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PERCY GRAINGER'S WIND BAND SETTING OF *THE IMMOVABLE DO*:

ITS HISTORY AND ANALYSIS

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PERCY GRAINGER'S WIND BAND SETTING OF *THE IMMOVABLE DO*:
ITS HISTORY AND ANALYSIS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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The Immovable Do
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ABSTRACT

PERCY GRAINGER'S WIND BAND SETTING OF *THE IMMOVABLE DO*: ITS HISTORY AND ANALYSIS

BY: PHILLIP ALLEN CORRELL

MAJOR PROFESSOR: WILLIAM K. WAKEFIELD, D.M.A.

Percy Grainger's role as composer, conductor, soloist, and lecturer in American high schools and universities during the middle Twentieth Century significantly influenced the development of wind band music. Grainger's *The Immovable Do* and his many other compositions expanded the repertoire while also raising the artistic standards in band literature.

Grainger along with Karl King were engaged as clinicians and conductors for the 1940 East Central Music Festival in Ada, Oklahoma at East Central University. *The Immovable Do* for wind band by Grainger, first performed at the festival, also reflects an emerging need in the 1930s for original band music of high quality that was marketable to the broad demands of educational settings.

The East Central Music Festival is representative of how Grainger's activity in American schools influenced the development of wind band music. The 1940 festival presents an invaluable juxtaposition of the two composer's unique personalities and views on wind band composition. Through unpublished letters and documents a close snapshot of Grainger's life can be documented to further advance knowledge of Grainger and bands at the end of the Great Depression and prior to World War II.

CHAPTER I

INTRODUCTION

I first became interested in Percy Grainger and his music while attending college as a freshman music major. Our concert band was preparing *Lincolnshire Posy* for an upcoming performance and Grainger's music revealed the most captivating sounds I had ever heard in band. My curiosity in Grainger continued after graduation, particularly when I came to know the story of Percy Grainger conducting and performing in Ada, Oklahoma at the 1940 East Central Music Festival. Later, after joining the music faculty at East Central University, I had the opportunity to more closely research the story. I discovered an intriguing, often humorous, yet historically significant account of Karl King and Percy Grainger and their different views on the future of wind band music. The story is emblematic of a crisis in band music during the middle Twentieth Century between continuing tradition and changing innovation. While many composers followed the older tradition of Sousa and King, the vision of Grainger gradually influenced many others toward a new and different artistic model.

Percy Grainger's role as composer, conductor, soloist, and lecturer in remote American high schools and universities during the middle Twentieth Century significantly influenced the development of wind band music. Grainger's *The Immovable Do* and his many other compositions expanded the repertoire while also raising the artistic standards in band literature.

The Immovable Do for wind band by Percy Aldridge Grainger (1882-1961), first performed in Ada, Oklahoma during 1940 with the composer conducting, also reflects an emerging need in the 1930s for original wind band music of high quality that was marketable to the broad demands of educational settings. A small number of early important wind band works were in publication by 1940, such as *First Suite in E-flat* (1909) by Gustav Holst, *Toccata Marziale* (1924) by Ralph Vaughan Williams, and *Lincolnshire Posy* (1937) by Percy Grainger. While some original works for wind band were published, the majority of available literature consisted of orchestral transcriptions, opera excerpts, popular tunes, and marches. Programming by the growing American school band movement during the first quarter of the Twentieth Century was largely influenced by military and professional bands, particularly the John Philip Sousa Band.

Grainger's concert tours to remote locations in America increased during the 1930s-40s and included towns in the states of Colorado, Illinois, Missouri, New Mexico, Ohio, Texas, and Oklahoma. According to John Bird, noted biographer, Grainger began to change his performance direction in the late 1920s, stating:

He [Grainger] was now beginning to shun the generally accepted centres of culture and instead was striking out for the smaller cities. He was trying to drop the label of star piano virtuoso. He began to feel at home with music clubs, chamber groups, school choirs, college bands, and the smaller music festivals far removed from recognized cultural centres, and often received more enthusiastic playing from such musicians than from professional organizations. Indeed he believed and preached the idea that mere technical skill and excellence were barriers to fine performances. He sought recognition as a composer of worth more than anything else and one of the practical means of doing this was to reduce his fees for playing a 'war-horse' concerto if the orchestra [wind band] also played some of his own pieces in the same concert [...] despite his

unshakeable confidence in his own musical genius, the toll of failed projects and retrenched ideals inevitably formented deepening bitterness and occasional feelings of pointlessness which began to batter at the ramparts of his physical and emotional fortitude.¹

Additional motives for Grainger's change of performance direction included economic need and the emergence of increased travel options with automobiles, trains, and buses, as well as highway development.

Both Grainger and Karl King, a prominent march composer, were engaged as clinicians and conductors for the 1940 East Central Music Festival in Ada, Oklahoma at East Central State College (later, East Central University). Grainger's appearance in Ada was a typical example of the composer's activity to support himself. Grainger's participation in the festival is also representative of how his activity in American high schools and universities during the middle Twentieth Century influenced the development of wind band music. Through unpublished letters, along with the facsimile of score and parts, pictures, Grainger's travel log, and concert program, as well as newspaper articles, a close snapshot of Grainger's life can be documented to further advance knowledge of both Grainger and bands in America at the end of the Great Depression and prior to World War II.

Grainger conducted the first performance of *The Immovable Do* for wind band at the 1940 East Central Music Festival on Friday, February 23, in the gymnasium of the

¹ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 231.

University Health Building.² Besides conducting the Festival Chorus and Band he also performed as solo pianist on the evening program. Grainger additionally presented a lecture to local band and choir directors the afternoon before the concert. The Festival Chorus and Band combined select area high school musicians with members of the University Chorus and Band. According to local folklore, Grainger removed his coat, tie, shirt, and shoes following the Friday night concert for a cold, brisk walk back to the Aldridge Hotel where he was housed a few blocks away. Just before arriving, local police stopped and questioned him, possibly for indecent exposure. Arthur Kennedy, Grainger's festival chaperon and first oboe player, later arrived on the scene and explained the circumstances to the satisfaction of the authorities. Consequently, Grainger avoided arrest and a night in jail.³

Prior to Friday's program, Harlo McCall, East Central University Director of Bands, conducted the University Band followed by Karl King conducting the Festival Band on Thursday evening. The Thursday evening concert program included the following:

² Arthur Kennedy, East Central Music Festival Concert Program, Band Library, East Central University, Ada, Oklahoma, 23 February 1940, Appendix S, 142.

³ According to Ada police records, located in the Pontotoc County Courthouse, Percy Grainger was not arrested.

- I. East Central Concert Band, Harlo E. McCall, Conductor
 - The President* (first performance) McCall
 - Inflammatu*s from Stabat Mater Rossini
 - Repartee* Bennett
 - Dinah* arr. by McCall
 - Finale* from the Fourth Symphony Tchaikovsky

- II. Festival Band, Karl L. King, Conductor
 - Barnum and Bailey's Favorite* King
 - Mighty Minnesota* King
 - Old Vienna* King
 - Ponderoso* King
 - A Night in June* King
 - War March of the Tartars* King
 - Princess of India* King⁴

The Friday evening concert program by Grainger included the following:

- I. Festival Chorus
 - Irish Tune from County Derry* Grainger
 - The Hunter in his Career* Grainger
 - Australian Up-Country Tune* Grainger
 - I'm Seventeen Come Sunday* Grainger

- II. Percy Aldridge Grainger, solo pianist
 - To The Springtime* Grieg
 - Wedding Day at Troldhaugen* Grieg
 - American Tango* John Alden Carpenter
 - Juba Dance* Nathaniel Dett

- III. Festival Band
 - Children's March "Over the Hills and Far Away"* Grainger
 - The Immovable Do* (first performance) Grainger
 - Shepherd's Hey*, English Morris Dance Grainger⁵

Grainger began work on *The Immovable Do* (or "*The Ciphering C*") in early 1933 and scored it for wind band in late 1939. G. Schirmer later published the work in

⁴ Ibid., Appendix S, 143.

⁵ Ibid., Appendix S, 144.

1941. Grainger also set the work for mixed chorus with or without organ, full orchestra, string orchestra, wind choir, piano, organ, clarinet choir with optional saxophones, and woodwind choir. The arrangement for full and string orchestra was completed in April 1940 and published by G. Schirmer in 1942. Program notes in the published wind band score provided by Grainger read:

The Immovable Do (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a 'movable Do' ('Do' corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by 'Do' varies with modulation) and the other with an 'immovable Do' (in which 'Do' always stands for C). In my composition-which is not based on any folksong or popular tune the 'immovable Do' is a high drone on C which is sounded throughout the whole piece. From the very start (in 1933) I conceived the number for any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or 8 single strings. It seemed natural for me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects or tone-color.⁶

Grainger's inspiration for the original work came one morning in early 1933 when he sat down at the harmonium, his preferred instrument for composition, and discovered the high "C" mechanism had malfunctioned with the note continually sounding while he played.⁷ Making best of the humorous situation, he improvised around the note and created one of his most unusual and perhaps underplayed compositions. During the summer of 1939, Grainger completed a virtual "elastic" scored

⁶ Percy Grainger, *The Immovable Do*, score (New York: G. Schirmer, 1941).

⁷ Frederick Fennell, "Basic Band Repertory: An Interpretative Analysis of Percy Grainger's *The Immovable Do*," (Northfield, Illinois: *The Instrumentalist* 37, no. 10, May 1983), 32.

version of the work.⁸ Elastic or flexible scoring allows the work to be performed by a variety of instrumental and vocal combinations through the use of systematic cross-cueing. Grainger began to set the work for wind band following Harlo McCall's letter informing him of the engagement and festival schedule.⁹ In the return letter to McCall, Grainger writes:

Dear Mr. McCall, now home, with my music available, I return to more fully answer your kind letter of Dec. 14 [...] I have a new composition for band, of which I could probably give you the first performance: 'The Immovable Do.' I could supply you with black-&-white prints of band parts immediately if you would let me know the band orchestration needed [...] I am sorry the sketch score of 'The Immovable Do' is so unreadable. But you can see from the sample part how easy it is for the band.¹⁰

Grainger explored various instrumental and vocal combinations of the work with different ensembles during the following concert seasons.¹¹ Regarding the various combinations, noted author Wilfrid Mellers summarizes:

It [*The Immovable Do*] is most effective in the wind-band version, wherein shifting concords in moderate march-time produce an effect of open-eared wonderment similar to that of the *Children's March* [another original work by Grainger].¹²

Interestingly, though rarely mentioned in Grainger's published letters after 1940, *The Immovable Do* seemed to be one of his preferred works for use with high school and

⁸ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 255-56; Thomas P. Lewis, ed., *A Source Guide to the Music of Percy Grainger* (White Plains, New York: Pro/Am Music Resources, 1991), 176-78.

⁹ Harlo McCall letter to Percy Grainger, 23 October 1939, Grainger Library, University of Melbourne, Melbourne, Australia, Appendix A, 117.

¹⁰ Percy Grainger letter to Harlo McCall, 22 December 1939, Band Library, East Central University, Ada, Oklahoma, Appendix F, 122.

¹¹ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 256.

¹² Wilfrid Mellers, *Percy Grainger* (New York: Oxford University Press, 1992), 43.

college festival ensembles. Aspects contributing to its educational and commercial suitability include elastic scoring, making it adaptable to various instrumentations, and moderate technical demands. Selected members of the 1940 East Central Festival Band remember the concert on February 23, 1940 as not especially spectacular, but acknowledged Grainger's pianistic artistry, athletic conducting, and enthusiastic charisma. Grainger supposedly returned to Ada many years later to give a piano recital and lecture, but no evidence of his return has yet been uncovered. E. Paul Enix (1917-2006), former East Central University band director (1947-52), claimed to have scheduled the engagement with Maurice Loriaux from Bartlesville, Oklahoma who served as Grainger's manager for tours in the Midwest from 1939 until the late 1950s.¹³

Twenty years after its first performance, the work was programmed for an all-Grainger concert by New York City's Goldman Band on July 24, 1960. The program included *The Lads of Wamphray*, *Colonial Song*, *Handel in the Strand*, *Irish Tune from County Derry*, *The Immovable Do*, and *Molly on the Shore*. The Goldman Band had a long history of performing Grainger's music, often conducted by Grainger. Though Grainger was too frail to conduct, music director and conductor Richard Franko Goldman summoned the composer to the podium after the concert for recognition from an

¹³ Maurice Loriaux, "Reminiscences of Grainger" in *Portrait of Percy Grainger*, (Rochester, New York: University of Rochester Press, 2002), 167-68.

appreciative and enthusiastic audience. The 1960 concert was the last time Grainger attended or heard the Goldman Band perform his music.¹⁴

Grainger considered himself a universalist, competent in many fields and separate from the specialist in few. He came from Australia, later moved to Germany, then England, then the United States in 1914, and eventually became an American citizen in 1918. Grainger won fame as a composer and solo pianist, but also served the role of conductor and lecturer. He additionally had a broad interest in musicology, literature, languages, painting, writing, and musical inventions. Today, Grainger is primarily regarded as a major twentieth-century composer of wind band music.

Need for Study

While many books and articles examine the complex life of Percy Grainger, few explore the composer's role as conductor, soloist, and lecturer in American high schools and universities. Moreover, no sources contain information about Grainger's first performance of *The Immovable Do* for wind band in Ada, Oklahoma. Numerous articles and essays also address specific works such as *Lincolnshire Posy*, *Irish Tune from County Derry*, and the *Hill Songs*, though few address how his works combined educational, commercial, and artistic interests. Concerning the need for more study of Grainger in America, David Pear and Malcolm Gillies in their article, "Grainger Studies and the Future" state:

¹⁴ Malcolm Gillies and David Pear, *Portrait of Percy Grainger* (Rochester, New York: University of Rochester Press, 2002), 191.

The Grainger Studies project was able to bring into consistent digital form a vast amount of information about Grainger's concert activities during the second, 'unlionized' half of his life, which could be considered to start with his mother's suicide in 1922. These are the concerts of the demotic [popular] Grainger, who is often found in high-school auditoriums or as part of army or air-force entertainments. This older Grainger tended to be more interested in trading his less-than-polished rendition of a war-horse concerto for an elastically scored new performance of one of his own compositions. And his concert fees, which are documented with reasonable regularity, were only a fraction of the level of the 1910s, when he was a highly-ranked Steinway artist. The less glamorous performing Grainger of later years needs more reliable biographical exposure along with the ideas which he frequently expounded in later years on piano technique and repertory. We must remember that after the pert, young Grainger featured recently in the 1999 film *Passion* there remained another half-century of life, love, and art.¹⁵

Details about Grainger's visit to Ada, Oklahoma in 1940 address Pear and Gillies call for more reliable information on Grainger's life during his less glamorous period.

Furthermore, only two published articles specifically address *The Immovable Do* for wind band.¹⁶ Knowledge of Grainger and his music continues to offer many unexplored areas open for examination.

Purpose of Study

The purpose of this study is to examine the history surrounding Grainger's first performance of *The Immovable Do* and provide a more thorough analysis of the score along with a comparison of manuscript to published parts. The document is intended to

¹⁵ David Pear and Malcolm Gillies, *Australasian Music Research* 5, Percy Grainger Issue, (Melbourne, Australia: University of Melbourne Centre for Studies in Australian Music, 2000), 137-138.

¹⁶ Frederick Fennell, "Basic Band Repertory: An Interpretative Analysis of Percy Grainger's *The Immovable Do*," (Northfield, Illinois: *The Instrumentalist* 37, no 10, May 1983), 32-34; Bradley J. Genevro, *The Immovable Do in Teaching Music Through Performance in Band*, vol. 5 (Chicago: GIA Publications, 2004), 496-502.

increase awareness of Grainger's activities in Oklahoma, expand understanding of *The Immovable Do*, and lead toward more informed performances of the work.

Review of Related Literature

Biographies of Percy Grainger appear in most twentieth-century musical dictionaries and encyclopedias. Many biographers additionally describe the events and facets of his life that are expressed in his music. Several published biographies also mention his temporary relocation from White Plains, New York to an apartment in Springfield, Missouri from 1940 through 1943.¹⁷ The temporary relocation placed him geographically closer to his growing commitments in the Midwest, including Oklahoma.

Percy Grainger, the biographical book by John Bird, first published in 1976, revised in 1982 and 1999, is the primary biographical resource for this document. Many consider it the most comprehensive text regarding Grainger's life. Bird addresses the difficult situation Grainger worked under while aspiring to be a serious composer along with his fear of financial loss due to obscurity.¹⁸ Second and third editions contain a catalogue of his published original compositions and arrangements. The book also includes a discography of performances by Grainger, Grainger's works performed by others, and a catalogue of Duo-Art piano rolls made by Grainger. The first edition of Bird's biography contributed to a renewed interest in Grainger's life and works in the late 1970s.

¹⁷ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 256.

¹⁸ *Ibid.*, 271.

Percy Grainger: the man behind the music by Eileen Dorum published in 1986 is a biography with interpretation from an Australian view. Dorum first met Grainger at the opening of his Melbourne museum in 1938 just two years prior to his appearance in Ada, Oklahoma. She and her husband spent two months in 1967 with Grainger's wife, Ella, at their residence in White Plains, New York, researching manuscripts and documents left by the late pianist-composer. The only Oklahoma references in the book are Grainger's two letters to his mother from Oklahoma City, Oklahoma in October of 1921, where he presented a piano recital.¹⁹

Wilfrid Mellers published *Percy Grainger* as part of the *Oxford Studies of Composer* series in 1992 and is one of the first texts devoted to a general analysis of Grainger's music. While the book concentrates on the description and assessment of Grainger's broad musical output rather than the man, a brief paragraph describes *The Immovable Do* and speculates that the use of a drone can be linked to Grainger's earlier study of Purcell's *Fantasia on One Note*.²⁰

Thomas C. Slattery published *Percy Grainger: The Inveterate Innovator* in 1974. The book is to some extent the result of Slattery's 1967 dissertation, *The Wind Music of Percy Aldridge Grainger*. It presents an early biography on Grainger, though shorter

¹⁹ Eileen Dorum, *Percy Grainger: the man behind the music* (Hawthorn-Victoria, Australia: IC and EE Dorum publishers, 1986), 116-17.

²⁰ Wilfrid Mellers, *Percy Grainger* (New York: Oxford University Press, 1992), 43.

than Bird's biography, with an extensive catalogue of works that includes *The Immovable Do*.²¹

Australasian Music Research 5, Percy Grainger issue, edited by Malcolm Gillies and Mark Carroll, published in 2000, contains essays on Grainger's life and music by eleven authors. Most of the topics rely on the data base from the Grainger Museum at the University of Melbourne in Melbourne, Australia for their primary data and the computer data bases of growing sophistication which have been compiled upon that base. The essays range from Simon Perry's study of Grainger's autobiographical writings to Warren Bourne's overview of *A Lincolnshire Posy*. The essays combine the study of the man and his music, reflecting Grainger's belief that "art expresses life rather than life expressing art."²²

Portrait of Percy Grainger, edited by Malcolm Gillies and David Pear, published in 2002, is a book of recollections and chronology of Grainger's life. Contributors include Edvard Grieg, Benjamin Britten, Dom Anslem Hughes, Storm Bull, various members of Grainger's family, and performing musicians with whom Grainger played. There are also several self-analyzing passages by Grainger. Additionally, the book

²¹ Thomas C Slattery, *Percy Grainger: The Inveterate Innovator*, (Evanston, Illinois: *The Instrumentalist Company*, 1974), 228.

²² David Pear and Malcolm Gillies, *Australasian Music Research 5*, Percy Grainger Issue, (Melbourne, Australia: University of Melbourne Centre for Studies in Australian Music, 2000), ix.

includes an observation by Maurice Loriaux with whom Grainger and his wife Ella would occasionally visit in Bartlesville, Oklahoma between 1939 and the late 1950s.²³

Frederick Fennell contributed an “Interpretative Analysis of *The Immovable Do*,” published by *The Instrumentalist Company* in May, 1983. The article presents an overview of form and practical rehearsal suggestions for the conductor, but does not contain historical information concerning its first performance or detailed analysis that includes motivic aspects.²⁴

Organization of Study

Chapter One contains historical information related to the first performance of *The Immovable Do*. The chapter introduces the topic and includes information on the structure of the document.

Chapter Two provides biographical information relevant to Karl King and Percy Grainger in Ada, Oklahoma at the 1940 East Central Music Festival along with Grainger’s declining popularity as an artist and financial insecurity during the 1930s. The chapter addresses their related commercial interests, yet contrasting views on wind band composition, along with financial issues related to composition, and their advancement of original wind band repertoire.

²³ Maurice Loriaux, “Reminiscences of Grainger” in *Portrait of Percy Grainger*, (Rochester, New York: University of Rochester Press, 2002), 167-68.

²⁴ Frederick Fennell, “Basic Band Repertory: An Interpretative Analysis of Percy Grainger’s *The Immovable Do*,” (Northfield, Illinois: *The Instrumentalist* 37, no 10, May 1983), 32-34.

Chapter Three reviews unpublished letters and documents related to the 1940 festival. The chapter includes unpublished correspondence from McCall, Grainger, and King, facsimile of *The Immovable Do* manuscript score and part, unpublished pictures, Grainger's travel log, and concert program as well as local newspaper articles.

Chapter Four examines related influences inherent to *The Immovable Do*. Direct and indirect influences comprise the stuck reed and use of the harmonium, democratic music,²⁵ elastic scoring, early music, and the *English Gothic Music* project.

Chapter Five is an analysis of *The Immovable Do* that encompasses form, tonal areas, and unifying elements along with texture, orchestration, melodic motives, and harmony.

Chapter Six compares a facsimile of Grainger's original manuscript parts to those published by G. Schirmer. The chapter also includes a list of errata from the published score and parts, and addresses performance challenges.

Chapter Seven consists of a summary, conclusions, and recommendations for further study.

The Appendix contains unpublished correspondence from Harlo McCall, Percy Grainger, and Karl King significant to the 1940 East Central Music Festival. A facsimile of *The Immovable Do* manuscript score and part, unpublished pictures, Grainger's travel log, and concert program as well as local newspaper articles are also included.

²⁵ Malcolm Gillies and Bruce Clunies Ross, eds., *Grainger on Music* (New York: Oxford University Press, 1999), 219-22.

CHAPTER II

KARL KING AND PERCY GRAINGER IN ADA, OKLAHOMA

The 1940 East Central Music Festival in Ada, Oklahoma

The 1940 East Central Music Festival in Ada, Oklahoma brought the unique personalities of Karl King and Percy Grainger together along with their views on wind band composition. The festival was marked by two separate massed concerts each featuring one of the composers. Both shared rehearsal responsibility on adjacent days, however, no evidence exists that they had personal contact with one another during the festival. The festivals continued each year from the spring of 1938 through the spring of 1942, concluding with the United States entry into World War II. Although no participation fee was charged, the business community financially gained from the flood of students, parents, and patrons who came to Ada to attend clinics, parades, and concerts.²⁶

Harlo Edward McCall, East Central University Director of Bands from 1936 to 1942, organized the events beginning in 1938 with the assistance of college students and civic leaders. McCall invited exceptional conductors, composers, and ensembles to direct and provide clinics, including Dr. Thurlow Lieurance (1937-38), Harold Bachman (1938-39), The Musical Arts Woodwind Ensemble (1938-39), Karl L. King (1939-40), Percy

²⁶ *East Central Journal* (Ada, Oklahoma), article, 7 February 1940.

Grainger (1939-40), Dr. Edwin Goldman (1940-41), Dr. Thurlow Lieurance (1940-41), for a second engagement, and Herbert L. Clarke (1941-42).

The 1939-40 festival included students from the upper ten percent of each participating high school band and choir who were selected by their directors to perform in the honor groups for two massed concerts with the East Central University students.²⁷ Approximately 1,300 band students participated in the parade, clinics, and massed concert on Thursday, February 22, 1940 with King and 300 band and choir students participated in the clinics and massed concert on Friday, February 23, 1940 with Grainger. According to local newspaper (*Ada Evening News*) accounts, an estimated 3,000 people attended the Friday night massed concert by Grainger producing the largest festival up to that time. When interviewed by the local newspaper after the Friday night concert, Grainger said, “This festival was the best thing of its kind I’ve been a party to,”²⁸ and when asked what impressed him the most, he said, “well, it was the speed with which the students learned the new things, of course, it reflects good instruction.”²⁹ A description of the event by the local newspaper following Friday’s concert read, “Grainger shared the harmonic spotlight during the festival with Karl L. King, American bandmaster. The piano virtuoso who came from 'down-under' in Australia and the

²⁷ Ibid., 1939.

²⁸ *Ada (Oklahoma) Evening News*, article, 25 February, 1940, Appendix T, 152.

²⁹ Ibid., 1940, Appendix T, 152.

uniformed director who toured the country for many years with a circus band combined to give Ada the most elaborate and colorful musical show in its history.”³⁰

Karl King and Percy Grainger came from different musical backgrounds as the local newspaper reported. King grew up in the professional world of American circus bands, writing marches, and the music publishing business, while Grainger began his career as a professional concert pianist in London and later turned to serious composition. Both sought to fill the growing need of American school bands for original literature during the 1930s. Their enthusiasm for school band music and motivation for commercial success was similar; however, their compositional philosophies produced different results. Relevant biographical information up to their joint appearance in Ada, Oklahoma of 1940 further discloses their similarities and differences.

Relevant Biographical Profile of Karl King

Karl Lawrence King, an only child, was born in Paintersville, Ohio on February 21, 1891. He grew up in the Ohio communities of Xenia, Cleveland, and Canton. At the age of twelve, King used earnings from his newspaper route to purchase a cornet and pay for music lessons. He later switched to the baritone due to embouchure problems. After completing the eighth grade, King became a printer’s assistant with the local newspaper. At the age of seventeen, he had a march and a dirge accepted for publication. In 1909, King held paying positions as a baritone player with two professional touring bands

³⁰ Ibid., 1940, Appendix T, 153.

including the *Thayer Military Band* and the *Neddermeyer Band*. In 1910 at the age of nineteen, he joined the *Robinson Famous Circus Band*. After three years traveling with various circus bands, King joined the *Barnum and Bailey Circus Band* at the age of twenty-two. By 1915, King had more than 150 compositions in print. In 1916, he married and a year later accepted the position of conductor with the *Barnum and Bailey Circus Band*. King enlisted in the United States Army in 1918; however, the war ended before he began service and he returned to his hometown of Canton, Ohio as director of a local band. At the age of twenty-eight, King began his music publishing business and his only son, Karl L. King, Jr., was born. In 1920, the family moved to Fort Dodge, Iowa where King resumed his publishing business and accepted the job as director of the local municipal band, a position he held until his death in 1971.³¹

An important activity of King's early life in Fort Dodge after World War I was his involvement with the new and rapidly growing public school band movement. During the next several years King traveled throughout the Midwest conducting school band concerts, directing massed school bands on special occasions, and serving as a judge for many music contests.

King was selected as the American Bandmasters Association president in 1938-39. However, he is predominantly remembered as a composer of over 200 marches and approximately 100 various works, including waltzes, serenades, gallops, dirges, overtures, and novelties. King recognized the need for high quality music that could be

³¹ <http://www.karlking.us/timeline.htm>, 1-2, accessed 24 April 2007.

performed by young students in school bands. According to an article in the *Journal of Band Research*:

Karl King's marches, as well as many of his other compositions, may be found in the repertoire of nearly every school, college, community, and military band in this country and abroad. King's music is not only truly American, but also expresses the simple, attractive, and humble personality of its composer with simplicity and warmth.³²

Relevant Biographical Profile of Percy Grainger

In contrast to the American born and raised Karl King, Percy Aldridge Grainger, though also an only child, was born in Brighton, Victoria of Australia on July 8, 1882. He was primarily raised and home schooled by his mother Rose after only three months in a Melbourne state school. Grainger began piano lessons with his mother at the age of five. In 1892, he began formal piano lessons with Louis Pabst who was a highly respected piano teacher in Melbourne. Pabst, along with his pupils, introduced Grainger to the music of Bach and its "many-stranded melodies."³³

Grainger's early concert career began in 1894, at the age of twelve, with performances in Melbourne's Masonic Hall and Exhibition Building. According to John Bird:

The performances in the Exhibition Building were to have a far-reaching effect on Percy's style of playing. In his subsequent career in Europe and America Percy was occasionally accused of having an insensitive 'touch' at the keyboard. He was aware of this inadequacy in his playing and often chose his repertoire to suit

³² Bob Hoe, Rick Van Santvoor, and Jess L. Gerardi Jr., "Brief Biographies of Famous March Composers," *Journal of Band Research* 15, no. 2 (Spring 1980): 53-54.

³³ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 24.

his pianism, having a certain preference for pieces that would throw into bold relief the declamatory, incisive, and percussive qualities of the concert grand.³⁴

Similar to Grainger's preference for works that suited his concert grand style of playing, *The Immovable Do* also incorporates several lyrical ideas contrasted by a steadily moving, march-like accompaniment.

Following the successful concerts in Melbourne, Rose decided to take her son to Frankfurt, Germany to study for a career in music. Grainger enrolled in Dr. Hoch's Conservatorium of Music in the fall of 1895. The Conservatorium was considered among the four or five best music schools in Europe, though Grainger soon became dissatisfied with his piano teacher, James Kwast, a Dutch pianist. Grainger also became dissatisfied with his composition and theory teacher, Ivan Knorr, who was very critical of Grainger's compositional ideas and musical philosophies. After just a few lessons Grainger refused to continue and following his mother's advice began compositional study with Karl Klimesch. Klimesch was a retired businessman in Frankfurt with an interest in music and became a musical mentor and advocate for Grainger's playing and compositions. Klimesch also introduced Grainger to the appeal of English and Scottish folk-song. Regarding Klimesch's influence on Grainger, Bird notes:

Percy related that Klimesch's theory of composition was this: 'If you have no theme or melody in your head, don't compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out stop your piece. No prelude, no interlude, no postlude: just the pith of music all the time.' This was a piece of advice with which he [Grainger] tried to comply all his life-though he was not always successful.³⁵

³⁴ Ibid., 26-27.

³⁵ Ibid., 38.

Grainger acquired a unique perspective on composition during his Frankfurt education, (1895-1901). John Bird described Grainger's early philosophy as:

[...] strive to make music a mirror of nature rather than a mirror of man's impressions of or feelings aroused by nature. A river-like flow and a gradual unfolding and transmutation of thematic material were to him [Grainger] far more 'nature-like' procedures than the idea of 'constructing' music in classically accepted forms.³⁶

A similar transmutation of thematic material and perception of improvisation without form is also evident in *The Immovable Do*.

Grainger moved to London in 1901 with his mother to pursue a career as a concert pianist. London also served as his base for concert tours and high-society recitals. Grainger's rise to prominence grew with increasing social and professional contacts along with his money-making ability. During his early career in London, Grainger became interested in the music of Debussy, Ravel, and Grieg, along with making arrangements for piano of masterworks and collecting folk-songs. Grainger also became fascinated with the Mustel Reed Organ, similar to the harmonium, when he heard it demonstrated in 1903 with a small group of wind and string musicians. Grainger later incorporated the harmonium into many of his compositions including *The Immovable Do*.

Grainger traveled back to Australia then South Africa in the fall of 1903 as part of a music touring ensemble. After returning to London, he was introduced to the conductors Sir Charles Villers Stanford and Hans Richter and undertook a series of performances playing the piano concertos of Grieg, Schumann, and Tchaikovsky. During

³⁶ Ibid., 70.

the next six years he continued folk-song collecting and developed friendships with composers Ralph Vaughan Williams, Gustav Holst, Arnold Bax, and Frederick Delius.

Grainger's London years (1901-14) were the beginning of his career as a composer when the rigors of concert life drove him away from the piano and toward composition. He gradually came to despise the piano both as an instrument and manner of musical expression.³⁷ Yet to Grainger's dissatisfaction, publishers continued to request piano versions of his popular songs and chamber works. His fame and fortune had increased as a pianist, though he primarily sought recognition as a composer.

Regarding Grainger's compositional approach, Bird notes:

Grainger would prefer to use his own voice, indeed he often maintained that he had never composed or written a single note that he could not actually sing. When working at a composition for instruments or voices, moreover, he adopted an intriguing procedure which was a reversal of the normal practice. It was not uncommon for him to spread virgin sheets of manuscript paper around the room [...] for the purpose [of composing] and begin by writing out the instrumental and vocal parts. Upon completion [...] he would then distill a full score or one of his 'compressed' full scores from the parts. Purcell and Rimsky-Korsakov are also said to have composed in this fashion.³⁸

When World War I broke out in 1914, Grainger and his mother quickly decided to leave for America. Concern for his mother's health and his desire to become Australia's first international composer prompted the decision. Grainger obtained managerial services and publishing contract with G. Schirmer upon arrival in New York City. In February of 1915, Grainger made his recital debut at New York's Aeolian Hall, which generated many performance engagements across the country. He also contracted with

³⁷ Ibid., 115.

³⁸ Ibid., 102.

the Duo-Art Company in May 1915 to make piano rolls of much of his repertoire. Grainger enlisted in the 15th Band, Coast Artillery Corps of the United States Army in June of 1917, playing soprano saxophone, possibly his favorite wind instrument, and oboe. He became familiar with many wind instruments while in London and was generally self-taught on both soprano saxophone and oboe. Grainger made his first solo piano recording with the Columbia Gramophone Company later that same year. After becoming a naturalized American citizen in 1918, he was transferred to the Bandmaster Students and U. S. Army Music Training School in New York and promoted to Assistant Instructor. The new assignment provided Grainger the opportunity to rehearse his arrangements and compositions with the school's wind band. This association later proved important in building his reputation as a wind band composer.

In July of 1918, at the age of thirty-six, he completed his setting of *Country Gardens*, based on a Morris dance tune, collected by his friend Cecil Sharp. The setting broke all sales records for G. Schirmer, Schott, and affiliated publishers for many subsequent years.³⁹

Grainger's interest and success in composing for wind band increased during 1917-19 and many of his earliest band works were published during this period. They included the arrangements of *Shepherd's Hey*, *Molly on the Shore*, *Irish Tune from County Derry*, and the original works of *Children's March: "Over the Hills and Far Away," Gumsucker's March*, and *Colonial Song*.

³⁹ Ibid., 187.

Grainger made his first attempt at elastic scoring in 1920 with an arrangement of *Irish Tune from County Derry* for three instruments to full orchestra with optional wordless chorus.⁴⁰ Elastic scoring was created out of the desire to program his music in various school settings. He later explained his views on elastic scoring and orchestration in the Preface to *Spoon River* (1929) which will be addressed in Chapter Four. *The Immovable Do* is one of several works by Grainger that some attribute with elastic scoring.

Grainger's mother committed suicide in April of 1922 which sent him into a state of mental depression for several years.⁴¹ In 1926, he met the Swedish artist Ella Viola Ström on his way back from Australia and they later married in August of 1928.⁴²

During the 1927-28 concert seasons, Grainger began to change the direction of his career away from the concert halls of big cities and toward the smaller venues of schools and remote towns where he often experienced more enthusiasm for making music. Grainger generally found success as a composer difficult and often received only expenses for traveling thousands of miles to perform his music. The difficult arrangement along with his declining popularity as a performer and composer contributed to his feelings of depression and bitterness as an unrecognized serious composer. Bird states, "He [Grainger] later expressed the belief that as a creative artist he had dried up by

⁴⁰ Ibid., 227, 234.

⁴¹ Ibid., 201-206.

⁴² Ibid., 227, 234.

his twenty-fifth year [1907] and similarly, that by the end of the 1920's he had 'shot his bolt' as a public performer."⁴³

At the beginning of the Great Depression, Grainger actively increased the promotion of his own music due to the unstable financial and concert environment. Contributing to his financial concerns was the monetary support of many relatives and the Grainger Museum project he had begun in Melbourne, Australia during the early 1930s.

In 1930, Grainger conducted the final concert at the National Music Camp in Interlochen, Michigan. During July of 1931, he attended the Haslemere Festival of pre-Bach music in Surrey, England. The festival renewed Grainger's interest in music before Bach, of which he already had significant knowledge. Grainger's renewed interest also became important to both his pursuit of new financial opportunities with early music and later its influence on new compositions such as *The Immovable Do*.

Grainger's solo appearances at Carnegie Hall and contract with Columbia Gramophone Company ended in 1931 and contributed to his uncertain future. He persistently believed that it was a direct result of his poor playing. Grainger was later introduced to the lectures of English musicologist and monk, Dom Anslem Hughes in 1932 by Professor Gustav Reese who was then lecturer on Medieval and Renaissance music at New York University. Hughes was one of the world's leading authorities on English medieval music and became good friends with Grainger, which led to their

⁴³ Ibid., 231.

collaboration and later publication of *English Gothic Music*, a collection of twelve early music compositions.

In late 1931, Grainger accepted the post of associate professor and Chairman of the Music Department at New York University for the 1932-33 school year. The position offered potential to research his interest in early music and financial stability. Grainger began the school year at the University in September of 1932 and during the next two semesters delivered a series of lectures covering new and ancient music, composition, and orchestration. Grainger's interest in early music again offered new financial opportunities, similar to those in the folk-song movement. Christopher Grogan notes in his article on Grainger's early music interest, "But whereas Grainger's folksong work had begun as an ethnomusicological and even scientific pursuit, with the early music project [*English Gothic Music*] he was alive to commercial possibilities almost from the outset."⁴⁴ Grogan contends however that it would be a mistake to interpret Grainger's enthusiasm for commercial reward as a move away from his democratic creed and desire to make music a universal language.

Grainger began work on *The Immovable Do* in early 1933 as a result of improvising around a stuck reed on his harmonium with possible inclusion to his lectures as an example of early music influence on folk-song and contemporary music. In December of 1936, he received a letter from the American Bandmasters Association offering a commission to write two pieces for band for their annual convention at

⁴⁴ Christopher Grogan, "Percy Grainger and the Revival of Early English Polyphony: The Anselm Hughes Correspondence," in *Music & Letters* 77, no. 3 (August 1996): 429.

Milwaukee, Wisconsin in March 1937. As a result of the commission, Grainger quickly wrote, from January through March of 1937, a new band arrangement of *The Lads of Wamphray* and compiled a suite of six arrangements of Lincolnshire folk-songs for band which he entitled *Lincolnshire Posy*. *Lincolnshire Posy* eventually became one of the most performed works by university bands and part of the bands repertoire.

During the summer of 1937 Grainger joined the staff at the National Music Camp in Interlochen, Michigan where he taught most summers through 1944. Though, in May through August of 1939, Grainger visited Britain, Denmark, and Norway before returning to the United States at the outbreak of war in Europe. He also completed *The Duke of Marlborough Fanfare*, subtitled “British War Mood Grows,” and later that same year, *The Immovable Do*.⁴⁵ During 1939, Grainger’s effort to anglicize a pure language resulted in the beginning of his “Nordic English”⁴⁶ glossary. In 1940, he continued to travel, giving many concerts for the Red Cross and troops along with concerts at various educational institutions, including East Central University of Ada, Oklahoma. Grainger and his wife also rented an apartment in Springfield, Missouri shortly after his concert in Ada, fearing a possible invasion of the American continent,⁴⁷ and then moved back to White Plains in 1943. Bird documents nearly two more decades of Grainger traveling across America to perform his music and the music of his friends, among growing

⁴⁵ Malcolm Gillies and David Pear, *Portrait of Percy Grainger* (Rochester, New York: The University of Rochester Press, 2002), xxvii.

⁴⁶ *Ibid.*, xxvii.

⁴⁷ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 256.

feelings of artistic failure and bitterness. Percy Grainger died in White Plains, New York on February 20, 1961 from complications with abdominal cancer.⁴⁸

Compositional Philosophies of King and Grainger

Karl King and Percy Grainger were artistically diverse composers, yet both shared some similar views on wind band composition. Both sought marketability with school band music through ease of technique and rhythm along with singable melodies. Yet, each adhered to different compositional philosophies and styles. Karl King exhibited a populist philosophy toward wind band composition as Jess Louis Gerardi, Jr. explains in his dissertation: “King was always interested in pleasing his audience. He always played what he thought the people wanted to hear, and never worried about what other [band] directors would say about him.”⁴⁹ King proclaimed:

You have to keep in touch with the public. Keep down on their level a little bit, and when we get up our programs, let’s don’t think about how they will look in print when we mail them to other bandmasters. Let’s think a little bit about the people out in front who are there to listen to us. Let’s make out programs for them! [...] rather than trying to amaze our fellow bandmasters.⁵⁰

King’s background with professional circus bands, writing marches for school bands, and music publishing made him more aware of success with the general public, whereas Grainger’s background was based more on performing for an educated public in the formal settings of recitals in patron’s homes, concert halls, and schools. Near the end of

⁴⁸ Ibid., 296.

⁴⁹ Jess Louis Gerardi, Jr., “Karl L. King: His Life and His Music,” University of Colorado, Ph. D. dissertation (Ann Arbor, Michigan: 1973), 195.

⁵⁰ Ibid., 196.

King's life in 1966, he considered many contemporary composers as temporary composers and summarized his views on composition:

I've sung my song. It was a rather simple one; it wasn't too involved; I'm happy about it. In the last couple years [...] I've run out of tunes, I believed it was time to quit, and I'd like to recommend that as a matter of policy to all other composers.⁵¹

Similar to Grainger, Karl King acknowledged the value of a singable melody and to stop composing when there was no melodic inspiration. King pursued a model of musical simplicity and commercial marketability.

While Grainger shared some of the same compositional philosophies as King, *The Immovable Do* was more a practical vehicle to bring his art to students. Grainger placed an emphasis on pleasing the performer rather than the audience. John Bird states, "He [Grainger] was never an elitist who felt that the creation, recreation, and enjoyment of art should be restricted to those born with higher sensibilities and sensitivities, but he was always bitterly opposed to what he felt was unmusical professionalism and academic stuffiness and artiness."⁵²

Regarding the lack of technical difficulty in *The Immovable Do*, Grainger informs Harlo McCall in his letter prior to the 1940 festival, "you can see from the sample part [of *The Immovable Do*] how easy it is for band."⁵³ Grainger also adheres to his philosophy that he never composed a single note that he could not sing by using diatonic melodies of

⁵¹ <http://www.karling.us/timeline.htm>, 1-2, accessed 24 April, 2007.

⁵² John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 146.

⁵³ Percy Grainger, letter to Harlo McCall, 22 December 1939, Band Library, East Central University, Ada, Oklahoma, Appendix F, 122.

narrow range in the work. Additionally, he follows Karl Klirmsch's advice on the importance of melodic inspiration and to stop composing when the inspiration runs out with very little thematic development in *The Immovable Do*.

Financial Issues Related to Composition by King and Grainger

Though some underlying parallels exist between King and Grainger's school band music, such as financial reward, differences are easily uncovered by examining their contrasting compositional philosophies and financial issues related to composition. King's approach to school band music was to target the music consumer, both audience along with performer, making melody and ease of technique primary to achieving commercial success; Grainger's approach on the other hand was primarily musical rather than commercial, regardless of the technical demands by which it was achieved.

In a letter addressed to Lloyd (C. L. Barnhouse Jr., publisher) dated February 10, 1940 King expressed his views on financial issues related to wind band composition and publishing:

There will always be young bands that can't play the *Manx Overture*, etc. and there will always be beginners starting. For years Geo[rge] Southwell dominated that field (before your time and mine) and made a lot of money at it. Then J. W. Pepper etc. and Dalbey. Your Dad did a lot in that field as well [...] Our cue is to stay close to the beginners. You can put out a lot of easy numbers or even a band book for what you spend on one big one with full score etc [...] If you can't get enough NEW easy tunes re-advertise the old. I'll bet if you put out one bulletin on nothing but easy numbers that you will get some results with same. Anyway I would like to see you try it.⁵⁴

⁵⁴Karl King, letter to Lloyd [C. L. Barnhouse Jr.], 10 February 1940, Band Library, East Central University, Ada, Oklahoma, Appendix L, 133.

Later in the same letter, King discloses his commercial approach and compositional philosophy to school band music:

Some of the Eastern publishers are trying to put out easy things etc. but they miss the point because they have such ‘crappy’ tunes. One of the most pitiful examples is Sam Fox. They try to put out easy books that don’t sell and then they try to put out big contest numbers that have no tune and are boresome as hell and they don’t click with either kind! This band movement is going to come down to earth again, I’m telling you.⁵⁵

Grainger had many financial concerns in the late 1930s, as earlier noted, which were primarily brought about by his generosity to family, friends, and pupils as well as the 1932 undertaking of his Grainger Museum in Melbourne, Australia. After receiving a loan in 1938 from his old friend, Balfour Gardnier, Grainger was able to complete the museum. Grainger also addressed financial issues related to wind band composition in a letter to his former pupil, Storm Bull:

The High School, School, and University bands are more numerous than the orchestras. The publishers regard band publishing as much [more] lucrative than orchestral publishing, but they are looking for symphonic band music-away from the militaristic, circus-like, march-like, old type of band music.⁵⁶

Advancement of Original Wind Band Repertoire by King and Grainger

The advancement of original wind band repertoire by King and Grainger has been great and was recognized by the American Bandmasters Association (ABA) during the

⁵⁵ Ibid., Appendix L, 133.

⁵⁶ Malcolm Gillies and David Pear, *The All-Round Man, selected letters of Percy Grainger, 1914-1961* (New York: Oxford University Press, 1994), 141.

1930s. King, as noted earlier, was elected president in 1938-39 and Grainger was made Honorary Life Member soon after the formation of the association in 1929-30.

Though both shared similar educational and commercial goals to band composition, their original works were motivated by dissimilar artistic views. King focused on the entertainment and functional aspects of the popular march, while Grainger's creative energies were focused on developing artistic and practical music of high quality for school bands with works such as *The Immovable Do*.

Excluding marches, there were few substantial original works for wind band prior to 1930, though evidence reveals a changing situation during the 1930s. Significant original works from the decade include:

Hammersmith (Prelude and Scherzo), Op. 52 by Gustav Holst (1931)
Music for Wind Orchestra by Ernst Krenek (1931)
Huntingtower Ballad by Ottorino Respighi (1932)
Miniature Overture by Ernst Toch (1932)
Mannin Veen by Haydn Wood (1933)
Athletic Festival March by Sergi Prokofiev (1937)
Lincolnshire Posy by Percy Grainger (1937)
The March on the Bastille by Arthur Honegger (1937)
Celtic Set by Henry Cowell (1937-38)
Shoonthree by Henry Cowell (1939)
Rhapsody, Life on the Mississippi by Jaromir Weinberger (1938)
The Immovable Do by Percy Grainger (1933-39)
Symphony No. 19 in E-flat, Op. 46 by Nikolai Miakovsky (1939)
Newsreel by William Schumann (1939)⁵⁷

An Outdoor Overture for orchestra by Aaron Copland was also originally written in 1938 on commission as functional music meant to interest and inspire American high school

⁵⁷ Frank L. Battisti, *The Twentieth Century American Wind Band/Ensemble*, (Fort Lauderdale, Florida: Meredith Music Publications), 100-01.

orchestra students then later, in 1942, Copland arranged the work for wind band with the same purpose for band students.⁵⁸ That same purpose for band students is found in Grainger's, *The Immovable Do*.

⁵⁸ Richard K. Hansen, *The American Wind Band: A Cultural History*, (Chicago: GIA Publications), 84-85; Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man*, (Urbana and Chicago, Illinois: University of Illinois Press), 325-27.

CHAPTER III

UNPUBLISHED LETTERS AND DOCUMENTS RELATED TO THE 1940 EAST CENTRAL MUSIC FESTIVAL

The unpublished correspondence from McCall, Grainger, and King reveal an interesting account of the American school band movement between late 1939 and early 1940. In addition to a facsimile of *The Immovable Do* manuscript score and part, unpublished pictures, Grainger's travel log, and concert program, the selected local newspaper articles vividly portray a changing political and musical climate in America prior to World War II. Letters from McCall to Grainger, Grainger's travel log from his diary, and facsimile of manuscript score are courtesy of the Grainger Museum at the University of Melbourne in Melbourne, Australia. Local newspaper articles related to the 1940 festival are courtesy of *Ada (Oklahoma) Evening News*. Unpublished letters from King and Grainger, facsimile of most manuscript parts along with pictures and program reside in the Band Library at East Central University in Ada, Oklahoma.

The first letter from McCall to Grainger, dated October 23, 1939, describes the festival schedule and requests a list of music from Grainger for the program. McCall also adds that "the best bands in the country come from this part of Oklahoma, so do not let the difficulty bar it from your [Grainger's] list."⁵⁹ Grainger penciled onto the letter a

⁵⁹ Harlo McCall letter to Percy Grainger, 23 October 1939, Grainger Library, University of Melbourne, Melbourne, Australia, Appendix A, 117.

possible program of *Marching Song of Democracy*, *I'm Seventeen Come Sunday*, *Irish Tune no. 29*, *Australian Up-Country Song*, *The Immovable Do*, and another work by (John) Jenkins (1592-1678) that is illegible; possibly an arrangement by Grainger for clarinet quintet of Jenkins' *Fantasy for Five Strings no. 1* in D major.⁶⁰

In the second letter from McCall to Grainger, dated December 14, 1939, McCall expresses his concern about the difficult vocal program selected and suggests program changes. McCall warns Grainger to expect a lack of preparation from the local singers and their desire not to be subjugated by the band. McCall also questions if *Lincolnshire Posy* could be included on the band program, would it be possible for the chorus and band to perform *Country Gardens* together, and could the chorus with piano sing (*The Dream Lay*); possibly a work by Grainger's Norwegian friend, Sparre Olsen.⁶¹ Again, Grainger pencils in possible programs with several for chorus and one for band. Grainger notes, "If chorus wants to 'shine' by themselves, without too much band"⁶² the following program was suggested, *The Hunter in His Career* (unison chorus and 2 pianos), *Irish Tune no. 5* (a cappella), *Tribute to Foster* (5 solo voices, mixed chorus, and 2 pianos), *Australian Up-Country Song* (a cappella), and *I'm Seventeen Come Sunday* (mixed chorus and brass) or a program without *Tribute to Foster* could be, *Irish Tune no. 5*, *The Hunter in His Career*, *Australian Up-Country Song*, and *I'm Seventeen Come Sunday*.

⁶⁰ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 246.

⁶¹ Eileen Dorum, *Percy Grainger: the man behind the music* (Hawthorn, Australia: IC & EE Dorum Publishing), 175 and 203.

⁶² Harlo McCall letter to Percy Grainger, 14 December 1939, Grainger Library, University of Melbourne, Melbourne, Australia, Appendix B, 118.

Another possible chorus program included, *The Hunter in His Career*, *Irish Tune* no. 29 (a totally different setting with band), *Australian Up-Country Song*, and *I'm Seventeen Come Sunday*. The band program suggested was, *Children's March* with piano, *The Immovable Do*, and *Shepherd's Hey*.

Following the East Central Music Festival, McCall continued an occasional correspondence with Grainger and business associates. In a letter to Antonio (Tonie) Morse, Grainger's next door neighbor in White Plains and concert manager, dated March 7, 1940, McCall sent local newspaper clippings about the festival along with concert programs. McCall also wrote about the significance of Grainger's appearance on campus:

The coming of Mr. Grainger to our campus proved to be even more stimulating musically than we had anticipated. His musicianship and invigorating personality won him the acclaim of the chorus and band musicians, citizens, and directors of this area. Never in the history of our festival has any man so won his audience. We are better for his coming and will never forget.⁶³

Later that summer, McCall sent a peculiar letter to Grainger on stationary from the Wichita, Kansas Fire Department where McCall's father was chief, dated August 13, 1940. McCall and his wife also lived in Wichita during the summer break. In the letter, McCall informed Grainger that he had just finished a new symphonic band arrangement of *Irish Tune from County Derry*. The arrangement included an introduction, followed by a Bach-like fugue, then Schubert-like section and Wagner-like section, and then

⁶³ Harlo McCall letter to Antonio Morse, 7 March 1940, Grainger Library, University of Melbourne, Melbourne, Australia, Appendix C, 119.

finally as a modern composer would write the work in swing time. McCall intended to dedicate the arrangement to the memory of Grainger's visit to Ada that previous February and questioned if Grainger had any suggestions for a title. Speculation as to Grainger's reaction of approval or disapproval to the idea is thought-provoking. McCall also expressed hope that Grainger and his wife, Ella, were enjoying their summer, which suggests that Ella had joined Grainger for the festival.⁶⁴

McCall continued to stay in contact with Grainger over the years and on August 14, 1956 wrote to tell him of programming *The Immovable Do* and *Northern March* (from the *Youthful Suite*) on a recent concert in Memphis, Tennessee. The concert was part of the Mid-South Fair held each year in Memphis, which McCall now directed. McCall expressed hope to have Grainger appear as guest conductor or soloist for next years' program and mentioned that he and his wife planned to visit Grainger and his wife in the near future.⁶⁵

The two unpublished letters from Grainger to McCall are handwritten and of a business nature. Both letters along with a facsimile of *The Immovable Do* score and parts sent by Grainger display his attention to small details. Grainger's first letter dated December 22, 1939, answered McCall's letter of December 14 with a more detailed description of possible programs for the Festival Chorus and Band. Grainger again adds

⁶⁴ Harlo McCall letter to Percy Grainger, 13 August 1940, Grainger Library, University of Melbourne, Melbourne, Australia, Appendix D, 120.

⁶⁵ Harlo McCall letter to Percy Grainger, 14 August 1956, Grainger Library, University of Melbourne, Melbourne, Australia, Appendix E, 121.

that he understood the chorus wanting to “shine” by themselves without too much band.⁶⁶

Additionally, Grainger sent several scores for McCall to browse, including *The Immovable Do* of which he states, “I am sorry the sketch score of *The Immovable Do* is so unreadable, but you can see from the sample part how easy it is for the band.”⁶⁷

Grainger highlighted the passage with what looks like a red crayon and marked NB, (note well) a common practice he used in correspondence.

The second letter from Grainger to McCall, dated January 9, 1940, contains confirmation of the final program choices and detailed inventory of *The Immovable Do* parts sent along with program notes. Again, highlighted in red crayon and marked NB, Grainger adds, “the black and white prints stand up much better if they are pasted into cover-as I have pasted a few.”⁶⁸ Grainger explained that both *(The) Dream-Lay* and *Lincolnshire Posy* had gone to the engravers in London and would probably not be published in time for the festival due to the war. Grainger also gave an estimated performance time of eight minutes for *Children’s March*, four minutes for *The Immovable Do*, and three minutes for *Shepherd’s Hey*.

King’s three letters to McCall are typewritten and include both business details and commentary. King’s first letter, dated November 18, 1939, describes concern about conflicting dates with his local concerts in Fort Dodge, Iowa, but speculates that he can

⁶⁶ Percy Grainger letter to Harlo McCall, 22 December 1939, Band Library, East Central University, Ada, Oklahoma, Appendix F, 122.

⁶⁷ Ibid., Appendix F, 122.

⁶⁸ Percy Grainger letter to Harlo McCall, 9 January 1940, Band Library, East Central University, Ada, Oklahoma, Appendix G, 125.

resolve the issue. King also offers critical, but friendly advice on retaining Grainger as a guest conductor:

Have you had Mr. Grainger there [Ada, Oklahoma] before to direct band? If not, I feel that I should mention certain things to you for your own good and that of the band and these things are no reflection against Mr. Grainger who is a fine musician and fine fellow [...] I suggest that you limit the rehearsal time for both Mr. Grainger and myself. At the Milwaukee Convention of American Bandmasters [March 7, 1937] there were 20 conductors on [the] program. None of us [were] allowed over 15 minutes to do our number and we had to let them go only half re-hearsed in order to be fair to each other and not wear out the band. Mr. Grainger as guest of honor had two numbers on the program. We did not limit him and [he] took nearly all afternoon on those two numbers, taking more time than all the rest of us together are [and] wearing out the band so much that they were half dead when they came back for the evening concert. Most experienced band masters would not do this but of course a pianist does not realize how a brass man's lips tire. Mr. Grainger is quite enthusiastic and does not realize how much time he is taking or how much he is wearing out the band. He is a pleasant fellow, who has done many fine things in music and has done some very fine charitable things with his money and a man to be admired and I hope that this is not construed as a personal attack on him. I merely suggest this as a protection to your band. It may be that he would not repeat the Milwaukee performance but I am telling you honestly the band was on the point of revolt up there.⁶⁹

King is probably referring to the frustration Grainger and the convention band encountered during rehearsal with the irregular rhythms located in two movements of *Lincolnshire Posy*. King continues to describe a similar experience with Major Adkins, a famous British bandmaster, at the (ABA) Cincinnati Convention, possibly implying an additional British connection to the problem.

King's second letter to McCall, dated January 23, 1940, includes a specific program and apology for not having time to write a march for the 1940 festival due to

⁶⁹ Karl King letter to Harlo McCall, 18 November 1939, Band Library, East Central University, Ada, Oklahoma, Appendix H, 127.

previous commitments. Also, concerning McCall's request for program notes, King writes, "Program notes are a pain in the neck to me as most of these [King's] tunes were written with no programs or story back of them and very little I can say about them."⁷⁰ King did include brief program notes, but added, "most program notes are pure 'hooley' anyway."⁷¹

King's third and final letter to McCall, dated February 15, 1940, consists of information pertaining to his arrival in Ada by train. King notes, "if the party who meets me at [the] train has trouble in identifying strangers, have them look for a BIG sleepy looking individual, 6 ft. 2 [in.], 240 pounds with a mustache and a hungry look!"⁷²

Two other letters from King contained in Appendix K and L are addressed to his publisher, Barny and Lloyd, both were one and the same person in C. L. Barnhouse Jr. at Barnhouse Publishing Company. The reason as to why the letters are a part of the East Central University collection are unknown, though both include commentary from King on the state of school bands and their music in 1940. The first letter is addressed to Barny, dated January 13, 1940, and makes reference to his and Barny's attempt to change the direction of the band movement and its music by summarizing, "I [King] am sure we can gradually pull the band movement back to earth."⁷³ The second letter is addressed to

⁷⁰ Karl King letter to Harlo McCall, 23 January 1940, Band Library, East Central University, Ada, Oklahoma, Appendix I, 129.

⁷¹ Ibid., Appendix I, 130.

⁷² Karl King letter to Harlo McCall, 15 February 1940, Band Library, East Central University, Ada, Oklahoma, Appendix J, 131.

⁷³ Karl King letter to Barny [C. L. Barnhouse Jr.], 13 January 1940, Band Library, East Central University, Ada, Oklahoma, Appendix K, 132.

Lloyd, dated February 10, 1940, and admonishes composers and publishers for their lack of writing easy music with good melodies for beginning bands.⁷⁴

The facsimile of music manuscript score and part in Appendix M and N show Grainger's strange habit of marking stems to the right, instead of the left, where note stems go down and recording when and where each part was written.⁷⁵ The score and parts contain his colorful English vocabulary for expression marks and include meticulous instructions to the conductor and performer, rendering the score slightly cluttered and a little difficult to read.

Formal pictures of King and Grainger in front of their respective festival groups depict their different manner and approach to school bands.⁷⁶ King's picture reveals a tall man, dressed in uniform with medals, standing at attention on the podium, while Grainger's picture discloses a man of shorter stature, dressed in a suit, hand in pocket, and casually turned to the side off the podium. All of the students in King's picture are dressed in uniform, while most of the students in Grainger's picture are not dressed in uniform, but concert attire. Grainger's casual manner in his picture perhaps displays an attitude that concerts should not be boring, stuffy affairs. Another interesting observation is the larger audience attending King's rehearsal compared to Grainger's. Since

⁷⁴ Karl King letter to Lloyd [C. L. Barnhouse Jr.], 10 February 1940, Band Library, East Central University, Ada, Oklahoma, Appendix L, 133.

⁷⁵ Percy Grainger, 9 January 1940, facsimile of score and part to *The Immovable Do*, Band Library, East Central University, Ada, Oklahoma, Appendix M and N, 134-37.

⁷⁶ Picture of Karl King with East Central Festival Band, 22 February 1940, Band Library, East Central University, Ada, Oklahoma, Appendix O, 138; Picture of Percy Grainger with East Central Festival Band, 23 February 1940, Band Library, East Central University, Ada, Oklahoma, Appendix P, 139.

Grainger's rehearsal group was larger due to the additional chorus, it seems likely that there would have been more people, such as directors and parents, attending Grainger's rehearsal. Though other reasons might explain the difference, it is possible that King was a more recognized and popular figure among directors and parents in 1940.

Appendix Q contains a picture of the street concert after the 1939 festival parade.⁷⁷ The popularity of the event is evidenced by the size of the crowd. King conducted the 1940 street concert, though no picture is available.

Appendix R contains Grainger's diary entries during this time and disclose an almost fanatical attention to travel details.⁷⁸ At first glance it seems as if he traveled down Interstate 35 (I-35) from Wellington, Kansas, but on closer inspection, the interstate highway system did not exist until after World War II. I-35 refers to the time (1:35pm) he left Wellington by means of a Trailways bus, which later arrived in Ada, Oklahoma where he checked into the Aldridge Hotel on Thursday night at 10:00pm. Ella traveled from El Paso, Texas and joined him in Ada on Friday, the following day, at 2:00pm. The Aldridge Hotel is still standing and has since been converted into apartments. Another interesting entry reveals that Grainger traveled to Northwestern State College (later, Northwestern State University) in Alva, Oklahoma after his commitments in Ada. While in Alva, he stayed at the Bell Hotel, possibly to conduct a clinic with the college or high school band the following day.

⁷⁷ Picture of street concert following parade from previous years' festival, 10 March 1939, Band Library, East Central University, Ada, Oklahoma, Appendix Q, 140.

⁷⁸ Percy Grainger travel log from diary, 20-23 February 1940, Grainger Museum, University of Melbourne, Melbourne, Australia, Appendix R, 141.

The 1940 festival concert program depicts a changing trend in concert programming for school bands. Thursday's concert mostly comprised traditional marches, light overtures, and transcriptions, while Friday's concert featured less-than-traditional arrangements of folk-songs and original works. McCall, also a band composer and arranger, had two of his works programmed with the University Concert Band along with several other works including Tchaikovsky's *Finale* from the Fourth Symphony followed by King's all-King program with the Festival Band on Thursday night including *Barnum and Bailey's Favorite*, circus march.⁷⁹ Only the arrangement of Tchaikovsky's *Finale* from the Fourth Symphony and King's *Barnum and Bailey's Favorite* generally remain popular with advanced bands today. Meanwhile, arrangements and original works from much of Grainger's Friday night program currently remain in the band repertoire. They include, *Irish Tune from County Derry*, *Australian Up-Country Song*, *I'm Seventeen Come Sunday*, *Children's March 'Over the Hills and Far Away,' The Immovable Do*, and *Shepherd's Hey*.

Another point of contrast between King and Grainger include their brief biographies from the concert program. King writes:

[...] He [King] is one of the world's greatest march writers, and many bandmen consider him the successor to the immortal Sousa. He was formerly director of the Barnum and Bailey and Sells-Floto circus bands. He composed his first march at 14 and has been selling his music since he was 17. Today bands the world over play King marches and wandering Iowans have heard his numbers in Cairo, Czecho-Slovakia, and Algiers.⁸⁰

⁷⁹ Arthur Kennedy, East Central Music Festival Concert Program, Band Library, East Central University, Ada, Oklahoma, 22-23 February 1940, Appendix S, 142.

⁸⁰ *Ibid.*, Appendix S, 145.

Interestingly, King displays an almost salesman-like, carnival approach to his biography and gives little credit for musical influences. While Grainger writes:

[...] I was born in Melbourne, Australia 55 years ago. I suppose that I was always musical. I studied under my mother until I was 10 years old. At 12 I went to Germany and studied for six years. By the time I was 19, I had toured Europe, South Africa, New Zealand, and Australia. In 1914 I came to America [...]⁸¹

Grainger in contrast writes a short, understated, almost blunt biography, though similar to King gives little credit for musical influences other than his mother.

Nearly all of the available newspaper articles surrounding the 1940 East Central Music Festival are from the local *Ada Evening News* and are included in Appendix T.⁸² The articles present a backdrop of world turmoil and attest to the patriotic significance the festival had on the university and community. Against this backdrop they also bear witness to the many contrasts between King and Grainger. Both men were similar in their interest and enthusiasm for school bands, though met their obligations with a different vision for school band music. King, pictured in band uniform and billed as the new march king, appealed to the growing patriotic fever in America prior to World War II. While Grainger, an intriguing personality and distinguished pianist-composer from Australia, brought sophisticated musical culture to a small Oklahoma community in remote America.

⁸¹ Ibid., Appendix S, 145.

⁸² *Ada (Oklahoma) Evening News*, articles, 19-25 February 1940, Appendix T, 146.

CHAPTER IV

RELATED INFLUENCES ON *THE IMMOVABLE DO*

The most direct driving force behind *The Immovable Do*, as indicated in Chapter One, was the stuck reed on Grainger's harmonium. Nevertheless, indirect creative influences can also be traced to Grainger's notion of democratic music, the practicality of elastic scoring, his fascination with early music or the music before Bach, and his interest in the *English Gothic Music* project. All of these influences combine to provide a more complete understanding of *The Immovable Do*.

Use of Harmonium

The harmonium is a large foot-pumped reed organ. It became Grainger's favorite instrument for composition when he was at home in White Plains, New York. Earlier, while visiting Frederick Delius in Germany during 1923, the older composer and friend criticized Grainger's use of the harmonium when composing. Delius suggested that its use had shown a lack of ability with the harmonic voices in the overall texture. Grainger countered:

In my large chamber music scores I often want my prominent voices to be played by single instruments, not massed instruments (because of the greater edginess of the sound of single instruments). So I need a background instrument, to play the accompanying harmonies, that is weaker-toned than my prominent single instruments. In chamber music the harmonium seems to me perfect for this purpose, with orchestra the pipe or electric organ. Fancy that professional musicians have so deteriorated since Bach's time that they cannot hear that the

harmonium, or reed organ, is the most essential of all chamber music instruments.⁸³

Grainger thought the harmonium was a perfect instrument for composition because he could sustain any note or chord at almost any dynamic level and study its relationship to the surrounding music. Later in an essay on his use of the harmonium, Grainger wrote:

If I were forced to choose one instrument only for chamber-music-[and] forced to discard all other instruments than the one chosen-I would choose the harmonium (reed-organ) without hesitation; for it seems to me the most sensitively and intimately expressive of all instruments. Its gusty, swelling emotionality resembles so closely the tides of feeling of the human heart. No other chord-giving instrument is so capable of extreme and exquisitely controlled *pianissimo*. It is unique as a refining musical influence, for it tempts the player to tonal subtleties of gradation as does no other instrument. Both in chamber-music and in the orchestra it provides the ideal background to the individualistic voices of the wood-winds. For all these reasons, let us spread the use of this glorious little instrument to ever wider fields.⁸⁴

Frederick Fennell notes in his interpretative analysis of *The Immovable Do*, “It is no surprise that he [Grainger] eventually came upon the idea of writing a piece that would harness the instruments’ most fearsome operational hazard-the reed that gets stuck.”⁸⁵

Democratic Music

Grainger’s primary musical interest was not form or structure, but the value of complex interweaving lines that he heard in his mind’s ear. The lines were similar to the

⁸³ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 212.

⁸⁴ *Ibid.*, 332.

⁸⁵ Frederick Fennell, “Basic Band Repertory: An Interpretative Analysis of Percy Grainger’s *The Immovable Do*” *The Instrumentalist* 37 (May 1983), 32.

“democratic” polyphony he heard in Ellington’s jazz, Bach’s fugues, and Purcell’s string fantasies. In an essay titled “Democracy in Music” (1931) Grainger contends that:

The value of all existing art music depends on the extent to which it is intrinsically many-voiced or democratic-that is to say, the extent to which the harmonic texture is created out of freely-moving voices, each of them full of character, or vigor, or melodic loveliness. That is why I prize the best jazz as highly as I do [...] the budding musician needs the inspiration of hearing a grand coöperation of myriad sounds surging around him, to which he joins his own individualistic voice. This is the special experience of music, without which mere lonely practicing to acquire soloistic skill must always remain esthetically barren and unsatisfying.⁸⁶

Later in the essay, Grainger makes the connection between the notion of democracy and music in the works of Bach, Purcell, and his own free music:

No one can grasp the full beauty and significance of a Bach fugue who has not played or examined each voice (of the fugue) separately [...] string orchestras and string quartet players should nourish their musical souls on Purcell’s unsurpassable, three-[part], four-[part], and five-part *Fantasias for Strings* [...] this is the most sublimely beautiful many-voiced, democratic music known to me [...] for me democratic music is only a halfway house on the road to ‘free music’-music in which all intervallic, rhythmic, harmonic, and formal relationships will be free, irregular, unlimited, and non-conventional.⁸⁷

Grainger’s statement projects his progressive opinions on composition, even suggesting his receptiveness to 12-tone music.

⁸⁶ Malcolm Gillies and Bruce Clunies Ross with Bronwen Arthur and David Pear, “Democracy in Music,” in *Grainger on Music* (New York: Oxford University Press, 1999), 218.

⁸⁷ *Ibid.*, 221-22.

Elastic Scoring

Grainger conceived *The Immovable Do* as an elastic composition, though not specifically attributed by some; the work was adaptable to many different instrumental and vocal combinations. When the elastic score of *Spoon River*, an American folk-song setting, was published in 1929, Grainger prefaced the work with an essay entitled “Note To Conductors.” The essay outlined his views on elastic orchestration along with the use of harmonium, keyboard percussion, and saxophones. It also aligns with his high regard for folk-singers and amateur music-making. Grainger notes in the essay to *Spoon River*:

This ‘elastic scoring’ is naturally fitted to musical conditions in small and out-of-the-way communities and to the needs of amateur orchestras everywhere, in that it can accommodate almost any combination of players on almost any instruments. It is intended to encourage music-lovers of all kinds to play together in groups, large and small, and to promote a more hospitable attitude towards inexperienced music-makers. It is intended to play its part in weaning music students away from too much useless, goalless, soulless, selfish, and artistic soloistic technical study, intended to coax them in richer musical fields [...] for music should be essentially an art of self-forgetful, soul-expanding communistic co-operation in harmony and many voicedness.⁸⁸

Elastic scoring was a method of cross-cueing which allowed almost any size music ensemble of almost any instrumentation to perform a work as long as the tonal balance of the work was preserved. Additionally, the method provided greater marketability, though Grainger did not claim the motivation. Selected arranged and original works by Grainger attributed with elastic scoring include:

⁸⁸ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 229-30.

Blithe Bells, arrangement (1930-31)
Down Longford Way, arrangement (1936)
English Dance, (1924-25)
Green Bushes, (1921)
Harvest Hymn, (1905, 1932)
Husband and Wife, (1926, rev. 1941)
Irish Tune from County Derry (1920)
Jutish Medley (1926, rev. 1941)
Lord Peter's Stable-Boy (1922-29)
The Nightingale & The Two Sisters (1923-30)
The Power of Love (1922, rev. 1941)
Spoon River (1919-29, 1933)
Suite on Danish Folk-Songs (1926, rev. 1941)
Ye Banks and Braes O' Bonnie Doon (1932)⁸⁹

Early Music

Since the early 1930s, Grainger actively worked to promote the revival of music before Bach, or early music. Grainger's fascination was stimulated by his new associations with Arnold Dolmetsch in the field of viol consort music and Dom Anselm Hughes in early English polyphony. Moreover, Grainger already held many convictions concerning early music and its role in society, including the belief that music of all ages should be appreciated, not just one style period. John Blacking states:

Grainger believed that Western composers committed a 'kind of artistic suicide' around the time of Bach, by rejecting the harmonic and polyphonic freedom of the previous nine centuries to concentrate instead on the 'pretty-pretty and lively appeal' of dance music, characterized by its tyrannical melody and subservient harmony.⁹⁰

⁸⁹ Ibid., 305-26.

⁹⁰ Percy Grainger, "Sublime and Frivolous Elements in Music" (fifth series of lectures delivered twice weekly in Melbourne and printed by the Australian Broadcasting Commission in 1934), in *A Commonsense View of All Music* by John Blacking (New York: Cambridge University Press, 1987), 171.

Grainger summarized his point by describing the Viennese classics as “comparatively frivolous and spiritually empty compositions”⁹¹ with the intention to expand society’s musical scenery anticipating multiculturalism of today. He rationalized that Haydn, Mozart, and Beethoven were responsible for music’s lost freedom between 1700 and 1900.

English Gothic Music

In 1933, Grainger began collaborating with Dom Anslem Hughes to arrange and publish a collection of sixteen early music pieces of which twelve were later published under the title *English Gothic Music*. During this time, Hughes was recognized as one of the world’s leading authorities on English medieval music and served as secretary of the Plainsong and Medieval Music Society.⁹² Grainger was to arrange and Hughes to edit the collection of medieval music with the intent to make it accessible to English and American choirs and chamber groups. The work proceeded slowly due to Grainger’s caution not to cheapen the arrangements in his effort to popularize difficult music.⁹³ The influence of Grainger’s work on *English Gothic Music* can be seen in *The Immovable Do* with its reliance on simple diatonic melodies and desire to make it accessible to school music ensembles.

⁹¹ Malcolm Gillies and Bruce Clunies Ross with Bronwen Arthur and David Pear, “Sublime and Frivolous Elements in Music,” in *Grainger on Music* (New York: Oxford University Press, 1999), 289.

⁹² John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 238.

⁹³ *Ibid.*, 238.

Hughes was on his third lecture tour of Canada and the United States in 1939 when war broke out in Europe and he became stranded in America. Hughes accepted Grainger's invitation to stay with him in White Plains and their work on the *English Gothic Music* project resumed.⁹⁴ During the 1930s, Grainger tested his *English Gothic Music* arrangements and other evolving works including *The Immovable Do* in many school ensemble rehearsals while on tour. In a letter from Grainger to Hughes dated October 2, 1939 he wrote:

We had a splendid rehearsal [with] about 8 to 12 mixed voices & 2 violins, 2 violas, 2 cellos & harmonium. We tried: *Worcester Sanctus...Fowleles in the Frith...Hac in anni janua, O rosa bella...& a tailpiece to a new composition of mine ('The Immovable DO')*. By far the best liked of all the things was '*Hac in a. j.*', which...sounded (I must confess) far beyond my hopes for it. You were right & I was wrong: this must come into EGM [*English Gothic Music*] of course.⁹⁵

Grainger's arrangements of early music and *English Gothic Music* during the 1930s use similar principles found in *The Immovable Do*. Employment of elastic scoring in his early music is particularly comparable since it encourages the use of available instruments common to Bach's practice. Parallel techniques can also be seen between the highly chromatic harmony and rich part writing in Grainger's *Blithe Bells* (1932) based on Bach's *Sheep May Safely Graze* and Grainger's linear harmonization of Dowland's ayre, *Now, O now, I needs must part* (1937) to *The Immovable Do*. Additionally, Grainger became familiar with Purcell's use of a drone in *Fantasia upon One Note* (c.

⁹⁴ Ibid., 255.

⁹⁵ Christopher Grogan, "Percy Grainger and the Revival of Early English Polyphony: The Anselm Hughes Correspondence," in *Music & Letters* 77, no. 3 (August 1996), 430.

1680) during the early 1930s after the work was perhaps first published in 1927.⁹⁶ The prominent use of a drone in Grainger's *The Immovable Do* and *Lullaby* from *Tribute to Foster* (1932 and 1934) is similar to Purcell's.

⁹⁶ Peter Joelson, "Purcell: *Fantasias for the Viols*, 1680, www.audaud.com, accessed 28 December 2008.

CHAPTER V

ANALYSIS OF *THE IMMOVABLE DO*

Grainger described *The Immovable Do* as a “ramble.” He used the term to denote many of his works whose structures wandered or rambled in form. John Bird also associates the term with several of Grainger’s difficult to categorize works, such as *Pastoral*, *The Power of Rome and the Christian Heart*, *The Warriors*, *English Dance*, *Marching Song of Democracy*, *To a Nordic Princess*, and *The Immovable Do*.⁹⁷ Grainger continually sought to avoid theoretical blueprints of musical forms that analysts could use for identification.⁹⁸ The perception of an improvisation, both melodic and harmonic, imply his structural goal in *The Immovable Do*.

Overview of Form

Though labeled a ramble, *The Immovable Do* can also be identified as a structure in simple binary form. The large structure begins with Part One in F major and incorporates three motivically related themes then concludes on the dominant C7 chord. Part Two also begins in F major instead of the dominant key and generally repeats the same three themes in the same keys followed by an interlude and return to the third theme. Themes from Part One are not re-worked in Part Two, yet the third theme is

⁹⁷ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 166.

⁹⁸ *Ibid.*, 241; Frederick Fennell, “Basic Band Repertory: An Interpretative Analysis of Percy Grainger’s *The Immovable Do*,” (Northfield, Illinois: *The Instrumentalist* 37, no 10, May 1983), 32.

transposed from D-flat major to F major near the end of Part Two. Subsequently, a re-transition centered in F major leads to a brief modulation using a motive from the third theme then returns to F major in two final cadential phrases or Coda.

Each part of the work contains two sections. Part One includes section one, mm. 1-23 and section two, mm. 24-39. Part Two includes section three, mm. 40-65 and section four, mm. 66-113 followed by a short Coda, mm. 114-120. Contributing to an irregular form is the unequal length of both parts. Part One is 39 measures in length while Part Two, including the Coda, is much longer with 81 measures. The form is outlined in the following chart (Table 5.1).

**Table 5.1. *The Immovable Do*, mm. 1-120.
Overview of binary form.**

Part One				Part Two															
Section I mm. 1-23				Section II mm. 24-39				Section III mm. 40-65				Section IV mm. 66-113				Coda mm. 114-120			
A	B	ext. ¹	trans.	A'	ext. ²	C	trans.	A'	ext. ¹	B	ext. ²	C	trans.	interlude ¹	C	C ext.	interlude ²	C'	cadential phrases
F	C mix.	F	C	F	Ab/F	Db	C mix.	F	F	C mix.	Ab/F	Db	C		F				
C drone.....																			

Influencing form in the four-minute, 120-measure work is the interchangeable use of recurring material including themes, motives, extensions, and transitions. Building blocks of material (Example 5.1) are exchanged with one another to create the perception of a rambling, diatonic improvisation. They also combine to form a simple, but irregular, binary structure. The building blocks of recurring material include:

Example 5.1. *The Immovable Do*. Building blocks of recurring material.

Theme A

Theme B

Theme C

extension¹ (ext.¹)

extension² (ext.²)

transition (trans.)

The following phrase chart (Table 5.2) is organized by section and will help the conductor recognize how the building blocks of recurring material fit together. Numbers in parenthesis represent the number of measures in a phrase followed by key center. The phrase chart could also aid conductors in memorization of the work.

Table 5.2. *The Immovable Do*, mm. 2-120. Phrase chart.

Section I							
Theme A (4+4) F major		Theme B (4+4) C mixolydian		ext. ¹ (2) F major		trans. (2+2) C major	
mm. 2-9		10-17		18-19		20-23	
Section II							
Theme A' (4+2) F major		ext. ² (2) Ab/F major		Theme C (4) Db major		trans. (2+2) C mixolydian	
mm. 24-29		30-31		32-35		36-39	
Section III							
Theme A' (4+2) F major		ext. ¹ (2) F major	Theme B (4+4) C mixolydian		ext. ² (2) Ab/F major	Theme C (4) Db major	trans. (2+2) C major
mm. 40-45		46-47	48-55		56-57	58-61	62-65

Section IV					
interlude ¹ (4+4+4) C major		Theme C (6+5) F major	C ext. (4) F major	interlude ² (4+4+4+5) F major	Theme C' (4) d/g minor and F major
mm. 66-77		78-88	89-92	93-109	110-113

Coda	
cadential phrases (3+4) F major	
mm. 114-120	

The random placement of some corresponding measures between Part One in mm. 1-39 and Part Two in mm. 40-120 also contribute to the improvisatory feel. For example, extension¹ follows Theme B in Part One, but follows Theme A' and precedes Theme B in Part Two. The corresponding measures between both parts (Table 5.3) are as follows:

Table 5.3. *The Immovable Do*, mm. 2-112. Corresponding measures.

Theme A-	2	3	4	5	6	7	Theme B-	10	11	12	13	14	15	16	17	extension ¹ -	18	19		
	24	25	26	27	28	29		48	49	50	51	52	53	54	55		46	47		
	40	41	42	43	44	45														
transition-	20	21	22	23			extension ²	30	31							Theme C-	32	33	34	35
	36	37	38	39				56	57								58	59	60	61
	62	63	64	65													78	79	80	
																	84	85	86	
																	110	111	112	

Tonal Areas

Both principal parts begin with Theme A followed by Theme B in F major, yet Theme B sounds more in C mixolydian. An abbreviated form of Theme A (A'), also in F major, returns after Theme B in Part One. Theme C in D-flat major follows Theme A' and uses a combination of motives x and y from both Themes A and B. Part One ends with a transition centered on the dominant C7 chord and the tonic key of F major returns at the beginning of Part Two.

Part Two is much longer than the first and briefly modulates within the range of closely related keys. Although Theme A' returns in Part Two, it only returns at the beginning in the tonic key. After a re-statement of Themes A', B, and C in the same keys as Part One, the point of change away from the sequence begins at m. 66 with the transitional quality of interlude¹ using gentle rising quarter-note swells. Interlude¹ begins in C major then briefly changes course and meanders away from C major then back to a G7 chord in C major with bass line predominately moving in perfect fourths and several

minor-second intervals. Theme C returns after interlude¹ now in F major, instead of D-flat major as before. Theme C is followed by the C extension using a sequence built on an ascending and descending dotted quarter-note motive (motive x) from Theme A. The C extension is also in F major which is followed by a re-transition. The re-transition begins with a prolongation of a C7 chord then resolves to F major followed by an altered form of Theme C (C') in d minor, g minor, and F major. Subsequently, the tonic key of F major is firmly re-established using a series of cadences to F major chords in the Coda.

Unifying Elements

All four sections of *The Immovable Do* are tied together through a variety of unifying elements that include a continuous inverted pedal point or drone, numerous dynamic swells, and a steady march-like accompaniment contrasted with a generally smooth lyrical melody. Moreover, there is strong motivic correspondence between both parts of the binary form, lending a connected textural undercurrent of thematic material.

The continuous inverted pedal point is the most distinctive aspect of the work, owing its inspiration to the stuck reed on Grainger's harmonium. The harmonium or foot-pumped reed organ was a popular feature in the Grainger house at White Plains and, as previously noted in Chapter Four, his preferred instrument of composition for large chamber works. According to Bird:

One morning in 1933 Grainger had sat down at his harmonium and discovered that the mechanics of the high C had broken and it was ciphering through whenever he played. Turning the fault to good use he decided to improvise

around the note and very soon had created one of his most unusual and engaging compositions, which he eventually called *The Immovable Do*.⁹⁹

A stuck reed on the harmonium continuously sounds its note as long as there is air in the wind chest. The constant presence of the offending tone that begins as a nuisance, eventually becomes an asset and provides a unique aspect to Grainger's whimsical harmonic journey. Inspiration during this time might also be traced to his interest in early music, which included Purcell's use of a drone in *Fantasia upon One Note* in F major. The numerous dynamic swells in which the music rises and falls also owe their origin to the harmonium. Swells are produced on the instrument by moving the right knee against the swell bar that is located at knee level when seated, while simultaneously pumping air into the wind chest. More air produces a uniform *crescendo* just as less air produces a uniform *diminuendo*.

A march-like accompaniment permeates the work beginning with Grainger's instructions to play "stridingly" and metronome marking of a quarter-note equals 112. The string bass marked "plucked" provides a pointed character to the overall full and blended texture. Additionally, a striding quarter-note accompaniment effectively generates forward momentum and provides contrast to the smooth lyrical phrases.

A textural undercurrent of melodic motives unifies the music and the similarities between Themes A, B, and C contribute to the improvisational style. The dotted quarter-note motive (motive x) of Theme A in mm. 2-9, 24-29, and 40-47 along with the

⁹⁹ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 255-56.

descending structural melodic motive (motive y) of Theme B in mm. 10-19 and 48-55, are the most characteristic motives. Motives from both themes are used in transitions and extensions. They also combine to form a shorter less distinctive Theme C and C' in mm. 32-35, 58-61, 78-88, and 110-113.

Orchestration and Descriptive Analysis

The first measure of the compressed wind band score indicates the octave Cs that should be sounded throughout the work. A compressed score contains more part information than a condensed score, but less than a full score. Grainger initially assigns flutes I and II, E-flat clarinet, and clarinet V to imitate the harmonium. In program notes to conductors, he instructs that, “the high drone is [should be] clearly and richly heard at all times.”¹⁰⁰ To increase rehearsal awareness for the conductor, the following table (Table 5.4) summarizes the orchestration of the drone throughout the composition.

¹⁰⁰ Percy Aldridge Grainger, Program Notes to Conductors in *The Immovable Do* for Wind Band (New York: G. Schirmer, 1940).

Table 5.4. *The Immovable Do*, mm. 1-120. Orchestration of the drone.

Measure(s)	Instruments
1-19	Flutes I and II, E-flat Clarinet, and Clarinet V
20	Flute I, E-flat Clarinet, and Clarinet III
21	Flute I, E-flat Clarinet, and Clarinet V
22-23	Piccolo I, Clarinet III, and Trumpet I
24-29	Piccolo I, Oboes I and II, Clarinet III, and Trumpet I
30	Flute II, E-flat Clarinet, and Clarinet IV
31	Flute II, E-flat Clarinet, Clarinets IV and V, and Cornet I
32-35	Piccolo I, Flute II, Oboe I, Clarinets II and V, and Cornet I
36-37	E-flat Clarinet, Clarinet V, Bass Clarinet, Bassoons I and II, Bari and Bass Saxophones, Euphonium, Tubas, and String Bass
38	Piccolos I and II, E-flat Clarinet, Clarinet V, Bass Clarinet, Bassoons I and II, Tenor I and Bass Saxophone, Baritone, Tubas, String Bass, and Timpani
39	Piccolos I and II, E-flat Clarinet, Clarinet V, Bass Clarinet, Bassoons I and II, Bass Saxophone, Tubas, String Bass, and Timpani
40-43	Oboes I and II and Clarinets III and V
44-45	Clarinets III and V
46-47	Flute II and Clarinets III and V
48-51	Flute II and Clarinet III
52-53	Flute II and Clarinets III and V
54	Flutes I and II and Clarinets III and V
55	Flutes I and II, E-flat Clarinet, and Clarinets III and V
56-57	Piccolos I and II, Flute II, and E-flat Clarinet
58	Piccolos I and II, Flute II, E-flat Clarinet, and Cornet II
59-61	Piccolos I and II, Flutes I and II, E-flat Clarinet, and Cornet II
62	Piccolos I and II, Flutes I and II, E-flat Clarinet, Alto and Bass Clarinets, Bassoons I and II, Tenor I and Bass Saxophones, Euphonium, Trombone III, Tubas, String Bass, and Timpani
63	Piccolos I and II, Flutes I and II, E-flat Clarinet, Bass Clarinet, Bassoons I and II, Tenor I and Bass Saxophones, Euphonium, Trombone III, Tubas, String Bass, and Timpani
64-65	Piccolos I and II, Flutes I and II, E-flat Clarinet, Alto and Bass Clarinets, Bassoons I and II, Tenor I and Bass Saxophones, Euphonium, Trombone III, Tubas, String Bass, and Timpani
66-68	Piccolos I and II, Flute I, and E-flat Clarinet
69	Piccolos I and II, E-flat Clarinet, and Clarinet V
70-71	Piccolos I and II, E-flat Clarinet, Clarinet V, and Trumpets I and II

Measure(s)	Instruments
72-74	E-flat Clarinet, Clarinet V, and Trumpets I and II
75-77	Piccolo I, E-flat Clarinet, Clarinet V, and Trumpets I and II
78-82	Piccolo I, Oboe I, Clarinet V, and Trumpet I
83	Piccolo I and Trumpet I
84-86	Piccolo I, Oboe I, Clarinet V, and Trumpet I
87-91	Piccolo I, Oboe I, Clarinet III, and Trumpet I
92	Piccolo I and Clarinet III
93-95	Piccolo I, Clarinet III, Bass Clarinet, Bassoons I and II, Bari and Bass Saxophones, Euphonium, Trombone III, Tubas, String Bass, and Timpani
96-99	Piccolo I, Clarinet III, Bass Clarinet, Bassoons I and II, Bari and Bass Saxophones, Cornet II, Trombone III, Tubas, String Bass, and Timpani
100	Piccolo I, Bass Clarinet, Bassoons I and II, Bari and Bass Saxophones, Cornet II, Trombone III, Tubas, String Bass, and Timpani
101-103	Piccolo I, Oboes I and II, and E-flat Clarinet
104	Piccolo I, Oboe I, and E-flat Clarinet
105	Piccolo I, Oboe I, E-flat Clarinet, and Clarinet V
106-108	E-flat Clarinet and Clarinet V
109-112	Piccolo I, E-flat Clarinet, and Clarinet V
113	Piccolo I, E-flat Clarinet, Clarinets I and V, Bassoon II, Soprano, Bari, and Bass Saxophones, Cornet II, Euphonium, Trombones II and III, Tubas, String Bass, and Timpani
114-116	Piccolo I, E-flat Clarinet, Clarinet V, and Cornet II
117-119	Piccolo I, E-flat Clarinet, Clarinet V, and Trumpet I
120	Piccolo I, E-flat Clarinet, Clarinets III and V, Alto II, Tenor I, and Bari Saxophones, Trumpets I and II, French Horn I, and Trombone I

The drone is generally scored for many instruments throughout the work with some measures thinly scored. Measures where only a few instruments play the drone include:

- mm. 44-45, Clarinets II and IV
- mm. 48-51, Flute II and Clarinet III
- m. 83, Piccolo I and Trumpet I
- m. 92, Piccolo I and Clarinet III
- mm. 106-108, E-flat Clarinet and Clarinet V

Instruments that most often play the drone include piccolo I (78 measures), clarinet V (73 measures), and E-flat clarinet (70 measures). Conductor's might consider players on these voices separately to secure a more stable pitch and blend for much of the drone. Instruments that do not play the drone are alto saxophone I, tenor saxophone II, cornet III, french horns II, III, and IV, and all percussion, except for timpani.

Analysis

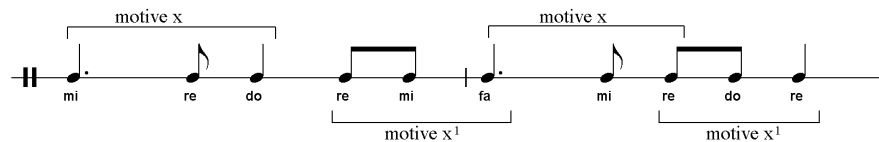
Theme A begins in m. 2 (Example 5.2) with a characteristic descending dotted quarter, eighth, to quarter or eighth-note motive and is labeled motive x in mm. 2 and 3 (Example 5.3).

Example 5.2. *The Immovable Do*, mm. 2-5. Theme A.

The musical score for Example 5.2 is presented in two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 4/4 time. The key signature has one flat (B-flat). The music consists of four measures. The upper staff begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a descending eighth-note pattern. The lower staff provides a harmonic accompaniment with chords and moving lines. A large slur encompasses the first two measures of both staves, and another slur covers the last two measures.

Theme A can be divided into two parallel phrases with the first in mm. 2-5 ending on a half-cadence and second in m. 6 through beat one in m. 10, also ending on a half-cadence. Rhythmic reduction of the melody with *solfège* syllables in mm. 2-3 (Example 5.3) display the narrow range, singable melody, and rhythmic regularity that are common features of folk-song, along with the overlapping of motives x and x' in the first phrase.

**Example 5.3. *The Immovable Do*, mm. 2-3.
Rhythmic reduction of melody with *solfège* syllables.**



The two eighth-notes of m. 2 create forward motion into beat one of m. 3 and the two eighths, quarter-note figure (motive x') of m. 3 ending on “re” prepare the succeeding five quarter-notes in mm. 4-5. The following series of eighth-notes in m. 5 increase points of iteration, or points of rhythmic attacks, to close the first phrase and introduce the second parallel phrase beginning in m. 6.

Motives x and x' of the second phrase overlap in mm. 6-7 as in mm. 2-3, though beat four of m. 7 is changed to two eighth-notes instead of single quarter-note as before. The bass line of the second phrase begins again, in m. 6, with two descending perfect fourth intervals as in m. 2. However, from a G minor chord on beat one in m. 7, the bass line ascends a G minor scale with accompaniment using predominately parallel chords through beat four in m. 8 and ends on the same chord an octave higher. The scale and G minor chord anticipate, through shared common tones, the G7 chord on beats three and

four in m. 9 that resolves to a C major chord on beat one in m. 10. The half-cadence closes Theme A and also overlaps Theme B on beat one in m. 10. The interlocking of themes and motives occur often during the work. Points of iteration again occur at the end of the second phrase providing forward motion to the next phrase.

Metric stability is created in both parallel phrases of Theme A with the longest rhythmic values placed on beat one of each measure. Rhythmic regularity and metric stability are also emphasized in both phrases by the lack of syncopation and complicated sub-divisions.

The accompaniment to Theme A is constructed of parallel chords with clarinet II, alto and bass clarinets, bassoons I and II, and string bass. The key begins in F major and bass line moves momentarily around an abbreviated circle of fifths with two cadences marked by dominant C major chords. Theme A looks similar to a Bach chorale with changing harmonies on almost every beat, although the non-functional chord progression reveals a diatonic improvisation rather than predictable functional harmony. The melody also meanders with its narrow range and gentle optimistic beginning of a descending major third interval from beat one to beat three and diatonic movement up and down through m. 3. The diatonic melody, except for an A-flat on beat four in m. 4, remains within a one octave scale through m. 9.

The beginning of Theme B is overlapped by the ending of Theme A (Example 5.4) on beat one of m. 10 as seen in the example.

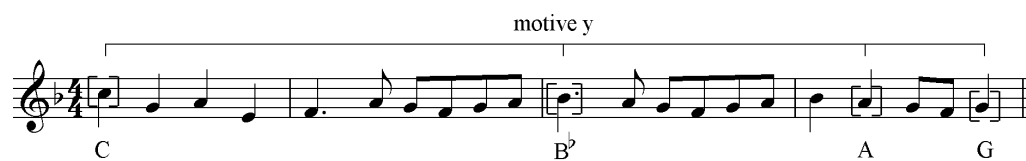
Example 5.4. *The Immovable Do*, mm. 9-13. Theme B.

The musical score for Example 5.4, Theme B, mm. 9-13, is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The melody in the treble clef starts with a series of chords in measures 9 and 10, then continues with a diatonic line of notes in measures 11, 12, and 13. The bass line provides accompaniment with chords. Dynamics are indicated as *mp* (mezzo-piano) and *p* (piano). A bracket labeled "(Themes overlap)" spans measures 10-13. A crescendo hairpin is visible in the bass line between measures 10 and 13.

The melody of Theme B compliments and answers Theme A with similar metric stability, rhythmic regularity, narrow range, and singable diatonic intervals, contributing to the perception of an improvised ramble. Theme B also contains two parallel phrases; the first in mm. 10-13 and the second in mm. 14-17. Though melodic and rhythmic content are the same in each phrase, the orchestration and harmonic content of the second phrase is slightly varied. The first phrase is played by oboes I and II, soprano saxophone, and alto saxophone I followed by the additional instruments of clarinets II and IV, and alto saxophone II, which provide warmth to the orchestration in the second phrase. Both parallel phrases of Theme B begin on a C major chord then descend and ascend through a series of planing chords. Both phrases also end on half-cadences in F major creating a circular, un-ending chain of forward motion. However, Theme B sounds more centered in the dominant C mixolydian mode. The mixolydian mode is emphasized by the prominent use of B-flat in the melody, despite the use of an E-flat major chord in mm. 12 and 16. Interestingly, the E-flat major chord is used in every third measure of each phrase of four measures in Themes A and B throughout the work.

The fundamental melodic pitches of Theme B are expressed in the descending structural motive (motive y) beginning with C on beat one in m. 10, B-flat on beat one in m. 12, A on beat two in m. 13, and G on beat four in m. 13 (Example 5.5). The melodic line is characterized by the descent of a perfect fifth interval from C to G on beats one and two and A to E on beats three and four in m. 10. They are followed by a variation of motive x in m. 11, which is similar to m. 7 and an exact repetition of m. 7 in m. 12. Points of iteration increase with a rising syncopated accompaniment in m. 13 moving the phrase forward. Contrary to the rising syncopated accompaniment line is the descending simple melodic rhythm of quarter, quarter, two eighths, quarter in mm. 13 and 17. The diatonic melody descends a minor third from B-flat to G to close each phrase. The G also serves as the fifth of the final C7 chord of Theme B in m. 17. The dominant C7 chord resolves to the F major tonic chord on beat one of extension¹ in m. 18.

**Example 5.5. *The Immovable Do*, mm. 10-13.
Fundamental melodic pitches of Theme B (motive y).**



Extension¹ of Theme B (Example 5.6) in mm. 18-19 extends the theme though imitates the end of Theme A with an ascending-descending pattern using motive x. Extension¹ also overlaps the beginning of the subsequent transition and arrives on a half-cadence in F major on beat one in m. 20.

Example 5.6. *The Immovable Do*, mm. 18-19. Extension¹ of Theme B.

The transition (Example 5.7) in mm. 20-23 is a repeated two-measure pattern in the dominant key of C major which *crescendo*'s to a *forte* return of an abbreviated Theme A (A') in F major. Grainger uses chromatically descending thirds in clarinet IV, alto saxophones I and II, cornets II and III, french horns II, III, and IV, trombone II, and euphonium to harmonize the second half of the transition. Extension¹ and transition link Theme B to the return of Theme A'.

Example 5.7. *The Immovable Do*, mm. 20-23. Transition to Theme A'.

Theme A' returns in mm. 24-29 now marked *forte* in piccolo II, flute I, E-flat clarinet, clarinets I, II, and IV, soprano saxophone, alto saxophone I, and cornets II and III with *tutti* accompaniment. Extension² following Theme A' (Example 5.8) imitates the familiar descending dotted quarter-note motive (motive x) in mm. 30-31 and harmony

moves back and forth from A-flat major to F major in each measure. Grainger instructs motive x to be played “To the Fore” which leads to the first entrance of Theme C.

Example 5.8. *The Immovable Do*, mm. 30-31. Extension² of Theme A'.

Theme C (Example 5.9), in mm. 32-35, is a short four-measure phrase that combines motive x from m. 2 with motive y from mm. 10-13. However, motive x now begins on beat two in m. 32 instead of beat one and the fundamental melodic pitches of C, B-flat, A, and G from motive y are transposed up a third to E-flat, D, C, and B-flat in mm. 32-35.

Example 5.9. *The Immovable Do*, mm. 32-35. Theme C.

The melody is provided by flute I, oboe II, E-flat clarinet, clarinet IV, alto saxophones I and II, and cornet II. Rhythmic counterpoint is supplied by clarinets I and III, alto and

bass clarinets, bassoons I and II, soprano, tenor, bari, and bass saxophones, cornet III, baritone, euphonium, tubas, and string bass marked *arco*.

Theme C begins in A-flat major resulting from the pendulum-like motion between the A-flat to F major chord progression in each measure of the previous extension². The harmonic progression of Theme C is a prolongation of A-flat major (mm. 32-33) to D-flat major (mm. 34-35) producing a dominant to tonic relationship in D-flat major.

Theme C also uses two different sequences, both melodic and accompaniment, to prolong the tonality. The melodic sequence displaces motive x to beat two until m. 35, whereupon it concludes with four quarter-notes. The accompaniment sequence displaces motive x to beat three through m. 35. Both sequences produce contrast with contrary motion between melody and accompaniment. Contrast is further achieved between melody and accompaniment by different articulation and expression marks. The melody is marked slurred and “feelingly” while the accompaniment is marked *legato* along with accented dotted quarter-notes marked “rather clingingly.” Theme C leads to another transition in mm. 36-39 and subsequent return of Theme A' in Part Two.

Grainger writes the transition over an added bass pedal point C with only a few lower woodwind and brass instruments in mm. 36-37. Measures 36-37 are repeated in mm. 38-39 and with an additional *tutti*, together with increased points of iteration and dominant C7 chord in m. 39, the tonality strongly returns to F major in m. 40, thereby separating Part One from Part Two. The melodic phrase again overlaps the beginning of Theme A' on beat one in m. 40 of Part Two.

Part Two begins with the abbreviated Theme A' in F major, which returns for a third and final time in mm. 40-45. The melody is marked *forte* with alto saxophone I and french horns marked “To the Fore” in mm. 40-43 then re-scored with soprano saxophone, alto saxophone I, and cornet I in mm. 44-45. Accompaniment is supplied by low woodwinds, low brass, and string bass with a variety of expressive markings, such as, “reedy, richly, not violently, feelingly, and accompanyingly.” Theme A' is followed by extension¹ in mm. 46-47 to complete the theme. Extension¹ overlaps Theme B in mm. 48 with only *solo* flute and E-flat clarinet playing Theme B. Grainger possibly meant *soli* for all first flutes to begin Theme B instead of *solo* since the *solo* designation is never cancelled or all first flutes return in m. 54 on the drone. Both melody and accompaniment in Theme A' and extension¹ are marked slurred for two measures (mm. 40-41), then *legato* for two measures (mm. 42-43), followed by slurred for four measures (mm. 44-47), except for the string bass marked “plucked” in all eight measures.

Theme B returns in mm. 48-55 and is again centered in C mixolydian. The chord progression is the same as earlier, except a B-flat major seventh chord is substituted on beat two of m. 53 for the corresponding B half-diminished seventh chord on beat two in m. 15. Though most of *The Immovable Do* is thickly scored, the return of Theme B offers a delicate contrast with a dynamic marking of *piano* and possible reduction to one on a part. The transparent sonorities are treated in miniature with the *tutti* restored in m. 58. Extension² of Theme A' softly returns in mm. 56-57 with tenor saxophones I and II then soprano saxophone marked “To the Fore” and “throbbingly.” Extension²

anticipates the return of a softer Theme C in mm. 58-61 using a descending motive x.

The transition to Theme A', with reduced dynamics, also returns for a third and final time in mm. 62-65. Tension is quickly built employing timpani and snare drum rolls, syncopation, and *tutti crescendo* to *fortissimo* culminating with a bass drum *solo* eighth-note at the end of m. 65. However, the transition now leads to a new interlude¹ instead of Theme A' as before.

Interlude¹ begins in m. 66 and consists of twelve measures, which can be divided into three four-measure phrases through m. 77. The twelve measures contain mostly consecutive quarter-notes that include a series of swells and overall *crescendo* to *fortissimo*. A variety of procedures are used in interlude¹ that obscure the tonality and produce the impression of a ramble. The procedures include:

- The melody in F major moves in a diatonic mostly ascending stepwise motion to produce the sense of meandering toward a goal.
- The accompaniment uses shared common tones between adjacent chords to produce gradual and evolving forward motion.
- The bass line moves in perfect fourths and fifths with few half steps, whole steps, or mediant intervals to produce forward motion with several random cadences.

Within the first four-measure phrase there is a two-measure antecedent-like phrase and two-measure consequent-like phrase. The antecedent-like phrase in mm. 66-67 begins with a (V/V-V) cadence to the dominant C major chord then rises and quickly descends using frequent stepwise motion back to the C major (V) chord. The consequent-like phrase in mm. 68-69 begins with an F major chord and similarly ascends

and descends, though resolves from a dominant C major chord back to the tonic F major chord in m. 69. Grainger scores the four measures to begin quietly with oboe *solo*, low woodwinds, and muted cornet I.

The second four-measure phrase of interlude¹ contains a pair of two-measure parallel phrases in mm. 70-71 and 72-73, using frequent stepwise motion. Both phrases similarly ascend from a C major chord and descend to a G ninth chord, the secondary dominant of V in F major. They also begin quietly, yet additional high woodwinds and french horns combine to punctuate a secondary dominant seventh chord on beat four in m. 70, beats two and four in mm. 71 and 74, and beat two in m. 75. The punctuated secondary dominant seventh chords all resolve to diatonic chords in F major and provide forward momentum through the second and third four-measure phrases.

The third and final four-measure phrase of interlude¹ begins in m. 74 with a C major chord that ascends to an F7 chord on beat four in m. 75. The following two measures continue to ascend in stepwise motion to a G7 chord on beat three in m. 77 (Example 5.10). Within the final four-measure phrase an enharmonic F-sharp dominant seventh chord is substituted on beat three in the third measure (m. 76) and serves as a chromatic neighbor between the F ninth chords on beats two and four. The F ninth chord on beat four in m. 76 functions as a secondary dominant to the B-flat ninth (IV9) chord on beat one in m. 77. The bass line descends predominantly in intervals of a minor or major second in mm. 76-77 providing forward motion to the final G7 (V7/V) chord on beat three in m. 77 and contrasts the ascending upper lines in mm. 76-77. Strong metric

accentuation of *legato* marks over the last eight counts combined with an increasing dynamic level and additional brass provides tension along with the expectation of new material.

Example 5.10. *The Immovable Do*, mm. 74-77. Final four measures of interlude¹.

The image shows a musical score for the final four measures of interlude 1. It is written in 4/4 time and features two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The score is divided into four measures. The first measure starts with a piano (*pp*) dynamic, followed by a fortissimo (*sf*) dynamic in the second measure, and another *sf* in the third and fourth measures. The fourth measure ends with a fortissimo (*ff*) dynamic. The music consists of block chords in the bass line and more complex textures in the treble line, including some grace notes and slurs. Roman numerals (IV) are placed above some chords in the treble staff.

There is little sense of melody in interlude¹ with mostly stepwise movement, and harmonies momentarily wander away from C and F major. Similar to Themes A and B, an E-flat major chord is inserted on beat three in every third measure of each four-measure phrase, except in the final four measures. The primary harmonic function of interlude¹ destabilizes the home key of F major without abandoning it and serves as a non-modulating transition. The break in rhythmic activity at the end of the third phrase in m. 77 also prepares the entrance of new material or subordinate theme in m. 78. Interlude¹ builds tension and provides anticipation toward the return of Theme C rather than development of a melodic idea.

Grainger continues the descending bass line from the G7 chord in m. 77 to an F major chord on beat one in m. 78 and begins a new energetic and animated setting of a transformed Theme C (Example 5.11). Theme C surprisingly returns in the tonic key of

F major instead of C major or D-flat major as before and is marked “as heavy as possible” in mm. 78-81 and 84-86. Each return of Theme C is followed by a short false transition that does not lead to new material, but back to Theme C or new C extension. The false transition in mm. 82-83 uses contrary motion and the second, in mm. 87-88, also uses contrary motion along with syncopation to prolong and lengthen the short Theme C.

Example 5.11. *The Immovable Do*, mm 78-81. Transformed Theme C.

Both statements of Theme C along with the following C extension in mm. 89-92 produce three climactic phrases. Motives x and y from Themes A and B are again used for the first two climactic phrases, yet the third climactic phrase or C extension (Example 5.12) uses an ascending then descending motive x in the melodic bass line. The low three-octave melodic line includes french horns and tubas marked “To the Fore” and “Much to the Fore.” The high point of the low melodic line in the C extension is reached on beat one in m. 90 then descends through hemiola and *diminuendo* to m. 92.

Example 5.12. *The Immovable Do*, mm. 89-92. C extension.

A re-transition begins in m. 93 after the C extension and melodic descent of mm. 89-92 with an extended *crescendo* and overall rising tessitura back to Theme C' in m. 110. As a whole, the re-transition stretches for seventeen measures from mm. 93-109 with few dynamic swells or cadences to F major chords. The re-transition is labeled interlude² and is similar in character to interlude¹. Interlude² can be divided into three four-measure phrases and one five-measure phrase. The first phrase is in mm. 93-96, second in mm. 97-100, third in mm. 101-104, and fourth in mm. 105-109.

The perception of a ramble is strengthened by a predominance of melodic stepwise movement and the abundant use of shared common tones between adjacent chords. The shape of each phrase is generally a reverse of the melodic shape found in the first measure of Theme B (m. 10). The new melodic shape is characterized by a sequence of intervals which include up a minor or major second, down a minor or major third, followed by up a minor or major second, while the shape of the first measure in Theme B is down a perfect fourth, up a major second, followed by down a perfect fourth. Rhythm

in each phrase of interlude² is dominated by consecutive quarter notes, similar to interlude¹. The last measure of each phrase; mm. 96, 100, 104, and 109, has increased points of iteration which provide continuation to the next phrase.

The first phrase of interlude² begins in F major with a prolongation of V7 through the second phrase that resolves in m. 100 with an expanded cadence of I6/4-ii6/4-V7-I ending on beat one in m. 101. An atmosphere of suspense is created by a snare drum roll beginning in m. 92 reinforced by a timpani roll and string bass *tremolo* on C beginning in m. 93 through the first and second phrases of interlude². The drone is also reinforced by a wide distribution of instruments including piccolo, clarinet III, bass clarinet, bassoons I and II, bari and bass saxophones, euphonium, and tubas. Additionally, both first and second phrases contain fifteen chords each with ten in the first and all in the second sharing common tones between adjacent chords. All of the combined elements anticipate closure to the work.

A *diminuendo* to *mezzo-piano* from mm. 100 to 101 completes the second phrase and quietly begins the third phrase again using the reverse shape of m. 10 from Theme B with the introduction of triangle on consecutive quarter-notes and without snare, timpani, or string bass. The triangle only plays through the third phrase for fifteen counts ending in m. 104 and provides contrast to the surrounding phrases. The third phrase is similar to the second and resolves with an expanded cadence of ii7-I6/4-V7-I ending on beat one in m. 105.

The fourth phrase continues in F major with a brief modulation to B-flat major then returns to F major. The phrase concludes with a IV-V7 progression that cadences to I on beat one in m. 110 and overlaps Theme C'. Both third and fourth phrases share common tones between all adjacent chords.

Although the chord progression of interlude² seems to meander, its forward momentum surfaces with increasing intensity using fragments of earlier material, such as motive x in m. 97. The gradual rise of register and dynamics in mm. 93-102 and 105-109 along with rhythmic regularity and the use of shared common tones between adjacent chords lend coherence to the four phrases of interlude². Interlude² links the previous Theme C in mm. 78-88 back to Theme C' in mm. 110-113.

Measures 110-113 are labeled Theme C' because of their rhythmic similarity to the melody of Theme C. Theme C' borrows the long note figure from Theme C and cadences to d minor in m. 111, g minor in m. 112, and finally an expanded cadence in F major of ii-IV-6-V7-I in mm. 112-114. The tonic F major chord on beat one in m. 114 overlaps the beginning of the Coda. The longest melodic note in each measure begins on beat two and is reinforced by the longest accompaniment note in each measure beginning on beat three, except for m. 113. Measure 113 closes with a whole note in both melodic and accompaniment parts and tempo is marked "lingeringly." Theme C' is dominated by a low accompaniment triplet to long note figure and presents the final climactic phrase of the work, which is marked with swells to *fortissimo* in mm. 110-111 and swells to *forte* and *mezzo-forte* in mm. 112-113. The four-measure melodic descent of mm. 110-113

counter-balances the melodic rise from the previous five-measure phrase in interlude² anticipating closure to the F major tonic on beat one in m. 114.

The short Coda begins in m. 114 and contains two cadential phrases with the first phrase in mm. 114-116 and second in mm. 117-120. The steady march tempo gives way to a slower tempo marked “in time” in m. 114 and, coupled with a unique chord progression in mm. 114-116, produces the sense of plodding back and forth to the end. The unique chord progression in the first cadential phrase incorporates three measures of quarter-notes alternating between F major chords and various diatonic chords using contrary motion. The chord progression, in F major, changes with each beat and includes; I-vi-I-iii₆-I-IV-I-iii₆-I-vi-I-iii₆-(I).

After a series of short cadences to the tonic, Grainger starts a longer and more final second cadential phrase (Example 5.13) in mm. 117-120. Again, he begins with a non-functional chord progression connected only by shared common tones between adjacent chords. However in m. 119, the G minor ninth chord (ii⁹) on beats one and two moves to a C dominant seventh chord (V⁷) on beats three and four. The C dominant seventh chord moves to the final F major chord (I) in m. 120 and the opening C drone suddenly and finally emerges as the fifth of the tonic F major chord in m. 120. The chord progression of the second cadential phrase is analyzed as a prolongation of ii from m. 117 through beat two of m. 119, then a V⁷ chord on beats three and four in m. 119 leads to the I chord in m. 120. There are eight cadences to F major chords in the Coda and all are accomplished using short phrases from less than one to four measures in length.

Example 5.13. *The Immovable Do*, mm 117-120. Final cadential phrase.

Tempo in the second and final cadential phrase is marked “slow-off-lots” and uses a long two-measure swell with most instruments marked *crescendo* from *forte* to *fortissimo* in mm. 117-118 followed by a short one-measure *diminuendo* to *piano* in m. 119. The work closes with one gentle swell in m. 120 marked *crescendo* from *piano* then *decrescendo* back to *piano*. Greater length of rhythmic values in mm. 117-120 emphasizes another element of closure. Instruments with the most rhythmic motion contain varied expressive markings that include:

- “singly”-Clarinets II and IV, Alto Clarinet, Alto Saxophone I, French Horns I and II, and Euphonium
- “throbbingly to the fore”-Tenor Saxophone I
- “to the fore, singly”-Trombone I
- “singly vibrantly”-Baritone Saxophone

An interchangeable use of recurring themes, motives, extensions, and transitions, along with closely related tonal areas, contributes to the listeners' focus on melodies and harmonies away from the objectionable drone made functional in m. 120. The annoying problem and harmonic nuisance of constant sound produced by a stuck reed, or the immovable do, on Grainger's harmonium is transformed into an asset and harmonically resolved. A combination of the harmonium's peculiar traits and faults along with Grainger's craft as a composer remedy the mechanical dilemma in *The Immovable Do*.

CHAPTER VI

PART COMPARISON AND PERFORMANCE CHALLENGES

Grainger's compressed score of *The Immovable Do* for wind band was possibly the result of writing parts before score,¹⁰¹ as described in Chapter Two. The composition was still a work in progress and only manuscript parts were available for the 1940 festival. As noted in Chapter One, the work was later published by G. Schirmer in 1941. Comparing manuscript to published parts will disclose alterations Grainger might have made to the work during the East Central Music Festival. Corrections due to publication error along with performance challenges will also be addressed.

Grainger sent a copied manuscript score and complete set of copied manuscript parts for *The Immovable Do*, except for flute III, double bassoon, and cymbal (with soft drumstick) to Harlo McCall on January 9, 1940.¹⁰² All of the parts sent by Grainger are held by the East Central University Band Library, except for the copied manuscript score which has not survived. Several of the of the copied manuscript parts left by Grainger are pasted onto brown bag paper as recommended to McCall in Grainger's letter also dated January 9, 1940. The original manuscript score and parts for wind band reside in the Grainger Museum at the University of Melbourne in Melbourne, Australia.

¹⁰¹ John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 102.

¹⁰² Percy Grainger letter to Harlo McCall, 9 January 1940, Band Library, East Central University, Ada, Oklahoma, Appendix G, 134-35.

Comparison of Parts

Each of the copied manuscript parts contain information as to when and where they were written by Grainger. The parts were written between October 25, 1939 and December 16, 1939 with most written between November 5 and 12, 1939. Most include the initials W. P. indicating their completion in White Plains, New York. A few parts were also written in Memphis, Tennessee; Springfield, Missouri; and St. Louis, Missouri. Grainger's attention to providing dates and location for each part written might indicate his intention to include them in his museum. Interestingly, the parts were not written sequentially as to score order and the first part written began with soprano saxophone, a favorite wind instrument of Grainger.

The following list (Table 6.1) is an inventory of copied manuscript parts sent by Grainger in 1940. The list is arranged in score order according to the published compressed score with date and location written, instrument, and number of parts held by East Central University.

Table 6.1. *The Immovable Do.* Inventory of parts sent by Grainger.

Date	Location	Instrument	Number of Parts
Nov.6, 1939	W.P.	Piccolo	1
Nov. 6, 1939	W.P.	Flute I & II	4
Nov. 8, 1939	W.P.	Oboe	2
Nov. 7, 1939	W.P.	Bassoon I & II	2
Nov. 5, 1939	White Plains	Eb Clarinet	1
Nov. 7, 1939	W.P.	Clarinet I	4
Nov. 7, 1939	W.P.	Clarinet II	3
Nov. 7-8, 1939	W.P.	Clarinet III	3
Nov. 7-8, 1939	W.P.	Clarinet IV	3

Date	Location	Instrument	Number of Parts
Nov. 7, 1939	W.P.	Clarinet V	3
Nov. 7, 1939	W.P.	Clarinet VI	3
Nov. 5, 1939	White Plains	Clarinet VII	3
Nov. 7, 1939	W.P.	Alto Clarinet	1
Oct. 25/Dec. 2-3, 1939	[Bus] Station, Memphis, Tennessee	Soprano Saxophone	1
Nov. 12, 1939	W.P.	Alto Saxophone II	1
Nov. 12, 1939	W.P.	Tenor Saxophone I	1
Dec. 4, 1939	Colonial Hotel, Springfield, Missouri	Tenor Saxophone II	1
Dec. 4, 1939	Springfield, Missouri	Bass Saxophone	1
Nov. 12, 1939	W.P.	Baritone Saxophone	1
Nov. 10, 1939	W.P.A ₆	Cornet I	2
Nov. 10, 1939	White Plains	Cornet II & III	4
Nov. 10, 1939	no marking	Trumpets I & II	2
Nov. 8, 1939	W.P.	Horns I & II (in F)	3
Nov. 8, 1939	W.P.	Horns III & IV (in F)	3
Dec. 16, 1939	Terminal (Station) Hotel, St. Louis, Missouri	Horns I & II (in Eb)	1
Dec. 16, 1939	Terminal (Station) Hotel, St. Louis, Missouri	Horns III & IV (in Eb)	1
Dec. 16, 1939	Terminal (Station) Hotel, St. Louis, Missouri	Trombone I	2
Nov. 11, 1939	W.P.	Trombone II	1
Nov. 10, 1939	W.P.	Trombone III	2
Nov. 9, 1939	W.P.	Baritone (treble clef)	2
Nov. 8, 1939	W.P.	Baritone (bass clef)	2
Nov. 8, 1939	W.P.	Tubas (basses)	6
Nov. 12, 1939	W.P.	String Bass	1
Nov. 11, 1939	W.P.	Kettle-Drums (F, C)	2
Nov. 12, 1939	W.P.	Side-Drum	2
Nov. 12, 1939	W.P.	Cymbal (Crash), Bass Drum, Triangle	5

According to local folklore, after Grainger arrived in Ada, several college students were quickly put to work copying extra parts by hand from Grainger's manuscript for the large honor band. Many changes were supposedly made by Grainger during and after rehearsal; however, the handwritten student rehearsal parts have not survived and several of the manuscript parts appear to have been edited using tape to apply the alterations.

The following list (Table 6.2) presents a comparison between copied manuscript and published parts of *The Immovable Do* for wind band. The list is organized in score order as to published score with changes made to published parts.

Table 6.2. *The Immovable Do*. Comparison of copied manuscript to published parts.

Instrument	Mm	Manuscript	Published
Piccolos I & II	56-71		C drone added
Flutes I & II	30-31		Flute II, C drone added
	36	Flute II, C marked <i>mp</i> and <i>decrescendo</i>	Flute II, C change to <i>p</i> and <i>decrescendo</i>
	71	Flute II, beat 4, B	Flute II, beat 4, Bb
	75	Flute I, beat 4, C	Flute I, beat 4, D
	81-82		<i>crescendo</i> added
	89	mis-marked m. 84	marked correctly as m. 89
	94		<i>To the fore</i> added
Flute III		not held by East Central University (ECU)	
Oboes I & II	76	Oboe II, beat 3, G	Oboe II, beat 3, Bb
	81		Oboe II, <i>crescendo</i> added
	93-100	mm. 93-96 both <i>tacit</i> , then mm. 97-100 same as Alto Saxophone I	Oboe I, beat 2, mm. 93-100 same as Flute I, 8vb

Instrument	Mm	Manuscript	Published	
Oboes I & II	93-100		Oboe II, beat 2, m. 93 to beat 1, m. 100 same as Flute I 8vb, then beats 2-4, m. 100 same as manuscript	
Bassoons I & II	118	beats 1 & 2, E	beats 1 & 2, E, should be Eb	
Double Bassoon		not held by ECU		
Eb Clarinet	28		<i>sharply</i> added	
	31-32		tie added to A	
	61	<i>decrescendo</i>	marking omitted	
	62	<i>pp</i>	marking omitted	
	63-64	<i>pp crescendo to f</i>	marking omitted	
	65	<i>decrescendo to pp</i>	marking omitted	
Clarinet I	21		<i>legato</i> added to notes after beat 1	
	81		<i>crescendo</i> added	
	87	lower part, beat 3, F#	lower part, beat 3, F natural	
	93-100		beat 4, m. 93 marked <i>louden lots bit by bit</i> to beat 1, m. 100	
	Clarinet II	21		<i>legato</i> added after dotted quarter-note
	39	last note Eb	last note E natural	
	115	beat 4, G	beat 4, F#	
	117-120		8vb added	
Clarinet III	30-31		play Alto Saxophone I cues	
Clarinet IV	11-13	three measures rest omitted	three measures rest added	
	28		<i>sharply</i> added	
	77	beat 3, dotted quarter-note	beat 3, quarter-note only	
	82	beat 3, G quarter-note	beat 3, G two eighth-notes	
	84		<i>very heavy</i> added	
	100	beat 1, C quarter-note followed by A, E, D, C, B, A eighth-notes	beat 1, C dotted quarter-note followed by G, F#, E, D, C eighth-notes	
	Clarinet V	24-26		<i>legato</i> added

Instrument	Mm	Manuscript	Published
Clarinet V	27		beat 1, two eighth-notes, slur added
	28		<i>sharply</i> added
	30	beat 1, Bb quarter-note only, beats 2-4, Alto Saxophone I cues	beats 1-4, play Alto Saxophone I cues
	65	beat 3, D quarter-note beat 4, A quarter-note	beat 3, D, C eighth-notes beat 4, B, A eighth-notes
	72-76		D, 8va added
	77-86		continue 8va, 8vb omitted
	96	beat 4, C quarter-note	beat 4, A, D eighth-notes, <i>To the fore</i> added
	97	B, A, C, B quarter-notes	D, E, C, D quarter-notes
	98	A, G, B, A quarter-notes	E, F#, A, G quarter-notes
	99	G, F#, A, G quarter-notes	F#, G, E, F# quarter-notes
	100	F# quarter-note followed by E, G, F#, E, D, C eighth-notes	G quarter-note, A dotted quarter-note followed by F#, G, A eighth-notes slurred
	101	beat 1, G	beat 1, B
	110-120		D, 8va added
	Clarinet VI	61	beat 1, C dotted quarter-note followed by D eighth-note on up of beat 2
82		beat 3, E quarter-note	beat 3, two E eighth-notes
84			<i>very heavy</i> added
100		beat 2, E quarter-note, beat 3, D, E eighth-notes	beat 2, E, G eighth-notes, beat 3, F#, E eighth-notes
Clarinet VII	28		<i>sharply</i> added
	31-32		added tie from whole-note of m. 31 to beat 1 of m. 32
	96		<i>legato</i> added to beat 1 and beat 2, first eighth-note
Alto Clarinet	22	beat 2, C quarter-note tied to beat 3, C eighth-note	beat 2, C quarter-note, beat 3, B quarter-note

Instrument	Mm	Manuscript	Published
Alto Clarinet	45		beat 4, E, F#, G eighth-note triplet added
	78	beat 3, G dotted quarter-note and up of beat 4, A eighth-note	<i>very heavy</i> added and beat 3, A quarter-note, beat 4, 8va A
	106		<i>To the Fore</i> added
Bass Clarinet	6		slur over four quarter-notes added
	32	beat 1, B natural	beat 1, Bb
	45	beat 4, D quarter-note	beat 4, D, E, F# eighth-note triplet
	82	beat 3, two D eighth-notes	beat 3, two G eighth-notes
Soprano Saxophone	56	<i>vibrato</i> marked	<i>throbbingly</i> marked instead
	86		added slur over last three eighth-notes
	97		<i>To the fore</i> added
Alto Saxophone I	26-27		<i>legato</i> added through beat 1 of m. 27
	28		<i>harshly</i> added
	62		<i>heavy</i> added
	101	A, D, E, A quarter-notes	D, B, C, D quarter-notes
	102	Ab, Bb, G, A quarter-notes	D, Eb, C#, D quarter-notes
	103	beat 1, E quarter-note, beat 2, Eb quarter-note tied to Eb eighth-note up of beat 3, D quarter-note, up of beat 4 C# eighth-note	A, B, G, A quarter-notes
	104	C, B, A quarter-notes, beat 4, F#, E eighth-notes	G#, G quarter-notes, F# dotted quarter-note, E eighth-note
Alto Saxophone II	45	beat 4, E quarter-note	beat 4, E, F#, G eighth-note triplet
	84		<i>heavy</i> added
	97		<i>To the fore</i> added

Instrument	Mm	Manuscript	Published
Tenor Saxophone I	13	up of beat 2, D quarter-note	up of beat 2, D eighth-note
	48-51	cues marked play in pencil	cues written in to play
	65	up of beat 4, D eighth-note tongued and marked <i>sf</i>	up of beat 4, D eighth-note slurred and marked <i>ff</i>
	72-73		<i>forte</i> added between <i>crescendo</i> and <i>decrescendo</i>
	107		<i>to the fore</i> added
Tenor Saxophone II	46	D, E, F, G quarter-notes, with G tied to beat 1 of m. 47	G, A, Bb, C slurred quarter-notes
	47	G, F# eighth-notes, E, D, C# quarter-notes	B quarter-note, A dotted quarter-note, G, F#, E eighth-notes
	48	beat 1, D	beat 1, F#
	59		swell added to dotted quarter-note
	108		<i>to the fore</i> added
Baritone Saxophone	33	beat 2, slur between both eighth-notes	no slur
	89		<i>To the fore</i> added
Bass Saxophone	58		beat 3, dotted quarter-note swell added
	59		beat 3, dotted quarter-note swell added
	83		beat 1, <i>mp</i> added to quarter-note
	84		<i>Heavy</i> added
	89	mis-marked m. 84	marked correctly as m. 89
Cornet I	44		<i>(f)</i> added
	93	<i>tacit</i>	beats 1-3 rest, beat 4, E quarter-note tied to beat 1 m. 94, with mute
	94	<i>tacit</i>	E, F#, D, E quarter-notes, with mute
	95	<i>tacit</i>	F#, G, E, F# quarter-notes, with mute

Instrument	Mm	Manuscript	Published
Cornet I	96	<i>tacit</i>	beat 1, G quarter-note, beat 2, A, F# eighth-notes with F# tied to next down beat, beat 3, F#, G eighth-notes, beat 4, A, D eighth-notes with D tied to next down beat, with mute
	97	beat 1, quarter-rest, beat 2, B half-note, beat 4, A quarter-note	D, E, C, D quarter-notes, with mute
	98	beat 1, G quarter-note, beat 2, D half-note, beat 4, C quarter-note	E, F#, D, E quarter-notes, with mute
	99	beat 1, A quarter-note, beat 2, D half-note, beat 4, C quarter-note	F#, G, E, F# quarter-notes, with mute
	100	beat 1, B quarter-note, beat 2, A, E eighth-notes, beat 3, D, C eighth-notes, beat 4, B, A eighth-notes	beat 1, G quarter-note, beat 2, A dotted quarter-note, up of beat 3, F# eighth-note, beat 4, G, A eighth-notes, with mute
	101	beat 1, D quarter-note, beats 2-4, rest	beat 1, B quarter-note, with mute, beats 2-4, rest
	104-114		without mutes
Cornet II & III	23	up of beat 3, C# eighth-note	up of beat 3, changed to C natural eighth-note
	58-61	<i>tacit</i>	Cornet II, D whole-note added
	89	Cornet II, beat 4, D	Cornet II, beat 4, Eb
	96	Cornet II, <i>tacit</i>	Cornet II, D whole-note added
	97	Cornet III, C whole-note	Cornet III, beat 1, G quarter-note, beat 2, C half-note, beat 4, B quarter-note
	98	Cornet III, <i>tacit</i>	Cornet III, beat 1, G quarter-note, beat 2, C half-note, beat 4, B quarter-note
	99	Cornet III, <i>tacit</i>	Cornet III, beat 1, A quarter-note, beat 2, D half-note, beat 4, C quarter-note

Instrument	Mm	Manuscript	Published
Cornet II & III	100	Cornet III, <i>tacit</i>	Cornet III, beat 1, B quarter-note, beat 2, A, E eighth-notes, beat 3, D, C eighth- notes, beat 4, B, A eighth-notes, all slurred through beat 1 of m. 101
	101	Cornet III, <i>tacit</i>	Cornet III, beat 1, G quarter-note, beats 2-4, rest
	118	Cornet III, beat 3, F# half-note	Cornet III, beat 3, F natural half-note
Trumpet I & II	21	Trumpet I, <i>tacit</i>	Trumpet I, beat 1, quarter-rest, beats 2-4, D dotted half-note
	22	Trumpet I, beat 1, A quarter-note, beat 2, B quarter-note, beat 3, G quarter-note, beat 4, F#, G eighth-notes	Trumpet I, D whole-note
	22	Trumpet II, <i>tacit</i>	Trumpet II, beat 1, A quarter-note, beat 2, B quarter-note, beat 3, G quarter-note, beat 4, F#, G eighth-notes
	23	Trumpet I, beat 1, A dotted quarter-note, up of beat 2, G eighth-note, beat 3, F#, E eighth-notes, beat 4, D quarter-note	Trumpet I, D whole-note
	43-44	not marked Trumpet I or Trumpet II	marked Trumpet II
	70-77	marked Trumpet II	marked Trumpet I with Trumpet II 8vb
	97	both <i>tacit</i>	Trumpet I, beat 1, quarter-rest, beats 2-3, B half-note, beat 4, A quarter-note
	98	both <i>tacit</i>	Trumpet I, beat 1, G quarter-note, beats 2-3, C half-note, beat 4, B quarter-note
	99	both <i>tacit</i>	Trumpet I, beat 1, A quarter-note, beats 2-3, D half-note, beat 4, C quarter-note

Instrument	Mm	Manuscript	Published
Trumpet I & II	100	both <i>tacit</i>	Trumpet I, beat 1, B quarter-note, beat 2, A, E eighth-notes, beat 3, D, C eighth-notes, beat 4, B, A eighth-notes
	101	both <i>tacit</i>	Trumpet I, beat 1, D quarter-note, beats 2-4, rest
Horn I & II (in F)	36		<i>Brassy</i> added
	77	Horn I, beat 3, D dotted quarter-note	Horn I, beat 3, C dotted quarter-note
	106		<i>To the Fore</i> added
Horn III & IV (in F)	89	mis-marked m. 84	marked correctly as m. 89
Horn I & II (in Eb)	45	Horn II, beat 4, E, F#, G eighth-note triplet	Horn II, beat 4, E quarter-note
	77	Horn I, beat 3, E dotted quarter-note	Horn I, beat 3, D dotted quarter-note
	84		both parts, beats 2-4, <i>a2</i> added
	89	mis-marked m. 84	marked correctly as m. 89
	106	marked <i>singingly</i>	<i>singingly</i> omitted, <i>To the Fore</i> added
	45	Horn IV, beat 4, E, F#, G eighth-note triplet	Horn IV, beat 4, E quarter-note
Horn III & IV (in Eb)	64		<i>roughly</i> added
	75		beat 4, <i>piano</i> added
	89	mis-marked as mm. 84	marked correctly as mm. 89
	117	beat 2, marked <i>mf</i>	beat 2, change to <i>f</i>
	118	beat 3, marked <i>ff</i>	beat 3, change to <i>fff</i>
Trombone I	113		beats 2-3, <i>cresc.</i> added
Trombone II	83		beat 1, <i>mp</i> added
Trombone III	40-41	marked <i>mp</i> and <i>accompanyingly</i>	markings omitted
	64-65		slur added from m. 64 whole-note to m. 65 up of beat 4, eighth-note
	89		<i>To the Fore</i> added
Baritone (treble clef)	32-33	slur from beat 1, m. 32 to beat 1, m. 33	slur omitted

Instrument	Mm	Manuscript	Published
Baritone (treble clef)	33-34	slur from beat 3, m. 33 to beat 2, m. 34	slur omitted
	34-35	slur from beat 3, m. 34 to beat 4, m. 35	slur omitted
	45	beat 4, A quarter-note	beat 4, A, B, C eighth-note triplet
	89		<i>Much to the Fore</i> added
	108- 109		tie added between beat 4, m. 108 and beat 1, whole-note m. 109
Euphonium (bass clef)	48	beat 1, 8va C quarter- note	beat 1, no 8va C quarter-note
	65		slur added to up of beat 4
	89	mis-marked mm. 84	marked correctly as mm. 89
	117		<i>singingly</i> added
	118	beat 1, mis-marked E, should be Eb	beat 1, mis-marked E, should be Eb
Tuba	23	beats 3-4 marked <i>mf</i> and <i>crescendo</i>	markings omitted
	65		tie added to up of beat 4
	83		beat 1, <i>mp</i> added
	84		<i>heavy</i> added
	118	beat 1, E half-note, should be Eb	beat 1, E half-note, should be Eb
String Bass	83		beat 1, <i>mp</i> added
	118	beat 1, E half-note, should be Eb	beat 1, E half-note, should be Eb
Cymbal (crash), Bass Drum, Triangle	65	Bass Drum, up of beat 4, eighth-note marked <i>ff</i>	Bass Drum, up of beat 4, eighth-note marked <i>f</i> (<i>mf</i>) and (<i>not too roughly</i>)
	86	<i>p</i> marking at end of <i>decrescendo</i>	<i>p</i> at end of <i>decrescendo</i> omitted
	87-88	mis-marked as one measure of rest	marked correctly as two measures of rest
Kettle- Drums (F, C)	81	up of beat 3, F dotted quarter-note	up of beat 3, C dotted quarter- note
Side Drum		no changes	no changes

Instrument	Mm	Manuscript	Published
Cymbal (with soft drumstick)		not held by ECU	

Table 6.2 reveals several minor changes between manuscript and published parts, though little substantial is uncovered, except for a few mis-numbered measures and wrong notes.

The following list (Table 6.3) notes the corrections to make in published parts.

Table 6.3. *The Immovable Do*. Corrections to published parts.

Instrument	Mm.	Description
Flute I	75	beat 4 quarter-note, correct D to C
Bassoons I and II	118	beat 1 half-note, correct to E-flat
Alto Saxophone I and II	75	move <i>sfz</i> from beat 1 to beat 2
Trombone III	118	beat 1 half-note, correct to E-flat
Euphonium	82	beat 3 quarter-note, change to two eighth-notes
Euphonium	118	beat 1 half-note, correct to E-flat
Tuba	82	beat 3 quarter-note, change to two eighth-notes
Tuba	118	beat 1 half-note, correct to E-flat
String Bass	118	beat 1 half-note, correct to E-flat
Kettledrums	83	add <i>piano</i> marking

Performance Challenges

The primary performance challenge throughout the work is to maintain uniform intonation of the inverted pedal point above the intermingling harmonies below.

Isolating the inverted pedal point or drone to match pitch will improve intonation. The work could be subtitled “The Movable Do” due to the intonation problems encountered in a typical performance. As a note “To Conductors” in the published compressed score, Grainger advised conductors on related performance challenges:

In performances by Wind Band (Military Band) it is essential that as perfect as possible a tonal balance between the various B flat Clarinet parts be achieved. To be specially avoided is any tendency toward top-heaviness-i.e.: loudness of the upper clarinet parts as compared with the lower clarinet parts. At least as many players should be allotted to the Clarinet V part as to the Clarinet I part-in fact, more players should play the Clarinet V part, if they are *weaker* players than those playing the Clarinet I part! The same applies to the 3rd and 4th Clarinet parts as compared with the 1st and 2nd Clarinet parts; if anything, the lower parts should enjoy a numerical superiority of players. Throughout the whole tonal range of the band everything should be done to achieve an even balance of tone, with an especial avoidance of top-heaviness in any band section. The conductor should see to it that the high drone is clearly and richly heard at all times [...] any or all of the combinations for wind instruments may be joined, in performance, with any or all of the other versions-organ, mixed chorus, full orchestra, string orchestra, etc. The composition is naturally fitted to be used on occasions (such as high school and competition festivals) when many different organizations are massed together.¹⁰³

After the intonation of the opening C is set, adherence to Grainger's instruction to avoid "top-heaviness" in the overall tonal balance should receive consideration. There are several areas in the work where lower lines are marked the same dynamic level as upper lines. Wind ensembles that allocate one to a part will improve balance by increasing the dynamic level of some lower instruments in selected problem areas. The following list (Table 6.4) identifies problem areas with recommended dynamic changes.

¹⁰³ Percy Aldridge Grainger, Program Notes to Conductors in *The Immovable Do* for Wind Band (New York: G. Schirmer, 1940).

Table 6.4. *The Immovable Do*. Recommended dynamic changes.

Instrument	Mm.	Increase dynamic marking
Bassoons and Bass Clarinet	2-9	<i>mp to mf</i>
Bari Saxophone	10-14	<i>p to mp</i>
Bassoons and Bass Clarinet	14-17	<i>mp to mf</i>
Bass Clarinet and Bari Saxophone	18-20	<i>mp to mf crescendo</i>
Clarinets IV and V	48-51	<i>p to mp</i>
Bassoons, Bass Clarinet, and Bari Saxophone	52-55	<i>p to mp</i>
Bassoons, Bass Clarinet, and Bari Saxophone	66-69	<i>p to mp</i>

Consistent dynamic balance throughout the many *crescendos* and *diminuendos*, or swells, is a unique and simple procedure for the pedal-pumped harmonium. Uniform swells are easy to produce with the knee against the swell bar as described in Chapter Five. The entire set of reeds responds to the opening and closing of the swell box located by the swell bar producing a uniform *crescendo* and *diminuendo*.¹⁰⁴ Recognition of this process is significant to an informed interpretation by the wind band conductor.

Clarity of ensemble lines and texture also exert an important role in achieving Grainger's goal of tonal balance. Special attention to matching tone and highlighting phrases marked "To the Fore" offer the ensemble many opportunities to build listening skills. Isolating the dotted quarter-note motive (motive x) of Theme A in mm. 30-31 and 56-57 provides an excellent opportunity to match tone, pitch, rhythm, and articulation, as well as highlight the motive. Except for the inverted pedal point, the same measures include accompaniment quarter and eighth-notes of lesser importance. Other

¹⁰⁴ Frederick Fennell, "Basic Band Repertory: An Interpretative Analysis of *The Immovable Do* by Percy Aldridge Grainger," *The Instrumentalist* 37 (May 1983): 32.

opportunities to isolate, match, and highlight include the drone throughout the work, the *sf* chords in mm. 70-71 and 74-75, along with the syncopated line in mm. 81-82, and the low dotted quarter-note melodic line in mm. 89-92.

Though much of the work's texture is thick and transparency seems limited, opportunities for contrast are available. The texture of motive x in mm. 30-31 is light while the texture before the motive in mm. 24-29 and after in mm. 32-35 is dense. Another example is the second statement of Theme B in mm. 48-55, which is marked softer and "feelingly." Reducing the second statement of Theme B to one on a part will provide a delicate textural contrast to surrounding material. The sudden dynamic change between mm. 65 and 66 is also heightened by reducing the number of players to one on a part from mm. 66-69 with all returning in m. 70. Variety is similarly heightened in mm. 100 and 101 with a *diminuendo* from loud to soft dynamics by reducing the number of players to one on a part from mm. 101-104 with all returning in m. 105.

Reinforcement of culminating elements will emphasize closure to the work. Climactic phrases are located in mm. 78-83, 84-88, 89-92, and 110-113. They are made more vivid by exaggerating the soft beginning of each *crescendo* that precedes each climactic phrase. Frederick Fennell also recounts, in his interpretative analysis of *The Immovable Do*, that Grainger would slightly slow the tempo at m. 110.¹⁰⁵ This change provides emphasis to the closing Theme C' interrupts the steady pace, and reinforces the final cadential phrase.

¹⁰⁵ Ibid., 34.

CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

FOR FURTHER STUDY

Summary

The study of Percy Grainger and *The Immovable Do* in association with his role as composer, conductor, soloist, and lecturer contributes to a larger perspective regarding the development of higher artistic standards in original wind band literature. In the context of wind band history, this larger perspective reveals a trend away from functional and entertainment music during the first quarter of the Twentieth Century. Additionally, several factors contributed to an emerging need in the 1930s for original wind band music and trend toward educational music of artistic merit.

Following World War I, many circumstances encouraged the rapid growth of American school bands and consequent lack of educational music. Contributing elements included patriotic enthusiasm for military music, the need to train bandmen for the military which in turn expanded instrument production, and the continued popularity of professional wind bands.

Commercial profit influenced many composers to write music for school bands to meet the growing educational demand. Economic incentive also influenced music publishers to produce simple original band compositions. Further contributing to the call for more school band compositions was the rise in popularity of the university

marching band at sporting events beginning with the University of Illinois Marching Band in 1907,¹⁰⁶ the creation of the first National Band Contest in 1926,¹⁰⁷ and the establishment of the Interlochen Summer Music Camp in 1928.¹⁰⁸

Concomitant with the rapid growth of American school bands and shortfall of high quality educational music was a clear ambition by many early twentieth-century band leaders to develop a repertoire of serious music for wind bands similar to that for orchestras. The lack of serious music and artistic prestige was due in part to the wind band's association with military and amateur performance providing functional and entertainment music.¹⁰⁹

Dr. Edwin Franko Goldman (1878-1956), composer, conductor, and founder of New York City's Goldman Band, recognized these problems and challenges to the band movement. Dr. Goldman, along with his son Richard Franko Goldman (1910-1980), believed that artistic music for band should be available to audiences and together with several leaders of the band profession established the American Bandmasters Association (ABA) in 1929-30 to reach that objective. The early intentions of the ABA were to standardize concert band instrumentation and promote a higher standard of artistic excellence for the concert band through its performers, conductors, and literature.

¹⁰⁶ <http://www.bands.uiuc.edu>, 7 February 2009.

¹⁰⁷ Frederick Fennell, *Time and the Winds* (Kenosha Wisconsin: Leblanc Educational Publications), 46.

¹⁰⁸ <http://www.interlochen.org>, 7 February 2009.

¹⁰⁹ J. Peter Burkholder, Donald J. Grout and Claude V. Palisca, eds. *A History of Western Music*, 7th ed. (New York: W. W. Norton & Company, 2006), 767.

Richard Franko Goldman associated Percy Grainger with the development of artistic music for wind band. He acknowledged Grainger's efforts in the preface to *The Band's Music* by Richard Franko Goldman, published in 1938 with foreword by Grainger. According to Goldman:

Mr. Grainger's foreword is a contribution which should be read, and preferably memorized, by any person seriously interested in bands or band music. The author cannot possibly express his indebtedness to Mr. Grainger, not only for his interest in this volume, but also for the stimulation of his ideas and for the many lines of thought and research he has suggested.¹¹⁰

In the Foreword, Grainger advances his belief that the wind band has an aesthetic potential and capacity equal to the orchestra. Grainger encourages current outstanding composers to write for the band and warns that without their input the band's music would remain artless.

Percy Grainger's impact on changing attitudes about wind band composition can also be traced to his early writings. He wrote an article for the *Metronome Orchestra Monthly* in 1918 titled, "Possibilities of the Concert Wind Band from the Standpoint of a Modern Composer."¹¹¹ In the article, Grainger questions the lack of works written for the modern concert wind band by current leading composers. He considers some musical expression best suited for orchestra, however, contends that a great amount can be better expressed by wind band. Grainger suggests the modern band is a product of recent musical thought and modern compositional emphasis on harmony is

¹¹⁰ Richard Franko Goldman, *The Band's Music* (New York: Pitman Publishing, 1938), vii.

¹¹¹ Malcolm Gillies and Bruce Clunies Ross, eds. *Grainger on Music* (New York: Oxford University Press, 1999), 99-105.

better expressed by the band. He claims that band rather than orchestra can be a more satisfying resource to musical expression for modern composers.¹¹² Grainger also expresses the need for complete families of instrumental groups such as clarinets, saxophones, oboes, and bassoons, similar to their use in *The Immovable Do*. Grainger concludes the article with the statement:

When we recall the effects produced by Wagner in the “Ring” (in the Valhalla motiv music) by using tubas plenteously in groups, and by his whole system of group orchestration, we can imagine the equally magnificent (though wholly different) gamut of group contrasts that the military band will offer to composers who will possess the insight, enthusiasm and tenacity to bring about the completion in the instrumentation of concert wind bands of those manifold (but as yet mostly fragmentary) elements that even now prove so strangely fascinating and attractive to onward-looking creative musicians.¹¹³

Conclusions

Both Karl King and Percy Grainger composed music for wind band, yet their approach to the genre was quite different. The 1940 East Central Music Festival presents an invaluable juxtaposition of the two composer's unique personalities and views on band composition when American wind band music was at a crossroads of artistic direction.

King pursued an educational model of musical simplicity and commercial marketability.

The Immovable Do by Grainger did not represent King's vision for the direction of wind

¹¹² The comment displays Grainger's progressive vision for bands in 1918. Ninety-one years later, in 2009, over forty composers including Pulitzer Prize winners John Corigliano and William Bolcom attended the 2009 National Conference of the College Band Directors National Association (CBDNA) at the University of Texas to hear new compositions performed in a four-day presentation of ten concerts, composer panels, and research papers.

¹¹³ Malcolm Gillies and Bruce Clunies Ross, eds. *Grainger on Music* (New York: Oxford University Press, 1999), 105.

band composition perhaps due to its lack of simple harmonies and textures.¹¹⁴ Grainger arguably pursued a similar goal to King, though raises the artistic standards of wind band literature by successfully uniting his artistic vision with educational purpose and commercial marketability in *The Immovable Do*.

The Immovable Do provides musicians and listeners the opportunity to hear moderate dissonances and chord planing techniques common to early twentieth-century harmony. The work is an uncomplicated vehicle for developing ensemble listening skills through the many pitch relationships resulting from the constant presence of a common tone.¹¹⁵ Additionally, the uncommon use and scoring of complete wind instrument groups provide depth to the bands' sonority and texture. *The Immovable Do* for wind band thus represents a successful example of combined educational, commercial, and artistic interests.

Recommendations for Further Study

Much of Grainger's wind band music is now considered repertoire of substantial artistic merit. Additional study of his role as a conductor, soloist, and lecturer in other American schools and universities will provide insight into his influence on changing the direction of wind band music during the first half of the Twentieth Century. With the

¹¹⁴ Karl L. King letter to Lloyd [C. L. Barnhouse Jr.], 10 February 1940, Band Library, East Central University, Ada, Oklahoma, Appendix L, 142.

¹¹⁵ Frederick Fennell, "Basic Band Repertory: An Interpretative Analysis of Percy Grainger's *The Immovable Do*," (Northfield, Illinois: *The Instrumentalist* 37, no 10, May 1983), 34.

hindsight of nearly seventy years, Percy Grainger's vision for the band as a medium for advancing new music, playable by school bands, is a concept that is still progressing.

During the 1930s and 1940s, many educational institutions sponsored music contests and festivals. A more thorough investigation into specific towns and schools where others served as guest conductors and clinicians during the middle Twentieth Century will provide better understanding of their influence on the development of wind band literature.

Finally, the twentieth-century trend toward high quality original music for wind band began with such notable composers as Gustav Holst, Ralph Vaughan Williams, Gordon Jacob, and Percy Grainger. An investigation into how later composers incorporated educational, commercial, and artistic interests into their original wind band music will illuminate this trend.

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Appendix A
McCall letter to Grainger, October 23, 1939

East Central State Teachers College

ADA, OKLAHOMA

October 23, 1939

Percy Grainger,
White Plains, New York.

Dear Mr. Grainger:

I am sorry to bother you at this time, but I must have your help. You probably do not know, but we were fortunate enough to secure you at our Band Festival to be held February 23.

Frankly, our set-up is this:

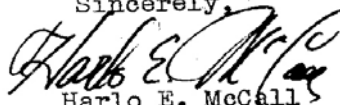
A two day affair, you taking part on Friday.
A select band rehearsal with chorus on several numbers of yours.


A short concert by you at Convention Hall that evening and your conducting the band and chorus.

I want you to suggest the numbers you wish the band to play of your own composition or arranging so that I may make plans. Do not let the difficulty of the number bar it from your list (the best bands in the country come from this part of Oklahoma). The select band will number 150 students.

I know we will get much from your presence on our campus, and I await your reply.

Sincerely,


Harlo E. McCall
Director of Music


Monday S. of D.
In 17 - No 29
Irish T. - No 29
Austri. - W.C.S.
The Immovable Do
Clar. Fam. Jenkins?

Appendix B
 McCall letter to Grainger, December 14, 1939

East Central State College

ADA, OKLAHOMA

HARLO E. MCCALL
 DIRECTOR OF MUSIC

December 14, 1939

Mr. Percy Grainger,
 Waco, Texas.

Dear Mr. Grainger:

I am making plans for the Festival to be held February 23. The students are excited about having you on that date, but I am having worries.

Your vocal numbers are exceedingly difficult—knowing the singers in this locality and how they don't work on Festival numbers—but after thinking about the program, I have arrived at the following conclusions:

I'm Seventeen Come Sunday

Chorus with perhaps brass or band
 (The singers want to be featured without band, they refuse to subjugate themselves)

Irish Tune from County Derry

Chorus with band

Australian Up Country Song

Chorus a cappella

Lincolnshire Posy

Band alone (could we handle it?)

NOW

Is it possible to sing and play
 Can the Chorus with piano do

Country Gardens?
 Dream Lay

I would appreciate any further suggestions you may have to offer. You will play fifteen minutes or so on the program also that night at Convention Hall.

I am planning to have the Ada High School Chorus, the Horace Mann High Chorus (college High) and the Mixed Chorus of East Central learn these numbers so augmented by the chorus of the surrounding High Schools we should know these numbers. At least the three choruses in Ada will know them before you arrive.

Sincerely,

Harlo E. McCall

If chorus wants to shine without too much band
 (a) The Hunter ^{in his Carce} (2 pianos)
 (b) Irish Tune No 5 (a cappella)
 (c) Tribute to Foster (2 pianos)
 (d) Australian Up C. S.
 (e) Lm 17 (with brass)
 (or without tribute: a, d, e)
 or: (a) The Hunter (2 pianos)
 (b) Irish Tune No 29 (with brass)
 (c) A Up C Song
 (d) Lm 17 (with brass)

Band numbers on folio
 (a) Chis Marc with piano
 (b) The Immortal
 (c) Skis they
 If 2 Soprano voices
 set for the Immortal
 (d) Chis Marc

~~2/15/39~~

Appendix C

McCall letter to Antonia (Tonie) Morse, Grainger's next door neighbor in White Plains
and concert manager, March 7, 1940

Copy of Letter

East Central State Collage

Ada, Oklahoma

March 7, 1940.

Antonia Morse
Nine Cromwell Place
White Plains, N.Y.

Dear Antonia Morse:

Enclosed you will find clippings from our local paper concerning the Music Festival. I have also included the program that Mr. Grainger gave Friday morning, and a few programs of the festival.

The coming of Mr. Grainger to our campus proved to be even more stimulating musically than we had anticipated. His musicianship and invigorating personality won him the acclaim of the chorus and band musicians, citizens and directors of this area. Never in the history of our festival has any man so won his audience. We are better for his coming and will never forget.

Sincerely

(signed) Harlo E. McCall

Appendix D
McCall letter to Grainger after East Central Music Festival,
August 13, 1940

The City of Wichita

Fire Department

WICHITA, KANSAS

H. H. McCALL
CHIEF



P. M. WENDEL
ASSISTANT CHIEF

August 13, 1940

Percy Grainger,
White Plains, New York.

Dear Mr. Grainger:

I have just finished a new arrangement of the Irish Tune from County Derry. I wrote an introduction, then a fugue as Bach would handle the number, then as Schubert, then as Wagner, and last as a modern composer would write it in swing time. I am at lost for a name.

I would like to dedicate this number to you in memory of your visit to Ada this last Spring.

Please send the clipping or the name of the magazines in which you used my statements. I am sure that the College and myself are flattered that my opinion of your fine work would be used.

I hope that you are enjoying this summer, both yourself and your wife.

Please think over a name for me and give me leave to dedicate my arr. to you.


Sincerely,

Harlo E. McCall

Harlo E. McCall

summer address: 524 S. Seneca,
Wichita, Kansas.

Appendix E
McCall letter to Grainger on programming *The Immovable Do*
August 14, 1956



H. H. DILLE
SECRETARY
H. L. MCGEORGE
TREASURER

MANAGER
GLENN PINKSTON
DIRECTOR OF EXHIBITS

August 14, 1956

Mr. Percy Grainger
7 Cromwell Place
White Plains, New York

Dear Mr. Grainger:

I thought that you might be interested in the result of our concert on August 7th. Your two numbers that I used in the program were the *IMMOVABLE DO* and the *NORTHERN MARCH* from the *Youthful Suite*. We didn't have enough time to work out any more, but we are assured of having the chorus and orchestra next Summer. I am trying to have you appear as guest conductor or soloist at one concert next year, but don't know as yet how my talking is progressing. The powers-to-be have always used a vocalist.

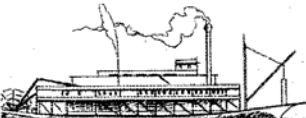
Your two numbers were well received and many of your good friends here in Memphis came up to thank us.

I'll return the music to you real soon.


Enclosed is a program of the concert. Also your picture you sent me that I believe you would like to have returned.

Thanks for everything and I hope that both my wife, Dorothy, and I can visit with you both in the near future.

Your friend,
Harle
Harle McCall



SINCE
"100 Years of Progress"



Appendix F
Grainger letter to McCall, December 22, 1939

FROM PERCY GRAINGER
MEMBER OF ASCAP
[AMERICAN SOCIETY OF COMPOSERS
AUTHORS AND PUBLISHERS]

I am sorry the sketch score of the "Immovable Do" is so unreadable. But you can see from the sample part how easy it is for the band.

SEVEN CROMWELL PLACE
WHITE PLAINS, NEW YORK

Dec. 22, 1939

Dear Mr. McCall,

Now here, with my music available, I return to more fully answer your kind letter of Dec. 14.

If the chorus want to "shine" by themselves, without too much band with them (a way not?), I would suggest the following group:

- Chorus {
- (a) The Hunter in his Career, unison chorus & 2 pianos
(I will play piano II)
 - (b) Irish Tune from CE Derry No. 5, a cappella
 - (c) Tribute to Foster, 5 solo voices, mixed chorus & 2 pianos
(I will play Piano I)
 - (d) Australian Up Country Song (a cappella)
 - (e) I'm 17 come Sunday mixed chorus & brass

If you wish to omit Tribute to Foster then the group could run as follows:

- (a) Irish Tune from CE Derry No. 5, a cappella
- (b) The Hunter in his Career, unison chorus & 2 pianos
- (c) Australian Up Country Song, a cappella
- (d) I'm 17 come Sunday, mixed chorus & brass.

You will note that the above version of Irish Tune is No. 5, for a cappella chorus (with which ~~the~~ my Carl Fischer arrangement for military band cannot be used). This version has to be a cappella. But if you prefer to use No. 29 (a totally different setting) instead, then I suggest the following group:

- (a) The Hunter in his Career, unison chorus & 2 pianos.
- (b) Irish Tune from CE Derry, No. 29, women (children) or mixed chorus & organ.
- (c) Australian Up Country Song, a cappella military band & organ.
- (d) I'm 17 come Sunday, mixed chorus & brass.

I haven't made ⁽²⁾ any setting of "Country Gardens" for voices. And if I am present at a concert I prefer to play it as a piano solo (rather than for band or orchestra) as I find the audience try to encourage for piano solo in any case (after hearing it in band or orchestra) & it makes such a silly situation.

As I wrote before, it is very doubtful whether "The Dream-Lay" (coming to the war) will be here in time. The same thing applies to the Lincolnshire Posy. It

has now just gone to the engravers (in London) & it is very unlikely it will be published in time for your concert. But I have a new composition for band, of which I could probably give you the first performance: "The Immovable Do." I could supply you with black & white prints of the band parts immediately if you would let me know the band instrumentation needed. And I would strongly advise using Children's March, piano & band. It is not too hard & is one of the very few pieces originally composed for piano & band. So I would suggest the following group for band:

(a) <u>Children's March</u> , piano & military band	8 mins
(b) <u>"The Immovable Do"</u> , for band (organ ad lib)	4 "
(c) <u>Shepherd's Hey</u> , for band (Carl Fischer edit.)	3 "
	<hr/>
	15 "

How does that seem to you? I enclose some of the scores. Separately I am sending you the following: Children's March (Conradi's score), ~~"The Immovable Do"~~ Tribute to Foster (score for 2 pianos & solo voices), Irish Tune from Co. Down No. 29 (score & band parts). This latter is massed scoring: All the horns play the horn parts; all the trumpets play the trumpet part; all the trombones play the trombone part, etc. So you must order accordingly (from Schirmer)

(3)

All the choruses are G. Schirmer.
The Children's March is also Schirmer.
But Shepherd's Hey is Carl Fischer.

I note that you want about 15 mins of
piano solos from the "that night". Does
that mean that the band & choir
program is in the afternoon? ^{and the concert with} piano solo in the
evening?

I will make up my piano solo group
when I have heard your choice of
the band & choir numbers.

It would be very helpful if you could
make yr choice so I know it by New
Year, as I leave home again about
Jan. 3rd & wish to attend to yr
music before I leave.

Please let me know approximate
band instrumentation, so I can send band
parts of "The Immovable Do" accordingly!

Hoping these suggestions may appeal to
you & with best greetings (I am keenly
looking forward to the Ada concert!)

Yr cordially

Perry Trautger

Please return all sample music you want to
use. But keep all copies that you want to use.

THE
MUSIC STORE
100 N. 1st Street
WILSON, N.C. 27157

Appendix G
Grainger letter to McCall, January 9, 1940

FROM
PERCY GRAINGER
7 CROMWELL PLACE
WHITE PLAINS, N. Y.

Jan 9, 1940

Dear Mr. McCall,
Many thanks for your kind letter

of Jan 4.

I have today sent you the score & following parts of
"The Immovable Do":

Flutes I & II 4 copy
Piccolo 1 "
Oboes I, II 2 "
Bassoons I, II 2 "
Eb clar. 1 "
Clar I 4 "
Clar II 3 "
Clar III 3 "
Clar IV 3 "
Clar V 3 "
Clar VI 3 "
Clar VII 3 "
Alto clar 1 "
Bass clar 1 "

Sop. Sax 1 copy
alto " I 1 "
" " II 1 "
Ten Sax I 1 "
" " II 1 "
Bar. Sax 1 "
Bass Sax 1 "
Cornet I 2 "
Cornets II, III 4 "
Trumpets I, II 2 "
Horn (F) I, II 3 "
" (E♭) " " 1 "
Horn (F) III, IV 3 "
" (E♭) " " 1 "
Trombone I 2 "
" II 2 "
" III 2 "
Baritone ♯ 2 "
Euphon. 2 "
Tubas 6 "
String bass 1 "
Timpani 2 "
Cymbal (soft 2-st) 1 "
Silledrum 1 "
Cymbal, crash (c) 5 "

N. B. The black-

& white prints stand
up much better if they are
pasted into cover - as I have
pasted a few of them.

I think this corresponds to the band orchestration
you sent me. But if not (if you need further copies
of the "Imm. Do") just let me know by air mail & I
will send them.
I think your choice of the choral & band numbers
an excellent one. I enclose the program notes of

(2)
the 3 band numbers herewith.

In the case of the choral numbers the following program notes should suffice, together with the texts of (b) & (d), if you care to print the texts:

(a) Irish Tune from Co. Derry, set for a cappella mixed chorus by — Grainger

This melody was collected in Limavady, Ireland, by Miss Jane Ross around 1860. Grainger's setting, ~~first~~ written in (1902) ~~was the first~~ was the first chorus written without a text of any kind. The chorus sings on vowels, or hums.

(b) The Hunter in his Career, ~~set for unison voices~~ piano by — Grainger
18th century English popular song, set for ~~unison voices~~ unison chorus and ~~text?~~

(c) Australian Up-Country Song, a cappella mixed chorus — Grainger
In this number the composer has wished to give his impressions of the scenery of his native land, Australia

(d) "The seventeenth of Sunday", ~~mixed chorus~~
English folksong from Lincolnshire, set for mixed chorus & brass choir — by — Grainger

Text?

When the orchestration of the Children's March arrives from G. Schirmer, please kindly see that all the parts are marked Comp. 29 (Compendium N. 29) & are not the theatre orchestra arrangement. (This mistake has been made by Schirmer in the past.)

With this I enclose the group of piano solos I will play in the band concert, Friday evening.

If you want to tell me, or ask me, anything before I leave this part of the country, please have your letter reach me here by Jan 16. After that, also address it here. But if will then have to be forwarded. Anything to do with band parts (or other music) send back in return here. Yours cordially Percy Grainger

Appendix H
King letter to McCall, November 18, 1939

K. L. KING, PRESIDENT

H. B. FELLERS, SECY-TREAS.

Our Aim—To Please

K. L. KING MUSIC HOUSE

PUBLISHERS AND DEALERS

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BAND OR ORCHESTRA
MUSIC PUBLISHED

FORT DODGE, IOWA

Nov 18. 1939

Mr Harlo E. McCall
Ada. Okla

Dear Mr McCall:

I will be happy to come to Ada for your Festival if the dates do not conflict with local concerts here. We play a certain number of indoor concerts here on alternate Sunday afternoons and it might be hard for me to get back from there in time for Sunday afternoon performance if your festival is ending Friday night before one of our Sundays. Long ways down there and train connections not very good.

Our winter schedule is not laid out as yet and dates depend upon when the Auditorium is available. If possible I will try to line up the schedule so that it does NOT conflict.

As to fee for such work. I have received from \$100 to \$200 plus all expenses for similar work, depends upon length of trip and what they can afford to pay. Naturally, I like to get a good fee if possible. Am sure you do too on similar work. After all we go through in this business trying to make a success and reputation for ourselves our services should be worth something. Besides, while this job is 2 days work, it will take a day or two to get there and another day or two to return which takes up best part of a week.

So I will quite honestly place myself in your hands to this extent: I would not want to make the trip for less than \$100 and all expenses and if you can afford to pay a little more than that same would be welcome. I feel sure that Frank Simon and some of the other fellows would charge you \$100 per day or \$200 for the job.

Have you had Mr. Grainger there before to direct band? If not, I feel that I should mention certain things to you for your own good and that of the band and these things are no reflection against Mr. Grainger who is a fine musician and a fine fellow. I like him very much and trust that this will be confidential as it is intended as a favor to you and especially to the band.

I suggest that you limit the rehearsal time for both Mr. Grainger and myself. At the Milwaukee convention of American Bandmasters there were 20 conductors on program. None of us allowed over 15 minutes to do our number and we had to let them go only half re-hearsed in order to be fair to each other and not wear out the band. Mr Grainger as guest of honor had two numbers on the program.

TELL US YOUR MUSIC NEEDS

K. L. KING, PRESIDENT

H. B. FELLERS, SECY-TREAS.

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FORT DODGE, IOWA

We did not limit him and took nearly all afternoon on those two numbers, taking more time than all the rest of us together are wearing out the band so much that they were half dead when they came back for the evening concert.

Most experienced band masters would not do this but of course a pianist does not realize how a brass man's lips tire. Mr. Grainger is quite enthusiastic and does not realize how time he is taking or how much he is wearing out the band.

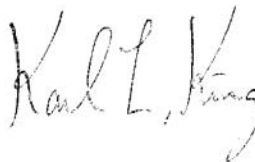
He is a pleasant fellow, who has done many fine things in music and has done some very fine charitable things with his money and a man to be admired and I hope that this is not construed as a personal attack on him. I merely suggest this as a protection to your band. It may be that he would not repeat the Milwaukee performance but I am telling you honestly the band was on the point of revolt up there.

We had another similar experience at Cincinnati Convention with Major Adkins the famous British Bandmaster. He had Frank Simon's men all worn out in body and mind almost up to the pitch of "murder"!

I think such things un-necessary and should be guarded against. A band does not play its best when over-worked to point of exhaustion in rehearsal.

Probably I am "sticking my neck" out with this suggestion. At any rate, my intentions are good.

Yours;



TELL US YOUR MUSIC NEEDS

Appendix I
King letter to McCall, January 23, 1940

K. L. KING, PRESIDENT

H. B. FELLERS, SECY-TREAS.

Our Aim—To Please

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FORT DODGE, IOWA

Jan 23. 1940

Friend McCall:

Glad to hear from you again. I am sending you three copies each of the following numbers and we will bill the College for same:

- 1 - Barnum & Bailey
- 2 - Mighty Minnesota
- 4 2 - Ponderoso
- 6 - War March Tartars
- 5 - A Night in June
- 7 5 - Princess of India
- 3 - Old Vienna

I followed your suggested program except that I scratched "Cyrus the Great" and substituted "Mighty Minn" and added "Old Vienna" and easy overture. Main reason being that they are later numbers, The "Old Vienna" is an easy overture but is tuneful and will not require much rehearsing.

I will be happy to conduct a one hour forum for the leaders: They can ask me questions and I can TRY to answer them.

No offense about the march. I only write about one new one a year and so many requests in ahead of yours that you will have to take your place in the line but that does not mean that you may not get one eventually!

Still having some difficulty arranging train schedule as this is a bad town to get out of by rail going West or South. I may have to change or cancel my Tuesday rehearsal here (if I can?) I will figure out a way to make it though it may be that you will have to pick me up with car at either Okla City or Tulsa. When I get it worked out will let you know. Please reserve a room for me at hotel etc.

Program notes are a pain in the neck to me as most of these tunes were written with no program or story back of them and very little I can say about them.

However: "Barnum & Bailey's Favorite" March written for the "Greatest Show on Earth" ~~XXXX~~ with which the composer traveled first as a baritone player and later as bandmaster.

TELL US YOUR MUSIC NEEDS

K. L. KING, PRESIDENT

H. B. FELLERS, SECY-TREAS.

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FORT DODGE, IOWA

"Mighty Minnesota", the latest University march from the pen of this composer. Written for the Univ of Minn and dedicated at the Minnesota Northwestern game last fall.

"Ponderoso" March, one the composer's first marches, dedicated to a clarinet-playing friend and containing a ~~peculiar~~ strain that was quite a problem to the "Albert-System" clarinet players of that period.

"War-March of the Tartars", Written for Wayne University of Detroit and their football team known as the "Tartars"

"A Night in June" One of the composer's earlier compositions and perhaps the most popular of all his works.

"Princess of India" This overture has been a popular favorite with all classes of bands for nearly thirty years.

"Old Vienna" One of King's latest overtures, containing a waltz movement of the Viennese type and depicting the gayety of life in ~~XXXXXXXXXXXXXXXX~~ this famous city before recent tragic events.

These are pretty lame program notes, You are at liberty to re-write and re-vamp. I can't get up fanciful stories about these tunes. All I do is write stune and then find a name for it, trying of course to get a title somewhat in keeping with the music. Most program notes are pure "hokey" anyway!

K.L.K.

TELL US YOUR MUSIC NEEDS

Appendix J
King letter to McCall, February 15, 1940

K. L. KING, PRESIDENT

H. B. FELLERS, SEC'Y-TREAS.

Our Aim—To Please

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FORT DODGE, IOWA

Feb 15, 1940

Friend McCall:

I will leave here Tuesday afternoon and by various slow trains and a few hours lay-overs in various places reach your fair city of Ada Wednesday afternoon at 5:17 P.M. on the FRISCO.

I presume you will have some one meet me at the train and that you will reserve a room for me at hotel?

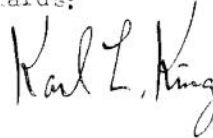
Will be glad to get in the night before I work and get a little rest.

However, these trips do not bother me much. After 10 years of circus trouping and all the other trouping I have done I don't mind the traveling even by slow trains.

If the party who meets me at train has trouble in identifying strangers, have them look for a BIG sleepy looking individual, 6 ft 2, 240 pounds with a mustache and a hungry look!

Quite a few obstacles tried to get in my way on this trip but by changing Tuesday rehearsal to Monday and getting a guest conductor for my Wednesday night broadcast we seem to have the situation in hand.

With kindest regards:



TELL US YOUR MUSIC NEEDS

Appendix K
King letter to Barny [C. L. Barnhouse Jr.], January 13, 1940

K. L. KING, PRESIDENT

H. B. FELLERS, SECY-TREAS.

Our Aim—To Please

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FORT DODGE, IOWA

JAN 13 1940

Jan 13.1940

Dear Barny:

Just recd your latest bulletin. I like your "challenge" about 1941 list. Good "Sikology"! Keep it up and put them on the spot! Right in line with some of my ideas as to how to handle that gang.

I go to Ada, Okla in Feb and to Enid Okla in April and I am going to try to plant a few seeds at both places as I did at Minn.

Enclosed letter from John Howard shows at least ONE good re-action to some of the things I said there. I am sure we can gradually pull the band movement back to earth.

Say, there is one piece of information I want. Who in hell is J.S.Taylor and where does he live and what does he do? He has been writing for years and I have never known or found anyone who knew who and where he was. I dont want to steal him from you or anything of the sort but I cant understand how a man can write as many good tunes Mas he has written and remain in personal obscurity all his life. Maybe its a mistake for you to keep him in personal obscurity. Why dont you run a picture of him some time and tell something about him and at same time list all his numbers etc. Maybe a little personal publicity for Mr Taylor would benefit both of you!

At any rate please satisfy my personal curiosity about him.

K.L.K.

TELL US YOUR MUSIC NEEDS

Appendix L
King letter to Lloyd [C. L. Barnhouse Jr.], February 10, 1940

K. L. KING, PRESIDENT

H. B. FELLERS, SECY-TREAS.

Our Aim—To Please

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FORT DODGE, IOWA

Feb 12 1940 Feb 10.1940

Dear Lloyd:

Glad to hear from you. Am enclosing a letter from Prescott. Dont return it. Just throw it away but it would seem that some of my talks took hold up there. I shall try to do as well in Okla. I leave the 20th for Ada, Okla where I direct an all-King program. They are using Night in June, B. & B and Ponderoso among other things and wrote in for extra c Flutes to same.

Harley ordered them from you but as felt sure that "June" wouldnt be ready in time I wrote them 3 manuscript flute parts to same. However, if C flutes to B & B and Ponderoso are ready before I leave please rush them to me as it will save me writing 3 of each.

Regarding EASY music the best (by far) that we published was "Iowa Band Law" to date we have printed 5750 copies of same.

My easy overture " Magic Garden" has sold about same quantities as your "Iron Count" and " Old Vienna" looks like it will do as well.

There will always be young bands that cant play the "Manx" overture etc and there will always be beginners starting. For years Geo Southwell dominated that field (before your time and mine) and made a lot of money at it. Then J.W. Pepper etc and Dalbey. Your Dad did a lot in that field as well.

With everyone falling all over themselves to publish "tremendous" things they are perhaps overlooking one of the really fertile fields. Our cue is to stay close to the beginners. You can put out a lot of easy numbers or even a band book for what you spend on one big one with full score etc.

Some of the Eastern publishers are trying to put out easy things etc but they miss the point because they have such "crappy" tunes.

One of the most pitiful examples is Sam Fox, They try to put out easy books that dont sell and then they try to put out big contest numbers that have no tune and are boresome as hell and they dont click with either kind!

This band movement is going to come down to earth again. Im telling you.

If you cant get enough NEW easy tunes re-advertise the old. Ill bet if you put out one bulletin on nothing but EASY numbers that you will get some results with same. Anyway I would like to see you try it.

K.L.K.

TELL US YOUR MUSIC NEEDS

Appendix M
 Facsimile of original manuscript score from *The Immovable Do*

page 1

Penny Meridge Grainger

Sketch score of "THE IMMOVABLE DO" (or "The ciphering C")

for Organ, or chorus & organ, or 9 single strings, or string orchestra,
 or chorus & strings, or saxophone choir, or woodwind choir (of
 band or orchestra), or woodwind & saxophone choirs, or Wind Band,
 or chorus & wind band (conceived from the start for any of these, alternate medium)

Organ first half of 1933, ended Oct 24, 1939. Bars 1-39 (but not in these
 exact present order) date from 1933. Bars 101-120 date from Sept 14-15, 1939.
 Bars 78-100 date from late Sept & early Oct, 1939. Final adjustment of form,
 Oct 23-24, 1939.

4

"The Immovable Do", sketch-score, p. 2.

The musical score is written in a sketchy, handwritten style. It consists of six systems, each with a treble and bass staff. The notation includes notes, rests, and various musical symbols. Dynamics such as *pp* and *ppp* are used. Performance instructions include *gently, unaccompanied* and *pp*. There are several circled numbers: 49, 50, 51, 52, and 53, which likely indicate measure numbers or system markers. The score is densely packed with musical notation, including slurs, ties, and various rhythmic markings.

The Memorable Do, sketch-score, page 2

84 sf *Lento* f

93 *Lento*

f *Lento* sf

110 sf *Lento* f

119 f *Lento* sf mf

129 mp *Lento* sf p

Appendix N
 Facsimile of original manuscript part from *The Immovable Do*

PICCOLOS I & II (Nº II a lib.) Grainger: **THE IMMOVABLE DO**, for Military Band
 Stridingly, $\text{♩} = 112$.

Handwritten musical score for Piccolos I & II, showing staves for Piccolo I, Piccolo II, Flute, Tenor Saxophone, Horns, and Clarinet. The score includes various dynamics (p, ff, mf, sf), articulations (accents, slurs), and performance instructions like "louden" and "SLAY OFF". Measure numbers 10, 20, 24, 30, 40, 48, 50, 62, 70, 78, 89, 93, 101, 105, 110, 114 are marked. A date stamp "W.P., Nov. 6, 1929" is visible at the bottom right.

G. SCHIRMER
 No. 2 - 12 Street



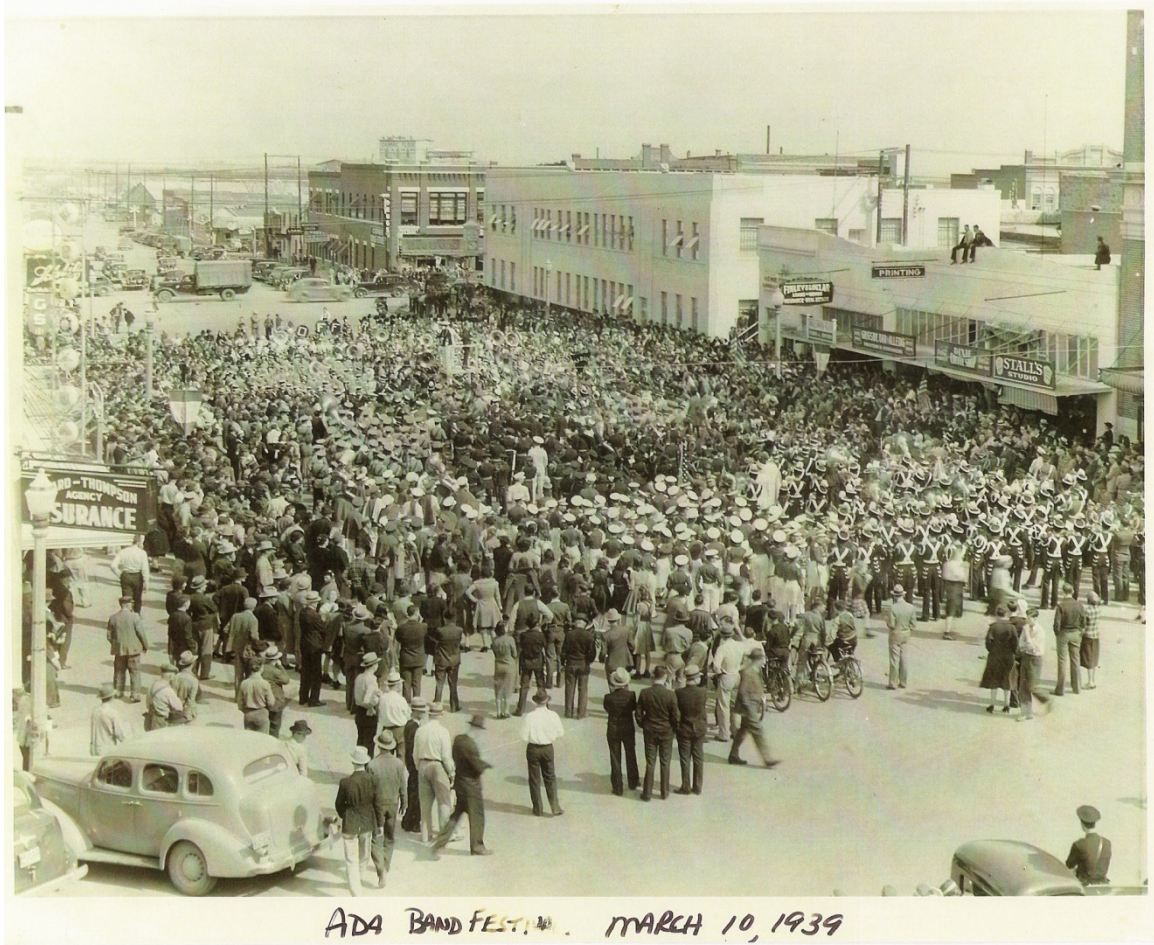
Appendix O
Picture of King with East Central Festival Band
February 22, 1940



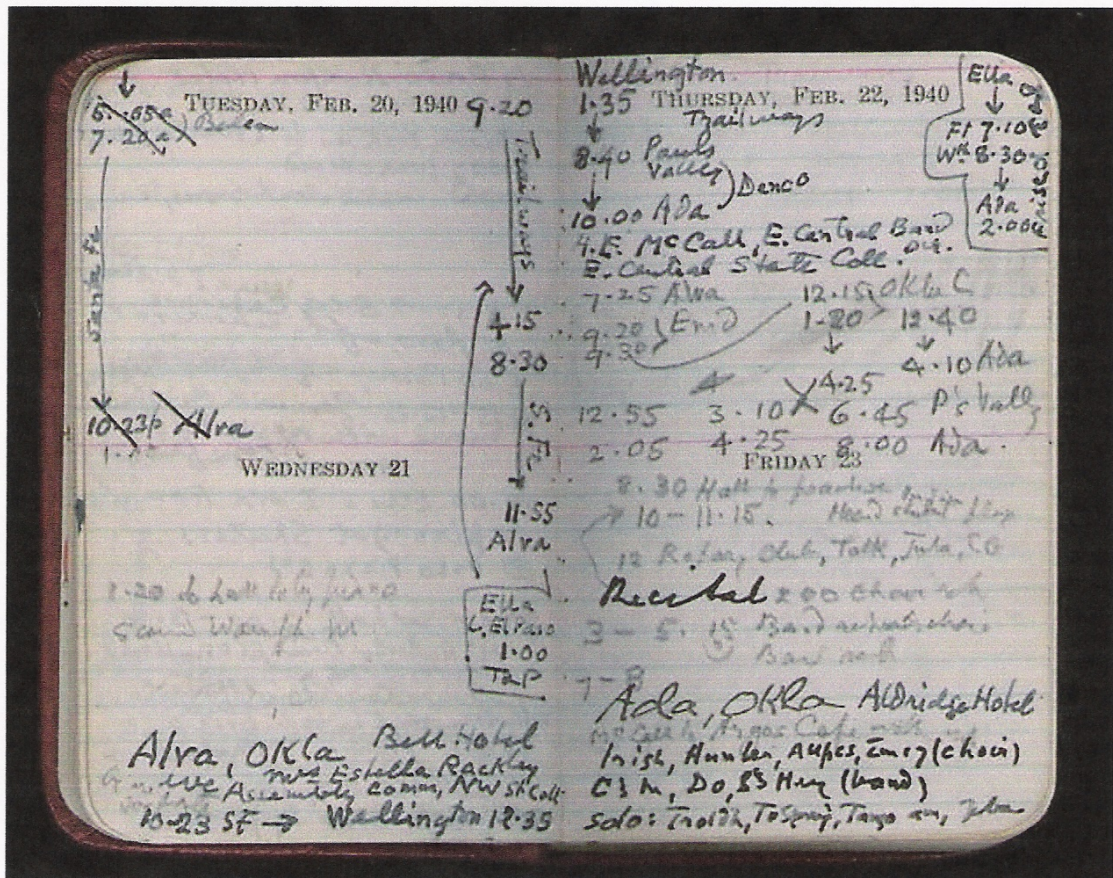
Appendix P
Picture of Grainger with East Central Festival Chorus and Band
February 23, 1940



Appendix Q
Picture of Parade Concert from previous festival
March 10, 1939



Appendix R
 Grainger's travel log from diary
 February 20-23, 1940



Appendix S
East Central Music Festival Concert Program
February 22-23, 1940

East Central
Music Festival

February 22-23, 1940

KARL L. KING, famous composer, conductor, and successor to Sousa. Mr. King will conduct the Festival Band in his own compositions.

PERCY ALDRIDGE GRAINGER, outstanding pianist, and composer. Mr. Grainger will conduct the Festival Chorus and Band in his own compositions.

Harlo E. McCall, Director

East Central State College
Ada Chamber of Commerce
Ada, Oklahoma

Thursday, February 22
 KARL L. KING, Guest Conductor
 East Central Health Building
 7 P. M.

I

EAST CENTRAL CONCERT BAND

Harlo E. McCall, Conductor

THE PRESIDENT (first performance)
 ----- McCall

A new class C Overture dedicated to Dr. A. Linscheid, President of East Central State College.

INFLAMMATUS from Stabat Mater.
 ----- Rossini

Euphonium solo played by Mahlon Manville.

REPARTEE ----- Bennett

Piano solo played by J. C. Kidwell, accompanied by the band.

DINAH ----- arr. by McCall

An old favorite of "swing" organizations, now arranged for symphonic band.

FINALE from the Fourth Symphony
 ----- Tschaikowsky

A stirring close to a great symphony, this number lends itself ideally to the modern band.



II

FESTIVAL BAND

Karl L. King, Conductor

BARNUM AND BAILEY'S FAVORITE ----- King

March written for the "Greatest Show on Earth" with which the composer traveled first as a baritone player and later as bandmaster.

MIGHTY MINNESOTA ----- King

The latest University march from the pen of this composer, written for the University of Minnesota, and dedicated at the Minnesota-Northwestern football game last fall.

OLD VIENNA ----- King

One of King's latest overtures, containing a waltz movement of the Viennese type and depicting the gaiety of life in this famous city before recent tragic events.

PONDEROSO ----- King

One of the composer's first marches, dedicated to a clarinet-playing friend and containing a strain that was quite a problem to the "Albert-System" clarinet players of that period.

A NIGHT IN JUNE ----- King

One of the composer's earlier compositions and perhaps the most popular of all his works.

WAR MARCH OF THE TARTARS ----- King

Written for Wayne University of Detroit and their football team known as the "Tartars."

PRINCESS OF INDIA ----- King

This overture has been a popular favorite with all classes of bands for nearly thirty years.

Friday, February 23
 PERCY ALDRIDGE GRAINGER, Guest Conductor
 East Central Health Building
 7 P. M.

I
 FESTIVAL CHORUS

IRISH TUNE FROM COUNTY
 DERRY ----- Grainger

This melody was collected in Limerick, Ireland, by Miss Jane Ross, around 1860. Grainger's Setting (written in 1920) was the first chorus written without a text of any kind. The Chorus sings on vowels or hums.

THE HUNTER IN HIS CAREER-----
 ----- Grainger

Eighteenth Century popular song, set for Unison Chorus and two pianos. Betty Lynn Page, second piano.

AUSTRALIAN UP-COUNTRY SONG
 ----- Grainger

In this number the composer has wished to give his impressions of the scenery of his native land, Australia.

I'M SEVENTEEN COME SUNDAY..-
 ----- Grainger

English folk-song from Lincolnshire, set for Mixed Chorus and Brass Choir.



II
 PERCY ALDRIDGE GRAINGER

- To The Springtime ----- Grieg
 Wedding Day at Troldhaugen ----- Grieg
 American Tango ----- John Alden Carpenter
 Juba Dance ----- Nathaniel Dett

III
 FESTIVAL BAND

CHILDREN'S MARCH "Over the Hills and Far Away"----- Grainger

In this work cast in a semi-carefree mood the composer has carried into practice certain theories with regard to scoring for the Military Band what he has had abundant opportunity to try out during his nineteen months service as an army bandsman. Mr. Grainger is of the opinion that it is in the lower octaves of the band and from the deeper larger members of the reed families that the greatest expressibility is to be looked for and consequently we find in his "Children's March" a more liberal and more highly specialized use of such instruments as the bassoon, bass-clarinet, and the lower saxophones than is usual in writing for the military band.

THE IMMOVABLE DO (first performance) ----- Grainger

"The Immovable Do" (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa musical notation, one with a "movable Do" ("Do" corresponding to the tonic or Key-note of whatever key the music is couched in, from movement to movement—thus the note designated by "Do" varies with modulation) and the other with an "immovable Do", in which Do always designates the note C. In Grainger's composition—not based on folksong or any popular tune—the "Immovable Do" is a high organ-point on C which is sounded throughout the entire piece.

SHEPHERD'S HEY, English Morris Dance ----- Grainger

This tune is from the great collection of Morris Dance Tunes, by Cecil J. Sharp, who was the discoverer of the traditional Morris tunes. A "hey" is said to be the name of a figure or movement in the dance.

Director of the Fort Dodge Municipal band and a famed writer of band music, Mr. King has composed marches for nine universities and colleges and has been commissioned to prepare marches for three other schools.

He is one of the world's greatest march writers, and many bandsmen consider him the successor to the immortal Sousa.

He was formerly director of the Barnum and Bailey and Sells-Floto circus bands. He composed his first march at 14 and has been selling his music since he was 17. Today bands the world over play King marches and wandering Iowans have heard his numbers in Cairo, Czecho-Slovakia and Algiers.

As an arranger of folk-song themes, Mr. Grainger has won special success. His arrangements of English, Welsh and Irish tunes for unaccompanied chorus are all marked by strong individuality and brilliant treatment.

In his own words—"I was born in Melbourne, Australia 55 years ago. I suppose that I was always musical. I studied under my mother until I was 10 years old. At 12 I went to Germany and studied for six years. By the time I was 19, I had toured Europe, South Africa, New Zealand and Australia. In 1914 I came to America."

Mr. Grainger writes for the *Etude* and other musical magazines. In his articles he emphasizes the development of a national musical style.

BANDS—Varnum, Melvin Stockton; Sasakawa, Mrs. Polly Harbert; Prairie View, Harold Graham; Roff, Austin Kidwell; Pauls Valley, Paul Enix; Maud, Anton Anderson; Nuyaka, Mrs. Winona Oglesby; Weleetka, Harral Scott; Mountain View, Ella Carlton; Holdenville, F. C. Crumm; Stuart, May Duty Jones; Kingston, A. E. Findley; Stonewall, Mrs. Lorilei Ragan; Madill, W. D. McKeehan; Carr City, Joe S. Evans; Duncan, C. D. Chase; Mill Creek, Dorothy Ann Fletcher; Idabel, G. L. Carr; Atoka, H. J. Hedges; Velma, Margaret Grigsby; Wynnewood, Clarence L. Mills; Bowlegs, Olen Self; Konawa, Paul Meyer; Horace Mann, Harlo E. McCall; Ada, Eugene Ford; Okemah, June Collier; Coalgate, Joe Willard Patty; Fittstown, James Calvert.

CHORUS—Bowlegs, Edna Bizzle; Konawa, Paul Meyer; Wynnewood, Clarence L. Mills; Allen, Christine Cole; Velma, Margaret Grigsby; Atoka, H. J. Heges; Idabel, Mal Wynne; Latta, Mrs. J. Summers; Mill Creek, Dorothy Ann Fletcher; Carr City, C. Wilbur Gillett; Byng, Ouida Muse; Madill, W. D. McKeehan; Stonewall, Mrs. Lorilei Ragan; Tupelo, Preston Clifford; Kingston, E. L. Dunn; Coalgate, Mildred Wood; Holdenville, Wyema Adams; Mountain View, Ella Carlton; Weleetka, Geraldyn Wesson; Maud, Faye Dillingham; Roff, Nell Chapman; Prairie View, Harold Graham; Sasakawa, Mrs. Polly Harbert; Varnum, Melvin Stockton; Horace Mann, Mrs. Marguerite Hawkinson; Ada, Wyatt C. Freeman; Okemah, June Collier; Fittstown, Sherwill Aldridge.

Plan Solomon Used Wouldn't Work On This

So Zoo Keeper Takes Baboon Bambino Forcibly From Wrong Mother

DALLAS, Tex., Feb. 19. (AP)—Clarabelle had a bambino, a bouncing baboon bambino.

She coddled and searched through its hair.

Lulabelle, the siren of the municipal zoo's baboons cave, has none but is expecting a bundle from heaven soon.

Lulabelle stole Clarabelle's baby and refused to give it back.

Clarabelle is a lady. She didn't offer to fight. She appealed to old Joe, the hairy-chested baboon that struts around the cage. Joe is a polygamous papa and wise, too.

He stood, scratched his head and looked at the storks. Then he walked to a horizontal bar and swung by one hand.

Up walked J. W. Wade, the zoo's monkey man. Wade scratched his head, too.

Here was a problem for Solomon. Wade didn't approach it metaphysically like Solomon. He didn't threaten to cut the baby in half. He said:

"I'll batten the devil out of that Lulabelle."

He snatched the little baboon from Lulabelle. Lulabelle put up a whale of a fight. The fight upset the other animals. King Lion roared.

Wade segregated Lulabelle and Clarabelle.

"I won't get any sleep until Lulabelle's bundle from heaven comes," he said. "This is a clear case of maternity amok."

Young Elopers Now Awaiting Arrival Of Their Parents

Worked Quietly at Jobs Until Found Parents Would Give Them Blessing

MIAMI, Fla., Feb. 19. (AP)—

Two 19-year-old elopers, sought since they disappeared from a New Year's eve celebration in Chicago, awaited the arrival of the bride's parents today to obtain a blessing of their runaway marriage.

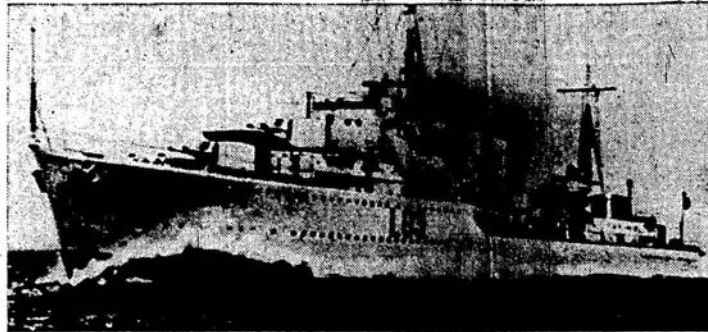
They are Jean Owen Butler, pretty daughter of Ira J. Owen, wealthy Chicago industrial engineer, and Gerald Butler, persistent suitor who said he had been in love with Jean since they were 15 years old.

The young couple, living happily in a tiny apartment on the \$22.50 a week they earn between them, made their presence known last night after reading a wire story from Chicago quoting the bride's father as saying he would give his blessing and wanted to hear from them.

They tried to telephone Owen at his home in Winnetka, near Chicago, but found he already had left for Miami to search for them.

"It's just a case of young love," said Owen in Nashville after talking with his daughter. "She said she was very happy. Her mother and I are relieved to hear her. The only thing I mind

Naval Warfare Furious As Aftermath Of British Raid On Altmark Rages On



Dramatic pursuit along Norwegian coast ended in victory for H. M. S. Cossack, British destroyer, above, after Nazi vessel, Altmark, was run aground and Cossack's crew engaged German seamen in hand-to-hand fight. Several hundred British prisoners, taken off English boats by Graf Spee and interned in hold of Altmark, were rescued after battle. The Altmark, converted merchantman, traveled with Graf Spee before pocket battleship was scuttled off coast of Uruguay.

Band Festival To Present Brilliant Program This Week

Percy Grainger, Karl L. King to Be Here, Two Big Programs Arranged

For two days — Thursday and Friday of this week—bands will have the spotlight in activities at East Central State college in the annual Band Festival.

Two distinguished musicians will be here for the event, Percy Grainger, brilliant pianist and composer, and Karl L. King, one of the world's great march writer, director, and judge.

The public can have a part in the enjoyment of the occasion, for there is no admission charge to the programs to be given each of the two nights in the health building at the college.

Marching bands that have entered their names for the occasion are Varnum, Sasakwa, Prairie View, Roff, Pauls Valley, Maud, Mountain View, Kingston, Madill, Carr City, Atoka, Velma, Wynnewood, Bowlegs, Konawa, Ada senior and junior high schools, and Horace Mann.

Thursday night's program will include two divisions—the first featuring the East Central concert band, with soloists and with the first performance of "The President", overture composed by the director, H. E. McCall and dedicated to Dr. A. Linscheid, East Central president; the second part played by the Festival Band, Karl L. King conducting.

Friday night the Festival Chorus will sing four of Grainger's songs. He will then play four numbers and the Festival Band will then play three Grainger compositions.

The Band Festival has come to be an "event" for Ada and East Central and the year's program has been arranged to surpass its predecessors in all departments.

British Lose Destroyer, Germans Lose Two Merchant Ships Trying To Slip Through Blockade to Germany

LONDON, Feb. 19 (AP)—Great Britain and Germany traded blow for blow today in furious naval warfare.

While the British proudly counted two captured German merchant ships as prizes of their sea blockade, the admiralty disclosed the British destroyer Daring had been torpedoed and sunk with a loss of 157 lives.

The enemy powers, meanwhile, waged a legal battle over the fate of the German prison ship Altmark, the British pressing for internment of the vessel in Norway, where a British destroyer cornered her Friday, and the Germans demanding her release.

Blind Patriotism Not Enough For This Nation Today

Spencer Tells Kiwanians American System of Economics Undergoing Change

It will take more than "blind patriotism" to "get us out of the mess we're in," Dr. Charles F. Spencer, of the East Central college faculty, told Ada Kiwanis club members Monday.

"Patriotism is fine," he said, speaking at the weekly luncheon of the organization, "but just blind patriotism alone will not get us out of the mess we're in."

After sketchily reviewing the economic and political history of other nations, Dr. Spencer asserted the American system of economics is now undergoing a change into a period which he termed "neo-mercantilism."

He then pictured the problem of unemployment in the nation today.

"Too much of the nation's income goes into a very few pockets," he said, and then added, "and I'm not a radical."

Nor would he attempt to offer a solution. However, he said, two things are necessary if freedom

The Daring was the sixth destroyer lost by British since the outbreak of the war. In all, the British fleet has lost 25 vessels, of which 14 were capital ships, destroyers or submarines.

Where or when the 1,375-ton Daring was sunk was not disclosed.

She was a sistership of the destroyer Duchess, lost earlier in the war, and carried four 4.7 inch guns, seven smaller guns and eight 21-inch torpedo tubes. She was completed Nov. 24, 1932, at a cost of about \$1,125,000 and could attain the exceptional speed of 38.2 knots.

Among those lost were her master, Commander S. A. Cooper.

The German high command communique in Berlin reported the sinking of a destroyer and an undisclosed number of convoyed merchant steamers and tankers "in various sea areas" yesterday.

It said the merchantmen were in three convoys, and the destroyer was part of naval forces guarding a fourth.

This statement was authoritatively said to be "as fantastic as German claims usually are."

In the controversy over the Altmark, it was stated authoritatively Foreign Secretary Lord Halifax had flatly rejected Norway's demand for return of the British seamen freed from the German prison ship. German legal experts contended the Altmark had a right to proceed through neutral Norway's waters.

NDS RULE OF LONG MAC

Russians In Mass Bombing Record But Finns Assert Lines Hold Firm

Air Activity May Be Presaging Big Spring Offensives

Russia Recalls Technicians
From Turkey; Germans
Raid British Sealanes

(By The Associated Press)

Russian warplanes dropped their death-dealing cargoes over Finland and one neutral Swedish town today as increased activity by land and air on the western front presaged a possibly bloody arrival of spring.

As the thunder of Russia's massed flights echoed across war-torn Europe, hundreds of her technicians were recalled from Turkey by orders from Moscow in another move that indicated the war would spread with spring.

Only recently, German technicians were ousted in Turkey and Turkey, allied with the British and French, was represented as preparing for any eventuality should war spread to the near east.

As patrol activity increased on the western front, the British air ministry announced warplanes had carried out a successful reconnaissance flight over Helgoland Bight last night.

Sea Flights Exchanged
The Germans admitted its heavily-armed sea base had been visited by enemy airmen, but said its own planes made reconnoitering flights along the British and Scottish coast, sang two mine-layers and damaged one armed commercial vessel in bombing raids.

Apparently some of the planes violated neutral Netherland territory for Dutch anti-aircraft batteries fired on "planes of unknown nationality."

The troubled Dutch also reported the 4,780-ton Netherlands freighter Tara was sinking 60 miles off the coast of France after being shelled by a vessel, whose nationality was not disclosed.

Aerial action diverted attention only momentarily from the great land battle in progress for possession of Finland's Mannerheim defense line where Finnish forces, with Verdun-like resistance, have borne the brunt of Russian military might.

Verdun Anniversary
The 24th anniversary of Germany's launching of the great World war Verdun offensive — which cost 700,000 lives before France turned back the German drive — found Finland comparing her Mannerheim line resistance to the French stand at Verdun, but Russia announced an anchor fort at Koivisto had been captured.

Band Festival to Bring Noted Leaders and Many Young Musicians to Ada

Band Leader King, Pianist-Composer Percy Grainger To Direct Activities

A band festival with 24 bands taking part begins here Thursday and continues through Friday night. It is a big event for the band members and their directors and the public is invited to share in the pleasure of the programs.

At 7 o'clock Thursday night, and at the same hour Friday night there will be concert programs given in the health building at East Central State college, and the public is invited to be present, without charge to enjoy them.

Thursday night there will be numbers by the college concert band, then selections by the selected Festival band directed by Karl L. King, Chicago, composer and director of international note.

Friday night there will be songs by the Festival chorus, piano numbers by Percy Grainger, one of the world's ranking musicians and composers, then the Festival band will play three of Grainger's compositions.

Days Occupied, Too

But the two days will be filled with activity, also.

Thursday, Karl King is in charge, and here's the program — Bands will register at the health building before 9:45 a. m., and take position for street parade which is a feature of the annual festival downtown Ada annually enjoys.



KARL L. KING

At 11 a. m. King will conduct a street concert of three marches. The Rotary club will furnish

(Continued on Page 2, No. 1)

Aerial Offensive Of Reds Surpasses All War Records

Send 800 Planes Into Action
Over Finland; Send Attacks Repulsed

HELSINKI, Feb. 21 (AP)— Finland's stubbornly resisting defenders repulsed Russian attacks that continued into the night along the battered Karelian isthmus, a high command communique reported.

Meanwhile approximately 800 soviet Russian warplanes dropped an almost unceasing hail of explosives on beleaguered Finland today in the largest mass bombing attack in aviation history.

Two air raid alarms sounded in Helsinki as the massed planes returned to the attack. A Finnish announcement said yesterday's damage was relatively slight although probably 1,000 bombs fell in the town of Riihimaki and surrounding area alone.

The semi-official Finnish news agency denied a Russian army communique that the Reds had captured the Finnish coastal fortress of Koivisto, western anchor of the Mannerheim line on the Karelian isthmus.

Finns Claim Koivisto Held
The agency said Koivisto still was in Finnish hands and intact despite unrelenting Russian attacks.

An attack by two Russian divisions, "strongly supported by artillery and aircraft," was said to have been repulsed at Taipale on the eastern sector of the isthmus front as was continued hammering at the front's western end.

"Very many enemy tanks were destroyed," the Finns said, in the western sector near the Gulf of Finland, scene of some of the war's heaviest fighting which has brought the Russians within a few miles of Viipuri.

Enemy losses were described as heavy at Taipale where Finns said "the fighting raged fiercely until late at night."

Quiet Near Ladoga
Northeast of Lake Ladoga, 50 miles from the isthmus front, there was relative quiet on the sector where Finland two days ago reported wiping out a Russian division, but "a few enemy strong points were captured."

A Russian attempt to send reinforcements to surround detachments near Hahmo, about midway on the Russian-Finnish frontier, was repulsed.

Finnish planes scouted behind the soviet lines and bombed Russian encampments during a day



are shown in a political affairs ed him and his way out.

Asserts g Sunk

vy Satisfactory
Weeks

b. 21 — (AP) — ill, first lord of eclared today the is maintaining a e destruction of rines.

recent weeks," se of commons, weekly sinkings t such a rate that Dec. 6 that the is sinking two to week "was in no 1"

Red Cross Meet For Directors To Be Here Tonight

Reports of Secretary Show
Heavy Relief Load During
January and February

Directors of the Pontotoc county Red Cross are urged to be present this evening (Wednesday) at 7:15 in the county judge's office to attend to the regular business of the chapter, according to Harry F. Schienberg, chapter chairman.

According to reports of the executive secretary, a heavy relief load has been handled during the months of January and February. The first calls were for clothing and food.

Starr Well Runs Jeep Test After Reaching Wilcox

Bowlby Test in Wilcox
Sand; Superior Abandons
Well in 36-5-4

In the southwest extension of Bebee pool, the Roy Starr Oil and Gas Co. No. 1 Bowlby, southwest of 29-5n-4e, topped the Viola lime at 2,501 feet, got the dense at 2,794 feet, recovered a dry core in the Simpson Dolomite at 2,855-70 feet. The well then cored from 2,885 to 2,903 feet, recovering five feet of dry Wilcox sand. Operators are now running a Halliburton jeep test. The Superior Oil Co. No. 5

DEDUCTIBLE

lowed as a deduction of income, a bad debt has been determined by year to be worthless as taxable year for claimed and, where it also must have been off within the same necessity for this provision. If a debt could be without the requirement be charged off the books, the certainty lessness would be option. Neither the tax government could that a debt would not more than once. debt were allowed as without regard to the it became worthless, es could be accumulated in a year as a large income. en is upon the tax-ow that a debt claim-duction was without ng the taxable year, it should be attached rn showing the pro-ny deduction for bad the exercise of sound dgment a taxpayer, after making every effort to determine ere is likelihood of ret the debt is of no val- ion for such debt is Court action as proof bt is worthless is not

onal with the taxpay-er prior to that in ebt becomes wholly to take a deduction loss if partial worth-urs. sions of the Internal ode with respect to nd partial bad-debt are not applicable to , other than a bank as the Act, where the idenced by bonds, de- notes, or certificates, evidences of indebted- d by any corporation those issued by a gov- r political subdivision with interest coupons ured form.

Whites To Be At Ranch

Brings 150 For Trials Course Area

employed by the state fish commission arriv- Tuesday with 150 Bob rom the state quail

re to be distributed on ranch as soon as the suitable, in the area Ada Field Trials are year.

hatched birds are bet the Fleetwood Game southeast of the city

Mr. and Mrs. K. J. Jones' of Roff are spending the day on business with local business friends.

Mrs. Ben Johnson of Allen is in the city on business.

J. T. Miller left today for Oklahoma City on business.

FEBRUARY 20, 1930

Charles E. Bainbridge and Eddie Hubbard of the S. & Q. were in Sasakwa yesterday on business.

Dawes Hardin, R. A. Herndon and Walter Grindstaff made a business trip to Okmulgee yesterday.

Mrs. Margaret Bledsoe and Miss Pat Sloan Case were in Oklahoma City yesterday.

FEBRUARY 21, 1930

Mrs. P. W. Riggins of Weleetka is the guest of her parents, Mr. and Mrs. S. H. Mount.

Mrs. T. H. Driskill, living east of the city, has returned after visiting her daughters in Henryetta.

Mrs. Whit Fentem left Texas today to visit her mother, Mrs. Ann Brown, several days.

Rit Erwin, tax assessor, has been very ill of pneumonia but is reported some better.

Earl Warr, L. H. Olson and Earl Clary left this morning for the Kiamichi mountains to spend several days fishing.

Donahay Will Not Even Be Delegate

COLUMBUS, O., Feb. 21.—(AP)—Sen. A. Vic Donahay, who refused to be a "favorite son" candidate for president as a "stalking horse" for President Roosevelt, today declined to be a delegate to the democratic national convention.

Donahay wired his refusal to National Committeeman Charles Sawyer, who stepped into the "favorite son" role which Donahay branded as "subterfuge."

Sawyer promised that the Ohio party organization would deal in "devastating fashion" with outside candidates attempting to control the Ohio delegation's 52 convention votes. He said a sub-committee would select a "second choice" candidate within the next day or two.

Britain Releasing Supplies To Finns

LONDON, Feb. 21.—(AP)—Authoritative sources said tonight that the British government had released large quantities of military supplies to Finland, including 144 planes, both bombers and fighting planes.

These informants said Britain was sending Finland 150 anti-tank rifles, 10,000 anti-tank mines, 50,000 hand grenades, 25 howitzers, 100 machine guns, 24 anti-aircraft guns, 30 field guns,

limited power and no accomplished leader, went on a spending spree.

That precipitated the political scandals of the past eight months in which Former Governor Richard W. Leche and many other administration leaders were indicted by federal and state grand juries, striking the first effective blow at the dictatorship.

NUMBER ONE

luncheon at noon for the directors.

At 1 p.m. the bands will assemble in the college auditorium and at 1:30 a forum for band directors will be led by Mr. King. At the same time there will be sectional clinics as follows: Cornets, John Wakefield and Joe Willard Patty in charge; French horn, Charles Chism; trombone, Billy Naylor and Charles Meyer; baritone, Mahlon Manville; bass, J. C. Kidwell; clarinet, Alice and Viva Stephens; flute and oboe, A. W. Kennedy; drums, Keith Miller; bassoon and saxophone, Ellen Joyce Freeman and Faye Schmidt; twirling, Lillian Feltman; vocal—Mrs. Dorothy McGee Stubbs.

At 3 p.m. comes rehearsal of the select band and at 7 p.m. the concert itself.

Morning Concert

Friday morning there will be a piano concert by Grainger, in the afternoon a forum for choral directors, clinics for vocal musicians, rehearsal of select chorus, of select band and at 7 p.m. the public concert.

Karl L. King is to arrive tonight to be ready for his strenuous day of Thursday when he will supervise the day's activities.

Percy Grainger will be in charge of the Friday program including the clinics and the night's concert.

KARL L. KING

King, who is director of the Fort Dodge Municipal band and a famed writer of band music, has composed marches for nine universities and colleges, and has been commissioned to prepare marches for three other schools. King is one of the world's great march writers, and many bandmen consider him the successor to the immortal Sousa.

He was formerly director of the Barnum & Bailey and Sells-Floto circus bands. He composed his first march at 14, and has been selling his music since he was 17. Today bands the world over play King marches, and wandering Iowans have heard his numbers in Cairo, Czechoslovakia and Algiers.

He has judged the major band contests in the country at one time and another, and has directed massed bands of as many as 800 musicians.

Greater returns for amount invested—Ada News Classified Ads

Buying Oil Rigs

Tulsa Firm to Supply 40 Rigs, For \$2,200,000

TULSA, Feb. 21.—(AP)—A Tulsa manufacturing company announced today signing of a contract to supply Soviet Russia with 40 drilling rigs at a total cost of \$2,200,000.

The company made the announcement with the understanding that its name not be used "for several reasons."

The contract calls for delivery of the rigs during this year and the early part of next year.

The company said that the price for the rigs, \$55,000 each, was F.O.B., Tulsa, and that the soviet government already had deposited money to cover the contract in a New York bank.

It was also reported that the soviet government had ordered five additional rigs from a Houston manufacturer.

NUMBER FOUR

knockout blow.

Seven Soviet planes dropped more than 30 bombs on Pajala, five miles across the Finnish border in Sweden, and left a portion of that town of 3,000 inhabitants in flames. No casualties were reported.

Less intense was the aerial activity of the western war which saw forays more in the nature of feelers to determine the enemy's strength.

The battle between Germany and the allies for control of Rumania's important oil supplies entered a new phase which seemed favorable to the allies. Authoritative Bucharest sources said the Rumanian government had banned shipment of aviation oil to Germany, one of the reich's greatest needs, because of allied pressure.

This would be in contradiction of a previous German-Rumanian agreement for increasing such shipments which had brought redoubled British-French pressure to keep the Germans from getting needed supplies in the Balkans.

London reports indicated Britain was reassured by a Rumanian reply to the protest which the allies had made.

The 2,476-ton Norwegian steamer Steinstad was sunk in the Atlantic Thursday by a submarine, and 13 of her crew are missing, 11 survivors reported today when they landed a disabled motorboat on an island off the Irish coast.

Use Ada News Classified Ads.

Starting February 24

Charles LAUGHTON

"The Hunchback of Notre Dame"



...maybe it is too early for spring house cleaning but that certain glint in the wife's eye may mean she has an idea for new curtains or for rearranging the furniture.

THE ADA EVENING NEWS

Daily Journal
Average 2nd Paid Circulation
6352
Members 40th Bureau of Circulation

1945

ADA, OKLAHOMA, THURSDAY, FEBRUARY 22, 1945

THREE CENTS THE COPY

AL BAND FESTIVAL INTO FULL SWING HERE

Many Young Musicians Of Area In Ada

Colorful Parade. Concert
Mark Morning: Public Concert Given Tonight

While Conductor Karl H. King saved his slender neck lines, more than 1,000 young musicians, packed in blue and red and white and green and gold uniforms, played a program of music Thursday evening in the annual East Central band and Music Festival opened its two-day program. The musical land opened on Broadway between 11th and Twelfth streets was the final event on the evening's program which saw the arrival of the 27 bands and the parade of 11 of them through Ada's business district.

A total of 1,321 boys and girls, dressed in uniforms and drum-major costumes, had arrived Thursday evening and hundreds of other students from the East Central area are expected Friday to take part in the annual division of the festival.

Many See Parade
Hundreds of parents, free from work because of George Washington's birthday, lined the streets to watch the parade and listen to the muffled band concert.

The afternoon was turned over to the students for actual compositions.

Tenley's Festival Band program will be on the air over KAPA and the Oklahoma Network from 7:30 to 8 o'clock and Friday night's program will be on the same stations from 7 to 7:30 p. m.

...with members of the East Central band in charge. The directors of the festival are...

Percy Grainger, Pianist, Composer, Here Friday

Will Work With Choral, Band Groups, Direct Public Program Friday Night



PERCY GRAINGER

Friday morning Percy Grainger, pianist, composer, director, will take charge of the Band Festival which began Thursday and will close with a concert open to the public Friday night at the college health building.

Grainger will begin with a piano concert at 10 a. m. At 1:30 p. m. he will conduct a forum for choral directors while classes for vocal musicians will be held with Mrs. Stubbs, Frank Crestwe, Merle Taft and Remmet in charge.

At 2 p. m. the distinguished visitor will conduct rehearsal of a select festival chorus and at 3 p. m. of the festival band.

At 7 p. m. the concert by select chorus and band, giving selections by Grainger and conducted by Mrs. Stubbs, will begin; Grainger will play four piano selections.

Percy Aldridge Grainger was born in Australia in 1882, was taught first by his mother until he was 10, then studied under Prof. Louis Pabst. Later he traveled in Germany for studies and in 1909 to London where he entered a career of public music in important concert.

In 1907 he played the solo part in Grieg's piano concerto which Grieg was to have played, but died a month before, however, but not before he selected Grainger to take his place.

Grainger entered into the

movement for recovering English folk-songs, in which he has had an important part. His arrangements of English, Welsh and Irish tunes for unaccompanied chorus are notable. He has toured with great success through Australia, New Zealand and South America.

In 1915 he made his American debut in New York. In June 1917, he enlisted as bandman in the army, playing clarinet and saxophone and a year later became instructor at the Army Music School, becoming a naturalized citizen.

His extraordinary success as virtuoso is equaled by that of his compositions.

Washington's Head Almost Completed

Britain And U.S. Dispute On Censorship

Seizure of Mail at Point of Bayonet Case; War Active On Land and Sea

The United States and Britain were disunited today in a dispute over censorship of American mail, an issue which troubled relations between the two powers during the world war.

Disclosure that British marines with fixed bayonets had seized Transatlantic mail from a Fairbank American clipper at Bermuda cast new light on Britain's censorship activities which have brought prompt protest from the state department.

Interception and delay of American mail has continued, however, particularly at Gibraltar, one of Britain's main control points.

The British ministry of economic warfare called the Bermuda censorship "absolutely necessary" to Britain's campaign for strangling Germany's economy and financial life, arguing that censure would insure a flood of currency and other supplies by mail to the north.

Two Klans Banned
On the war front the British air ministry announced two German warplanes had been shot down off the northeast coast the second time in three days that had, arrivals have appeared off the British Isles.

Boleaguer Finland called two more military planes—seen 44 to 46 years of age—for duty in force of the Russian invasion.

A blizzard slowed the pace of

New 'Phone Rates Set In 33 Cities

Ada Rates Above Old Rate, Below Temporary Rate Schedule Now In Effect



Descendant Has Washington Profile

OKLAHOMA CITY, Feb. 22.—(AP)—The bills of telephone subscribers in 33 Oklahoma cities will be cut \$4 \$35 in the next year.

The corporation commission ordered rate slashes in 33 cities (news at 12) and held that the southwestern Bell Telephone company could remove five per cent as a fair return on its investment.

In a ruling handed down yesterday the commission decided:

- 1—Rates in the remaining 50 cities served by Southwestern Bell shall remain unchanged.
- 2—Actual revenue "base" are only slightly in excess of a five per cent return and "no effective rate reduction is justified."
- 3—New rates will be effective with the next monthly billing.
- 4—The state as a whole shall serve as the basis for rate making.

An appeal from the ruling may be taken in the courts.

New rates were set for 10 exchanges at which temporary increases have been in effect by order of a federal district court injunction. They are Ada, Ardmore, El Reno, Guthrie, Muskogee, Okmulgee, Ponca City, Sapulpa, Shawnee and Stillwater.

Effective Changes
Exchanges at which new rates become effective together with the amount of increase or decrease which the company will realize as compared with 1938 revenues, included:

Group A—Ponca City, \$1,254 decrease; Shawnee, \$1,075

Squatters Into Court Over Pants, Counterpane, Iron

County Judge Finally Decides to Leave it Up to District Court Jury if Sonny Acquired Articles By Threat of Force

Decided by direct line of seven generations from the first President's brother, Selden Washington bore marked resemblance in profile to George Washington. Selden lives in Alexandria, Va., near Mt. Vernon, and his name had political aspirations. The Washington bust was made in 1745 by Jeanne Houson.

Prosecutor One Of 19 Indicted Over Gambling Charges

Washington's Head Almost Completed

Trade Pacts Plan

Amendment Would Prohibit
Modifying of Import Excise
Rates in Agreements

WASHINGTON, Feb. 23 (AP)—Administration forces defeated first attempt in the house to write restrictions into the trade agreements program.

Proposal by Rep. Disney (D-La.) to prohibit the changing of any agreement, of the excise rates on oil, coal, copper and other imports was rejected by a vote of 164 to 155.

WASHINGTON, Feb. 23 (AP)—Democratic Rep. Disney of Oklahoma, undertook the first attempt in the house to restrict the administration's trade agreements program by proposing a prohibition of the first modification of import excise taxes.

Disney argued that congress never intended that the excise taxes on oil, coal, copper and other imports should be changed by trade pacts.

Disney's proposal was in the form of an amendment to a resolution authorizing the trade program for five years from June 12.

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Concert Of Band-Chorus Festival



Conductor Karl King leads the mass band in a downtown street.

Light Rainfall Gives Notice Of Cold Wave

Part of State Expected To Get Snow, to Be Followed By Cold Sunday

Light rainfall of Friday morning introduced the weather change that has come to be customary for weekends this winter—expected to go on into worse weather before Sunday's "fair and cold."

Worst part of the weather prediction of the weather bureau, according to the Associated Press report, concerns sudden weather Oklahoma, still digging from snow drifts and pelted Friday by rain that is expected to turn to snow by late Friday night in advance of a cold wave.

Light rains were fairly general over the state and mild temperatures prevailed, but weather Observer Harry Wahlgren said skies would clear by Sunday as the cold drove the clouds away.

Heaviest rainfall appeared to be 2 1/2 inches at Ponca City.

Light rains also were reported at Tulsa, Oklahoma City, Bartlesville, Chickasha, Shawnee, Ardmore, Enid, Elk City, Lawton and Beaver.

Stay Of Execution Granted To Abby

Appeals Court Grants Time For Review of Evidence

OKLAHOMA CITY, Feb. 23 (AP)—The criminal court of appeals granted a stay of execution today for Warren Abby, 68-year-old Louisiana farmer condemned to die in the state's electric chair March 15 for slaying his wife.

The tribunal granted the stay to give it time to review the state's evidence charging Abby beat his wife to death at a tourist camp near Clinton and reported to officers she was a hit-run driver's victim.

The Oliver, La., farmer pleaded self-defense and temporary insanity, asserting his wife threatened him with a gun during an argument as they sat in their car last October.

Abby and his 62-year-old wife, whom he met through a matrimonial agency four years before, were on their way to California.

'Burger And Java King's Taste Yet

Circus Influence, He Remarks, As He Calls For 'Onions and All'

The last note in the last number played by the select band of nearly 150 musicians had faded away. Conductor Karl L. King laid down his slender, metal baton, took his bows and then hurried back to his hotel room to change to a gray business suit. A few minutes later he was seated at a cafe booth.

"Make mine a hamburger and a cup of coffee," he told the waitress.

Not a steak or a fancy salad or a cup of tea for this big boisterous fellow who has written some 50 band compositions. Just a plain hamburger, onions and all, and a cup of black coffee.

"It's just the circus influence I guess," he commented. "Back in those days we used to meet down at the cafe after the show and drink coffee and eat hamburgers."

"Back in those days," was 20 years ago, before King left the circus business where he played in and directed bands for 10 years with Barnum and Bailey, Sells-Floto and others.

Gone are those days in the circus when he had to keep a careful eye for cues in six different acts going on at the same time.

"I sometimes wonder why I left it all," he said as he brushed a crumb away from his gray-ing mustache.

He didn't know for sure where he'd be the next night and often longed for a home of his own but at least he didn't have to

(Continued on Page 2, No. 2)

Arnold Court Now In New Bunkhouse

Norman Man With Byrd Expedition Tells of Sharp Cold

NORMAN, Feb. 23 (AP)—Arnold Court, one of two Oklahomans with the Byrd Antarctic expedition, is bedded down for the long winter in a new bunkhouse, he has advised his parents here by radiogram.

Court, son of Dr. and Mrs. N. A. Court, said there had been



Anna Lee Feiner listens while her Ada high school band plays in the concert.



Percy Grainger Supervises Final Day's Activities

Capacity Crowd Hears First Program of Massed Bands Thursday Night

Hundreds of high school singers swarmed into Ada Friday to join some 1,300 bandmen to take part in the final day's activities of the annual East Central Music Festival.

The program will come to an end Friday night when the combined chorus and band of select musicians and singers present a concert at the East Central college.

The first concert, that of the select band Thursday night, was played before hundreds of persons who squeezed their way into the East Central gymnasium to hear the program directed by Conductor Karl L. King.

Tonight the baton will be in the hand of Percy Grainger, distinguished American pianist and composer who will direct the band and chorus concert.

Grainger made his first appearance Friday morning in a lyceum program at East Central college. Not only the college students, but scores of townspeople

(Continued on Page 2, No. 3)

Penn Demos Hope Roosevelt Coming Will Aid Cause

Will Visit Soon; Personal Appearance Aided Party Triumph in 1936

HARRISBURG, Pa., Feb. 23 (AP)—President Roosevelt is coming back to Republican Pennsylvania next Independence day to help dedicate the \$70,000,000 Harrisburg-Pittsburgh Tunnel turnpike, and democratic leaders hope that history repeats itself.

His personal appearance here in 1936 presaged a democratic triumph. The "little new deal" administration of George H. Earle ruled then, and Roosevelt carried the state with a 660,000 majority vote over Alfred M. Landon.

Now, however, the republicans are back in the saddle and the governor is Arthur H. James, whom some friends have claimed as an "ideal" candidate for the republican presidential nomination.

Both President Roosevelt and his widely-traveled wife have accepted invitations to attend the toll highway dedication ceremonies, only 12 days before the democrats meet in Chicago to nominate their presidential candidate.

Although Mr. Roosevelt has refused to intimate whether he will seek a third term, David L. Lawrence, democratic chairman of Pennsylvania, has announced the president's name will be on the ballot here April 23.

Among the few top-ranking members of the party in Pennsylvania opposed to another term for the president is Walter A. Jones, Pittsburgh oil man and chairman of the Turnpike commission which invited Mr. Roosevelt to come here.

Jones is being considered as a possible "harmony" candidate of factions, opposed to re-nomina-

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S CITY, Feb. 23.—(A-
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r than Thursday aver-
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310 lbs 4.50-70; 140-160
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al 150; salable 100; marly
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canners and cutters
good to choice vealers

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UCE AND POULTRY
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3, 27; 90 centralized car-

1,846, easy; fresh graded
local 20; cars 20; firsts,
cars 19; current 19;
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ck 18, white rock 19; leg-
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Plymouth, rock 18;
k 19; bareback chicken
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He 11; goose over 12 lbs
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er 18 lbs 13; hens 15;
lbs up 19, under 7 lbs

POTATOES
GO, Feb. 23.—(A-U.
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demand fair, Idaho rus-
northern stock all vari-
ut steady, demand lighter
er cwt. Idaho russets U.
few sales 1.774-924; Col-
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4.16-70; Nebraska and
Bliss triumphs U. S.
ashed 2.00-20; 80 to 85
U. S. No. 1, unwashed
1.90; Minnesota, and
akota Red River valley
obblers 75 to 85 per cent
. 1, 1.10-15.

GRAIN
FRANKLIN MULLIN
AGO, Feb. 23.—(A-After
almost two cents to the
in in seven weeks, wheat
at more than half of the
lay.
19 of cold weather and
is simulated buying sou-

GRAIN FUTURES
CHICAGO, Feb. 23.—(A-)

Table with columns: WHEAT, CORN, OATS, May, July, Sep. and values.

COTTON
NEW YORK, Feb. 23.—(A-)

The cotton market made moderate
advances in active trading today
responding to firmness abroad and
a good demand from trade sources.

COTTON FUTURES
NEW YORK, Feb. 23.—(A-)

Table with columns: Old contract, New contract, May, July, Sep. and values.

Spot Cotton
NEW ORLEANS, Feb. 23.—(A-)

Spot cotton closed quiet, 6 points
higher. Sales 473; low middling
9.90; middling 11.00; good mid-
dling 11.45. Receipts 4,179; stock
811,116.

NEW ORLEANS, Feb. 23.—(A-)

Cotton
future advanced today due to foreign
and domestic trade buying. Closing
prices were steady 2 to 3 points net higher.

Table with columns: May, July, Sep. and values.

Southwest Bebee
Area May Have
Another Failure

Pine Well in 35-54 Has No
Results After Acid, Is Drill-
ing Ahead

In the southwest Bebee area,
W. B. Pine No. 1 Randall, NW
SW SE of Sec. 35-5N-4E, was
acidized with 2,000 gallons at 2,
448 feet, and is drilling ahead.
The acidizing is reported to
have had no results. Load oil
was swabbed out Friday morn-
ing.

Senors Oil Co. No. 3 Tucker,
NW SE NE of the same section,
was drilling at a depth of 2,027
feet.

Senors Oil No. 4 Tucker, NW
SE SE of 35-5N-4E, was rigging
up rotary.

Gulf Oil No. 4 Mary Watson,
NW NW NE of 35-5N-4E, was
setting surface pipe.

BYARS POOL—Patsy Oil Co.
No. 2 Richardson, NE SW SE of
9-5N-3E, southeastern McClain
county, total depth 3,647 feet,
had set pipe and was washing
in.

Patsy Oil No. 2 Caldwell, in
SW NW NE of 18-5N-3E, was
completing derrick.

Simpson—Roodhouse No. 2
James, NW SE SW of 9-5N-3E,
was drilling at 3,150 feet.

Benjamin Trees Oil has staked
location for the No. 1 James, in
SW NW SE of 9-5N-3E, and

Festival Chorus-Band Program
To Be Presented Friday Night

The following public musical program will be presented at 7
o'clock Friday night at the East Central health building by the
annual Festival Chorus and Festival Band, under direction of Percy
Grainger, noted pianist-composer. Chorus and band will pre-
sent distinctive compositions of Grainger.

- FESTIVAL CHORUS
Irish Tune: From County Derry ----- Grainger
The Hunter in His Career ----- Grainger
Australian Up-County Song ----- Grainger
I'm Seventeen Come Sunday ----- Grainger
Percy Grainger will then play "To the Springtime" and "Wed-
ding Day at Troldhaugen" by Grieg, "American Tango" by John
Alden Carpenter, and "Juba Dance" by Nathaniel Dett.

- FESTIVAL BAND
Over the Hills and Far Away ----- Grainger
(Children's March, in semi-carefree mood)
The Immovable Do ----- Grainger
(High organ-point on C sounded throughout)
Selected members for the massed band are:
VARNUM—Ola Mae Chesser, Billy Oakley, Doris Claybaugh,
J. V. Young.

- SASAKAWA—Bobbie Lee Kirkham; Lois Marie Gaines, Dutton
Lee Jackson.
PRAIRIE VIEW—Kathryn Simmons, Nadine Kent, Virginia
Vitatoe, Charles Nelson, Reita Garrison.
ROFF—Richard Robnett, Joe James Robnett, Mary Gallahar
and Sue Davis.
MAUD—Jack Summy, Marion Bean, Gene Childers, Nolene
Hodges, Billye Kaye Brisco, Milam Kelly.
NUYAKA—Billy Acree.

- PAULS VALLEY—Warren L. Gibson, Janet Shaw, Mary
Clark, Jenny Lattimer, Morris Heflin, Jack McGee, Bob Nichols.
WELETKA—Gilbert Johnson, Peggy Bolt, Phyllis Stillwell,
Howard Davis, Rubylee Watson.

- MOUNTAIN VIEW — Helen Mendenhall, Charles Lee Fits-
gerald, Avis Brinker, Mickey Rogers.
HOLDENVILLE—Alex Lesueur, Howard Thompson, Clarence
Apple, Hal Shirley, Stanley Huser.

- KINGSTON—Bert Hendrickson, Harry Thompson, Hyahwan-
nah Beams, Rebecca Durham.
STONEWALL — Charles Caldwell, Lucius Caldwell, Starling
King.

- MADILL—Jean Spicer, Marion Nesmith, Doris Nowlin, Francis
Hopkins, Betty Jean Yarger, Norvell Beard.
CARR CITY—Raymond Mayer, Jimmie Fisher, Raymond
Washington.

- DUNCAN—James Gentry, Joel Wilkenson, David Davies,
Billy Tucker.
IDABEL—Bob Rushing, Norma Jean Warmack, Louise Hen-
drix, Emily Jean Gardner, Mary B. Boggs, Charles Old, Mary
Jane Curtis.

- ATOKA—Aaron Walker, Mary Shoemaker, Bill Clifford, Billie
Jane Moore.
VELMA—Frieda Rowe, Betty Martin.

- WYNNEWOOD—Betty Williams, Billy Hopkins, Garfield
Green, Guy Mack, James Barnes.
BOWLEGS — Bobby Hyatt, Bonnie Emerson, Bonnie Code,
Lloyd Dobbs, Rosalie Villines.

- KONAWA—Joe Corbin, Edward Courtney, Virginia Huddles-
ton, Bill Jones, Rosane Dy.
ADA—Mayard Russel, Lesueur, George Goddard, Clifford Davis, Don-
ald Ledford, Betty Baubilla, Bobby Baubilla, T. H. Moore, John
Skinner, Bob Kroninger.

- HORACE MANN—Lillard Hill, Laddie Porter, Wanda Lee
Graham.

- EAST CENTRAL—Virginia Schroeder, Ada; Mary Beth Prim,
Ada; A. W. Kennedy, Konawa; Alice Stephens, Konawa; Viva
Stephens, Konawa; Pat Goforth, Ada; James Harsh, Ada; Jack
Hill, Bowlegs; Christine Vitatoe, Prairie View; John Wakefield,
Sulphur; Tommy Flaughter, Roff; John F. Johnson, Atoka; Joe
Willard, Patsy, Coalgett, Faye Schmidt, Bowlegs; Helen Marie
Kirkland, Fairland; Charles Chism, Okemah; John Moore, Holden-
ville; Luke Dodd, Ada; J. C. Kidwell, Allen; Jean Moore, Konawa;
Jane Grove, Hugo; Keith Miller, Ada; Buddy Walker, Shawnee;
Bill Naylor, Ada; Charles Meyers, Bowlegs; Mahlon Manville,
Ada; Ellen Joyce Freeman, Sulphur; Mae Schmidt, Bowlegs; Peggy
Molloy, Ada.

Guard Band Will
Play in Tulsa

The 160th Field Artillery band
of Ada Saturday will present
two concerts before Tulsa au-
diences.

The band, under the direction
of Gene Ford, Ada, who is also
high school band director, is ap-
pearing under the auspices of the
Democratic Forum of Tulsa.

The first concert will be
presented at 2 p.m. and the other
at 8 p.m., both of them in Con-
vention hall.

Greater returns for amount in-
vested—Ada News Classified Ads

NUMBER FIVE

farther out in space than Mercury.
Jupiter looks bright because he
is the largest of the planets. Mer-
cury's diameter is 3,000 miles,
Jupiter's 88,700.

Venus, third in the upward
chain, is comparatively close, and
looks brighter than Jupiter for
that reason. Her diameter is 7,
600 miles.

Next upward, Saturn, second
largest of the planets with a di-
ameter of 78,100 miles, is not very
bright because of distance. Sat-
urn tonight is approximately 900,
000,000 miles away in the line of
sight.

Last is Mars, the red planet,
which was very large and bril-
liant last July when 38,000,000
miles distant from the earth.
Mars tonight is much farther
away and not nearly so bright
as then. Mars diameter is 4,200
miles.

Of all the planets in the show
Venus is the only one of a size
nearly like the earth. Her diam-
eter is 3,271 miles less.

While all the planets shine like
round stars, two of them actually
are not much more than crescent
moons. These two, Mercury and
Venus, lying between the sun and
the earth, never show their full
faces light, but only crescents or
at best about half their surfaces.

NUMBER TWO

worry, he said, about income tax
and social security and such
things.

Had he ever been in Ada be-
fore?

"I was just trying to remem-
ber," he answered. "It seems like
we played a one-night stand here
some 30 years ago. I know we
came through this part of the
country and I think we played a
show here."

And then the talk got around
to John Phillip Sousa, the great-
est of band leaders and band mu-
sic composers.

No, King never played under
Sousa.

"I guess I'm about the only
band director who never did,"
he commented, his eyes twink-
ling through his glasses.

He knew Sousa well, though,
and often talked with him.

Well, what about this modern
music?

"Oh, some of it's all right when
they play it sweet," he said.

His own son, 20-years old, is
what he calls a "hot trumpet
player" whose ambition is to

Ever Eat at the COUGAR!
High School Corner
• SANDWICHES
• STEAKS
• CHILI
• FOUNTAIN DRINKS
The FOOD IS GOOD

Approved Charge Accounts Accepted
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FITS!
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Open
Evenings
Till 11:00
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Sundays
Ever Eat at the COUGAR!
High School Corner
• SANDWICHES
• STEAKS
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• FOUNTAIN DRINKS
The FOOD IS GOOD

Approved Charge Accounts Accepted
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THE ADA EVENING NEWS

ADA, OKLAHOMA, SUNDAY, FEBRUARY 25, 1940

TWENTY-TWO PAGES TODAY Including 8 Pages Con

Like Postman, Door-to-Door Work

Offices Busy Seeking Votes But Campaign Has Disturbed Calm of Campaign

By POLITIX
to go before the March 19 primary, campaign offices last week hit the campaign trail, neighborhood postman. No campaign issues have developed as each of the incumbents confronted opponents. An limited to the friend-to-friend talks outside homes and a few whispered oblique street and in the corridors of city hall.

The mayor's race, for instance, has drawn four candidates, but from none has come any word of accusation against the other. Incumbent Mayor Bill Crawford has done his campaigning from door to door, passing out his campaign cards and inquiring about peoples' health.

His opponents have been little more active. From his justice of the peace office in the court house, A. W. Oliver greets prospective voters and occasionally ventures out into the hallway to pass the time of day. Wylie Keith seems to be everywhere there's a crowd but has but little to say. Even more silent has been A. T. Boggan.

As a candidate for reelection as commissioner of public works and properties, J. H. Pryor has made a distinct contribution. His campaign cards are more than just plain campaign cards. On the reverse side are 1940 auto tag license numbers by counties. So popular have these been, a danger has been pointed out: people keep looking at the numbers and never turn over the card to see Pryor's name.

Pryor's job, with its many appointments and jobs on the street and water departments, seems to be the political prize since four candidates are seeking to wrest it from him. They are Virgil Auld, C. D. Unsell, Joe L. Richmon and Coleman C. Lea.

In the third race, Commission-

(Continued on Page 2, No. 2)

Delaney To Drill Deep Test Soon

Will Move Big In Monday For Well in 23-5-8, In Part Of Old Allen Pool

W. A. Delaney has bought oil rights from the Small Oil company to drill a deep test in the Allen area, section 23-5-8e. Location was made February 24, and rig will be moved in Monday, for the No. 1-A Gilmore, nw nw ne of 23-5-8e.

Nearest deep well is the Tidewater Oil Co. No. 1 Horan, which failed to produce. Log showings made by this well, drilled one-half mile south and one-fourth mile west of the Gilmore location during 1924, caused Delaney to stake the new location.

Many wells in 23-5-8e have been producing from the Allen sand, at an approximate depth of 800 feet. It is part of the original pool opened in 1917. Delaney is also deepening his No. 2 Shipley, in sw se sw of 21-5-8e, a well drilled with cable tools several years ago.

In the East Allen field, Seminole county, the Magnolia No. 5 Reed, nw sw ne of 23-5-7e, tested for the Cromwell sand without results and was drilling ahead at 2,983 feet, looking for the Wilcox sand.

Pine Well Shows Oil
W. B. Pine No. 1 Randall, nw sw se of 35-5-4e, southwest Beebe, was reported drilling at 2,460 feet, with 2,000 feet of oil in the hole. Viola was topped at 2,303 feet.

The Troup and Moore No. 1 Summers, se sw se of 25-5-4e, was drilling at 1,950 feet.

Senora Oil Co. No. 3 Tucker, nw se ne of 35-5-4e, topped the sylvan shale at 2,530 feet, and was drilling at 750 feet.

No. 2 Summers Shot
Superior Oil corporation No. 2 Summers, ne ne of 35-5-4e, was deepened to 2,808 feet, plugged back to 2,802 feet, and shot with

(Continued on Page 2, No. 3)

Hitler Sure God on As He Makes Warlike Finns Admit Koivisto

Reds Press Deeper Into Finn Lines

Strike Heavily Toward Viipuri From Captured Base Few Miles Away

HELSINKI, Feb. 24.—(AP)—A strategically spread Red army, its dead littering the snow at the rate of 6,000 in two days, was dropped massively at the island environs of Viipuri from a captured coastal base only 1-2 miles away.

From Kaislahti, nestled on the war-wrecked gulf of Finland railway just below Finland's erstwhile second city and from Koivisto, 17 1-2 miles further south, once the western anchor of Finland's Mannerheim Line, the Soviet defenders on the remaining islands in Viipuri bay. Eastward, other divisions pressed on against the Finnish land defenses between the Gulf and Lake Muola, striving to complete a pincers action on Viipuri. This city, once a modern town of 74,000 now is a virtual combat area, its buildings wrecked by shells and its occupants moved away.

The Finns said these gulf and land attacks, directed at Viipuri from five points, resulted in heavy Russian losses; that six tanks and six batteries were destroyed. But the Finns did not, this time, say the attacks were repulsed.

On the Finns' left flank, east of Lake Muola, two Russian detachments, of unspecified size, were declared to have been "wholly annihilated" Friday after piercing the Finnish lines. More specific Soviet losses were totaled up to over 2,353, as follows:

Salmenkala, east of Lake Muola, more than 1,000 dead; machine-guns and other arms left on the field.

Northeast of Lake Ladoga: "About 1,000 killed, 15 tanks destroyed."

At Kishmo, on the central eastern front: "The enemy lost 350 killed."

The day previous, the Finns estimated Russian losses at 2,330. At the extreme eastern end of the line, near Taipale, the Finns counter-attacked and destroyed two Soviet tanks.

Today's communique was the first Finnish admission that Koivisto had fallen, with its fortifications, batteries and coastal artillery on an offshore island.

Champion 'Monday Quarterback'



Hitler in Saturday speech intimates Germany would win the World war if he had been at the helm of the nation calls German leaders in the 1914-1918 struggle 'second rate'

International at a Glance

By THE ASSOCIATED PRESS

MUNICH—Hitler proclaims trust that God is with his Reich; says Germany will fight until "terror" of plutocracy broken; nazis ban publication of news in Germany on imp visit of United States Undersecretary of State Welles.

LONDON—Chamberlain rules out peace with present G government as unable to guarantee future security to Europe; ship loss naval trawler with 10 men.

HELSINKI—Finns report Red army striking at island en on Viipuri from captured coastal base.

ROME—Germany and Italy sign new trade pact; inf sources predict Mussolini will wait until Welles visits Berlin, and London before giving Italian views.

COPENHAGEN—Norwegian foreign minister envisions gram of "parallel action" to enable Norway, Sweden and Denmark to guard neutrality.

STOCKHOLM—Sweden summons parliament to revise foreign exchange regulations, halt flight of Swedish funds.

Best of Kind I've Ever Been Party To—Grainger

"It's the best thing of its kind I've ever been a party to," said Percy Grainger of the East Central Music Festival, of whose activities he was in charge Friday. What impressed him the most? "Well, it was the speed with which the students learned the new things. Of course, it reflects good instruction."

"It was by far the best and biggest festival we have ever had. Worked smoother than it ever has. . . The exuberance of Percy Grainger has done more than anything else to further music during the festival"—and that was Harlo E. McCall, who was in charge of arranging the festival.

The festival itself came to a thunderous finale Friday night when Grainger, world-famed composer, conductor and pianist, directed a carnival of music in the East Central college gymnasium.

(More on Page 2)

Betty Slick, Oil

Bids Asked Now

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(There were cries of "No!
No!")
"Our second-rate leaders made
it easy for our opponents."
"In 1914 we were poorly arm-
ed and poorly equipped. Now our
armed force has the best equip-
ment in the world. We proved
this in Poland. The future will
prove it still more."
"As regards the spirit of our
armed force it is the same, as
that of its leadership, of its su-
preme commander. A musketeer
is always valiant if his leader
also is."

Music Festival Is Big Success

The 1,337 bandsmen who
thronged Ada Thursday during
the band section of the festival
were joined Friday by hundreds
of young singers, here for the
choral concerts and activities.
Grainger shared the harmonic
spotlight during the festival with
Karl L. King, American band-
master. The piano virtuoso who
came from "down-under" in Aus-
tralia and the uniformed director
who toured the country for many
years with a circus band combin-
ed to give Ada the most elaborate
and colorful musical show in its
history.

The first public performance,
that of the select band Thursday
night, was played before a packed
crowd and directed by King, with
applause booming after every
number.

The same kind of reception was
accorded Grainger's directorial
appearance, as the famed pianist
took up the baton to conduct both
the band and chorus, each com-
posed of the finest instrumentalists
and vocalists in southern Okla-
homa.

Grainger led the more than
200 young singers through intri-
cate mazes of his Irish Tune
from County Derry, played the
piano accompaniment as Mr. Mc-
Call directed "The Hunter in
His Career" and took over the
baton for two other choral
songs.

Then he demonstrated to a
capacity crowd estimated at 3,-
000 persons his artistry as a
pianist. Four selections, with
Grieg's "Wedding Day at Troid-
haugen" and Det't's "Juba Dance"
receiving greatest response, led
up to the ever popular "Country
Garden" which drew storms of
applause.

Again he played piano accom-
paniment while Mr. McCall di-
rected the massed band in
Grainger's "Over the Hills and
Far Away," directing then the
first performance of "The Im-
movable Do" and in "Shepherd's
Hey."

Greater returns for amount in-
vested—Ada News Classified Ads

MOSCOW, Feb. 29.—(Sunday)
—(AP)—The occupation of the
strongly fortified islands of Koiv-
visto, Tiurinsaari and Piisaari
with the capture of 12 heavy
coastal tower guns was claimed
today by the Russian army in a
communiqué issued by the Lenin-
grad military headquarters.

The communiqué said that
while fighting yesterday Soviet
troops "occupied the islands of
Koivisto (Bjorkoea), Tiurinsaari
and Piisaari, strongly fortified
with iron and concrete forts."
"Twenty-two guns, including
twelve heavy coastal ten and six
inch tower guns and field and
zenith guns and a great number
of heavy machine guns and
dumps of munitions were captured
on these islands."

(Finland's communiqué cover-
ing fighting on last Friday said
the Russians had launched at-
tacks from the regions of Koivis-
to, the western anchor of the
Finnish Mannerheim line, and
Kajislahti against Finnish posi-
tions on islands in the Bay of
Viipuri.)

Russian troops captured 28 Fin-
nish defensive fortifications on
the Karelian Isthmus, the com-
munique added. However, a
strong snowfall and fog handicap-
ped operations, it asserted.

NUMBER SIX

Turkey earlier had been vir-
tually isolated by a storm which
swept across southeastern Eu-
rope and Turkish officials had
denied rumors of impending war
which circulated in anxious Bal-
kan capitals as the result of a
prolonged interruption of com-
munications.

The bewildered foreign office
in Ankara issued a blanket de-
nial of the rumors, which includ-
ed reports that Turkish troops
were mobilizing on the Russian
border and that telephone com-
munications had been shut off
by a decree declaring a state of
emergency.

Spokesmen explained that
winds of hurricane intensity had
ripped down five miles of tele-
phone line in European Turkey.

Use Ada News Classified Ads

... better than another's.
It is known that several of
these unofficial emissaries, if they
can be called that, have made the
same type of approach to officials
here.

These officials frankly have not
known what to make of this ac-
tivity. Part of it they ascribe to
the natural desire of the small
neutrals to do all they can to
achieve peace. The trade of the
neutrals is seriously damaged;
many businesses face bankruptcy.
Some officials think these peace
approaches may represent an ef-
fort by the Germans to test the
allied morale. If a peace envoy
were to report back to Germany
that a British or French high of-
ficial welcomed peace with Ger-
many somewhat along the lines
the envoy suggested this could be
taken as a sign of weakness.

Putting to one side the informal
peace efforts which can be ascrib-
ed solely to the initiative of citi-
zens of the small neutrals, it is
regarded as significant here that
the inspiration of practically all
the others is Germany. So far as
officials here can learn, no ap-
proaches have started out on the
basis of a neutral citizen talking
to an allied statesman and then
going to see a German statesman.
They have all begun with some-
thing by a German official.

But it is almost impossible to
say whether there is anything
more in this fact than the send-
ing up of trial balloons.

Consequently, Welles has been
sent to Europe partly to see what
all these vague approaches
amount to.

NUMBER ONE

per capita per day," the report
said.

The consumption of water at
Oklahoma City is reported at 85
gallons per day per capita.

"It is also believed," the report
continues, "that considerable
water is wasted on account of
the stand-pipe overflowing, and
numerous leaks in the city dis-
tributing system due to defective
pipe. Also, there is no way to
save and impound the consider-

Phillips Merit Co

OKLAHOMA
(AP)—Governor
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REX
KONAWE
NOW SHOWING
Sunday and Monday
**THUNDEROUS
ADVENTURE!**

ADMISSION:
Adults 25c
Children 10c

HOME OWNED—HOME OPERA

Half Man, Half Monster!... Half Beast,
Half Poet!... The jest of Paris, he dared
to dream of a young girl's love!...
TREMENDOUS!... THE ONE PICTURE
YOU MUST SAY YOU'VE SEEN!