices creates a sense of

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<sup>100</sup> Theme "A" is labeled on the manuscripts by Grainger. It does not refer to the form of the piece.

desperation and struggle representative of Grainger’s pacifist feelings during World War 1. Grainger maintains homophonic texture in the winds and the simple harmonic vocabulary of the preceding material in measures 11-13. Although the harmonic motion in measures 14-23 pulls away from the tonic pitch of G, Grainger constantly returns to the primary tonal center. The resulting melody and harmony resembles a turbulent ocean tide by its pushing and pulling motion.

Many of Grainger’s compositions employ the use of ‘elastic scoring’ or the ability for material to be played by ensembles of differing instrumentations. *The Power of Rome and the Christian Heart* employs an optional full string orchestra to complement the wind, brass, and percussion sections. The score indicates “In performances without String Orchestra, all passages appearing in small notes in this score should be played by the instruments to which they are assigned.” Measure 14 marks the first entrance for the optional string section, which thickens texture and adds emphasis to the tonalities pulling away from G.

Example 3.5. *TPORATCH*, mm. 14-18. String orchestra, baritone, euphonium, organ, and strings illustrating ebb and flow to G centered-tonality.

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As shown in Example 3.6, Grainger increases tension and richness to the texture by adding a third note to the upper voices of measures 14-16. The B-flat major chord on the downbeat of measure 17 is replaced with an F augmented9 chord on the downbeat of measure 21, present in example 3.6. Additionally, the composer alters measure 18 from G major to G minor at the conclusion of the phrase in measure 22.

Example 3.6. *TPORATCH*, mm. 19-22. Woodwinds, cornet, trombone, string orchestra exhibiting harmonic instability around pedal point G.

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Grainger shared an affinity for music of the East with its use of mallet percussion instruments, much like his contemporary Claude Debussy who died in 1918, the year before Grainger wrote Theme “A”. Grainger’s use of ‘tuneful percussion’ includes wooden marimba, vibraharp (vibraphone) and harp in Theme “A” and serves as the platform for rhythmic innovation of Example 3.7. Although the larger macro pulse remains at quarter note=60, the micro pulse or compound subdivision is divided into triplets on pitches G2, G3, and G4. Grainger’s innovation

occurs between measures 20-22 where the micro pulse triplet is changed into 16<sup>th</sup> note durations for one measure before returning to the triplet in the following measure. The results are tempi that alternate between 60 and 45 beats per minute. Grainger indicates “Slightly slower, quarter note=46” in the score. Grainger’s rhythmic transformation is significant whether Grainger developed this rhythmic modulatory technique in 1919 when the melodic sketch of Theme “A” was first written or in 1947 for the completion of the piece. Grainger’s writing foreshadows, or at least developed alongside Elliot Carter’s (1908-2012) technique of metric modulation prevalent by the 1950s.

20 3 3 3 21 (The see-saw rhythm keeps on at exactly the same speed) 22 (The see-saw rhythm keeps on at exactly the same speed until the slow off takes effect) 3 3 3 3

Example 3.7. *TPORATCH*, mm. 20-22. Marimba, Vibraharp, and Harp rhythms demonstrating metric modulation.

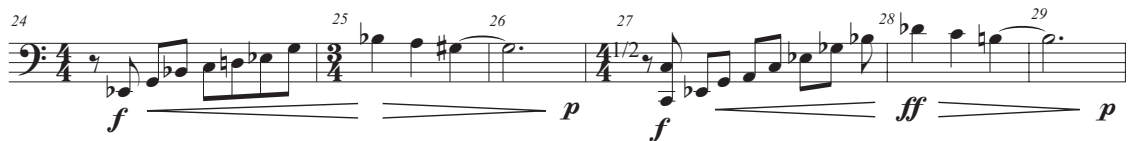
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Theme “A” ends on a G minor chord with an added 6<sup>th</sup> scale degree in measure 22. Any preservation of the G-centered tonality is quickly erased by bar 23 with the addition of F-sharp in the brass, timpani, organ, bass, piano, and organ and C-sharp in the harp and low strings. Through the use of a single chord laden

with half-step dissonances, Grainger effectively cleanses the tonal pallet of functional harmony to create a transition to future, tonally unstable themes.

### The “LONELY MAN” THEME, measures 24-29 (January 1919)

The presence of The “LONELY MAN” THEME<sup>101</sup> in measure 24 further solidifies the argument that *The Power of Rome and the Christian Heart* possesses few traits of functional tonality, predictable formal structures, and regular phrase lengths. The work instead is a large-scale ramble of loosely connected themes that create tension through their constructive elements. An ascending bass line in The “LONELY MAN” THEME provides evidence of Grainger’s compositional practices.



Example 3.8. *TPORATCH*, mm. 24-29 The “LONELY MAN” THEME. Bass line demonstrating a “ramble” of harmonically ambiguous tones.

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The bass line of The “LONELY MAN” THEME as shown in Example 3.8 ascends with a pitch collection outlining an E-flat major arpeggio with the addition of pitches C and D. After arriving on B-flat, the motive descends in chromatic motion to G-sharp providing restlessness and tonal ambiguity. The bass line of measure 26 begins a minor third lower on C and may be analyzed as a C minor

<sup>101</sup> The “LONELY MAN” THEME is written just as it appears in the score as labeled by Grainger.

triad and C half-diminished seventh chord bridged by the pitch A. The second statement of the ascending motive in measures 28-29 reaches up to D-flat, a minor third above measure 25 and descends chromatically to B-natural. Grainger again demonstrates the relationship of the third and its usefulness to expand harmony and create melodic tension.

In opposite motion to the bass line, there exists a harrowing line of descending, parallel, major, second-inversion chords demonstrated in Example 3.9. Grainger employs the compositional concept of planing or parallelism. Grainger, a proponent of early music, demonstrates a technique similar to fauxbourdon of the Middle Ages and Renaissance Periods.

The image shows a musical score for measures 24-29 of the piece 'TPROATCH'. The score is written for piano and consists of two systems. The first system covers measures 24, 25, and 26. The second system covers measures 27, 28, and 29. The bass line is prominent, featuring a series of descending, parallel chords. The dynamics are marked as *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The time signature is 3/4.

Example 3.9. *TPROATCH*, mm. 24-29. The “LONELY MAN” THEME. Bass line and descending chords illustrating parallelism/planing.

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In measure 27, Grainger orchestrates another progressive rhythmic technique. After steady alterations between 3/4 and 4/4 time, Grainger indicates

measure 27 as  $4\frac{1}{2}/4$ . The rhythm may be counted as a  $9/8$  measure with the subdivision of  $2+2+2+3$ .

The “LONELY MAN” THEME concludes with a G dominant<sup>7</sup> cadence achieved by an upwardly moving, half step anticipation from a D-flat to D-natural. Grainger, ignoring common practice part-writing rules, avoids writing a traditional resolution from the G dominant<sup>7</sup> chord. Instead, the root of the chord serves as the leading tone seventh scale degree of the upcoming key of A-flat major.

### **The “POWER OF ROME” THEME, Theme “E” measures 30-35 (1918)**

Grainger writes the next theme in the key of A-flat Major. The “POWER OF ROME” THEME consists of a three-measure, melodically simple, triadic-based melody. Example 3.10 contains measures 30-32 in which the melody is orchestrated in the horn section. Grainger indicates that the melody should be played ‘4-fold.’ The presence of a tutti horn section and muted first cornet, offers a powerful, majestic timbre. The accompanying material scored in the brasses, supports the key of A-flat in a more tonally stable harmonic language than that of The “LONELY MAN” THEME. Grainger orchestrates the accompaniment beginning on an F minor chord, which weaves downward to an A-flat major cadence in measure 32. The accompaniment of “THE POWER OF ROME” THEME is similar to The “LONELY MAN” THEME in its use of descending, tonal chords. However, the primary difference between the two accompaniments occurs when Grainger chooses to not write a strictly chromatic descent. Instead, he takes liberty with

harmonic language by exploring Major, Dominant 7<sup>th</sup>, diminished 7<sup>th</sup>, and other non-functional harmonies.

The image shows a musical score for three parts: Horns, Cornets; Trombones; and Baritone, Euphonium, Tubas. The score is for measures 30, 31, and 32. The key signature is F minor (three flats) for measures 30 and 31, and changes to A-flat major (two flats) for measure 32. The time signature is 2/4. The Horns, Cornets part is in the treble clef and features a melodic line with a dynamic marking of *mf*. The Trombones and Baritone, Euphonium, Tubas parts are in the bass clef and feature a harmonic accompaniment with a dynamic marking of *mf*. The score is divided into three measures, with measure numbers 30, 31, and 32 indicated above the staff.

Example 3.10. *TPORATCH*, mm. 30-32 “THE POWER OF ROME” THEME. Harmonies wandering from f minor to A-flat major.

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Grainger more tranquilly scores the second statement of “THE POWER OF ROME” THEME by removing the horns. Bassoon, saxophone family, and strings accompany the muted cornet. Grainger presents a similar accompaniment line to the first statement with a descending bass line from F minor to A-flat major. True to his convictions to avoid direct repetition, Grainger varies the accompanying material’s harmonic language, scoring, and meters.

When combined, the melody and underlying harmonies shown in Example 3.10 create tension. The upper line is written as a simple, tonal, upwardly-mobile melody. In opposition, lies its antithesis: the downward spiraling, tonally unstable,

shifting, doubt-ridden melody. The juxtaposition of the two ideas clearly represents the conflict permeating the entirety of the work.<sup>102</sup>

### **Theme “F”, measures 36-43 (December 1919?)**

For the first time in *The Power of Rome and the Christian Heart* Grainger weaves together two themes in the same key. Borrowing melodic material from “THE POWER OF ROME” THEME, Grainger creates another flowing, tonal melody. The composer creates tension by increasing the tempo from quarter note=60 to quarter note=80. In Theme “F” Grainger continues treating the counterpoint or outer voices as forces diametrically opposed to one another by writing in contrary motion.

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<sup>102</sup> Blacking’s book contains a lecture presented by Grainger entitled “Mongolian and Mohammedan Influences on European Music. The “POWER OF ROME” THEME may be viewed as a musical representation of one of Grainger’s most stimulating themes of music.

The composer believed that European music was a result of two contrasting Asian cultures: Mongolian and Mohammedan (Islamic). Grainger was unhappy that the majority of his formal music education was centered on the music of Eastern Europe from approximately 1700-1900. Instead of Euro-centric musicological views, the composer traced the characteristics of European music to Far-Eastern countries.

Mongolian music is characterized by peaceful and calm melodies, sustained tones free of ornamentation, and tendencies toward harmony. Grainger taught that folk-melodies of Northern Europe contained characteristics similar to Chinese music. The composer believed that the superiority of Nordic music and of the Nordic race stems from Mongolian roots with of the increased emphasis of melody over rhythm.

In direct contrast exists rhythmically based Mohammedan music. Grainger claims that Mohammedan music is “restless, active and aggressive in mood, delights in arabesques, display-passages and technical dexterity, prefers short, shifting, fluttering notes, and shows little if any instinct for harmony.”

The Mohammedan versus Mongolian dichotomy is a fascinating point of view for future research into Grainger’s music. The proliferation of ideas not commonly accepted during the early 20<sup>th</sup> century is intertwined in the Australian’s music. Study of thematic material in *The Power of Rome and the Christian Heart* yields evidence of Mongolian and Mohammedan characteristics.

Example 3.11. *TPORATCH*, mm.36-39. Theme “F” demonstrating contrary motion in outer voices. Circled notes demonstrate how Theme “F” is created from “THE POWER OF ROME” THEME.

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Grainger’s compositional practices in measure 36 and shown in Example 3.11 demonstrate a skill in writing for the complete consort or full choir of each instrument. Grainger maintained an affinity for early string music because of the completeness of voices in each ensemble. Of the viol family, Grainger adds...

“The chest of viols (used by pre-Bach English chamber music composers) were perfectly balanced, the whole family of viols being used in its completeness. The original quartet of the violin family (as written for by Henry Purcell, and consisting of treble, alto, tenor, and bass violins) also was complete and properly balanced. But the modern quartet (lacking, as it does, the tenor violin – which should fill in the gap between the viola and the ‘cello) is top-heavy and unbalanced.<sup>103</sup>

In keeping with Grainger’s affinity for homogeneous instrument choirs, the clarinet and saxophone sections are capable of performing the entirety of “Theme F” by playing in consort without the assistance of any other instruments. The presence of clarinet choir consisting of E-flat sopranino, B-flat soprano, E-flat alto, and B-flat bass are joined by the saxophone choir comprised of B-flat soprano, E-

<sup>103</sup> Blacking, 174-175



flat alto, B-flat tenor, E-flat baritone, and B-flat bass saxophones demonstrates Grainger's writing for families of woodwinds capable of producing a complete consort sound.

Grainger composes two rhythmically dense, ornate flourishes in measure 39. The first example arpeggiates an A-flat major triad and the second creates a chromatic ornamentation that outlines the third and fifth chord tone.

The image shows a musical score for two staves, treble and bass clef, in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff begins with a sixteenth-note arpeggiated triad (A-flat, C, E-flat) marked with a '6' above it. The bass staff begins with a quarter note (A-flat) followed by a half note (C) and a quarter note (E-flat), with a '3' above the final quarter note. A dynamic marking of *f* (forte) is placed below the staves, with a hairpin indicating a crescendo. The score is for measure 39 of the piece 'TPORATCH'.

Example 3.12, *TPORATCH*, m. 39. Theme "F" woodwind flourishes.

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Both figures in Example 3.12 employ quasi-improvisatory techniques common in instrumental writing of the Renaissance and Baroque periods. Grainger begins to vary articulations for the first time in the work by introducing the portato articulation, which adds emphasis to the triplet motive in measure 41.

Grainger avoids direct repetition in the second statement of Theme “F.” The subsequent appearance of the melody contains an added chord tone above the original tonic. The resulting harmonies become triads and seventh chords in closed position. Grainger thickens the texture and increases dynamic range by adding flutes, oboe, horn 1, cornet 2, baritone, euphonium, viola, and cello. A flurry of pitches in measure 43, reminiscent of measure 39, supplies a rhythmic crescendo leading to an abrupt key change to E major.

### **Theme “F”, measures 44-53**

Grainger modulates to E major, a key challenging for wind players. The chromatic mediant relationship between the two keys, A-flat and E major occurs when the A-flat is written enharmonically as G-sharp, the root of the previous key. Grainger eliminates the second measure of the Theme “F” of Example 3.11, to shorten the 4-measure melody. Through constantly shifting tonality, frantic chromatic flourishes, and extreme dynamic fluctuations, the composer again demonstrates orchestrational mastery of wind family consorts in his final wind work. The use of ‘blue-eyed English,’ Grainger’s language to omit words with Latin and Greek origin, is present in the baritone line. Grainger’s texts, written as “not to the fore” in measure 44 and “to the fore” in measure 46 indicate which measures to bring out of the texture. Frequent extra-musical markings demonstrate flashes of colorful orchestration. Beginning in measure 47, Grainger eases the tension of Theme “F” by lowering the tessitura of the winds through a series of descending

chromatic rambles. Additionally, he thins the orchestration until the final E-major (flat 6) cadence at measure 53.

### **Development of “Theme F”, measures 53-62**

In the development of “Theme F,” Grainger retains the eighth-note triplet, dotted-quarter, eighth-note rhythm introduced in “Theme F” as demonstrated in Example 3.11. The E major tonal center continues for six measures as a pedal point in the organ. An immediate decrease in orchestration from tutti winds to solo organ, increase in tempo to quarter note=92, and the composer’s mark of “feverishly” creates tension. Grainger shifts harmony with every note change and the triplet figure on the downbeat is raised the interval of a second with each subsequent appearance. One exception to Grainger’s pattern of rising whole steps occurs in measures 57-58. The composer repeats a measure in the organ, perhaps as a reminder of the E-major tonality. In the same measures, Grainger increases tension by staggering woodwinds and horns into the organ melody. Grainger further increases the thickness of orchestration by adding cornets, euphonium and strings in measure 59.

Example 3.13 demonstrates Grainger’s quick shift to the dominant tonality, B Major, in measure 60. Additionally, motivic tension and development increase in strength with an orchestrated tutti in the same measure. As seen in Example 3.13, three octaves of the pitch B (B3, B4, B5) serve as a pedal point to transition into measure 62 while the eighth-note triplet, dotted-quarter, eighth-note motive is repeated with increasing intensity. The perceived sonic effect of Grainger’s

powerful writing is that of an unheard cry, when ignored, pleads louder in desperate hope for resolution.

The musical score consists of three staves. The top staff is a single melodic line in treble clef, starting at measure 60 and ending at measure 62. It features a fermata over the entire passage, with a forte (*f*) dynamic marking. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. Both piano parts feature triplet patterns in measures 60 and 61, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*) and forte (*f*). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Example 3.13. *TPORATCH*, mm. 60-62. Theme “F” winds. Tutti pedal point and homophonic, tonally unstable, pleading melodies.

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Table 3.3, outlines the second of three sections in the work by exploring themes, time signatures, tonal areas, orchestration, and salient characteristics. Measures 62-106 begin with the introduction of driving rhythmic forces and propel the work forward with a frenzy of harmonic and rhythmic activity to climax at measure 106.

**Table 3.3 The Power of Rome and the Christian Heart, mm. 62-106. Formal Overview.**

	Theme	Time Signatures	Tonal Areas	Orchestration	Salient Characteristics
62-69	Transitional Material	3/4, 4/4	Unstable over B pedal point	Pedal point in clar, mel. in sax, tbn, bar, organ chordal accom in organ, pitched perc.	Melodic motion moves by ascending 3rds and descending 5ths
70-77	Transitional Material on Theme "F"	3/4, 2/4	A-flat, non-trad. chords and voice leadings	Tutti winds and organ, snare and cymbal	tutti, homophonic writing provides impact
78-82	New Themes- 1) 16 <sup>th</sup> note lyrical melody 2) triplet staccato melody	4/4, 3/4, 4/4	Mel 1: D Mel 2: E-flat	Mel 1: bsn, cl, sx, hn, bar. Mel 2: picc. fl, ob clar, sssx	Juxtaposition of wandering mel. with tertian-based triplet mel. Extension of previous mel.
83-93	Development of Previous Theme	4/4, 3/4, 4/4	Mel 1: B Mel 2: C Motion toward G pedal point	Mel 1: bsn, cl, organ Mel 2: fl, clar, cor, glock, pno	deterioration of harmony. Desc. lines.
94-98	Driving Transition to Climax	4/4	Polychords D-flat /G7 and emin/C#. driving rhy. is A-flat min. (#4)	Tutti winds, all perc. harps	Conflicting Themes. Strong militaristic intrusion on beats 1 and 3
98-106	Theme "F" Climax	4/4, 3/4	Unstable. First V-I cadence in piece mm. 106-107	Tutti winds (no perc.)	Outer voices move contrapuntally. Slowest tempo of piece

### **Transition, Introduction of Rhythmic Forces, measures 62-69**

Grainger's fourth lecture in "A Commonsense View of All Music" is entitled "Melody Versus Rhythm." In the lecture, the composer displays strong sentiments about the role melodic and rhythmic forces play on the human condition. Grainger states, "Melody, I take it, is a single-line sound that follows the nature of the human voice. The human voice occasionally gives out shouts, barking noises, and other detached sounds: but in the main it favours long, continuous legato sounds – 'Prolonged utterances' – and it is these sounds that we call melody."<sup>104</sup>

The composer lists instruments that favor the human voice to best display melodies. The instruments capable of producing song-like timbres include strings, saxophones, brass and wind instruments, and organ. Instruments that do not emulate the human voice, and as a result are less melodious, include indefinite pitch percussion instruments, piano, and plucked instruments.

Percussion instruments and others that do not produce singing tones have as their primary purpose the creation of rhythm. Grainger continues

Rhythm is the great energizer, a great slave-driver; and the lower types of mankind (the tyrants, the greedy ones, the business-minded people) have not been slow to sense the practical advantages to be drawn from rhythmically-regular music as an energizing, action-promoting force. When these 'hard-headed' practical people want young men to go and get themselves killed, they play marches to them; and they encourage sailors and road-workers to sing at their jobs in order that the maximum of hard work may be forthcoming as economically as possible.<sup>105</sup>

Grainger introduces a new element to the work in measure 62: driving rhythmic forces. Prior to the tempo change to  $qn=160$ , *The Power of Rome and the*

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<sup>104</sup> Blacking, 164-5.

<sup>105</sup> Ibid., 165.

*Christian Heart* fully embodied the Christian Heart: at times personifying peace and at times, melancholy. Without warning, Grainger increases the tempo and orchestrates a burst of energy to represent a demoniacal driving power, “The Power of Rome.” Prior to the explosion of tempo, slow tempi and frequent, unsettling harmonic changes permeated the entirety of the work.

By measure 62, erroneously marked in the score as measure 63, the pedal point on the pitch B, is firmly established. Grainger’s continued use of pedal points demonstrated with a G pedal in measures 14-23 and an E pedal in measures 53-58, provides a nebulous sense of tonal stability while surrounding voices shift tonally at a rate of one chord per beat.

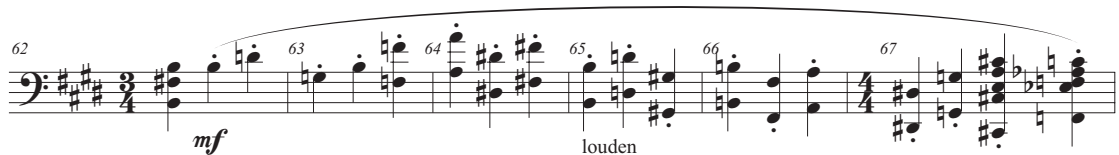
The ensuing result demonstrates another orchestrated conflict. Grainger scores the clarinets and violins to maintain the cry of B natural through the use of syncopated rhythms. As demonstrated in Example 3.14, the composer provides a challenge to the ensemble to maintain clarity of pulse while slowing down.

Example 3.14. *TPORATCH*, mm. 62-67. Clarinet and violin syncopated rhythms.

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In addition to the pulsating figure, Grainger provides two other building blocks of material in the “Rhythmic Forces” section. The first building block, as

seen in Example 3.15, contains a pattern of ascending thirds and descending fourths and fifths. The ascending third/descending fifth motive occurs in the saxophone family where range is appropriate, the baritone and euphonium, and the manual stop on the organ.



Example 3.15. *TPORATCH*, mm. 62-67. Saxophones and low brass demonstrating tonally unstable falling motion through ascending 3rds and descending 5ths.

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Grainger selected the building block's pitches to align with a descending flurry of first inversion chords: a compositional technique seen in Example 3.16 that parallels the falling motion present in "The LONELY MAN THEME," measures 24-29. Grainger orchestrates the falling triads with organ, piano, tuneful percussion, and beginning in measures 64-65 adds trombone 2 and 3.



Example 3.16. *TPORATCH*, mm. 62-67. Descending chromatic chords in first inversion illustrating harmonic instability .

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The increase of successive attack activity and ensuing rhythmic tension grows with the addition of 1<sup>st</sup> trombone, 1<sup>st</sup> cornet, and 1<sup>st</sup> and 2<sup>nd</sup> horn in measure 68. The remainder of the horns, cornets and 2<sup>nd</sup> trombone are added in measure 69. All forces pound out B natural concert with the use of 16<sup>th</sup> note triplets to firmly establish the pedal point. The incessant throbbing is accompanied by E major7 tonality in measure 68 and B dominant7 in measure 69. The B-natural resolves to C, the third of the chord, in measure 70. Grainger chooses to usher in a return to A-flat, the original tonality of “Theme F.”

### **Transitional Material on “Theme F”, measures 70-77**

Measure 70 marks the third occurrence of *fortissimo* in the piece. Unlike previous appearances in measures 17 and 21, the dynamic is sustained for eight measures with greater intensity. Grainger begins at *fortissimo* and swells to *fortississimo*. Grainger’s melodic material retains the overall pitch center of A-flat and closely resembles measures 37-39 with slight changes in harmony. In measure

70, Grainger engages the full forces of the band and organ with quasi-homophonic texture.

In the "Theme F" transition each component of "Theme F" is expanded in a grandiose way. The woodwind flourishes in measure 72, which once spanned an octave and a 5th now cover more than two octaves in where orchestration allows. The inclusion of the first trumpet on the florid melodic arpeggiation increases the dynamic level considerably. The G minor7 to A-flat cadence at measure 73 is preceded by a powerful low brass and low reed melodic figure. The ascending chromatic line from D to A-flat contains both 16<sup>th</sup> note and 8<sup>th</sup> note derived triplets in keeping with the triplet motive of "Theme F."

An increase of tempo at measure 73 to  $qn=96$  provides increased tension. After a slight thinning of texture and addition of *subito piano*, Grainger inserts an additional measure of 2/4 time in bar 74 in which the melody pauses on A-flat major9 on the downbeat.

In measure 75, Grainger composes additional flourishes of woodwind arpeggiations to confirm the tonality and presents a strong A-flat major cadence on the downbeat of measure 76. At this point, Grainger abandons the use of key signatures due to the upcoming, rapidly changing shifts in tonality. Without preparation, on beat 2 of measure 76, the band plays a B major chord, an augmented 2nd or minor 3rd shift in tonality. Grainger's tutti features a frenzy of rhythmic activity and forceful dynamics, including arpeggiations from the woodwinds and bombastic accents from the brass. By use of upward-moving

chromatic lines, the ensemble suddenly cadences a minor third higher, on D major, at measure 78.

### New Developmental Themes, measures 78-82

Grainger introduces two new building blocks of material in measures 78-82. Similar to the organ intro, “Theme A”, the “LONELY MAN” THEME, and “Theme F”, each new theme begins on the third scale degree of the key in use. The first new development theme is a legato, singing line that Grainger marks “feelingly” and writes in D Major. The melody is scored in the alto saxophone, 1<sup>st</sup> and 3<sup>rd</sup> horn, baritone, and 1<sup>st</sup> violin.

The tempo increases to *qn*= 100 and is marked “feverishly” propelling continued developmental intensity in the work.



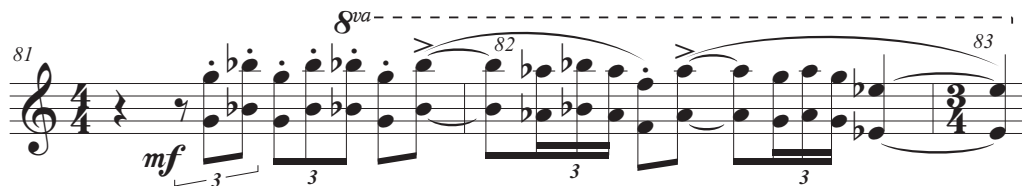
Example 3.17. *TPORATCH*, mm. 78-79. New lyrical theme in D major with prominent third scale degree, F-sharp.

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In measure 79, the melody is suddenly transposed up a half step as the tonality shifts to E-flat major. Grainger’s shifting of harmonic motion in the

accompaniment at a rate of one chord per beat provides continued tonal instability.

In measure 81 Grainger introduces another melodic block that contrasts the previous lyrical melody of m. 78-80. The new motive illustrated in Example 3.18 contains a staccato arpeggiation spanning an octave and a third, over twice the range of its predecessor. Like many of the melodies in the work, the staccato melody remains harmonically simple and contains the singable feel prevalent in Grainger's folk melodies.



Example 3.18. *TPORATCH*, mm. 81-82. Staccato melody outlining descending 5-1 scale progression in E-flat major. Note heavy presence of thirds.

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The staccato melody is scored in piccolo, flute, oboe, E-flat and B-flat clarinets, and soprano saxophone. Voices are cued into the piano to provide a light, playful, texture. Grainger provides a thinly scored accompaniment in the low saxophones, trombone, and euphonium that descends chromatically by half steps. The dance-like features of the staccato motive are anachronistically bright and cheerful for *The Power of Rome and the Christian Heart*. Grainger's motivic descent cleverly embellishes a simple, five-note scale ranging from B-flat down to E-flat that will be used as a building block for future thematic explorations.

### **Developmental of Previous Themes, measures 83-93**

Grainger increases the tempo to  $qn=104$  and scores the lyrical melody from measures 78-80 and illustrated in Example 3.17, in the organ and strings with cues for the clarinet family and bassoons. The E-flat major melody of measures 81-82, as seen in Example 3.18, cadences on C-flat Major, a tritone relationship, on the downbeat of bar. 83. The tonality is enharmonically transposed to B major on beat two in the same measure. By the third count of measure 85, the melody rises to C major. Grainger's use of frenzied, upwardly moving, unprepared modulations, creates tension that will be released by the quickened 8<sup>th</sup> note-triplet melody in measure 87.

Measure 87 contains the playful, second developmental theme of Example 3.18 bolstered by the addition of trumpet and piano. Grainger's technique of adding trumpet color to the woodwind section is borrowed from measure 72. In both cases, the trumpet adds brilliance to "Theme F" and to the staccato development theme. The second appearance of the arpeggiated melody is transposed a 3<sup>rd</sup> down from its original starting pitch of G to E. The melody is harmonized a 3<sup>rd</sup> below and a 6<sup>th</sup> above to achieve richer sonorities.

Measure 87 also begins a series of descending, second inversion, seventh chords in the bassoons, saxophones, and horns. These chords mimic Grainger's descending chromatic lines that permeate the entirety of the work. The two contrasting melodies contain clashing tonalities resulting in an increase of tension. Grainger indicates to "quicken...bit...by...bit..." propelling the melodies forward in

the climatic, building themes. Beat three of measure 89 adds second and third cornet and low brass to increase strength of the murky, descending, chromatic chords. Grainger's tonalities become increasingly dissonant as major and minor seventh chords become diminished sevenths that dance around the pitch center, G. The addition of the side drum in measure 90 propels the frenzied melody forward until it is curtailed with "slow off" or *ritard* in measure 93.

### Transition to "Theme F" Climax, measures 94-97

Grainger indicates to slow the tempo to the 2<sup>nd</sup> speed, qn=72: eight beats per minute slower than the original speed of "Theme F." The lyrical woodwind and trumpet melody morphs into a pounding rhythm demonstrated in Example 3.19 that shifts tonally from D-flat Major<sup>106</sup> to E minor<sup>107</sup>, in measures 94-97 scored in the upper woodwinds, cornets, marimba, xylophone and marimba.

The image shows a musical score for measures 94-97 of the piece 'TPORATCH'. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked '2<sup>nd</sup> speed' and the dynamic is 'ff' (fortissimo). The music consists of a driving, war-like rhythm of eighth notes, with measures 94 and 95 featuring triplets of eighth notes. The tonality shifts from D-flat Major in measure 94 to E minor in measure 95, and remains in E minor for measures 96 and 97. The rhythm becomes more complex in measures 96 and 97, with multiple triplets of eighth notes.

Example 3.19. *TPORATCH*, mm. 94-97. Driving war-like rhythm with added D-natural for increased harmonic conflict.

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<sup>106</sup> Grainger's scoring of D-flat contains a D-natural in the clarinet and piano. The author hypothesizes that Grainger often scored "wrong notes" in *TPORATCH* to demonstrate conflict.

<sup>107</sup> The thirds of both D-flat and E minor chords are located in other voices.

To add thickness to the texture, Grainger scores dissonant chords in the low reeds, saxophones, horns, low brass, kettledrum and strings shown in Example 3.20.



Example 3.20. *TPORATCH*, mm. 94-97. Harmonically slow moving brass chords that serve as the antithesis to driving rhythm.

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The addition of the kettledrum, snare, gong, crash cymbal, marimba, xylophone, glockenspiel, chimes, swiss handbells, piano, harp, and string orchestra, to the full instrumentation propels momentum into a cacophonous climax at measure 98.

### Theme “F” Climax, measures 98-106

*The Power of Rome and the Christian Heart* climaxes in measures 98-101. In the brassiest writing of the work, Grainger scores a fully homophonic texture at *fff* dynamic level. It is uncommon that the loudest and most powerfully scored climatic material should occur before the halfway point in a work. Grainger, ignoring commonly accepted writing procedures, places the climax early enough in the 210-measure work to allow for the unwinding of a lengthy, painful resolution for the remainder of the work.

The homophonic, melodic writing in measure 98 is based on the first 5 notes of “Theme F.” Grainger’s indication of tempo  $qn=58$  and marking of “detached” provide increased emphasis to the motive. Grainger spins the motive downward with shifting, chromatic motion while changing tonality on every chord.

By measure 102 the articulation is softened with the presence of ties and the dynamics are reduced to *forte*. To further orchestrate diminuendo, Grainger lowers the tessitura of most instruments and removes the trombones from the ensemble texture. The triplet motive, which once spanned a Major third, is now reduced to a whole step and is moved from the soprano to the alto voice.

Example 3.21. *TPORATCH*, mm. 102-106. Illustration of lowered tessitura and hiding of Theme “F” triplet motive underneath soprano line.

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In measure 102, the texture becomes increasingly polyphonic as the flute, soprano and alto saxophones, cornet, and violins are given a wandering, lyrical line demonstrated in the upper voice of Example 3.21. The line is composed of alternating half notes and quarter notes that descend by whole step and ascend by half step. Grainger’s clever burying of the “Theme F” motive under the new melody demonstrates a high rate of artistic creativity. The result of the wandering “Theme



F” material and the nomadic half note, quarter note theme personifies hopelessness. The oboe, English horn, baritone, and cellos continue the whole step, half step motive in measure 105.

Simultaneously at measure 105, Grainger indicates to “Slow off Very Slightly.” Between beat 4 of measure 106 and count 1 of measure 107, Grainger writes the first authentic cadence of the entire piece (F7 b9-B-flat). The tonal relief brought by the cadence and experienced after 106 measures of unpredictable, shifting harmonies provides a temporary sense of relief from the harmonically unstable themes that permeate the entirety of the work.

Table 3.3 provides a synopsis on the remainder of Grainger’s work. Following the cadence between measures 106-107, the work wanders about, revisiting previous themes and presenting new ones. The chart outlines themes, meters, tonal areas, orchestration, and salient characteristics for measures 107-210, the remainder of *The Power of Rome and the Christian Heart*.

**Table 3.4, *The Power of Rome and the Christian Heart*, mm. 107-210. Formal Overview**

	Theme	Time Signatures	Tonal Areas	Orchestration	Salient Characteristics
107-119	Theme "A"	3/4, 4/4, 2/4	B-flat pedal point. Melody's tonality shifting.	Tutti winds. w/mel. Hn, cor, euph, tuneful perc. Have driving rhythm	Melody shows char. of 'free music' Juxtaposed 'crying' voices vs. driving rhythm
120-128	Quasi-Aleatoric Section	4/4 blurred by duple and triple rhythms and free time in harp	Polytonal, quartal harmonies	Upper ww have moving lines. Chordal support clar, sax, tuba	Blurred textures
129-149	"Dreamery"	4/4, 5/4	A-flat, E-flat	Tutti scoring. No percussion	More relaxed harmonically. Slowest tempo in piece.
150-159	"Lonely Man" Recap	2/4, 3/4, 3/8, 5/8,	Ab? G? unstable	Add bsx to first melody. Add bar. to second melody	Extended. Grainger did not exactly repeat
160-165	"Power of Rome" Recap	2/4, 3/4, 4/4	G	Reed choirs and bar. mel. supported by flute and brass	Grainger lowered key to G from Ab. Non-traditional practice.
166-187	"Tailpiece"	3/4	G	Soloists with polyphonic accomp.	21 solo passages of same material
188-200	Organ Theme Recap, "Power of Love" Intro (198)	4/4, 3/4, 3/8	Unstable	Organ Mel 188-197+saxes 198	Organ tessitura higher than intro
201-210	"The Power of Love"	4/4, 3/4	D minor	Clar, sax, organ, marimba, vibes	B half dim. 7 chord at final= uncertainty

### Theme “A” Recap, measures 107-119

Grainger returns to Theme “A” (measures 14-23) extending it by four measures. The theme’s tonality is shifted from G major up to B-flat Major, another example of raising melodic material by thirds for variation. In measure 107, Grainger writes the first key signature since measure 75. As shown in Example 3.22, Grainger’s change of key and addition of brass instruments increases the texture and richness of Theme “A.”

The musical score for Example 3.22, measures 109-113, is presented in three systems. The first system covers measures 109 and 110, and the second system covers measures 111, 112, and 113. The music is in 3/4 time and B-flat major. The first system shows a recap of Theme "A" with a forte (f) dynamic and "lots" of brass instruments. The second system shows a continuation of the theme with a more complex texture, including triplets and a five-measure rest in the lower bass staff.

Example 3.22. *TPORATCH*, mm. 108-113. Theme “A” recap includes increased texture and change of tonality to B-flat major.

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The Theme “A” recap also contains a tuneful, percussion-driven, rhythmic drone demonstrated in Example 3.23. In contrast to the rhythmic pattern of measure 14, which contained passive triplets at *mf*, measures 107-119 are comprised of violent, active rhythms. The driving rhythmic pattern is presented in the horns, 3<sup>rd</sup> cornets, euphonium, tuneful percussion, piano, and harp. The rhythmic recap contains a significant increase in rhythmic activity at a *forte* dynamic level.

Example 3.23. *TPORATCH*, mm. 107-108. Rhythmic Elements in groups of 5 and 7. The driving rhythms represent military elements in direct contrast to lyrical melody.

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The recap of Theme “A” is a strong representation of the dichotomy of melody vs. rhythm. Both elements are present in rich homophonic texture and thickly scored to provide powerful sonorous sounds. Grainger extends Theme “A” by changing the three-count measures in bars 19-20 into four-counts in measures 114-115. The harmonies at the end of the second phrase are laden with tritones, a

surprising change considering the clear tonality introduced by the cadence in measures 106-107.

Low saxophones, tuba, and organ, present an ascending melodic motive in measure 117 resembling the motive in measures 21 and 72. At the conclusion of the motive, harmonic tension releases into a G minor7 chord in measure 118 and continuing into bar 119. Grainger morphs the pulsating sixteenth notes into quarter note triplets to create a manufactured ritardando leading into the quasi-aleatoric section of measure 120.

### **Quasi-Aleatoric Section, measures 120-128**

Aleatoric music describes that which is notated by the composer and played at will by the performer and serves as an appropriate description of the dreamy, wandering, eight measures following the return of Theme "F". Although Grainger indicated specific rhythmic durations, the lines blur together with no discernable sense of pulse. Penned in 1943, Grainger's melodic ramblings contain solos for the piccolo, 1<sup>st</sup> and 2<sup>nd</sup> flute, oboe, bassoon, and 1<sup>st</sup> and 2<sup>nd</sup> B-flat, alto, and bass clarinets.

Grainger scores chordal accompaniment in the clarinet, saxophone, and low brass, cued in the organ part. Wooden marimba, vibraharp, piano, harp and double bass add additional flashes of color to create a mysterious backdrop for the solo instruments.

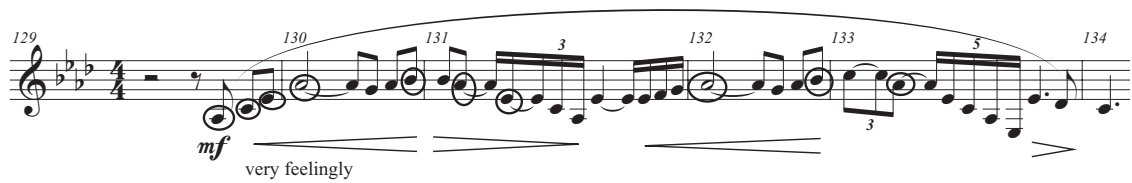
The sustained chord at measure 120, which is retained from the final measures of the "Theme A" recap, contains a series of quartal harmonies built on

the pitches G, C-sharp, F, B-flat over an A-natural in the bass. The use of quartal harmonies, harp glissandi, and wandering chromatic lines contains likenesses to the music of both Claude Debussy and Maurice Ravel, composers whom Grainger admired. Grainger further emulates the quiet nature of the French masters' music by scoring for celesta and harp. The resulting musical effect resembles the light, dreamy compositional style of the Impressionistic composers. Simultaneous use of duple versus triple rhythmic values accompanied with glissandi in the harp eliminates the feeling of definite pulse, creating an aleatoric feel.

Grainger ingeniously presents stark contrasts and distinctively programmatic results in measures 120-128. After extremely tense conflict between melodic and rhythmic elements in measures 107-119, the two opposing forces cease to collide and a sense of wandering bewilderment permeates the work.

### **“Slow Bit” or “Dreamery”, measures 129-149**

In 1937, Grainger composed his most tonal and peaceful melody in *The Power of Rome and the Christian Heart*. The “Dreamery” melody, demonstrated in Example 3.24, is derived from The “Power of Rome” Theme. The slow tempo,  $qn=50$ , and indication to play the four-measure theme “very feelingly” provides for a harmoniously peaceful change of character. “Dreamery,” in its A-flat major tonality, deviates from previous thematic elements.



Example 3.24, TPORATCH, mm. 129-134. “Dreamery” Melody. Note Grainger’s use of A-flat major tonality and similarities between “Dreamery” and The “POWER OF ROME”

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In “Dreamery,” the composer releases tension by decreasing the harmonic rhythm to two chords per measure. Grainger continues to compose suspensions and dissonant chords that result from chromatic voice leading. The accompaniment in “Dreamery” follows the oft-used chromatic descent in which the bass line moves downward by half steps. The harmonies consist of major, minor, half-diminished and dominant 7th chords.

Grainger’s rich polyphonic writing style shown in Examples 3.25 and 3.26 is evident in the “Slow Bit.” Of his use of tonalities, the composer states:

The whole life-giving element in my music comes from the flow of my parts (rather than my melodic invention or my rhythmic impulses as some believe) but my critical influence is always applied horizontally. MY chords grow out of the moving paths of my polyphony, but I listen to the result as a chordal result rather than a polyphonous result. I would not tolerate good part-writing that did not produce the particular harmonic color I want at each moment, nor would I for long be satisfied with a succession of chords that did not arise out of wandering parts. ...I instinctively choose part-writing that will result in a harmonic clash, because that is what my ear yearns for, and yearns for harmonically.<sup>108</sup>

<sup>108</sup> All Around Man, 34.

Example 3.25. *TPORATCH*, mm. 132-135. Polyphonic extension of “Dreamery” melody illustrating Grainger’s wandering polyphony in thirds.

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Example 3.26. *TPORATCH*, mm. 134-138 Second melody in “Dreamery.” Grainger composes this melody in E-flat major, the dominant key in “Dreamery.”

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Grainger introduces the second theme in “Dreamery,” in example 3.26. The material is derived from the upper woodwind melody of measures 81-82 seen in example 3.17. Both melodies outline a five-note scale by weaving from B-flat down to E-flat through a series of melodic embellishments.

The “Dreamery” melody, usurped by the cornet, soprano sax, and 2nd violin melody in measure 134, continues to weave its way downward, melting into a sea of polyphony unique to Grainger’s writing style. Grainger provides a true V-I



cadence between measures 137 and 138 that solidifies the shift to increased functional harmony.



Example 3.27. *TPORATCH*, mm. 138-140. Florid melody in “Dreamery.”

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Grainger composes a rhythmically active arpeggiation in measures 138-140. Although similar to Theme “F” material in measure 39 and shown in example 3.11, Grainger’s writing is calmer, contains quieter dynamic levels and narrower range. The arpeggio outlines an A-flat major chord with an added B-flat and increasingly rapid note values. Borrowing from previous material, Grainger composes a melody that is rhythmically active, tonal and that represents a joyful “christian heart.”

In measure 141, Grainger increases tension by swelling the dynamics to *ff*. The second half of the “Dreamery” theme is orchestrated in trumpet and first violin an octave higher than its original statement in measure 129. An upward increase in tessitura and thickening of texture helps propel the theme forward. Grainger’s rich, polyphonic writing begins to dissipate into a diminuendo in measures 144-145.

Grainger scores measure 145 with woodwinds, organ and strings. To decrease harmonic tension the composer maintains relative tonal stability around A-flat major. Between measures 145-149, Grainger continues composing the swelling, chromatic lines that shift around A-flat major, (A-flat7, A-flat9, A Major, A-flat suspended, A diminished, and A-flat major). Descending arpeggios in the solo B-flat clarinet, flute, and E-flat clarinet are fragmented versions of their counterparts in measures 138-140.

Table 3.5 provides a formal analysis of “Dreamery,” which includes, tonalities, orchestration, dynamics, and texture.

Section	Measures	Tonalities	Primary Melody	Dynamics	Texture
A	129-133	Shifting around A-flat	Alto sax, horn, vla “Dreamery”	<i>p, mp, mf, f</i>	polyphonic
B	134-137	Shifting around E-flat	Cor. solo, ssx, 2vln <u>desc. 5-1 theme</u>	<i>p, mp, mf, f</i>	polyphonic
C	138-140	Melody shifts around A-flat. Accomp. shifts chromatically A-flat to C7.	Clar1,2, ssx, 2vln <u>arpeggios</u>	<i>pp, cresc. to ff</i>	polyphonic
B’	141-144	Leading to E-flat	Solo cornet ( <i>ff</i> )	<i>p, mp, mf, f, ff</i>	polyphonic
C’	145-149	Shifting around A-flat	Solo clar, solo fl, solo E-flat clar	<i>ppp, pp, p, mf, (ff)</i>	polyphonic

Table 3.5 Formal Chart of “Dreamery,” mm. 129-149.<sup>109</sup>

<sup>109</sup> Underlined texts indicate the authors labeling of thematic material.

### **“LONELY MAN” recap, measures 150-159**

Grainger returns to the “LONELY MAN” THEME from measures 24-29 as shown in example 3.8. In emblematic Grainger non-repetitive fashion, the composer reprises “Lonely Man” theme with harmonic changes and expanded ranges. The opening clarinet chord in measure 150 is raised a minor third from A-flat major<sup>6</sup> to C-flat minor<sup>6</sup>. Likewise, the ascending bass voice is altered from its original form with increased pitches on the ascent and removal of cello from the orchestration. The french horn motive is renamed B, B-flat, A-flat to match the tonality at the cadence point in measure 153. Grainger includes the original tempo of  $qn=60$  and instruction to “slow off lots.”

Measures 154-159 include another expansion of the second half of the “Lonely Man” theme. Grainger lowers the tonality of the descending line 2<sup>nd</sup> inversion chords a perfect 5th from C major<sup>6</sup> to G major<sup>6</sup>. Grainger alters the starting pitch up a step from C to D to compensate for the new tonality of G major. Measures 26-29 contain a bass line consisting of nine ascending pitches and three descending pitches.

By measures 154-159, Grainger’s ascending figure is expanded to 13 notes while the descent retains three notes. The descending pitches are embellished by a half step downward in the 5/8 measure to delay the cadence on A minor<sup>9</sup>. Grainger demonstrates rhythmic freedom by including meters of 2/4, 3/4, 3/8, 5/8, 3/4 and 2/4 respectively.

### **“POWER OF ROME” Recap, measures 160-165**

Grainger lowers the original key  $\frac{1}{2}$  step from A-flat major in measure 30 to G major in measure 160. Grainger’s melody transposes exactly from its original appearance. The primary alteration of the melody occurs in the reduction of the number of instruments playing the melody. In the recap, Grainger removes the 2<sup>nd</sup> and 4<sup>th</sup> horns from the melody and writes instead chromatically descending harmony in the parts. The 1<sup>st</sup> cornet remains unmuted on the melody. Grainger orchestrates a change of color adding baritone to the melody in place of the horns.

The second statement of “Power of Rome Theme” is more subdued and orchestrated strictly with woodwind choirs. Grainger writes the theme in the oboe and soprano saxophone instead of the cornet and cadences on G major.

### **“Tailpiece”, measures 166-187**

Grainger reverses the first five notes of the “Power of Rome” theme to create a haunting melody for the “Tailpiece” section.



Example 3.28. *TPORATCH*, m. 167. “Tailpiece” thematic building block.

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As shown in example 3.28, the primary melodic material in the “Tailpiece” section consists of a pentatonic which contains no half steps and no resolution to the tonic pitch of G. Table 3.6 illustrates Grainger’s choice of motivic orchestration.

166	167	168	169	170	171	172
Clarinet 1	Alto Sax 1	Horn 1	Bassoon 1	Tenor Sax	Alto Sax 1	Horn 1

173	174	175	176	177	178	179
Bassoon 1	Tenor Sax	Cornet Single	Horn 1	Flute Single	Bassoon 1	Alto Sax 1

180	181	182	183	184	185	186
Flute Single	Horn 2	Flute 1, Oboe 1	Alto 1	Oboe 1	Horn 2	Flute Single

Table 3.6 *TGORATCH*, mm 166-186. Chart of instruments with “Tailpiece” Motive.

The absence of the tonic note at the end of the motive shown in Example 3.28, allows for continuous repetitions throughout the ensemble and uninterrupted spinning out of the polyphonic underbelly of accompaniment. Example 3.29 illustrates a cross section of the accompaniment in “Tailpiece.” Because “Tailpiece” is included in Grainger’s elastically-scored orchestral work, *Dreamery*,<sup>110</sup> the wandering accompaniment is presented in the strings. If strings are not available and the *Power of Rome and the Christian Heart* is played by wind band, the orchestra parts are cued in the clarinet

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<sup>110</sup> “Dreamery” begins in *TGORATCH*, m. 129.

Example 3.29. *TPORATCH*, mm. 161-170 “Tailpiece.” Wandering polyphonic accompaniment.

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“Dreamery” was written with both band and orchestra versions. As demonstrated above, Grainger’s tonal language is harmonically simple, largely remaining in G major and does not explore chromaticism to the extent exhibited earlier in the work. Grainger’s accompaniment is scored for string orchestra and cued in the clarinets and tuba to support of the bass line. In measure 170, Grainger adds baritone and euphonium to the accompaniment line. Grainger orchestrates swelling waves of crescendo and diminuendo. The *forte* dynamic marking in the accompaniment of measure 173 is scored over a bassoon solo marked *piano*. The accompaniment overpowers the solo lines as waves of the ocean that capsize a boat or as powerful forces would overtake a lone cry of opposition.

In measure 179 and demonstrated in Example 3.30, Grainger introduces a simple melody consisting of a descending Ionian scale that spans two octaves.

Subtly, in measure 185, Grainger resolves the second scale degree, A natural, down to the tonic note: the only supertonic to tonic resolution in the entire “Tailpiece” section.



Example 3.30. *TGORATCH*, mm. 179-185. 2 octave descending scale demonstrating the only supertonic to tonic resolution in “Tailpiece.”

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Grainger writes a final tutti in measure 182 with an unexpected D-sharp diminished9 chord on the downbeat and a B minor9 chord on beat 2. Immediately following the clashing harmonies, Grainger decreases texture. The accompaniment wanders until a final cadence at measure 187 on an F minor7 chord. The tailpiece motive occurs 21 times and ends unresolved before its 22<sup>nd</sup> occurrence. Coincidentally, the life of Rose Grainger ended unresolved prior to the completion of the year 1922.

### **Organ Recap and The “Power of Love” ending, measures 188-210**

Grainger returns to the organ solo and uses compositional techniques similar to the opening measures of the work. In both organ solos, three measures of homophonic scoring combined with seven measures of wandering polyphony melt into the saxophone section in the 11<sup>th</sup> measure. Although the tonalities are

ever-shifting, Grainger increases the lost and shallow mood of the work by scoring the organ strictly in treble clef until the saxophone entrance in measure 198. The lack of harmonic depth in the low bass creates a void, which leaves the listener unsettled. The organ's slackened rate of decent provides a calming effect in direct opposition to the original organ statement.

The saxophone entrance at measure 198 and ensuing material is borrowed from Grainger's melody, "The Power of Love" from the *Suite of Danish Folk Songs*. Grainger wrote the melody based on folk material gathered in 1922, the year of Rose's death. Example 3.31 demonstrates the final melody of the work.

Example 3.31. *TPORATCH*. mm. 202-120. "Power of Love" ending.

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Grainger's use of shifting tonalities comes to an abrupt halt in measure 201 as the organ, strings, and melodic percussion sustain a B half-diminished 7 chord. In measure 205, Grainger moves the B natural up to C and C-sharp creating temporary tonicizations of F major and F augmented in measures 205-206. By



measure 207 the last chromatic movement and shifts of tonality stop on the B half-diminished7 chord.

Grainger's use of rubato is extensive in the final ten measures of *The Power of Rome and the Christian Heart*. The terms "faster, waywardly", "quicken", and "slow off lots" demonstrate rhythmic freedom.

As demonstrated in Example 3.31, the "Power of Love" theme is repeated four times. The second of the four demonstrates the highest degree of motivic development. In a final plea, the melody dissolves into the third and fourth statements of the theme. Each statement decreases in strength and finally dissipates into the sound of anti-climatic piano arpeggio to close the work.

## Chapter 4: Summary, Conclusions, and Need for Further Study

### Summary

Australian born composer, Percy Grainger (1882-1961), achieved notable recognition as a pianist early in life. Grainger, frequently critical of his own performances, dreamed of a career consisting of composition as his primary source of income. External circumstances forced the Australian to delay his composition dreams early in life. The absence of a father as a primary provider for the family and a sickly mother forced the young composer to become a society pianist in London in the early 1900s century to provide a source of income.

Grainger was conflicted by hatred of the self-serving aristocracy that employed him, yet loved the comforts their support provided for him and his mother. The Australian-born pacifist was afraid of living in war-torn Europe and moved to America in 1917 at the start of World War I to begin a career as a conductor and composer. Once in New York, Grainger was able to procure few conducting jobs and through necessity was thrust back onto the concert stage.

After the United States entered the First World War in 1918, Grainger felt increased political pressure to support the war effort. After gaining citizenship, he joined the Army Band in Fort Totten, New York and enjoyed peaceful months as an enlisted Army bandsman. It was in the army that Grainger began to have an increased interest in writing for band and produced many of his greatest works.

*The Power of Rome and the Christian Heart* sketches were begun in 1918.

In 1922, while Grainger was in California, his mother, Rose Grainger committed suicide leaving the distraught Grainger to return home to live alone for the first time in four decades of life. The pianist-composer struggled to rebuild a life that had been controlled by his mother. The void left by Rose's departure caused Grainger much personal angst and depression.

In 1926, Grainger married Ella Strom, a Swedish woman who embodied many physical and artistic traits of Rose. Percy and Ella never had children together and as a result, they were able to travel frequently.

By the time Percy and Ella were married, his concert career had slowed down considerably. The eccentric composer began to perform in smaller, less-prestigious venues. Instead of frequent performances in Carnegie Hall type venues, Grainger spent the majority of his final years performing in locations like Ada, Oklahoma<sup>111</sup> and Sioux City, Iowa<sup>112</sup> often travelling second class in trains. Simultaneously, the composer began to concentrate on the development of 'free music'<sup>113</sup> and composed fewer new wind works.

The works that Grainger did compose later in life were largely borrowed from previous material written in his younger years. Among the wind compositions that Grainger completed in his last 25 years of life are *Lincolnshire Posy* (1937) *The Immovable Do* (1937-1942), *The Duke of Marlboro Fanfare* (1905-

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<sup>111</sup> For more information on Grainger's time in Ada, Oklahoma, please reference Alan Correll's dissertation, "Percy Grainger's Wind Band Setting of the Immovable Do: Its History and Analysis." DMA diss., University of Oklahoma, 2009.

<sup>112</sup> Printed materials concerning Grainger's trips to Sioux City are presented in Appendices D-J.

<sup>113</sup> The language of 'free music' eliminates the intervals of half and whole steps while simultaneously allowing tones to glide freely from one to another without the limitations of western notation. Grainger spent the majority of his later years working on machines capable of performing 'free music.'

1939) *The Lads of Wamphray* (1941) *The Power of Rome and the Christian Heart* (1918-1943)<sup>114</sup> *Danish Folksongs Suite* for orchestra (1950) and *Let's Dance Gay in Green Meadow* (1954).

## Conclusions

Percy Grainger (1882-1961) had many personal struggles throughout his life. Among the most significant include: depression, difficulty making friends as a child and as an adult, living during two major wars as a pacifist, strained relationships with a distant father and controlling mother, failed romantic relationships, the struggle to maintain balance between a composer's and performer's life, less than successful academic institution employment, and failure to receive proper recognition for his advancements in the field of electronic music.

However conflicted the composer may have been, the Australian contributed greatly to the field of music through his research and compositions. Many of Grainger's lifelong compositional practices are present in *The Power of Rome and the Christian Heart*. The use of elastic scoring, or the ability for music to be played by a variety of instruments; the presence of 'blue-eyed English,' Grainger's language that removes words of Latin and Greek origin; a refusal to write in standard classical forms; fondness for democratic polyphony; and use of pitched percussion instruments as an integral part of ensemble texture are just a few examples of Grainger's distinctive writing style.

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<sup>114</sup> Completed for the Goldman Band, 1947.

Grainger taught at New York University in the 1932-33 academic year at which time he began to refine his research on groundbreaking musicological findings. His series of lectures on "A General Study in the Manifold Nature of Music" were later refined into Australian broadcasts in 1934. In the 1930s, Grainger presented over 200 lectures and broadcasts to spread his ideas.

Grainger believed that as societies developed over time, the intervals they used in music became increasingly smaller. Intrigued by the limitations of the 12 half-step octave present in Western musical notation and fueled by interest in music of Eastern countries, Grainger desired to create or emulate a naturally occurring system of 'free music.'

Grainger believed that nature was not bound by humanly imposed boundaries and predetermined forms. The composer marveled in naturally occurring shapes. Study of human speech and views of mountains, ocean waves and other naturally occurring phenomenon served as inspiration for innovation. Based on a desire to emulate naturally occurring musical shapes and sounds that did not fit into commonly-accepted musical forms and notation rules, Grainger began work on machines capable of producing 'free music' in his final years in White Plains, New York.

*The Power of Rome and the Christian Heart* is significant in its prevalence of thematic material that resembles the ebb and flow of 'free music.' The opening and closing organ material shifts and slides around chromatically, unable to settle on a pitch or tonal center. Grainger's compositional technique, combined with the use

of wide vibrato, demonstrates an early attempt at 'free music' prior to the invention of his machines at home in White Plains.

An examination of the work in a musicological manner reveals a product encapsulated with conflict. Grainger's well-documented life provides much evidence of personal relationship problems resulting from an overpowering mother. From his birth in 1882 until his mother's suicide in 1922, Rose and Grainger never lived apart. Rose influenced every aspect of the composer's life from political views to the women he was allowed to court. As Rose's physical health worsened and mental health deteriorated, Percy became increasingly tormented with the need to care for the ailing matriarch.

After his mother's death, Grainger wrote to composer-friend, Balfour Gardiner that "I must live many years longer and prove myself (as well as hint towards) the great artist and generous man she planned me, from the 1<sup>st</sup>, to be."<sup>115</sup> Percy's quote demonstrates his dependence on the teachings and approval of Rose. Grainger's letter did not simply edify his mother. Instead, it placed the composer on a self-inflicted future path to continuously live under the scrutiny of Rose.

Additionally, Grainger struggled as a pacifist living during two World Wars. Grainger's belief in the calming, spiritual nature of flowing melodies and conviction that sharp forceful rhythms stirred up desires of war and destruction are both prevalent in *The Power of Rome and the Christian Heart*. The juxtaposition of clashing, conflicting melodic and rhythmic thematic material permeates Grainger's final work for wind band.

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<sup>115</sup> Gillies and Pear, *The All Around Man*, 55.

As interest in Grainger's music continues to rise among scholars, performers, and conductors, a need to revisit often-overlooked works, such as the *Power of Rome and the Christian Heart*, emerges. The piece may be often discounted from performance because of its departure from Grainger's usually expected compositional characteristics of blissful folk-like material and lively major tonalities. In reality, it represents the true Grainger: complex, conflicted, joyful, sorrowful, lonely, and alienated.

Additional significance of the work lies in its place as Grainger's final public performance. Grainger's career zenith had passed by the time he was 40 years old. In his latter years, the Australian became increasingly depressed over his former glories and began to perform anywhere that would allow him to play, often for a reduced fee. The aging Grainger's final performance at Dartmouth College on April 29, 1960 saw Percy's performing career end with a prophetic diminuendo into nothingness.

### **Recommendations for Further Study**

Further research into Grainger's role as a musicologist would be helpful to determine the composer's long-term effects on music history. Although many documents detailing Grainger's folk-song collecting days exist, the author is unaware of an extensive public knowledge of Grainger's other ethnomusicological advancements.

The score of *The Power of Rome and the Christian Heart* is marked with an optional string orchestra, yet the work is often performed without strings. A closer

examination of performance practices of the work may reveal practical reasons for programming with and without string orchestra.

Academic institutions would benefit from a study of composers who were taught at one point or another, by Grainger or who have been significantly influenced by his writings and compositional style. Grainger did not originate from a long line of composition teachers and was largely self-taught. An investigation into Percy Grainger's long-lasting effect on the craft of composition, 60 years after his death would have significant merit.

Finally, given the narrow list of biographical materials that cover Grainger's later life, more research needs to be done regarding Grainger's later-year travel in the U.S. and experiences in places like Ada, Oklahoma and Sioux City, Iowa.



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## Appendices

### **Appendix A: Timeline of selected events from Grainger's biography and surrounding the composition of *The Power of Rome and the Christian Heart***

- 1882- Born
- 1890- Parents Separate
- 1894- Conception of 'Free Music'
- 1895- Moves to Frankfurt, studies piano with James Kwast, makes lifelong friends with fellow students: O'Neill, Gardiner, Quilter, Scott
- 1899-1901- *Song of Solomon*, Grainger's first composition of Beat-less Music
- 1901- Moves to London, England
- 1904-5 Borrows instruments from the publishing house Boosey and Hawkes, better learns orchestration
- 1906- Friendship with Grieg begins. Grieg died in 1907.
- 1907- According to John Bird, Grainger believes creativity has dried up.
- 1911- Meets Richard Strauss in London. Strauss programs some of Grainger's pieces in Germany
- 1912- Nervous breakdown in October. Visits ethnographic museum in Holland where his interest in Southeast Asian percussion instruments is aroused
- 1914- to USA (1914-1918 WWI)  
completes *Random Round*, an early experiment in 'chance music'
- 1916- Collaborates with Melba in recitals in support of allied war effort,  
Completes *The Warriors* dedicated to Delius
- 1917- Enlists in 15<sup>th</sup> Band, Coast Artillery Corps, plays oboe and soprano sax

- 1918- Appointed music instructor of band in New York  
American Citizenship  
Summer or Fall -“Power of Rome” Theme
- 1919- Country Gardens Published  
January- composes Theme “A”, Theme “B/ Lonely Man”  
Discharged from Army  
American Citizenship  
December- composes Theme “F”, development section (44-106)
- 1920- First attempts at elastic scoring
- 1921- Moves to White Plains, New York  
August – composes organ opening to TPORATCH, US formally ends war with Germany
- 1922- Rose commits suicide (ceases diaries: kept diaries from 1909-1922)  
*The Power of Love*- Folksong collected in Denmark.
- 1920's-According to John Bird, PG believes he had “shot his bolt” as a public performer
- 1926- Meets Ella
- 1927- “The Love-Life of Helen and Paris”, first major writing in Nordic English
- 1928- Marriage (resumes diaries)
- 1931- Attends Haslemere Festival in Surrey, England, interest in pre-Bach music is rekindled
- 1934-5 Idea of Grainger Museum
- 1934- Presents ‘Music: A Commonsense View of all Types’ in Australia

- 1934- Premieres *Free Music #1* as example in Australian lectures
- 1937- *Lincolnshire Posy* performed in Milwaukee, Wisconsin  
 August- Composes "Slow Bit"/"Dreamery" (mm.129-149) at Interlochen
- 1938- Grainger Museum Opens
- 1939- December- Writes to Harlo McCall, band director in Ada, Oklahoma that  
 "Dream-Lay" and *Lincolnshire Posy* will not be available for East Central  
 Band Festival.  
 Feb-Mar. Orchestral score to 'slow bit' while returning from tour of  
 Midwest  
 Completes *Immovable Do*
- 1941- Travels again giving concerts for Red Cross in U.S.
- 1942- January- "Tailpiece" mm 166-187  
 Nazis decide final solution to Jewish problem.
- 1943- January- "Tailpiece" in G.  
 mm. 107-119 fanfare  
 mm. 120-128, an example of 'free music'  
 completes *TPORATCH*
- 1944- *PORATCH* premiered at Interlochen Music Camp
- 1945- Meets physicist, Burnett Cross in White Plains, New York
- 1947- Invited to write band work in honor of Goldman's 70th birthday
- 1948- *TPORATCH* was rescored and premiered with Goldman band
- 1950's Increases work with Burnett Cross on 'free music' machines  
 Increasing deafness

1953- First prostate cancer surgery

1960- Final performance of *The Power of Rome and the Christian Heart* at  
Dartmouth College

1961- Died

## Appendix B: Formal Overview of *The Power of Rome and the Christian Heart*

**Table 3.1 *The Power of Rome and the Christian Heart*, mm. 1-61. Formal Overview**

	Theme	Time Signatures	Tonal Areas	Orchestration	Salient Characteristics
1-13	Introduction	4/4, 2/4, 3/4	Begins and ends G Major. Unstable.	Organ, Sx, Hn, Tbn	Extended tertian harmonies. 7 <sup>th</sup> and 9 <sup>th</sup> chords.
14-23	Theme "A"	4/4, 3/4	Shifting Tonalties over G pedal point	All choirs, organ, mallet perc.	Use of metric modulation in mm. 20-22.
24-29	"LONELY MAN" Theme	4/4, 3/4, 4 <sup>1/2</sup> /4	A-flat? C? (3 and 4-flat pitch collections) Cadence on G7	Low reeds ascend, high ww's descend	Conflicting directions in melodic material.
30-35	"The POWER OF ROME" Theme, Theme "E"	2/4, 3/4, 4/4	A-flat in melody. Shifting Accomp.	Hn, Cor, Mel. w/ brass accomp. (30-32) cor, sax mel. w/ ww accomp. (33-35)	First clear example of A-flat tonality.
36-43	Theme "F"	3/4, 4/4	A-flat in melody. Shifting Accomp.	Reed choirs have melody supported by flute and brass	Continuation of A-flat tonality.
44-52	Theme "F"	3/4, 4/4, 2/4	E Major	Tutti winds	Chromatic mediant relationship.
53-61	Development of Theme "F"	3/4	Unstable over E pedal point	Organ Mel. (56-57) + ww (57) + cor 2, sax euph (59) tutti (60-61)	Expanding intervals in melody create tension.

Table 3.3 <i>The Power of Rome and the Christian Heart</i> , mm. 62-106. Formal Overview.					
	Theme	Time Signatures	Tonal Areas	Orchestration	Salient Characteristics
62-69	Transitional Material	3/4, 4/4	Unstable over B pedal point	Pedal point in clar, mel. in sax, tbn, bar, organ chordal accom in organ, pitched perc.	Melodic motion moves by ascending 3rds and descending 5ths
70-77	Transitional Material on Theme "F"	3/4, 2/4	A-flat, non-trad. chords and voice leadings	Tutti winds and organ, snare and cymbal	tutti, homophonic writing provides impact
78-82	New Themes- 1) 16 <sup>th</sup> note lyrical melody 2) triplet staccato melody	4/4, 3/4, 4/4	Mel 1: D Mel 2: E-flat	Mel 1: bsn, cl, sx, hn, bar. Mel 2: picc. fl, ob clar, sssx	Juxtaposition of wandering mel. with tertian-based triplet mel. Extension of
83-93	Development of Previous Theme	4/4, 3/4, 4/4	Mel 1: B Mel 2: C Motion toward G pedal point	Mel 1: bsn, cl, organ Mel 2: fl, clar, cor, glock, pno	previous mel. deterioration of harmony. Desc. lines.
94-98	Driving Transition to Climax	4/4	Polychords D-flat /G7 and emin/C# driving rhy. is A-flat min. (#4)	Tutti winds, all perc. harps	Conflicting Themes. Strong militaristic intrusion on beats 1 and 3
98-106	Theme "F" Climax	4/4, 3/4	Unstable. First V-I cadence in piece mm. 106-107	Tutti winds (no perc.)	Outer voices move contrapuntally. Slowest tempo of piece



**Table 3.4, *The Power of Rome and the Christian Heart*, mm. 107-210. Formal Overview**

	Theme	Time Signatures	Tonal Areas	Orchestration	Salient Characteristics
107-119	Theme "A"	3/4, 4/4, 2/4	B-flat pedal point. Melody's tonality shifting.	Tutti winds. w/mel. Hn, cor, euph, tuneful perc. Have driving rhythm	Melody shows char. of 'free music' juxtaposed 'crying' voices vs. driving rhythm
120-128	Quasi-Aleatoric Section	4/4 blurred by duple and triple rhythms and free time in harp	Polytonal, quartal harmonies	Upper ww have moving lines. Chordal support clar, sax, tuba	Blurred textures
129-149	"Dreamery"	4/4, 5/4	A-flat, E-flat	Tutti scoring. No percussion	More relaxed harmonically. Slowest tempo in piece.
150-159	"Lonely Man" Recap	2/4, 3/4, 3/8, 5/8,	Ab? G? unstable	Add bsx to first melody. Add bar. to second melody	Extended. Grainger did not exactly repeat
160-165	"Power of Rome" Recap	2/4, 3/4, 4/4	G	Reed choirs and bar. mel. supported by flute and brass	Grainger lowered key to G from Ab. Non-traditional practice.
166-187	"Tailpiece"	3/4	G	Soloists with polyphonic accomp.	21 solo passages of same material
188-200	Organ Theme Recap, "Power of Love" Intro (198)	4/4, 3/4, 3/8	Unstable	Organ Mel 188-197+saxes 198	Organ tessitura higher than intro
201-210	"The Power of Love"	4/4, 3/4	D minor	Clar, sax, organ, marimba, vibes	B half dim. 7 chord at final= uncertainty

**Appendix C: Phrase Chart of *The Power of Rome and the Christian Heart*,  
drawn to scale**

<b>Organ Intro. 1-13</b>		<b>Theme A. 14-23</b>	<b>Lonely Man Theme. 24-29</b>
_____ /		_____ /	_____ /
Meters: 4/4, 2/4, 3/4 Tonality: Unstable Orch: Organ, sx, hn, tbn		Meters: 4/4, 3/4 Tonality: Unstable, G pedal point Orch: All Winds, organ, mallets	Meters: 4/4, 3/4, 4 <sup>1/2</sup> /4 Tonality: A-flat? C? G7 cadence Orch: ww +horn
<b>Power of Rome Theme. 30-35</b>	<b>Theme F. 36-43</b>	<b>Theme F'. 44-52</b>	<b>Theme F. Trans. 53-61</b>
_____ /	_____ /	_____ /	_____ /
Meters: 2/4, 3/4, 4/4 Tonality: A-flat in mel. Orch: brass (30-32)ww, corn.(33-35)	Meters: 3/4, 4/4 Tonality: A-flat Orch:ww (36-38) +mid brass (38-43)	Meters: 3/4, 4/4, 2/4 Tonality: E Orch: ww +hn (47) brass used sparingly	Meter: 3/4 Tonality: unstable, E ped. point Orch: organ, + winds for cresc.
<b>New Trans. Material 62-69</b>	<b>Theme F. Trans. 70-77</b>	<b>Dev. Themes 78-82</b>	
_____ /	_____ /	_____ /	
Meters: 3/4, 4/4 Tonality: unstable, B ped. point Orch: tutti, no fl, dr. +pno, organ	Meters: 3/4, 2/4 Tonality: A-flat, unstable Orch: Tutti, organ, no perc.	Meters: 4/4, 3/4, 4/4 Tonality: D (78-80)/E-flat (81-82) Orch: bsn,cl,sx, hn, bar (78-80) picc, fl, ob, sxx (81-82)	
<b>Dev. of previous Themes 83-93</b>	<b>Trans. to Climax 94-98</b>	<b>Theme F Climax 98-106</b>	
_____ /	_____ /	_____ /	
Meters: 4/4, 3/4 (alternating) Tonality: B(83-85) C(85-87) unstable (87-93) Orch: bsn, cl, org (83-85)+gradual tutti (87)	Meter: 4/4 Tonality: Unstable, polychordal Orch: tutti- chords, vs. rhy.	Meter: 4/4, 3/4 Tonality: Unstable, PAC at 106-7 Orch:tutti winds, no perc.	

**Theme A Recap 107-119**

**Quasi-Aleatoric Section 120-128**

\_\_\_\_\_ / \_\_\_\_\_ /

Meters: 3/4, 4/4, 2/4  
Tonality: shifting, B-flat pedal point  
Orch: Tutti+tuneful perc.

Meters: 4/4, blurred  
Tonality: Unstable, polytonal :  
Orch: upper ww, cl, sx, org, mallets  
Celesta, Piano, harp

**Dreamery 129-149**

**Lonely Man Recap 150-159**

\_\_\_\_\_ / \_\_\_\_\_ /

Meters: 4/4, 5/4  
Tonality: A-flat, (E-flat)  
Orch: tutti winds, organ, no perc.

Meters: 2/4, 3/4, 3/8, 5/8  
Tonality: A-flat?, G? unstable  
Orch: ww, hn+ bar (154)

**Power of Rome Recap  
160-165**

**Tailpiece 166-187**

\_\_\_\_\_ / \_\_\_\_\_ /

Meters: 2/4, 3/4, 4/4  
Tonality: G  
Orch: Brass (160-162)  
Ww (163-165)

Meter: 3/4  
Tonality: G  
Orch: Tutti (when playing cues) no perc., 21 individual solos in ww and horn

**Organ Recap and Power of Love Intro. 188-200**

**Power of Love 201-210**

\_\_\_\_\_ / \_\_\_\_\_ /

Meters: 4/4, 3/4  
Tonality: Unstable  
Orch: organ + sax (198)

Meters: 4/4, 3/4  
Tonality: d minor  
Orch: clar, sax, organ, marimba, vibes





SAT NOV 30, 1952

## SIoux CITY LAD KILLED IN SOUTH

Jacksonville, Fla.—(AP)—A 17-year-old Sioux City sailor was killed and two marines were injured when struck by a hit-run driver Wednesday night, the Duval county road patrol reported.

Everett Duane Ekelberry, Sioux City, was dead on arrival at a hospital.

A warrant charging manslaughter was issued by Justice of the Peace L. B. McCullough for the driver of the vehicle.

The injured marines, both from St. Louis, told officers that they were walking in single file about four feet off Roosevelt boulevard, a divided four lane highway, when a car struck them from the rear.

Parents and relatives could not be reached in Sioux City Thursday and Sioux City police were unable to furnish information about the death of Everett Ekelberry.

## Nordic Chorus to Give Concert at Early Monday

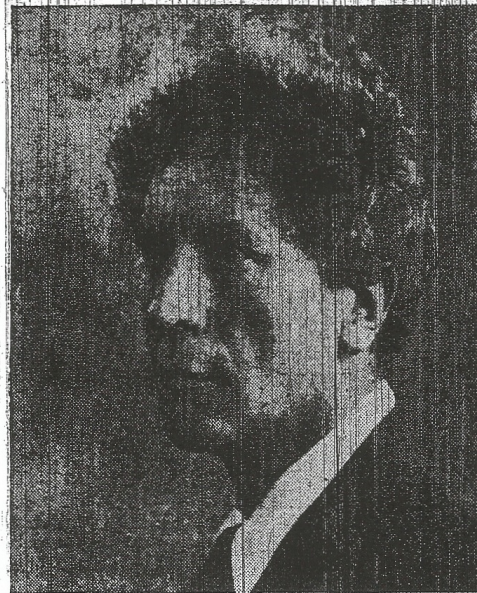
The Nordic Male chorus will present a concert of sacred and secular music at 8 p. m. Monday in the high school auditorium at Early, Ia.

Chorus director George Iseninger and the 35 members of the organization will make the trip by chartered bus.

Included in the program will be solos by Robert Hansen, baritone, and organ selections by Charles Longvall. Among numbers will be several that the chorus will offer at the district sangerfest next June 6 at Canton, S. D.

Monday's event is being sponsored by the Woman's club, of Early of which Miss Mildred Wadsley is chairman.

## Percy Grainger Will Play in Concert Here Sunday



PERCY GRAINGER

Percy Grainger, world famous pianist and composer, will play in concert at 4 o'clock Sunday afternoon as guest artist with the Sioux City Symphony orchestra under the baton of Leo Kucinski.

Friend of the late Edvard Grieg, Mr. Grainger is best known for his Country Gardens setting of an English folk air. He returns to a Siouxland audience familiar with his music and international reputation.

In 1942 and again in 1943 Mr. Grainger was in Sioux City as

travel to Germany with his mother.

In 1901, they established residence in London and Grainger toured England, Australia, South Africa, Holland, Scandinavia and other European countries. In 1907, Grieg heard him play, lauding the young Australian and continuing to do so throughout the remainder of his lifetime.

In 1915, Grainger made his American debut. He became an American citizen in 1918, serving as a bandman in the army. In 1928, he married the Swedish painter and poet, Ella Viola Strom, for whom he wrote his 'To a Nordic Princess'—which is on Sunday's program—as a wedding gift.

**Dislikes Overcoats**  
Health habits, instilled, he says, by his mother are responsible for Mr. Grainger's known aversion to wearing an overcoat—the one exception being to and from concerts. He is said to practice by an open window "preferably in a strong draft" and to refrain from meat and other foods.

Known to have walked distances of more than 50 miles during the 24-hour time intervening between concerts, Mr. Grainger professes his fondness for "trotting" rather than walking.

Critics note his way of living, but laud the art of his performances with such superlative statements as "an electrifying and a brilliant bravura performance played with superb sense of rhythm, extraordinary qualities of tone and dynamic phrasing" (Chicago Daily Tribune) and "they cheered Percy Grainger . . . and rightly so. The crowd of nearly 5,000 was thrilled by his playing. He gave a poetic interpretation which revealed new beauty" (Cleveland News).

**Reckless Is Right!**  
Des Moines.—(AP)—Following the quick and vigorous arrival of winter weather, Jack Frost paid \$100 in fines for travelling too fast and recklessly. Jack Allison Frost, 20, of Des Moines was convicted had reached 12 years, he had earned enough with concerts to

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**SEARS**  
ROEBUCK AND CO.

Say Merry Christmas

with GIFTS FROM SEARS

Reg. 11.95 Sudsmaker in exchange



## People Must Learn to Understand Music of Others, Composer Says

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Nationalism in music is to be encouraged since it is only when people who are different learn to get along together that we shall have peace.

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The sentence is an indirect quotation from Percy Grainger, Australian-born composer and pianist, here for a concert Sunday afternoon in municipal auditorium with the Sioux City Symphony orchestra. And the statement was his, in conversation with Leo Kudinski, Polish-American conductor of the orchestra, on the stage at the Sioux City Art center Friday afternoon.

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There Mr. Grainger and Mr. Kudinski for half an hour led a discussion forum which contained, within its allotted time plus a question-and-answer period, a preview of the concert itself as well as generalities.

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Music—Mr. Grainger played his

Country Gardens and excerpts from other programmed pieces—and talk about music gave a large audience insight into the matter-of-fact and almost humble approach of this world-famous artist to his art, plus entertaining preparation for Sunday's event.

Children, out of school for their Thanksgiving holidays, were among the guests of the Sioux City Woman's club which was the hostess group.

Arriving, as is his custom, without an overcoat, the bushy-haired, blue-eyed septuagenarian commented on the weather—which he considered "not very cold at all"—and gave autographs to the children. A smile went with each.

Sunday's concert, under auspices of the Sioux City Symphony Orchestra association, will be at 8 o'clock.

—E. K. W.

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**Sale of Seals  
Brings \$5,989**

The first 10 days of the Christ-

**Women in Top  
Jobs Inspire  
Young Coeds**

BY DOROTHY ROE

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# Appendix G: Sioux City Journal, Sunday November 30, 1952

accumulated normal precipitation for the month, 1.00; departure, minus .32; accumulated total precipitation for the year since January 1, 23.15; accumulated normal precipitation for the year since January 1, 25.94; departure, minus 4.79.

City	National Temperatures		
	High	Low	Precip.
Chicago	33	18	.00
Detroit	31	24	.00
Memphis	35	33	.00
Des Moines	27	6	.00
Fargo	28	10	.00
Kansas City	36	21	.00
Minneapolis	22	9	.00
Omaha	27	5	.00
Rapid City	44	4	.00
Atlanta	49	34	.01
New York	38	30	.17
Washington	39	29	.13
Port Worth	41	31	.00
Denver	41	8	.00
Phoenix	54	47	.31
Los Angeles	61	45	.54
San Francisco	59	44	.00
Winnipeg	24	7	.00
Sioux Falls	26	0	.00
Bismarck	30	6	.00

## RIVER MEET

(Continued from Page One)

The plan in the Missouri basin. They portray the progress in the seven years that work has been going on.

Members of the waterways committee of the Chamber of Commerce will be in Omaha today and Tuesday attending an interagency Missouri river states committee meeting.

The Sioux City delegates to the meeting will include John Kelly, committee chairman; Ostar Broeyer, George Call and Harvey Rice, Harold Murphy, managing director of the chamber, said. C. E. Dailey will attend as an observer. Other Sioux City men also are expected to attend.

Mr. Broeyer also is a member of the Missouri river states committee.

The two-day conference will open this morning at Joslyn memorial. A reception and dinner party for the delegates, sponsored by the Omaha Chamber of Commerce, are scheduled for 6 p. m.

An army corps of engineers exhibit revealing the progress made in the last seven years in developing the Missouri river project will be a feature of the meeting.

So highly regarded was artistry in clay tile at one time that when Sultan Selim I, of Turkey, conquered Persia in the 16th century, he included some tile makers in his loot and took them back to Turkey.

## That Was No Place for Snap Judgment

Topeka, Kan. — Iron-jawed Jesus Gordona, a circus acrobat, lost three front teeth a week ago. Now he's unemployed.

Gordona, a 20-year-old native of Mexico, earns his living by hanging from a trapeze by his teeth. He does an act with his sister and Ramona, and his brother, Francisco.

In Pratt, Kan., a week ago, Gordona discovered that while his jaw may be made of iron, his teeth are not. He lost three teeth.

## Artist Percy Grainger's Philosophy Translates Into 'Reverence for Life'

BY ROBERT TRACY

Percy Grainger, soft-spoken artist of the piano who appeared in concert here Sunday, vitalizes the phrase "reverence for life." He translates that haunting written maxim into refreshing reality—merely by being himself.

Those words appear in the philosophy-of-life of another world-famous musician, monumental Albert Schweitzer, who, as a doctor, has spent the bulk of his life ministering to the sickness and superstition of Africa.

Mr. Grainger, immensely warm and sincere, illustrated the phrase with a major decision from his own life:

"In 1924," he said, "when I was playing a concert at Scranton, Pa., a woman asked me if I believed as George Bernard Shaw—that wars will never cease as long as men continue eating the flesh of animals."

Eschews Meat and Fish

The composer-pianist related that his reply was: "I'd never thought of it, but thinking upon it now, I believe Shaw was absolutely right."

The revelation, however, came when he looked at his interviewer with his quietly frank eyes and said:

"There is something so helpless and trusting in the animals in their relation to us, that, as an artist, I have come to feel that to slaughter them is inconsistent with the passive creativeness for which I stand."

And from that day, this sensitive and gifted man never has eaten meat or fish.

Mr. Grainger carries this reverence to his music. During each performance he enacts a ritual of worship between himself, as celebrant, and the great music of yesterday and today.

Discourages Memorizing

His absorption in his interpretive creation of fine music is the same, whether playing for a large concert audience or a small informal one. He played his arrangement of the love duet from Richard Strauss' "Der Rosenkavalier" music to a delighted informal group at the Merain hotel. Despite a broken pedal, the music was excitingly executed.

Although he played this opera selection from memory, the composer-pianist doesn't defend memorization as a concert or pupil necessity. In answer to a question put to him by a member of the Sioux City Piano Teachers association after a group party in his honor earlier, Mr. Grainger replied that it is his belief that memorization may unfavorably stand between the musical composition and the performer.

"When the music is before you, you concentrate on it solely," he volunteered, "but when you memorize, the act of recall in some cases demands a considerable

portion of your effort." He added, "Besides, not memorizing gives you a much wider repertoire." His final word was what one would expect of a man who has quietly but without apology gone his own way.

"Let the pupils do as they wish," he said.

Being the epitome of the modern musician does not satisfy him. He desires still, at the age of 70 years, to move ahead with explorative enthusiasm to newer things.

"Free Music Machine"

Much of his time nowadays is occupied working on a "free music machine" that will play the "music" of electrical currents. He and Sumner Crows of the Columbia university physics department have contrived the strange instrument, which will amplify the vibrations of current within a series of oscillators.

They have developed their variation of musical intervals (high and low notes) by using the simple physical fact that a flow of current resisted by oscillators doubles electrical vibrations. The increased vibrations account for a scale of lower notes. The "instrument" when headed for a patent will have a seven and one-half octave range.

Mr. Grainger professes a life-long fascination with what he calls "gliding tones." He recalls with admiration the gliding tones for strings of Cyril Scott compositions. His machine, when completed, "should sound as nature sounds," he said. By which he means without basic disunities of production.

Another of his inventions — a mechanical manuscript page-turner, operated by the foot — he used Sunday during his concert appearance at the municipal auditorium.

## Temporarily Delay Evangelist's Request to Go to Korea

Albuquerque, N. M. — (AP) — Evangelist Billy Graham said that the defense department has temporarily denied his request for permission to visit Korea in December.

Graham said he will go to Korea somehow, "even if I have to go as a comedian." But he added he would preach the gospel, no matter how he gets there.

A final decision is expected to be reached at a meeting in Washington Monday, he said.

Graham wound up a month-long crusade in Albuquerque Sunday.

Elephants walk on their tip toes. The bones of the foot slant abruptly upward from the toenails and there is no bone near the sole, which portion consists of a soft, rubbery mass of flesh.

education, experimental health services and medical research.

The balance of the fund's appropriations were made in fields of education other than health and medicine.

Largest medical school grant of the year was \$276,428 to Western Reserve university (Cleveland, for the reconstruction of teaching laboratories to fit the requirements of a new curriculum in medical sciences.

Other recipients of grants for medical education were the University of Colorado, \$10,000, and

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## MEN PAST 40

**Afflicted With Bladder Trouble, Getting Up Nights, Pains in Back, Hips, Leg, Tiredness.**

If you are a victim of these symptoms then your trouble may be traced to glandular inflammation. Neglect of such troubles often leads to permanent injury.

Glandular inflammation is a constitutional disease and it is futile for sufferers to try to treat themselves at home. Medicines that give temporary relief will not remove the cause of your trouble.

The Excelsior Institute, an institution devoted exclusively to the treatment of Diseases of older men by Non-Surgical Methods has a revealing FREE Book that tells how many basic troubles may be corrected with proven methods of treatment.

During the past few months men from over 500 Communities have been successfully treated at the Excelsior Institute. They found soothing relief and a new zest in life.

This new, Free, Illustrated Book deals with Diseases peculiar to Men. Gives factual knowledge that could prove of utmost importance to your life. There is no obligation. Address Excelsior Institute, Dept. 3011 Excelsior Springs, Missouri.

Remember Everyone this Year with Lovely Christmas Cards



SIoux CITY SUNDAY JOURNAL, November 30, 1952—11—★



R. K. O. ORPHEUM—Jane Russell uses her sultry beauty and a few clothes to excite the boys in Montana Belle, which will start Wednesday at the R. K. O. Orpheum theater. George Brent, Scott Brady and Forrest Tucker also appear. A new second feature will be on the same program.

## Grainger To Be Symphony Guest Today

The Sioux City Symphony orchestra with the noted pianist-composer Percy Grainger as guest artist, will play in municipal auditorium this afternoon at 4 o'clock, sponsored by the Sioux City Symphony association.

Concerto in A minor for Piano and Orchestra by Edvard Grieg is the major number programmed for the artist and orchestra. Mr. Grainger as a young concert pianist, won the favor of the great Norwegian composer who credited the native Australian with playing his music in an incomparable fashion. The allegro molto, adagio and allegro moderato movements will be heard.

Mr. Grainger in addition will conduct an after-intermission group of three of his compositions, among them "Country Gardens," which has proven most popular of them all. Deca, Columbia and R. C. A.-Victor recordings, the latest by Stokowski, are among those of his works currently in favor.

The program in its entirety follows:

- I Overture to the opera Fra Diavolo
- II Daniel Francois Auber suite from the ballet
- III The Nutcracker Peter Tschalkowsky (a) Marche.
- (b) Trottoir, a Russian dance.
- (c) Arabian dance.
- (d) Chinese dance.
- (e) Dance of the Flutes.

(f) Waits of the "Lovers."  
III Concerto in A minor for Piano and Orchestra, Edvard Grieg  
Allegro molto.  
Allegro moderato.  
Mr. Grainger and Orchestra.  
IV To a Nordic Prince Percy Grainger  
English Dance Percy Grainger  
Country Gardens Percy Grainger  
Mr. Grainger, conductor.

**WED** 35c  
Anytime  
DONALD O'CONNOR & FRANCIS  
"THE TALKING MULE"  
"FRANCIS GOES TO WESSE POINT"  
Aster Co. Hit  
"ELEPHANT STAMPEDE"  
with BONDA, the Radio Boy  
NEWS - CARTOON  
NEXT SUNDAY  
"WHAT PRICE GLORY"

**Dance**  
**TONITE**  
In person  
**BILLY MAY**  
The Most Exciting Band of the Decade  
Adm. Just \$1.43 plus tax  
**WED. CLIFF KYES**  
**Tomba BALLROOM**

### MOVIE TIME TABLE

**CAPITOL:** Pony Soldier—1:15, 3:25, 5:35, 7:45, 9:55. Cartoon—2:40, 4:50, 7, 9:10.  
**FOURTH STREET:** Don't Bother to Knock—1:01, 4:07, 7:13, 10:19. One Minute to Zero—2:17, 5:23, 8:29.  
**VICTORY:** Street Bandit—1:35, 4:55, 8:25. The Quiet Man—2:30, 5:55, 9:25.  
**HOLLYWOOD:** O'Henry's Full House—1, 4:05, 7:10, 10:15. Something For the Birds—2:40, 5:45, 8:50.  
**IOWA:** Passage West—12:05, 3:34, 7:03, 10:32. Great Missouri Raid—1:46, 5:15, 8:44.  
**UPTOWN:** Has Anybody Seen My Gal—3:38, 7:07, 10:33. Big Jim McLain—2, 5:29, 8:55.  
**ORPHEUM:** Battle of Chief Pontiac—1:20, 4:40, 8. Iron Mistress—2:40, 6, 9:15.  
**EMPIRE:** Feudin' Fools—2, 4:53, 7:46, 10:39. The World in His Arms—3:12, 6:05, 8:58.  
**WEST:** Francis Goes to West Point—1:30, 4:25, 7:30, 10:30. Ele-

**EMPIRE—Morningside**  
SUN., MON., TUES.  
Top Entertainment  
"The World in His Arms"  
Rex Beach's Famous Novel  
Gregory Peck, Ann Blyth  
Anthony Quinn, Andrea King  
—Co-Hit—  
"FEUDIN' FOOLS"  
Leo Gorcey, Hank Hall  
and the Bowery Boys  
Continuous Sunday—Starts 2:00 p.m.

**IOWA NOW**  
2 TECHNICOLOR HITS  
PARADE WEST BRINGS YOU THE BEST... IN HISTORICAL ACTION...  
**PASSAGE WEST**  
BARRY O'NEILL  
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Technicolor  
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THE GREAT MISSOURI  
MAYE DORRIS GARY  
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**HOLLYWOOD NOW • 2 BIG HITS!**  
FRED ALLEN • ANNE BAXTER • JEANNE CRAIN • FARLEY GRANGER • CHARLES LAUGHLIN  
**O'Henry's FULL HOUSE**  
20th CENTURY-FOX  
DAVID WAYNE • DALE ROBERTSON • GREGORY RATOFF • JEAN PETERS • MARILYN MONROE  
Plus Hilarious Co-Hit

**Something for the Birds**  
starting  
VICTOR MATURE • PATRICIA NEAL • EDMUND GWENN  
PLUS NEWS

**VICTORY NOW!**  
FOR THE HUNDREDS WHO STILL WANT TO SEE IT  
**HELD OVER!**



## Percy Grainger, Orchestra Share in Sparkling Concert

BY EDITHA K. WEBSTER

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Percy Grainger started his concert pianist, composer, conductor and inventor Sunday afternoon at the municipal auditorium, appearing as guest artist of the Sioux City Symphony orchestra. And he shared an ovation with them and with their conductor, Leo Kucinski, adding personal plaudits for both.

Sioux City listeners approved Mr. Grainger's words concerning Mr. Kucinski: "I admire his genius more than I can say. He has a malleability and a responsiveness, reflected in the orchestra" and added praise concerning the performance of his own compositions. To a Nordic Princess and English Dance, that never, even by the London or Chicago Symphony orchestras had those two phony orchestras played with so much precision as at Sunday's concert.

"That is Mr. Kucinski's doing," Mr. Grainger added, continuing "it's a wonderful thing to have a large body of the musicians in your city, but an exquisite orchestra reflects the real genius of a conductor."

All this came near the end of a concert which had exposed the abilities to which Mr. Grainger pointed and many of his own in addition.

**Concerto Grandiose.** Edward Grieg's A Minor Concerto for piano and orchestra was importantly programmed with Mr. Grainger as soloist. All three movements, allegro molto, adagio and allegro moderato, were played with high regard for the composer's thought and in virtuoso manner.

From the first bravura piano theme through developments and variations, Mr. Grainger gave the Concerto a vivid, spirited presentation which became impassioned sound in the grandioso sweep of its imposing finale.

The cadenza, near the end of the first movement, grew, for example, from retrospective, rippling melody into a brief bombastic exposition of his singing piano tone and remarkable technical conquest.

Stunning octave passages and bold, rich chords, restated again and again. In the adagio, long-bowed strings met another mood of muted piano melody and here the cadenza was poignant feeling, excitingly expressed.

Debussy's Clair de Lune as an encore by Mr. Grainger rewarded the audience's frank appreciation of his personal talents and of the

combined effort of pianist, conductor and orchestra. **Orchestra Stimulates** Overture to Fra Diavolo, light and entertaining as we heard it, was the concert's opener. Looking to Christmas time was the Nutcracker Suite by Tchaikowsky, with the March and Russian, Arabian and Chinese Dances, and the Dance of the Toy Flutes and Waltz of the Flowers included. These were a Yuletide fantasy of bright adventure, delightfully told in gay tempo. There was a stamping lil in the Russian dance; some mystery in the Arabian number, and Flutes, the tinkling of a triangle and plucked violins to set the oriental atmosphere. With a jangling sweep of harp strings, the Waltz of the Flowers became a whirling kaleidoscope of musical color. A major part of this program of many interests was the last group of Mr. Grainger's compositions. Two, To a Nordic Princess and English Dance, were less familiar than his popular Country Gardens. The composer took the podium for the first and second, relinquishing it by choice so that he might perform the third under Mr. Kucinski's baton, he announced. This group made demands on the orchestra which were capably met. To a Nordic Princess is a stimulating piece with minor harmonies and a host of intricate developments. **Music Desk Roller** The English Dance is impressionistic music somewhat in the manner of a so-called "modern" painting. Mr. Grainger led the way with bold strokes of sound matter. The piano version of Country Gardens—the composer playing it—prefaced the more elaborate orchestral arrangement. Polly on the Shore was their joint encore to acknowledge repeated curtain calls. The invention? That was a music desk roller, apparent atop the grand piano, and Mr. Grainger's own ingenious device for turning "pages" which really are not pages at all but a continuous manuscript. In the audience and guests of the sponsoring Sioux City Symphony association were the blind of Sioux City and their escorts, similarly invited to previous concerts this season.

**Soldier on Pass Rescues Woman, Child from Fire** Nashville, Tenn.—(AP)—A Soldier from Grand Rapids, Mich.—wandering around Nashville on a weekend pass—early Sunday heard a woman screaming, broke into her burning apartment, picked up her 3-year-old daughter and led the mother to safety. Firemen and police credit Pvt. Robert Van Sengel, 22, with saving the lives of Mrs. Blanche

## Preacher Rips Out Bible Page

Rocky Mount, N. C.—(AP)—A protesting Baptist minister ripped a page out of the revised standard edition of the Bible Sunday night and burned it while his shivering congregation looked on outside the church.

Rev. Martin Luther Hux had announced he planned to burn a copy of the revised edition of the Bible. But instead he tore out the page that bore the inscription in which the words "young woman" had been substituted for "virgin."

Hux delivered a long sermon in which he expounded the reasons for his attack on the revised Bible. Following this he displayed a copy of the Bible to the congregation gathered in Temple Baptist church. The Baptist minister ripped the paper covering off the Bible and on the leather covers were the letters "fraud."

**"Out of Hell's" Belly** The scheduled ceremony had expected to attract a big audience. The church, which accommodates about 200, was not quite full. Each member of the congregation was given a flag and Bible as Hux went outside the church and set it afire.

Hux described the revised Bible as "the master stroke of Satan." He added "the Bible is a scheme of the modernists to make the Lord Jesus Christ the son of a bad woman."

Hux centered most of his text on a passage in Matthew: "Beware of false prophets." He told the congregation that the translators of the revised Bible "said it came out of the belly of a crocodile. I say it came out of the belly of hell." He explained that a news release reported the translators as saying many of the transcriptions came from tablets found in the stomach of a crocodile in Egypt.

**Attacks Revised Bible** Several times during his lengthy sermon, Hux made reference to the passage in Isaiah in which "virgin" was removed. Hux asserted, he had never said he would burn the Bible; that he would burn a substitute. His intentions, he explained, were to burn the substitute version.

Hux touched off a controversy in North Carolina Baptist circles the Sunday before when he opened a public attack on the revised edition of the Bible. He contends the new Bible translation attempts to eliminate the deity of Jesus Christ and his virgin birth. The new version substituted the words "young woman" for "virgin" in a passage from Isaiah. The King James version, which Hux wants to preserve, reads in Isaiah 7:14 "Behold the Lord shall give you a sign: A virgin shall conceive and bear a son and shall call his name Emmanuel."

The first white man to settle in Sioux City became a murderer. The Sioux City packing house industry resulted after a boat wreck on the Missouri river. The

**Sioux City 'Firsts' Will Be Discussed at Heritage Event** The first white man to settle in Sioux City became a murderer. The Sioux City packing house industry resulted after a boat wreck on the Missouri river. The

## New Super Cable to Increase Video, Telephone Capacity

New York.—(AP)—Development of a super coaxial cable for television and long distance telephone use was announced by Bell Telephone Laboratories. It will have more than double the capacity of the present type.

The new coaxial cable system, prosaically labeled an "L-3 carrier," is expected to go into actual service on American Telephone and Telegraph Co. circuits between New York and Philadelphia early in 1953.

Most coaxial cables now in use in A. T. & T.'s Bell system consist of four pairs of finger-size tubes, each containing a wire about the size of a pencil-lead. Each pair of tubes will carry 600 telephone conversations or two television programs—one in each direction.

In the new coaxial cable, a single pair of tubes will carry 1,800 telephone conversations plus a television program in each direction.

The existing coaxial cable has repeater stations every eight miles to amplify or strengthen the signals as they go along. The new cable will have repeaters every four miles. But in addition, the super coax requires new terminal equipment to handle the broader band of frequencies. The present coax has a capacity of a little less than three megacycles—3 million cycles per second—while the super coax will have a capacity of slightly more than eight megacycles. For comparison, a television station is assigned a space of six megacycles or 6 million cycles on the air, while a standard radio station requires only 10,000 cycles.

Coaxial cable is one of two transmission methods used for network television, the other being microwave radio relay towers. About two-thirds of present television network channels are on microwaves beams, relayed between towers averaging 25 miles apart.

**Two Youths Touch Off Inmate Brawl** Sheridan, Ill.—(AP)—A fight between two youths in the Sheridan state reformatory touched off a brawl among inmates Sunday before guards could force them into their cells.

Order was restored in the dining room before squads from five state police districts arrived.

At Chicago, Fred K. Hoehler, state director of public welfare, said "the disturbance lasted 15 or 20 minutes."

Some subjects were hurled through the windows of the dining room, but no one was severely injured.

**Oklahoma Coed Bests 200 to Win Livestock Judge** Oklahoma City.—(AP)—A 21-year-old level

**Tobin Says Nation**

## Empire

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Practices, another 10

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**Over Performance of Ensemble**  
 BY EDITHA K. WEBSTER  
**T**HE loquacious fingers of Percy Grainger, as conductor, spoke through the hands and voices of more than 150 tal-

*Today*  
**RAYMOND GRAM SWING**  
**9:00 P.M. KSCJ**



**'S CHRISTMAS TREE**  
**OTLIGHT BANDS**

ig Christmas radio reunion of boys in and their families at home. Hear bands from dozens of camps from ast. An almost continuous broadcast a.m. on Central Wartime.

many hours of popular music and response of soldiers, sailors, marines guardsmen. You'll hear exciting def how Uncle Sam's fighting men are Christmas day.

to sing and leave it to us all day long to

FROM 7:00 A.M. ON  
 KLOCHER (Special for radio and weekly regular programs)  
**THE COCA-COLA COMPANY**

day night in an ensemble concert at the Capitol theater.

The Sioux City Piano Teachers association sponsored the event, to which the Sioux City Voice Teachers association lent assistance, a choral group of more than 30 singers. Mrs. Frank Huntsman, president of the former group, introduced Mr. Grainger, who arrived Monday morning for two days of intensive training before the concert. Mrs. Mary Wall Borman heads the voice teachers' association.

The performance was exceptional. The setting was impressive. Twelve pianos, including four grand pianos, were triple-tiered to display not only musical excellence but a high degree of stage presence. The pianists ranged in age from six upward. Their instructors joined them for several numbers.

**Crowd Enthusiastic**  
 An enthusiastic audience, that was large in consideration of other demands of the holiday season, was appreciative not only of the performance but of the human interest element distinctive of the concert.

Baby bows, not always in unison and including sometimes a supposedly surreptitious pinch or nudge, commanded laughter while the playing of the children, in almost perfect accord with the fingers of their director, commanded respect. Mr. Grainger, from a makeshift podium that he adjusted to suit the exigencies of the varying numbers, made this so with obviously sympathetic, yet energetic leadership.

The last half of the program was of artist caliber. Its concluding number, Prelude in G Minor, by Rachmaninoff, and the rhythmic Donkey Serenade, by Friml, were played with vigorous feeling for the music as well as tonal nuances.

Twenty-four "babies," six to nine years of age, played MacGregor's Bohemian Dances with surprising vim and accuracy.

Among "The Boys"  
 "Boys," some of whom had a suggestion of white or a hint of sparcity of hair at the temple, proved that "boys will be boys" over the fun of Turkey in the Straw, as arranged by Kellogg. It was jollity in which their listeners pined with zest. Teachers and students made up an all-male performing group listed on the program as "all boys."

A similar combination of teachers and girls played Old Vienna, by Godowsky, with splendid regard for its reminiscent mood. The Star Spangled Banner by audience, pianists and choral group, prefaced instrumental arrangements of March Militaire, by Schubert, and Jess Jay of Man's Desiring, a Beech chorus. Smooth and with more than a hint of whimsy that might be Christmas bells, the

two-piano arrangement of Swanee River.

**Artist's Solo**  
 Malaguena, performed by older girls; Czardas, by Monti Gould, which older boys and girls played, and a Brahms lullaby and Christmas carols, sung by the glee club, completed the program. Mr. Grainger added an artist's solo, his own Country Gardens. Vocal soloists were Bernice Goldsmith, Lucile Soderberg, Laurel Strobel, Mary Agnes O'Leary and May Wacker. Gay and charming were the country gardens of an England of yesterday of which the artist's solo told. Versatile of talents and generous, Mr. Grainger obviously left with both audience and students a sense of fine things shared.

**Special Christmas Programs Listed by KTRI Station**

Two special Christmas programs prepared by the Graymoor Monastery, Garrison, N. Y., will be broadcast over KTRI Christmas eve and Christmas day.

The Nativity, a half-hour program, will be broadcast Thursday evening from 9:15 to 9:45, and the Christmas Novena service will be broadcast from 9:30 to 10 p. m. Friday.

Another special Christmas broadcast, the address of Fernando Carbajal, president of Rotary International, will be broadcast over Mutual-KTRI Wednesday at 3:15 p. m. Carbajal will speak on the topic, Two Continents Together.

**Woman Seeks Divorce, Suit Charges Adultery**

Carl C. Andreen, 918 Douglas street, an accountant, was named defendant late Tuesday in a divorce suit instituted by Myrtle E. Andreen.

The woman charged that her husband had committed adultery upon numerous occasions with another woman known to her, and that recently he left her with the remark that he was not worthy of her.

She asked \$100 a month alimony and the household furnishings. The couple was married 18 years ago in Chicago.

On grounds of alleged cruelty and failure to support, Alice Morris filed suit Tuesday for divorce from Fred A. Morris, to whom she was married on October 19, 1925, in Sioux City, her petition

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**MAINTAIN BROS**  
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**BLENDED WHISKEY**

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# PIANO ENSEMBLE

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Sioux City Piano Teachers  
Association



PERCY GRAINGER  
Conductor

---

TUESDAY, DECEMBER 22, 1942  
Capitol Theatre

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Members of the National and State Federation  
of Music Clubs



# The Purpose of Piano Ensemble Playing

By PERCY GRAINGER

(September 5, 1941.)

The root of music is melody. Harmony, rhythm, tone-color—these are delightful accessories; but the main thing is melody. Melody is to music what initiative is to life. This is true of folkmusic, of music in the great civilizations of Asia, of primitive music in the wild parts of our globe. But it is equally true of the art-music of Europe and America and equally true of those popular forms of contemporary music called "jazz" or "swing." But while in folkmusic and primitive music melody is of the single-line type (melody without accompaniment), in art-music ("classical," "jazz" or "swing") melody is of the many-stranded (or polyphonic) kind, in which several melodies, running along side by side, form a harmonic whole. This sort of exquisitely complicated structure has been the glory of European and American music since the thirteenth century, at least, although it must be admitted that musicians excelled therein more in certain periods than in others. But at all times, from the thirteenth century to our own day, a deep understanding of harmony fashioned out of many-stranded melody has been the surest proof of true musicianship. In Bach's time (certainly one of the greatest periods in music) when two great keyboard players (whether on the organ, the harpsichord or the clavichord) were pitted against each other in competition, they were not asked to play technical solos on their instrument, but competed in the art of improvisation—in their ability to improvise musical thoughts without preparation, in their power to show their grasp of the whole nature of music. This custom showed a proper understanding of the true nature of the keyboard instruments, whose chief purpose is as study instruments—instruments upon which composers can try experiments, and through which conductors and students can peruse the details of the music they wish to perform and examine. That the keyboard instruments are the finest media for developing an understanding of the inner nature of music is clearly shown by the fact that most of the greatest known composers—Handel, Bach, Scarlatti, Haydn, Mozart, Beethoven, Schubert, Wagner, Schumann, Chopin, Grieg, Tschaikevsky, Debussy, Ravel, Cesar Franck, Faure, MacDowell, Cyril Scott, Frederick Delius, Gershwin, Fickenscher, John Alden Carpenter—were highly skilled keyboard-players. As a whole, those musicians whose musical life has been lived without close familiarity with a keyboard instrument, show a much lower degree of harmonic awareness.

I have said that the glory of our art-music, for the last 700 years, lies in the rich harmonic imagination fed by many-stranded melody. The piano is a perfect instrument for the exploration of this field of melodious harmony. But while a single pianist, at a single piano, has the finest chances for developing an awareness of the more purely HARMONIC aspects of this marriage of melody and harmony, it is only through the practice of PIANO ENSEMBLE PLAYING that pianists may experience the fulness of the MELODIC side of the melody-harmony combination. Through piano-ensemble playing, pianists get the same precious experience that singers do when they are members of an a cappella choir, that string players do when they join a string quartet, the boon of sinking their own musical personalities in a larger whole, the boon of hearing a magically beautiful result arise from the merging of their own delight of music; to be fully involved, onself, in something that also fully involves numerous other musicians. All piano-ensemble playing gives one music which is not overweighingly harmonic, but music in which the melodies and harmonic elements are perfectly blended and balanced, i. e. Bach Fugues, the Mozart Sonata for 2 Pianos, The Brahms Symphonies, the Delius nature-poems and works by great modern many-stranded harmonists such as Arthur Fickenscher, Cyril Scott, Henry Cowell, etc.