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THE PIANO MUSIC OF PERCY GRAINGER:  
AN ANALYSIS OF TEN ORIGINAL WORKS

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By

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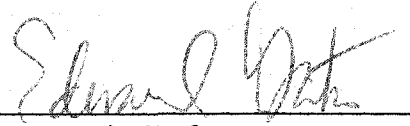
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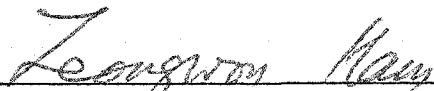
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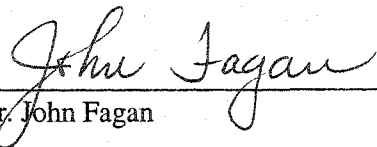
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## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	iv
LIST OF FIGURES .....	vi
ABSTRACT .....	ix
 CHAPTER I INTRODUCTION .....	 1
Rationale for the Study .....	4
Purpose of the Study .....	5
Organization and Procedure .....	6
 CHAPTER II HISTORICAL PERSPECTIVE AND RELATED MATERIAL	
Biographical Profile .....	8
Research and Related Materials .....	14
 CHAPTER III GRAINGER THE MUSICIAN	
Sources of Grainger's Compositional Style .....	19
Performing Style .....	27
Musical Philosophies .....	30
Grainger as Teacher .....	31
Grainger's Influence .....	34
 CHAPTER IV TEN ORIGINAL WORKS .....	 36
<i>Walking Tune</i> .....	40
<i>Mock Morris</i> .....	47
<i>Arrival Platform Humlet</i> .....	53
<i>Gay but Wistful</i> .....	58
<i>Pastoral</i> .....	62
<i>'The Gum-sucker's' March</i> .....	68
<i>Eastern Intermezzo</i> .....	74
<i>To a Nordic Princess</i> .....	77
<i>Harvest Hymn</i> .....	83
<i>The Immovable Do</i> .....	87
 CHAPTER V SUMMARY .....	 92
 BIBLIOGRAPHY .....	 96
 APPENDIX A: PIANO WORKS OF PERCY GRAINGER .....	 102
 APPENDIX B: SELECT DISCOGRAPHY OF RECORDINGS .....	 110
 APPENDIX C: COPYRIGHT CREDIT FROM G. SCHIRMER .....	 112

## LIST OF FIGURES

### Figure

1. <i>Walking Tune</i> , mm. 1-10. Tune 'a'.....	42
2. <i>Walking Tune</i> , mm. 11-14. Tune 'b'.....	42
3. <i>Walking Tune</i> , mm. 34-37. Chromaticism in the second setting of 'b'.....	43
4. <i>Walking Tune</i> , mm. 38-41. Tune 'c'.....	43
5. <i>Walking Tune</i> , mm. 44-47. Tune 'c' in the climax.....	43
6. <i>Walking Tune</i> , mm. 50-55. Descent of tune 'd'.....	44
7. <i>Walking Tune</i> , mm. 70-75. Tune 'e'.....	44
8. <i>Walking Tune</i> , mm. 114-121. End of Coda.....	45
9. <i>Mock Morris</i> , mm. 1-20. First period of section A.....	50
10. <i>Mock Morris</i> , mm. 33-36. First counter-melody.....	50
11. <i>Mock Morris</i> , mm. 41-44. Second counter-melody.....	51
12. <i>Mock Morris</i> , mm. 53-56. First phrase of section B.....	51
13. <i>Arrival Platform Humlet</i> . Six main tunes.....	55
14. <i>Arrival Platform Humlet</i> , mm. 16-20. Transitional motive of section I.....	55
15. <i>Arrival Platform Humlet</i> , mm. 26-28. Drumming cadence.....	56
16. <i>Arrival Platform Humlet</i> , mm. 97-100. Increased rhythm and harmony.....	57
17. <i>Arrival Platform Humlet</i> , mm. 131-134. Grand finish.....	57
18. <i>Gay but Wistful</i> , mm. 1-4. Tune 'a'.....	59
19. <i>Gay but Wistful</i> , mm. 9-12. Tune 'b'.....	59
20. <i>Gay but Wistful</i> , mm. 19-26. Tune 'c'.....	60
21. <i>Gay but Wistful</i> , mm. 27-30. Tune 'd'.....	60

22. <i>Gay but Wistful</i> , mm. 34-39. End of chorus, with transition. ....	60
23. <i>Gay but Wistful</i> , mm. 65-69. New setting of tune 'd'. ....	61
24. <i>Gay but Wistful</i> , mm. 115-117. Final drumming tag. ....	61
25. <i>Pastoral</i> , mm. 1-3. Tune 'a'. ....	63
26. <i>Pastoral</i> , mm. 9-12. Second setting of tune 'a'. ....	63
27. <i>Pastoral</i> , mm. 13-15. Transition to section B. ....	63
28. <i>Pastoral</i> , mm. 18-20. Chromatic accompaniment of tune 'b'. ....	64
29. <i>Pastoral</i> , mm. 21-23. Chordal accompaniment of tune 'c'. ....	64
30. <i>Pastoral</i> , mm. 60-63. Rhythmic irregularity. ....	65
31. <i>Pastoral</i> , mm. 121-123. Final sonority. ....	66
32. <i>Gum-sucker's March</i> , mm. 1-4. Tune 'a'. ....	69
33. <i>Gum-sucker's March</i> , mm. 33-36. Tune 'b'. ....	70
34. <i>Gum-sucker's March</i> , mm. 45-48. End of first B section. ....	70
35. <i>Gum-sucker's March</i> , mm. 65-68. Tune 'c'. ....	71
36. <i>Gum-sucker's March</i> , mm. 73-76. First Transition in section C. ....	71
37. <i>Gum-sucker's March</i> , mm. 89-92. Second transition in section C. ....	71
38. <i>Gum-sucker's March</i> , mm. 116-119. Tune 'd'. ....	72
39. <i>Gum-sucker's March</i> , mm. 136-139. End of section D. ....	72
40. <i>Gum-sucker's March</i> , mm. 156-159. Counter-melody in final B section. ....	73
41. <i>Gum-sucker's March</i> , mm. 188-192. Final swirl. ....	73
42. <i>Eastern Intermezzo</i> , mm. 3-8. Motive 'a'. ....	75
43. <i>Eastern Intermezzo</i> , mm. 37-43. Motive 'b'. ....	75
44. <i>Eastern Intermezzo</i> , mm. 52-55. Motive 'c'. ....	75
45. <i>Eastern Intermezzo</i> , mm. 66-69. Beginning of section III. ....	76
46. <i>Eastern Intermezzo</i> , mm. 106-113. End of Coda. ....	76
47. <i>Nordic Princess</i> , mm. 1-4. Motive 'a'. ....	79



48. <i>Nordic Princess</i> , mm. 7-9. Motive 'b'.....	79
49. <i>Nordic Princess</i> , mm. 10-12. Motive 'c'.....	79
50. <i>Nordic Princess</i> , mm. 14-17. Beginning of section II. ....	80
51. <i>Nordic Princess</i> , mm. 26-29. Overlapped cadence in section II. ....	80
52. <i>Nordic Princess</i> , mm. 38-42. Quieter climax of section II. ....	80
53. <i>Nordic Princess</i> , mm. 53-56. Biggest climax. ....	81
54. <i>Nordic Princess</i> , mm. 58-60. Tune 'd'.....	81
55. <i>Nordic Princess</i> , mm. 74, 83. Cadences to C major. ....	82
56. <i>Nordic Princess</i> , mm. 95-99. Final harmonies. ....	82
57. <i>Harvest Hymn</i> , mm. 1-5. Main tune of section A. ....	84
58. <i>Harvest Hymn</i> , mm. 14-17. End of first A section. ....	84
59. <i>Harvest Hymn</i> , mm. 18-20. Beginning of section B. ....	85
60. <i>Harvest Hymn</i> , mm. 25-29. Ambiguous harmony in section B. ....	85
61. <i>Harvest Hymn</i> , mm. 35-39. Overlapped sections B and A. ....	85
62. <i>Harvest Hymn</i> , mm. 46-53. Dramatic ending. ....	86
63. <i>Immovable Do</i> , mm. 2-5. Tune 'a'.....	88
64. <i>Immovable Do</i> , mm. 9-13. Tune 'b'.....	89
65. <i>Immovable Do</i> , mm. 20-23. Tune 'c'.....	89
66. <i>Immovable Do</i> , mm. 18-19, 30-31. Recurring extensions x, y. ....	89
67. <i>Immovable Do</i> , mm. 32-35. Tune 'd'.....	90
68. <i>Immovable Do</i> , mm. 74-77. End of tune 'e'.....	90
69. <i>Immovable Do</i> , mm. 78-81. Transformed tune 'd'.....	91
70. <i>Immovable Do</i> , mm. 117-120. Final cadence. ....	91

## ABSTRACT

### THE PIANO MUSIC OF PERCY GRAINGER: AN ANALYSIS OF TEN ORIGINAL WORKS

Percy Grainger (1882-1961) was a very popular pianist and composer at the turn of the twentieth century. He was born in Australia, studied in Germany, built his reputation as a concert artist in England, and settled in the United States. His most prominent works are for wind band, and he composed avidly for string and choral ensembles. His music is full of energy and passion, as he filled his scores with many expressive directions. Though many of his piano works were not published during his lifetime, he left a large number of manuscripts in libraries and personal holdings around the world. The Percy Grainger Museum on the campus of the University of Melbourne has worked diligently since his death to gather and coordinate the wealth of material he left; fortunately, scores and recordings of the piano works are now becoming available.

The purpose of this document is to introduce readers to the wide range of Grainger's expression for the piano. The ten works introduced and analyzed demonstrate Grainger's penchant for transcribing ensemble pieces; most of them are versions of his own choral and chamber works. Included are *Walking Tune* (1905), *Mock Morris* (1910), *Arrival Platform* (1908), *Gay but Wistful* (1912), *Pastoral* (1915), "*The Gum-sucker's*" *March* (1914), *Eastern Intermezzo* (1922), *To a Nordic Princess* (1928), *Harvest Hymn* (1936), and *The Immovable Do* (1940). The analyses point up Grainger's compositional techniques, including use of counterpoint, variation, Rondo structure, folk-like melodies, and distinctive harmonies.

A short biography is coupled with a discussion of the musical influences on his pianism and the influences of his pianism on other musicians. Two appendices containing lists of the piano works and select recordings give pertinent information for obtaining a closer look at Grainger's relationship to the piano.

# THE PIANO MUSIC OF PERCY GRAINGER:

## AN ANALYSIS OF TEN ORIGINAL WORKS

### CHAPTER I

#### INTRODUCTION

Despite years of controversy and misunderstanding, Percy Grainger has proven to be the most successful of Australian musicians in the twentieth century. Widely known at the turn of that century as a virtuoso pianist, Grainger was also admired for his compositions (over one thousand) for various instruments and voices. Of those, there are nearly two hundred original and “dished-up”<sup>1</sup> works for solo and duo piano, displaying brilliance of color and emotion. His works for wind band alone have kept his name in the public eye as some of the finest of his compositions, and his many choral works are beginning to catch audiences’ attention again. Grainger was involved in folk song collecting<sup>2</sup> throughout Great Britain and Scandinavia, making friends with Frederick Delius, Edvard Grieg, and Ralph Vaughn Williams. In America, Grainger taught piano in summer camps, including Chicago Musical College and Interlochen, and became head of the music department at New York University, presenting lectures and writing on early music and ethnomusicology. He invented and built several electronic machines on which he could realize his ideas of “free” music and established a museum in Australia to preserve his massive collections of manuscripts, memorabilia, and machines.

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<sup>1</sup> Grainger’s own word for settings of tunes and transcriptions of his own music for piano. His penchant for using colloquial English was part of his democratic outlook on life and his personal expression through music.

<sup>2</sup> Grainger was one of the first collectors to use the wax cylinder phonograph in recording folk music.

Grainger was born in Melbourne, Australia July 8, 1882, at a time when culture was exploding onto the rough and rugged continent. Affluence was growing at an amazing speed in Melbourne, the capital of Victoria, not witnessed before or since. Immigrants and other Australians moved in, and the arts thrived. Grainger studied piano and composition at the Frankfurt, Germany Hochschule, the school where Clara Schumann had taught. A handsome, virile pianist, Grainger established his concert career in London and began tours around the world that continued most of his life. Though he had been composing bits and pieces of music before and throughout his schooling, it was not until he moved to New York in 1914 that he was able to begin serious work on completing and publishing his compositions. The culture of America at the turn of the twentieth century was an inspiration to Grainger; he valued democracy and freedom of expression and found a bold mixture of ideas and opportunities.

Grainger is probably best known today for his compositions for wind band; his *Lincolnshire Posy* (1937) has become a standard in the repertoires of high school and college bands. His largest oeuvre, however, seems to have been vocal composition; he “penned ninety-six choral works and considered himself to be primarily a choral composer.”<sup>3</sup> In his youth Grainger liked reading Rudyard Kipling; his most innovative choral work was *Jungle Book Cycle*, a series of eleven poem settings composed between 1898 and 1947. Folk music played a large part in Grainger’s compositional style, as well. He began gathering folk songs while he lived in London and set about arranging them for groups of instruments and voices. *Country Gardens* and *Londonderry Air* were originally popularized through his arrangements.

Beyond music composition, Grainger was sought after as a lecturer and master piano teacher. He wrote avidly (from 1900) about music and his philosophies in journals and textbooks and left vast collections of his own diaries and correspondence. Libraries and museums around

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<sup>3</sup> Robert J. Ward, “Percy Grainger as Choral Composer,” *Choral Journal*, May 1999, 29.

the world house items of his memorabilia. He worked for several years with Dom Anselm Hughes (of England) to produce an edition of English Gothic Music (1941), and spent his final years refining his “free” music machines with Burnett Cross in America. Grainger died in White Plains, New York February 20, 1961.

Grainger’s writing for the piano encompassed fifty years of experimentation, composition, and publication, as well as multiple versions and revisions. Piano parts were included regularly in chamber and large ensemble scores, and as accompaniments to choral and solo songs. In fact, some of those “parts” were lifted from the full scores and published separately as shorter works and practice material. Most of Grainger’s music for solo piano was originally composed for ensembles and then, by popular demand, arranged for solo and four- to eight-hand piano ensemble.

Of his over one hundred solo piano works, roughly forty-five were published in Grainger’s lifetime. Four (unpublished) *Klavierstücke* from 1897, during his teenage days in Frankfurt, were dedicated as gifts to his mother and show the influences of Schumann and Brahms. Three more pieces from 1898 (*Peace*, *Saxon Twi-play*, and *Andante con moto*) demonstrate an already highly individual attitude to harmony and piano writing. During Grainger’s thirteen years in London (1901-1914) he not only established his concert career as solo pianist and accompanist, but he found an interest in gathering folk tunes and even sketched out many of his own melodies which created a sizeable resource for future composing.

The first folk music Grainger set was *Three Scotch Folksongs*, inspired by his first visit (in 1900) to Scotland; the tunes were set for voice and piano originally, written out for solo piano in 1954, and ultimately published in 1983 after his death. About forty more folk tunes, including Irish, African, Chinese, Danish, and American origins, were set and transcribed throughout his lifetime. This global variety of source material was part of Grainger’s democratic musical outlook; he intentionally sought out ways to point up commonalities in the world’s musical expression.

Another outlet for his all-embracing philosophy was transcribing and arranging music of other composers, including pieces of Bach, Brahms, Fauré, Gershwin, Handel, and Richard Strauss. The first of this genre was his *Paraphrase of Tchaikovsky's Flower Waltz* (1901), a special part of his blossoming concert repertoire. Grainger would introduce his own works as pianist or conductor in the concerts he played in London and on tours. *Mock Morris* and *Shepherd's Hey* were early favorites of audiences, and Grainger's friends and colleagues encouraged him to seek publication of his works. The first piano piece Grainger published (*Walking Tune*) was originally scored in 1904 for wind quintet and published by Schott & Co. in 1912.

This began a continuous stream of publications, including original music, folk tune settings, and transcriptions of other composers' works. When Grainger composed a new piece from his bulging bag of tunes, the vocal or instrumental setting was usually published along with a solo piano version. The pace slowed down in the 1930's, but publication continued into the 1950s, when his *Porgy and Bess Fantasy*, for piano duo, was produced.

#### Rationale for the Study

Though several books, a multitude of articles, a growing number of recordings, and reprints of old scores have become available in the last ten years, full documentation of Grainger's piano music has not been realized or made available to piano teachers and performers. His band works were the focus of Thomas Slaterry's 1967 dissertation<sup>4</sup> and have enjoyed an on-going tradition of performances. The many vocal and choral pieces are being rediscovered and finding fresh performances. Typically, musicians have heard of Grainger, but aren't familiar with

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<sup>4</sup> "The Wind Music of Percy Grainger" (University of Iowa) was the first study of Grainger to appear after his death.

his large and varied output. The University of Melbourne has maintained the Grainger Museum since the 1960s; curators are still sorting through the countless manuscripts to document and catalog as accurately as they can. There is still much to be explored and shared about the life and work of this pianist-composer whose music has the power to delight, inspire, and promote good will for all peoples. Professional musicians, amateurs, students and teachers need to be aware of this music's power and include it in their repertoires. Ten piano pieces will be introduced in this study, which amply verify the value of Grainger's piano composition and offer a resource for fresh performances.

#### Purpose of the Study

This study of Grainger's pianism will look at the importance of his musical expression through performing and composing for the piano. It will demonstrate what was so appealing and compelling about his performing and help create a musical understanding of his piano scores. Arrangements of folk tunes and transcriptions of other composer's music figure prominently in his output, but the original works demonstrate the widest range of Grainger's unique expression and will be featured in this study. Ten selected pieces represent the chronological span of Grainger's publication (1912-1948) and the gradual development of his compositional style.<sup>5</sup> All ten are present in the four-volume compilation, *Grainger- Music for Solo Piano* (Schott & Co. Ltd., 1997 - 98). Five of the ten are also available in the centennial edition, *Percy Grainger Piano Album* (G. Schirmer, Inc., 1982). These volumes contain reprints of the original piano publications. The works to be studied, with dates of composition and publication, are

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<sup>5</sup> Other than passing comments in Wilfred Meller's *Percy Grainger* (1992), none of these solo works have been thoroughly discussed in previous writings.

*Walking Tune*, composed 1905 (published by Schott & Co., London, 1912, 1998)

*Mock Morris*, 1910 (Schott & Co., 1912, 1997)

*In a Nutshell Suite* (G. Schirmer, 1916; Schott, 1998):

“Arrival Platform Humlet,” 1908-1912

“Gay but Wistful,” 1912

“Pastoral,” 1907-1915

“The Gum-Suckers’ March,” 1905-1914 (Schirmer, 1982)

*Eastern Intermezzo*, 1922 (G. Schirmer, 1922, 1982; Schott, 1998)

*To a Nordic Princess*, 1928 (G. Schirmer, 1929, 1982; Schott, 1998)

*Harvest Hymn*, 1936 (G. Schirmer, 1940, 1982; Schott, 1998)

*The Immovable DO*, 1940 (G. Schirmer, 1940, 1982; Schott, 1998)

### Organization and Procedure

Chapter I of this document is an introduction to Percy Grainger as a pianist and a composer. It presents the author’s intent in studying the piano music of Grainger and delineates the specific aspects of Grainger’s life and work to be discussed. Chapter II gives a brief profile of Grainger’s life and introduces previously published material that was researched for this document. Chapter III discusses the many musical influences on Grainger’s compositional style, including the kinds of sounds he learned to appreciate, the kinds of musicians he decided to emulate, and the poets that inspired his musical philosophies. Further discussion presents Grainger’s own pianistic influence through writing, performing, and teaching.

Chapter IV of the document contains brief analyses of the ten representative piano works. An introduction places the selected works in the context of Grainger’s complete output for piano, then each of the ten is presented with its specific details. The historical background of each composition is discussed. Personal dedications, explanations of the titles, and circumstances of



composition are noted. Elements of style are described, including overall character, formal structure, melodic, harmonic, and accompanimental textures, counterpoint, and use of the piano. A small chart shows the basic form of the piece and features this author's evaluation of the mood of each section. This 'suggested mood' is often gleaned from Grainger's indications in the score, but the author also asserts his personal impressions to help identify the emotional impact of the music. Lewis Foreman has asserted that "performance is vital to the assessment of Grainger; he cannot be properly judged by peering at his scores in libraries."<sup>6</sup> The reader is encouraged to procure scores and recordings of the chosen piano works.

Chapter V provides a summary of the study and a final evaluation of the life and work of Grainger. A bibliography and three appendices conclude the document. Appendix A is a list of Grainger's piano works, with dates of composition and publication. Appendix B contains a discography of works and performances by Grainger which were accessed for this study. Appendix C is the copyright credit from G. Schirmer, Inc. to reprint measures from the ten works presented in Chapter IV.

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<sup>6</sup> Lewis Foreman, ed. *The Percy Grainger Companion*. (London: Thames Publishing Co., 1981), 12.

## CHAPTER II

### HISTORICAL PERSPECTIVE AND RELATED LITERATURE

#### Biographical Profile

Percy Grainger was born July 8, 1882 in North Brighton (Melbourne), Australia, to John Harry and Rose Grainger. The 27-year-old John Grainger came to Australia from Durham, England in 1877 and married Rose Aldridge three years later. He made his living as one of the most prominent architects of Australia, but also enjoyed painting, singing and reading poetry. Though he never played an instrument, John organized the first string quartet in Adelaide, which played often in the Grainger home. He was kind and always proud of his young Percy but was also fond of drinking and nightlife, which brought the scorn of his overbearing spouse.<sup>7</sup>

Rose Aldridge, 21 years old at Percy's birth, had grown up in Adelaide, enjoying the outdoors and culture of Southern Australia. She had a talent for acting and dancing, and had studied enough piano to play Beethoven, Schumann, and Chopin. She seems to have married John half-heartedly, mainly out of financial necessity when her father died. As she grew more intolerant of her husband's drinking and worldly lifestyle, she became more and more protective of her young Percy, filling his days with reading and music, alienating him from his father and the outside world.

In 1887 the family moved to the east side of Melbourne, and the five-year-old Percy began piano lessons with his mother, Rose. Daily book readings included Hans Christian Anderson, Icelandic Sagas, and Nordic-Viking Histories. Percy attended piano recitals of Rose, Louis Pabst (a respected student of Anton Rubinstein living in Melbourne at that time), and Charles Hallé (the English Beethoven specialist). When John Grainger quit his job in 1890 and returned to England, Rose and Percy stayed in Australia. They were never to live with him again.

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<sup>7</sup> John Bird, *Percy Grainger* (New York: Oxford University Press, 1999), 7-9.

In 1892, Percy began studying piano with Pabst, but finances forced the Graingers to move to more modest residences, where Percy was restricted from playing with other children. When he was 11, Percy was enrolled in public school, but after 3 months of social struggles he returned to his mother's home schooling. On his twelfth birthday Percy performed his debut piano recital, an all Bach program, including inventions, preludes, and suite movements. By September of 1894 he had learned a more varied program (Scarlatti's *Pastorale*, a Schubert *Moment Musical*, Schumann's *Träumerei*, and Beethoven's *Sonate* op.10, no.1) and played in three of the People's Promenade Concerts at Melbourne's Exhibition Building that fall.<sup>8</sup> A Melbourne critic praised the "flaxen-haired phenomenon who plays like a master".<sup>9</sup>

Rose Grainger took this acclaim as a sign that Percy should study music in Europe, and after much encouragement and advice from members of the enthusiastic Melbourne society, she chose Dr. Hoch's Conservatorium in Frankfurt, Germany. The eminent Clara Schumann had directed the piano department at the conservatory from 1878-1892; indeed it was one of the four finest music schools in Europe at the time. In 1895, after a successful benefit concert in Melbourne, Percy and Rose sailed to Genoa, Italy, took a train to Frankfurt, and settled into German language study. That autumn Percy enrolled in Dr. Hoch's Conservatorium. He studied piano with James Kwast, a Dutch pianist in his 40's, under whom Percy's playing developed quite effectively. The relationship with his composition teacher Ivan Knorr was not so successful; the 13 year old Percy already had certain musical attitudes that clashed with Knorr's teachings, and Knorr was a harsh critic of the young Percy's compositional ideas and musical philosophies. After just a few lessons, Percy refused to continue, and Rose sought out another musical influence. They met Karl Klisch, a retired businessman of Frankfurt with an excellent

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<sup>8</sup> The Exhibition Hall was like London's Crystal Palace, a vast hall void of acoustics, but the Melbourne audiences applauded the success of Percy's performances.

<sup>9</sup> Bird, 27.

ear for music. He became a musical mentor and a more encouraging critic of Percy's playing and composition, and turned Percy toward an interest in English and Scottish folk song.

Percy was instantly welcomed to conservatory life by the older students, particularly by a group of English students who called him "Perks." This group included Roger Quilter, who became a prominent composer of songs, Balfour Gardiner, a wealthy scholar and pianist, and Cyril Scott, an early and consistent champion of Grainger's music. Scott introduced Grainger to the music of Scriabin and Franck, and became a celebrated composer himself.<sup>10</sup> These Englishmen called themselves the 'Frankfurt Gang' and kept in close contact throughout their musical careers, encouraging each other's composition and performance. When Percy was 15, he fell in love with his piano teacher's daughter, Mimi Kwast, but in the same year his mother experienced neuralgia, the first of many breakdowns that would eventually cause her to commit suicide. From that time Percy's care for his mother prevailed over all youthful pursuits. In 1900, Percy and Rose traveled to Paris, met with John Grainger briefly, spent some time in England and Scotland, then returned to Frankfurt to complete work at the conservatory. With his December recital, the 18-year-old pianist was ready for a concert career.

It is appropriate here to speak of Grainger's developing feelings and attitudes about life and love. As any teenager would, he found pleasure in experimentation, comparing traditional values to his newly discovered passions. Percy's musical eyes and ears were thrust open to many conflicting ideas when he came to Frankfurt. His initial disappointment in German music education was eventually tempered by mentors and friends, who introduced him to a wealth of European art and composition. His early love of Nordic Sagas developed (as it did for many turn-of-the-century intellectuals) into a racial prejudice and a drive to change his vocabulary to a 'blue-eyed' English, devoid of words with Roman ancestry. From his aggressively controlled

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<sup>10</sup> In *The Solo Piano Works of Cyril Scott* (64) Thomas Darson asserts that Scott developed crucial elements of his style through the spirited exchanges of musical ideas with Grainger.

young social life he turned to deviant sexual practices<sup>11</sup> and developed a constant fear of failure. His beloved mother's mental decay was hardly an appropriate burden for the talented teenager to carry. It produced a strong, independent, and determined young man, however. Grainger's boyish looks and love of the outdoors wrought a handsome, ruggedly athletic individual with strong opinions about aggressive piano technique and living a life full of vigor and freedom. One of the contradictions we find in Grainger is that he learned well to cover up the pain, guilt, and fear in his life with a friendly, optimistic, even confident charm.

Feeling the call to build Percy's concert career and find opportunities for his budding interest in folk song research, the Graingers moved to London in 1901. There, the 19 year old, with his good looks and talent, quickly charmed the elite society and began making the rounds at parties and soirees, accompanying singers and composing ditties of his own. A trip to Scotland inspired his *Walking Tune* (originally scored for wind quintet), which became his first published piano work. Public performances and concert tours ensued, despite Rose's jealous outbursts at Percy's spending too much time away from home. Through a series of social connections Percy met Ferruccio Busoni, the Italian pianist, and was encouraged to study with him in Berlin. Later, Grainger revealed about their subsequent relationship: "Busoni impressed people immensely, but pleased few. I was able to please almost everybody, including Busoni, but impressed nobody. . . . My patience and humble stamina must have been just as annoying to Busoni as his flashy pretension was to me."<sup>12</sup>

In the fall of 1903 Grainger sailed to Australia and then South Africa as part of a touring group of singers, a violinist, and two pianists. Returning to London, he was introduced to conductors Sir Charles Villiers Stanford and Hans Richter and began a series of concerto

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<sup>11</sup> Grainger's flagellatory activities were only made public ten years after his death, by his wishes, but consumed much of his private life. His letters to Karen Holten, his Danish lover between 1905 and 1910, are quite revealing of this aspect of his life.

<sup>12</sup> Bird, 92-93.

performances, playing the Schumann, Grieg, and Tchaikovsky. Later he toured Denmark with Hochschule friend Herman Sandby, a cellist-composer. During the next six years, as he continued a frantic string of performances, Grainger was drawn to folk song collecting, and developed such colleagues as Ralph Vaughn Williams, Gustav Holst, and Arnold Bax. A special kinship grew between Grainger and Frederick Delius; they shared many philosophies of life and composition. Through Delius, and as a result of his Scandinavian tours, Grainger met Edvard Grieg, in whom he found the father figure that he had so lacked growing up. Grieg often showed great esteem for Grainger, proclaiming that the Australian-born pianist captured the Norwegian spirit of his music far better than Grieg's own countrymen.<sup>13</sup>

Grainger longed to compose, and the travails of concert life drove him to loathe the piano. He begrudged his publishers' insisting on piano versions of his successful songs and chamber works. The fact remained, however, that his performing on the piano and composing for it would finance his (and many of his relatives') existence for many years. When World War I was declared in August 1914, Rose and Percy determined that his dream of becoming Australia's first composer of worth would necessitate removal from the war zone, so countless performing engagements were hastily canceled and the Graingers sailed to America. In New York Percy immediately secured management and a publishing contract with Schirmer. One of his first publications, in 1916, was the suite *In a Nutshell*, which in four movements summed up the variety of his compositional style. Later he signed up with the Columbia Gramophone Co. and recorded much of his concert repertoire and composition on Duo-Art reproducing machines. When he became a naturalized American citizen in 1918, he was appointed Band Master and Instructor in the US Army, and his composing took on a new dimension. He found that writing for wind-band was a fresh and invigorating endeavor, and his band pieces found great success. He continued his concertizing throughout the United States and Scandinavia, even after his

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<sup>13</sup> Joseph Banowitz, "Grieg's Lyric Pieces," *Piano Quarterly* 109 (Spring 1980): 42.

mother jumped to her death from a window of New York City's Aeolian Building in 1922.

Returning from an Australian tour in 1926, Percy met Ella Viola Ström, a Swedish-born poet and painter; their wedding occurred on the stage of the Hollywood Bowl at the conclusion of a concert of Grainger's music, the last piece being *To a Nordic Princess*.

Grainger began teaching piano at the Summer Master Program of the Chicago Musical College in 1925. In 1932 he was appointed head of the Music Department at New York University, a post he held for one year, lecturing on music and teaching composition. During the year he had a particularly small group of students, including Bernard Hermann and Morton Gould, that found inspiration in his unusual, individual style. "His lectures and his published articles on music history, theory and philosophy are based on a strange collection of premises and his arguments are sometimes developed with a tortuous logic understood only by himself."<sup>14</sup>

An idea had been forming in Grainger's mind (since his mother's death) to honor Rose's memory through a museum to be built in Melbourne, Australia. From about 1925 to the end of his life, he drew up architectural plans, supervised, and participated in the construction, and made many trips gathering memorabilia to fill up the halls and exhibit rooms of his Grainger Museum, ultimately a tribute to his own life. The museum was first opened in 1938, before it was totally completed, but was closed soon after for further construction and reorganization. In the meantime, Grainger wrote extensively on ethnomusicology and music education in journals and textbooks. In his last decade, he worked with Bernard Cross on 'free-music' machines that would create music without pitch or pulse and compiled correspondence and memoirs for his museum. At his death from cancer of the prostate in 1961, the museum was stacked with unopened boxes that took years to unpack, sort, and utilize. For the centennial of Grainger's birth in 1982, many dedicated Australian musicians cataloged much of the museum's holdings, and the building stands today as a center for research and homage to the giant Australian musician.

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<sup>14</sup> Bird, 240.

## Research and Related Materials

Biographies of Percy Grainger appear in almost all of the Twentieth Century Musical Dictionaries and Encyclopedias, including those in German and Danish. Probably the most thorough treatment is Hugh Davies' contribution to *The New Grove Dictionary of Music and Musicians*.<sup>15</sup> In *A Dictionary of Australian Music*<sup>16</sup> the bulk of Grainger's biographical sketch outweighs that of any other topic or historical personality, including 'folk music' or 'Dame Nellie Melba' (whose profile appears on the Australian \$100 bank note). Another notable biography is found (in English, translated from Nathan Broder's text by Theodora Holm) in *Die Musik in Geschichte und Gegenwart*.<sup>17</sup>

The main biographical resource for this document is John Bird's *Percy Grainger*,<sup>18</sup> first published in 1976, revised in 1982 and 1999. Bird found considerable ridicule during his first attempt to chronicle the life and work of such a controversial musician, but the first meager publication (Elek Books, Ltd.) sparked a resurgence of interest in Grainger that supplied enough new information that Oxford University Press sponsored the final edition in 1999. Through careful research into the countless stores of letters, programs, and autobiographical memoirs that Grainger left, Bird created a month-by-month account of the composer's activities. This book is basic reading for any study of the life and accomplishment of Percy Grainger.

Other important biographies include the twenty-four-page monograph, *Percy Aldridge Grainger: a Study*,<sup>19</sup> by Scottish journalist and critic Douglas Charles Parker. Much of the material in this short assessment was actually solicited from Grainger, including a list of

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<sup>15</sup> Hugh Davies, "Grainger, Percy," in *The New Grove Dictionary of Music and Musicians* (1980).

<sup>16</sup> Warren Bebbington, ed., *A Dictionary of Australian Music*, Melbourne: Oxford University Press, 1998.

<sup>17</sup> Friedrich Blume, ed., *Die Musik in Geschichte und Gegenwart*, Kassel: Bärenreiter-Verlag, 1955.

<sup>18</sup> John Bird, *Percy Grainger*, New York: Oxford University Press, 1999.

<sup>19</sup> D. C. Parker, *Percy Aldridge Grainger: a Study*, New York: Schirmer, 1918.



theretofore published compositions of the newly inducted American citizen. The American Thomas Slattery published part of his 1967 dissertation, *The Wind Music of Percy Grainger*,<sup>20</sup> as *Percy Grainger: The Inveterate Innovator*.<sup>21</sup> This biography is slightly shorter than Bird's, but represents a phenomenal amount of early research on Grainger after his death. Slattery's writing is easy to take in; the flow of information is captivating.

Eileen Dorum met Grainger at the 1938 opening of his Melbourne museum, and became so intrigued with his story that she and her husband Ivar took a personal tour around the world in 1967 to search out the 'man behind the music.' The Dorums spent two months with Grainger's wife Ella in White Plains, New York, sorting, filing, and researching the piles of manuscripts and documents left by the late pianist-composer. Eileen's biography, *Percy Grainger: the Man behind the Music*,<sup>22</sup> is full of quotes and anecdotes that tell a very personal tale. The collection was finally produced at Melbourne's Gardner Printing Co. in 1986 and contains 236 pages with several illustrations.

A more recent biographical study, *Percy Grainger*,<sup>23</sup> by Wilfrid Mellers, was published in 1992 as part of the Oxford Studies of Composers series. One aim of the 150-page monograph is to describe and assess the compositions of Grainger in the context of the history of music composition. Meller's text is sophisticated, full of lofty English, and often difficult to read, but gives some insight into the broad picture of Grainger's musical output. This is the first text on Grainger (after his death) to approach a general analysis of that output. Certain representative works are given more detailed analyses, as well. Two very short appendices discuss Grainger's 'guising' (acting out rituals of world peoples) and his use of 'blue-eyed' English, and a slight

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<sup>20</sup> Thomas Slattery, "The Wind Music of Percy Grainger" (PhD. diss., University of Iowa, 1967).

<sup>21</sup> Thomas Slattery, *The Inveterate Innovator*, Evanston: The Instrumentalist Co., 1974.

<sup>22</sup> Eileen Dorum, *Percy Grainger, the Man behind the Music*, Melbourne: Gardiner Printing Co., 1986.

<sup>23</sup> Wilfrid Mellers, *Percy Grainger*, Oxford: Oxford University Press, 1992.

bibliography shows that Mellers relied heavily on the 1982 biography of John Bird, the 1982 catalog of Teresa Balough, and Kay Dreyfus' compilation of of Grainger's correspondence (1978).

In 1991, Thomas P. Lewis put together *A Source Guide to the Music of Percy Grainger*,<sup>24</sup> which has been invaluable in researching information for this document. It includes over twenty vignettes of noted musicians of the Twentieth Century (from Harold Schonberg to Peter Pears) who give special insight into the musical life of Grainger. Also featured are catalogs, discographies, lists of score publications, and more than 250 pages of program notes for performance of his music. The wealth of information in the book is staggering but it is well laid out. Details are easy to find and well documented.

Another compilation of essays on Grainger is *The Percy Grainger Companion*,<sup>25</sup> edited by Lewis Foreman. This decidedly British publication was an early attempt to bring together personal insight into the many aspects of Grainger's life and work. Especially helpful to pianists are the essays by Ronald Stephenson, Joseph Rezits, and Dorothy Payne, but Sir Peter Pears' discussion of Rose Grainger and Cyril Scott's account of Grainger's Frankfurt days are equally enlightening. This book contains catalogues of works and recordings, and uniquely details Grainger's presence in the BBC Archives and gives addresses for further (British) research.

The Australian Centre at the University of Melbourne, in conjunction with the Grainger Museum, published *Talking Grainger—Perspectives on the Life, Music, and Legacy of Percy Grainger* in 1998 to "capture the spirit of the musical and architectural adventures, the talk and debate, that were a part of the 1997 *Many Faces of Percy Grainger* mini-festival."<sup>26</sup> Besides performances of his music, the festival included several short lectures on the many sides of

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<sup>24</sup> Thomas Lewis, *A Source Guide to the Music of Percy Grainger*, White Plains: Pro/Am Music Resources, 1991.

<sup>25</sup> Lewis Foreman, ed., *The Percy Grainger Companion*, London: Thames Publishing Co., 1981.

<sup>26</sup> Naomi Cass, Preface to *Talking Grainger* (Melbourne: The Australian Centre, 1998).

Grainger's personage which were transcribed for this monograph. Penelope Thwaites gave a pianist's perspective on Grainger's musical score, and Michael Kieran Harvey discussed his influence on avant-garde pianism. There is also a history of the construction of the Grainger Museum. Some of the discussions seem to dwell on the darker side of Grainger's personality, without any shame or judgement, just as a part of his life.

Two publications of Grainger's correspondence are enlightening about the personal side of Grainger. Kay Dreyfus' *The Farthest North of Humanness: Letters of Percy Grainger 1901-14*<sup>27</sup> gives annotated details about the many personalities that had great influence on Grainger in Australia, Germany, and as he began his career in London. Malcom Gillies and David Pear have compiled *The All-Round Man – Selected Letters of Percy Grainger 1914-1961*,<sup>28</sup> which completes the project to document the important aspects of Grainger's relationships. Collections of handwritten autobiographical 'jottings' from Grainger's last years are kept in the Grainger Archives in White Plains, New York; these anecdotal writings are often quoted in other studies.

The appearance of Percy Grainger in America inspired articles and reviews in several musical and social periodicals that continued through much of his life. Cyril Scott introduced and assessed his young colleague in the 1916 *Musical Quarterly* article "Percy Grainger, the Music and the Man."<sup>29</sup> *The Etude* magazine featured a 'lesson' on Grieg's *Norwegian Bridal Procession* in 1920,<sup>30</sup> and in 1948 Grainger was featured in a *New Yorker* profile, "The Running Pianist."<sup>31</sup> Most of the writings about Grainger, however, have been produced after his death, appearing slowly at first, as discoveries of his work developed in Australia and New York, and more regularly since the centennial of his birth in 1982. Publishers G. Schirmer (New York) and

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<sup>27</sup> Kay Dreyfus, *The Farthest North of Humanness*, Melbourne: MacMillan Co. of Australia, 1985.

<sup>28</sup> Malcom Gillies and David Pear, eds., *The All-Round Man*, Oxford: Clarendon Press, 1994.

<sup>29</sup> Cyril Scott, "Percy Grainger, the Music and the Man," *The Musical Quarterly* 2, no. 3 (July 1916): 425-33.

<sup>30</sup> Percy Grainger, "Grieg's *Norwegian Bridal Procession*," *The Etude* 38, no. 11 (November 1920): 741-45.

<sup>31</sup> Robert Taylor, "The Running Pianist," *New Yorker* (February 7, 1948): 33-39.

Schott (London) have re-issued most of the original editions of Grainger's piano scores, and editors Ronald Stevenson and Barry Ould have published some newly-discovered manuscripts through C. F. Peters (London) and Bardic Editions (the publishing arm of the Percy Grainger Society, Aylesbury, England). A list of Grainger's piano music, with publication information, can be found in Appendix A of this document.

Most currently available recordings of Grainger's playing are reproductions of the many Duo-Art piano rolls he made in the 1920's, before gramophone 78's became commonly affordable. The newer piano machines and recording techniques available in 1997 make these reproductions quite listenable and representative of Grainger's prowess. They include his performances of Grainger, Grieg, Schumann, Liszt, and others, and have been produced by Everest, Nimbus, and Klavier Records (see Appendix B). Among the recordings of Grainger's piano music by other pianists (since 1975) is a five-CD compilation by Martin Jones of the complete piano works of Percy Grainger,<sup>32</sup> including nearly six hours of one and two-piano arrangements and original works. This set was put together by Nimbus in 1997 and represents recordings made between April 1989 and January 1991. Brief annotations for each piece are by John Pickard. Other recordings of Grainger's piano music have been made by Marc-André Hamelin, Leslie Howard, and David Stanhope. The most recent publications are Penelope Thwaites' 2001-2 recordings (including several premieres) for Chandos' *Grainger Edition*,<sup>33</sup> and Piers Lane's *Percy Grainger: Rambles and Reflections*,<sup>34</sup> devoted to Grainger's transcriptions of works by other composers, in 2002.

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<sup>32</sup> *Percy Grainger 'Dished up for piano,'* Martin Jones, piano, Nimbus NI 1767.

<sup>33</sup> *Grainger Edition*, vols. 16 (CHAN 9895) and 17 (CHAN 9919), Penelope Thwaites, piano.

<sup>34</sup> *Percy Grainger: Rambles and Reflections*, Piers Lane, piano, Hyperion CDA 67279.

### CHAPTER III

#### GRAINGER THE MUSICIAN

##### Sources of Grainger's Compositional Style

Percy Grainger was a curious and talented child, and the artistic abilities and encouragement of his parents helped focus his talents and intuitions to a certain precocity that persisted throughout his life. The Grainger residences were always full of paintings, sculptures, musical instruments, and literature. Rose Grainger sang Stephen Foster to Percy at night, read him Hans Christian Anderson and Icelandic Sagas by day, and began teaching him piano when he was five. At six, Percy was taken to an Oriental Bazaar in Melbourne; this experience influenced the composition *Eastern Intermezzo*, a festive piece begun during his Frankfurt days and set for piano in 1922. Chinese drumming and singing are imitated in the piece's harmony and melodies.

Rose's frequent outdoor jaunts produced in Percy an appreciation of nature's sounds and events. At ten, Grainger later recalled, a fascination with the motion and gurgle of water began at Melbourne's Albert Park Lagoon. This attention to nature would influence Grainger's ideas on "free" music that imitates beat-less, pitch-less sound and brings global music styles into commonality.<sup>35</sup> An excellent example of his attempt to imitate nature is the nearly atonal *Pastoral*, begun in 1906; its dark, mysterious colors paint an orchestrally and pianistically expressive masterpiece, published in 1916 as part of the *In a Nutshell Suite*.

A large part of Grainger's musical education in Melbourne was his piano study with Louis Pabst and attendance at many recitals. Pabst, a native of Königsberg, Germany, had studied with Anton Rubinstein in St. Petersburg and moved to Melbourne in 1884, at age thirty-eight. He quickly became admired and respected by serious music lovers and in demand as a piano teacher. He and his wife had established a series of 'Risvegliato' concerts, one of which

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<sup>35</sup> Slattery, *Inveterate Innovator*, 9-11.

Grainger recalled as “a concerto of Bach for two pianos and a third playing the orchestra . . . hearing this magnificent rendering of Bach gave me whatever is good in my Bach playing.”<sup>36</sup> The appreciation found its way into Grainger’s compositions through a consistent use of counterpoint and specific chord voicing. Pabst accommodated the young pianist’s avid passion for Bach but eventually introduced him to Grieg, Chopin, and Beethoven. When the Pabsts moved back to Europe in 1894, Louis offered to adopt Percy and make him into a real virtuoso. Rose refused the prospect of that limitation: “If Percy is not to compose until he is sixteen, it will be too late. I should rather he gave up music altogether than to see him become a mere pianist.”<sup>37</sup>

Dr. Hamilton Russell, a Melbourne surgeon and amateur pianist, had also taken the young Grainger under his wing and introduced him to Ernest Hutcheson<sup>38</sup> in 1891. Grainger wrote later of that meeting, “my memory of the beauty, perfection and smoothness of his [Hutcheson’s] Bach playing has never dimmed.”<sup>39</sup> Grainger and Hutcheson took different musical paths but remained friends; Grainger would send his more serious pupils to study with the more scholarly Hutcheson. Dr. Russell remained Percy’s model pianist and chief supporter in his Melbourne days.

The music Grainger experienced in Melbourne included the parlour ballad, a style of music that developed in nineteenth century Australia as the urban population grew. The new ‘upright’ pianos were affordable and fit into middle-class homes. Sheet music was available to any amateur musician who enjoyed making music at home. The string quartet that gathered at the Grainger home probably played much of this accessible music, and John Grainger was known to have spent many an evening singing at the piano. The parlour ballad was a special type of music

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<sup>36</sup> Bird, 23-24.

<sup>37</sup> Bird, 24.

<sup>38</sup> Hutcheson (1871-1951) was born in Melbourne, studied piano in Leipzig, concertized in Europe, and settled in the United States in 1900. He authored books on piano technique and literature, and became president of the Julliard School of Music in 1937.

<sup>39</sup> Bird, 22.

enjoyed by amateurs at home. It had a standard form: a piano introduction stated part of the vocal melody, the song was usually strophic, and the tunes cyclical (part of the beginning phrase was heard at the end). The topics of the songs were nostalgic, sentimental, often about birds, gardens, or moral truths.<sup>40</sup> Dame Nellie Melba (born Nellie Armstrong in 1861) was Australia's champion ballad singer and found fame around the world singing *Home, Sweet Home*. She aspired to sing opera and found ample opportunity there, but her voice was of such quality that audiences welcomed whatever style she sang. She became acquainted with John Grainger through her father and was quite fond of Rose and Percy. She encouraged Percy throughout his career, helping get him to Germany and, ultimately, New York. Her delicate balance of classical and popular singing had a definite influence on the musical tastes of the developing pianist composer.<sup>41</sup>

Another nineteenth-century form of entertainment was the music hall. The old English pubs in London began acquiring music 'licenses' to feature singers and players as entertainment in the 1830s. Eventually, stages were built and special kinds of entertainers were employed, including ballad singers, minstrel acts, and solo pianists. "The performer mattered more than the song, the music was derivative, the words banal, and the humor unsubtle. The turn of the twentieth century represented the 'golden age' of music hall, and by World War I it was on the decline as cinema and radio grew."<sup>42</sup> Grainger, if he hadn't already experienced some of this as a teenager in Melbourne, was certainly listening to it and even performing in it while he lived in London. The influence of Edwardian Music Hall ballads and minstrel shows is evident in several of his piano works, including *Gay but Wistful*, *Handel in the Strand*, and *Gum-sucker's March*.

While Grainger was at the Hochschule in Frankfurt, he befriended several English students, three of whom remained close and committed colleagues throughout his life. The lively

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<sup>40</sup> Graeme Smith, *Australian Popular Music* (Sydney: Sounds Australian, 1991), 6-7.

<sup>41</sup> Slattery, 79-80.

<sup>42</sup> Andrew Lamb, "Music Hall," in *The New Grove Dictionary of Music and Musicians*, 1980.

exchange of musical ideas and criticisms experienced in their compositional studies continued as they began careers in England and corresponded when Grainger moved to the United States. The group was unanimous in its dislike for the music of Beethoven, yet they shared an appreciation for late Romantic tonality. The two oldest, Roger Quilter and Balfour Gardiner, had made immediate impressions on Grainger. He remembered, "walking along the corridors of the Conservatorium one day when I heard music for violin, cello and piano emanating from the classroom. It sounded like 'enriched Schumann,' and I stood enraptured as the heart-warming sounds surged through me."<sup>43</sup> It was Quilter's piano trio, which unfortunately was never published. Quilter eventually made his mark as a composer of songs, and though most of his choral and instrumental works were not published, he provided the funds in 1911 to launch Grainger's publications. Like Gardiner, he came from a well-to-do family and found satisfaction encouraging and sponsoring other musicians. In 1912 Gardiner sponsored a series of eight concerts at Queen's Hall in London to feature the works of British composers, including Grainger. During his Conservatorium days, Gardiner was outwardly opinionated and led the young Grainger to develop his own basic philosophies.<sup>44</sup>

The most influential of the Frankfurt group was Cyril Scott, only three years Grainger's senior. It was Scott who introduced Grainger to the music of Alexander Scriabin and César Franck, late Romantic composers for whom Grainger was to develop a lasting admiration.<sup>45</sup> There were the deepest of conversations on music styles and compositional techniques, and Scott helped deflect the derisive ridicule that Grainger's musical experiments would draw. Scott approved of Grainger's interest in the Orient and later became enmeshed in eastern mysticism and the occult. When Grainger came to America, Scott wrote an article in *The Musical Quarterly*

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<sup>43</sup> Bird, 39.

<sup>44</sup> Malcom Gillies and Bruce Clunies Ross, eds., *Grainger on Music* (Oxford University Press, 1999), 3-4.

<sup>45</sup> Bird, 41



(1916) proclaiming the special quality of Grainger's musical powers: "He seems to find [in music] an astonishingly large diversity of human temperaments. . . And it is this very large-heartedness which gives that music such a large compass of appeal; for unlike most great talents, by the variety of his creations he can draw people to his musical heart, so to speak, whose own musicality is of the most meager sort. In other words, Grainger appeals to the unmusical, just as Kipling appeals to the illiterate." <sup>46</sup>

Grainger learned German quickly and adapted well to Frankfurt society—so well, in fact, that his mother notified his father (then in Perth) of his Teutonic leanings and need for correction. John sent his son a patriotic book called *The Deeds that won the Empire* and several books by Rudyard Kipling. Percy greatly enjoyed the *Jungle Books* and began setting the poetry to music. Rudyard Kipling's themes of patriotism, strenuous activity, and English imperialism were quite invigorating to the young Grainger; the tales of India strengthened his interest in Eastern culture. Later, he would claim that "through the books my father sent me in 1897, I became what I have remained ever since, a composer whose musical output is based on patriotism and racial consciousness." <sup>47</sup>

Less than a year after Grainger received the Kipling books, Cyril Scott introduced him to *Leaves of Grass*, by Walt Whitman (1819-1892), a poet who would become important to several English choral composers in the early twentieth century. Whitman wrote vividly of the muscular body and brotherhood, which to Grainger represented healthy 'manliness' and a democracy of humanity. These values grew deeply into Grainger's philosophies of life and music. Inspired by Whitman's flag of democracy, Grainger began his *Marching Song of Democracy*, for chorus, large orchestra, and organ in 1901. In the program-note to its publication in 1923 he wrote:

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<sup>46</sup> Scott, 432.

<sup>47</sup> Bird, 65.

“when a boy of sixteen or seventeen I was greatly struck by the truth of [Whitman’s] assertion [that world literature has yet provided only a denial and insult to democracy], not merely as regards America and literature, but as applying no less to Australia and the other young Democracies, and to all the arts; I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.”<sup>48</sup>

Grainger always considered *Marching Song of Democracy* his most important and characteristic work.

Many authors have commented on Grainger’s passion for Kipling’s and Whitman’s ideals. David Pear writes, “Grainger typifies the blend of discipline and active physicality represented in society during the early 1900s. The British Victorian culture, represented by self-control and endurance [Kipling], was giving way to the body-oriented attentiveness of modern mores [Whitman]. Grainger incorporated both aspects, using discipline for music [preparation] and physical attractiveness for performance.”<sup>49</sup> Harold Schonberg, critic for *The New York Times*, has described Grainger as “a vegetarian, a health faddist, a man who likely as not would hike from concert to concert with a knapsack on his back, and a whale of a pianist. He was one of the keyboard originals—a pianist who forged his own style and expressed it with amazing personality and vigor, a healthy, forthright musical mind who brought a bracing, breezy and quite wonderful out-of-door quality to the continuity of piano playing.”<sup>50</sup>

The young Grainger played with a manly enthusiasm and began composing music that expressed his wide view of humanity. His years in London, meeting and touring with other pianists and composers, as well as gathering folk tunes, would solidify his position as a true democratic musician. In 1903, Ferruccio Busoni performed in London and, upon meeting and hearing Grainger play in a friend’s home, offered him free piano lessons in Berlin. Grainger obliged, spending three weeks of that summer absorbing and sharing musical ideas with the

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<sup>48</sup> Ibid., 66.

<sup>49</sup> David Pear, “Percy Grainger and manliness,” *Journal of Australian Studies*, 56 (March 1998), 106.

<sup>50</sup> Harold Shonberg, *The Great Pianists*, (New York: Simon and Schuster, 1963), 326-7.

Italian virtuoso, before bustling off on an Australian performing tour. Busoni found Grainger's lack of technical acumen amusing and enjoyed displaying it to his other students, but he greatly admired Grainger's compositions. Grainger refused to practice his Beethoven assignments and finally persuaded Busoni to help him learn Busoni's own Bach settings. Though Grainger never studied with the master again, he gained a respect for the validity of transcriptions.<sup>51</sup>

In 1908 Grainger met Ignaz Jan Paderewski in London. Critics have compared the two personalities and performing styles.<sup>52</sup> They met to dine on several occasions thereafter. That same year Grainger was able to meet and play for Gabriel Fauré. "He developed a deep sympathy for Fauré's personality and a lifelong enthusiasm for his music,"<sup>53</sup> playing his piano pieces and transcribing several of his songs. Grainger was also enamored with the operas of Richard Strauss; the long melodic lines and irregular rhythms of Strauss' music became an inspiration to Grainger's free-music ideals. Strauss heard Grainger's *Mock Morris* in 1912 in London and conducted it in Berlin in 1914. Grainger later transcribed the final duet from *Der Rosenkavalier* for solo piano.<sup>54</sup>

One of the biggest and most prominent influences on Grainger's career was the endorsement of Edvard Grieg (1843-1907). "Why in all the world does Percy Grainger, and Australian, play my music perfectly in rhythm and modulation, while a Norwegian cannot grasp either?"<sup>55</sup> Grainger had heard Grieg's music as a child from his mother and as a teenager from friend Cyril Scott; he never expected to come into contact with the old composer. Grieg had been impressed when he was shown Grainger's first printed scores, settings of *Irish Tune from County*

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<sup>51</sup> Bird, 86-88.

<sup>52</sup> Both performers displayed dazzling technique, highly interpretive renderings, and amazing heads of hair. Paderewski's career in America was on the decline when Grainger made his move to New York in 1916.

<sup>53</sup> Dreyfus, 200.

<sup>54</sup> This work, published by Schirmer in 1928, was titled "Ramble on the last love-duet in the opera 'The Rose-Bearer.'"

<sup>55</sup> Christopher Palmer, "Delius and Percy Grainger," *Music and Letters* 52, no. 4 (October 1971): 419.

*Derry* and *Two Welsh Fighting Songs*, by a mutual friend, Hermann Sandby, in 1904. At a dinner party in 1906, while Grieg was in London for some concerts of his music, he heard Grainger play his (Grieg's) *Norwegian Folk-Songs* and *Peasant Dances*. Grieg was quite taken with the young artist and eventually invited him to visit his summer villa 'Troidhaugen.' There Grainger was introduced to other Norwegian musicians who would encourage him and perform his compositions, and there Grainger worked on Grieg's A-minor Concerto with the old master. Grainger was among the last contacts Grieg had before his death, a factor that elevated the twenty-five-year-old pianist's public image. Grainger was to become the authority on Grieg's concerto, publishing his own two-piano edition in 1920. He found in Grieg's music "the general human tendencies of the heroic, active, poetic, excitably emotional Norwegian race from which he sprang . . . no less the hillsapes, the fiordsapes, brilliant colouring, striking clarity, indescribable exhilaration of the Northern atmosphere."<sup>56</sup> Grainger also dedicated his British Folk Music Settings to the memory of Edvard Grieg.

In 1907 Grainger met Frederick Delius (1862-1934), who gave him a score to his orchestra piece *Appalachia*. Grainger immediately recognized the harmonic kinship to his own works. After several meetings and sharing of scores, the two realized their common appreciation for the "sweep and splendour of nature, the sea, the mountains, the wide open country."<sup>57</sup> Both loved freedom, space, air, and wild beauty, were fascinated by music of the American Negro, disliked the Viennese classics of Mozart, Haydn, and Beethoven, yet reveled in the long-spinning phraseology of Wagner. "In the final analysis, the main spiritual force which impelled them together was a common response to folk music in its lyricism, timelessness, legend and myth."<sup>58</sup> Delius and Grainger maintained a close friendship after Grainger came to the United States.

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<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid., 424.

Though they never met, fellow composer Charles Ives (1874-1954) shared many of Grainger's musical philosophies and compositional styles. The two at least felt a mutual respect: "Despite Ives's apparent lack of interest in contemporary music, his collection of music at West Redding includes the published score of *In a Nutshell*, along with two of Grainger's other works, *Shepherd's Hey* and *Walking Tune*, each in versions for piano solo. Grainger likewise obtained copies of the *Essays Before a Sonata* and *114 Songs*.<sup>59</sup>

### Performing Style

By the time Grainger came to America, he had established a style of playing the piano that won the applause of a world-wide audience. A London critic, in 1907, stated that "his piano playing is always marked by a strong individual note, which has for its chief characteristics and open-air freshness and great exuberance of sprits."<sup>60</sup> In the *Cologne Journal* of February 5, 1911, it was noted, "This twenty-seven year old is already a master, and critics of all countries have been charmed by him, and rightly so, not only because of his professional qualifications, but by his choice of literature. . . . equipped with an infallible technique simultaneously with the capacity to invest each note with a fine degree of poetic, always moving, sensitivity which clarified the formal aspects of the selection. . . . In the realm of musical debuts, Grainger's is without question one of the best, and one with a glowing future who fulfilled what was foretold about him."<sup>61</sup>

In his early performing career, Grainger's repertoire included Bach (often in Liszt, Tausig, and Busoni transcriptions), short Brahms pieces, and lighter works by his Frankfurt colleagues. After learning Grieg's concerto and noting the weakness of his programming he

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<sup>59</sup> David Lambourn, "Grainger and Ives," *Studies in Music* 20 (1996), 46. This article reveals the remarkable parallels in the lives and music of these two contemporaries.

<sup>60</sup> Malcom Gillies, "Grainger's London years: a performing history," *Musicology Australia* 8 (1985), 19.

<sup>61</sup> Teresa Balough, *Musical Genius from Australia* (Nedlands: University of Western Australia, 1982), 6.

expanded his repertoire to include concertos of Tchaikovsky, Brahms, Schumann, and Liszt, and folk song arrangements of his own. It was important in London's musical society to strike a balance between too frivolous an impression (short, light works) and over-seriousness (long, complex works), and both sides were a part of Grainger's growing popularity. His appearance in America was met with definite approval. "He had hitherto made himself known as a composer of original gifts, a zealous student, and collector of folk songs, and arranger of them into stimulating and delightful forms, and not a little of his music of both kinds had been made known here, before and since his coming. As a pianist he showed a distinctive personality, an intensely musical feeling that vitalizes all he does, and his playing gave an unusual pleasure."<sup>62</sup>

An even more enthusiastic critic from *The Nation*, Henry T. Finck, gave more detail of the 1915 recital in New York City's Aeolian Hall. "He played Busoni's arrangement of the Bach *Prelude and Fugue in D major*, Brahms' *Handel Variations*, Grieg's *Norwegian Songs*, a Chopin etude, Ravel's *Ondine*, and Albeniz' *Triana*, most of them enormously difficult but played with brilliance and a rare faculty for expressing moods, local color, and national styles. He makes the contrapuntal web of the Bach fugue as clear to the ear as a piece of lace is to the eye. There is an absence of pedantry, and the vivacity of youth enlivens everything he plays, banishing all possibility of boredom. His own piece *Colonial Song* is as melodious and tenderly emotional as the best of our own MacDowell's."<sup>63</sup> Grainger, a year later, dedicated his *Gum-Sucker's March* to the benevolent Finck.

In 1936 the fifty-three-year-old Grainger played in a New York Town Hall concert, "an amiable, informal occasion. To Mr. Grainger music expresses definite pictures and emotions, and he does not hesitate to communicate to his audience, via program note or word of mouth, his impressions of the compositions he undertakes."<sup>64</sup> Ten years later the *Washington Times-Herald*

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<sup>62</sup> Ibid., 7.

<sup>63</sup> Ibid., 1-2.

<sup>64</sup> Ibid., 7.

noted, "Percy Grainger's popularity never wanes. He made his fifteenth appearance as soloist with the National Symphony at yesterday's matinee. The house was sold out and the applause so persistent that after two assignments with the orchestra the public still wanted to hear him alone. . . . Grainger has fulfilled the promise of his talent many times over."<sup>65</sup>

Harriette Brower noted in her 1917 *Piano Mastery* series that "as a pianist Percy Grainger plays with clarity of touch, variety of tone color and splendid sweep and virility. He is able to set the composition before the listener in well-balanced proportions, and direct simplicity of thought. One feels the composer of the work under consideration would wish it played in just this way, with just this directness of utterance. At the same time the pianist lends to everything he touches the glow of his own buoyancy and enthusiasm, by means of which well-known themes take on a new meaning and make a new and unusual appeal."<sup>66</sup>

Norman Grayson recalls in his childhood being "taken to hear all the great pianists of the times whenever possible. I thoroughly enjoyed them all, but none like Percy Grainger who became my idol. I wanted to play just like him. All the other pianists seemed austere and distant to a young boy, but Grainger seemed to be having a good time. He strode onto the stage with zest, sat down and improvised a bit before the opening number. Encores were mostly his own things, occasionally not yet published. My father would treat me by bringing home a copy when it was available."<sup>67</sup> Grayson later performed with Grainger on the two-piano *Porgy and Bess Fantasy* and became a close friend.

Joseph Rezits makes a more academic assessment of Grainger's performing. "Percy Grainger had the right ideas about tone production, long before Otto Ortmann proved (in 1929) beyond a doubt that tone quality is quantitative. Grainger had student pianists behind screens

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<sup>65</sup> Ibid.

<sup>66</sup> Harriette Brower, *Piano Mastery: Talks with Master Pianists and Teachers* (New York: Frederick A. Stokes Co., 1917), 17.

<sup>67</sup> W. Norman Grayson, "The Percy Grainger I Knew," *The Grainger Society Journal* 7, no. 1 (Spring 1985): 18.

play *fortissimo* with a 'relaxed' touch and a 'stiff' touch, then challenge any listener to specify which was which. . . . In his playing I noticed that he used a 'high arm preparation' before coming down on the keys in a percussive fashion. He sometimes preceded this motion with an upward hand 'snap.' . . . Grainger preferred non-legato to legato in passage work for cleaner and more even playing. He thought of the piano as a truly percussive instrument."<sup>68</sup>

### Musical Philosophies

Grainger's unique ideas about the piano, and music in general, were expressed freely through interviews, correspondence, and periodicals, in the classroom and on the radio. His distaste for the piano was often in evidence. "I have always loathed the piano because I consider it an affront to destroy a melodiously conceived idea by trying to fit it into the limitations of two hands and a box of hammers and strings."<sup>69</sup> He wrote of Mozart's 'Jupiter' Symphony as "too shallow, lively, and dance-like to be deemed a really great work of art,"<sup>70</sup> and of Beethoven's shortcomings, "His late works are too often laid at the door of his growing deafness. Surely it would be more sensible to attribute them to his lack of musical culture, to his ignorance of the great musical resources of the past."<sup>71</sup>

Despite these negative outbursts of personal opinion, Grainger also created well thought out positions on the nature of music. "It seems evident to me that it is melody [single line sounds that follow the nature of the human voice—prolonged utterances] and harmony that are empowered to turn our natures towards the angelic state. . . . Rhythm is a great energizer, a great slave-driver, and the lower types of mankind—the tyrants, the business-minded and greedy

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<sup>68</sup> Joseph Rezits, "Grainger the Pianist," in *The Percy Grainger Companion*, ed. Lewis Foreman (London: Thames Publishing, 1981): 177-179.

<sup>69</sup> Barry Ould, introduction to *Grainger-Music for Solo Piano* vol. 1 (Schott & Co. Ltd., 1997).

<sup>70</sup> Library of Congress, Grainger Collection, *The Aldridge-Grainger-Strom Saga*, 23.

<sup>71</sup> Percy Grainger, *Music, A Commonsense View of All Types* (Australian Broadcasting Commission, 1934), 23.



ones—have not been slow to sense the practical advantages thereof. . . . We composers know that with rare exceptions our rhythmic compositions sell by the thousands while our melodic ones sell by the tens or hundreds.”<sup>72</sup>

Grainger was concerned for the future of music in the schools and the concert halls. When he came to the United States in 1914, he discovered the variety of American ‘modern’ composers that fit into his philosophies. He began encouraging performances of American music, as well as those of his European colleagues. “Henry Cowell, David Guion, and Howard Brockway are three American composers whose piano playing is unique, brilliant, and inspired, yet America does not go crazy about their pianism. . . . Commercialized music making of the nineteenth century has led concert goers to ignore music itself and worship tricks of interpretation in which no composer can be interested. . . . Music is harmony, not conflict, and all attempts to associate music with the humdrum competitive sides of life only succeed in lowering the art.”<sup>73</sup> *The Etude* magazine was especially fond of Grainger’s unique views on music, featuring four essays between September 1915 and June 1916, piano lessons on Grieg pieces, and an assessment of the influence of jazz on the future of “art music.” As opinionated as his statements were, Grainger seemed to have gained the authority and plenty of opportunities to share them in the early twentieth century.

#### Grainger as Teacher

Grainger set out to publish ‘lessons’ on several piano works that, to him, demonstrated a range of musical expression. The first (and only) *Guide to Virtuosity*<sup>74</sup> (1923) featured Balfour Gardiner’s “De Profundis - Prelude” and a five page “Forward to Students”, detailing “the

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<sup>72</sup> Percy Grainger, “Melody versus Rhythm,” *Australian Musical News* 24, no. 1 (August 1933), 12.

<sup>73</sup> Percy Grainger, “Can Music be Debunked?” *Australian Musical News* 24, no. 7 (February 1934), 18.

<sup>74</sup> Grainger, *Guide to Virtuosity* (New York: G. Schirmer, Inc., 1923).

technical devices, practice-habits, and special effects of the concert-pianist” that would be encountered in the piece. In this introduction Grainger outlined his principles of piano technique, including the supremacy of musicality over pianism, the achievement of vocal phrasing, “tone-strength” contrasts (balance between voices), and revolutionary ideas on use of the pedals (the new Steinway *sostenuto*, and ‘half’ pedalling). Technical and musical sketches are included. The annotated score of Gardiner’s “Prelude” shows Grainger’s meticulous attempt to instruct the performer in the many interpretive possibilities, something he tended to put in his own published works. The *Guide* is a fine pedagogical work for a student of Grainger’s piano music.

Rose Grainger had taught piano in Melbourne and Frankfurt for financial reasons, but Percy didn’t feel it his calling until opportunities arose in London. “As Grainger’s European reputation grew, prospective students traveled to London to take lessons with him. . . . Even while on tour, he frequently supplemented his earnings by giving lessons.”<sup>75</sup> “On the whole, Grainger held out little hope for his pupils, but in the summer of 1912, a tiny girl (Melbourne Scholarship winner, Katherine Parker) showed up in London and Grainger immediately recognized and encouraged her talent. She became a famed accompanist and composer.”<sup>76</sup>

Dorothy Payne had studied with Grainger at the Chicago Musical College in 1929 and eventually sponsored his master classes in her home. She details the pattern of his corrective approach<sup>77</sup> in these classes and points out that “he referred to his inadequate playing and never felt that he was good pianist. Nevertheless, listeners were enthralled by his beautiful interpretations and counted him among the truly great performers. His modesty placed him in a position where the students could reach him. . . . Grainger was a master of the keyboard and its literature, but he stressed that playing the piano was a part of the larger world of music. We

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<sup>75</sup> Kay Dreyfus, *The Farthest North of Humanness* (Melbourne: Macmillan Co. of Australia, 1985), 47.

<sup>76</sup> Bird, 173.

<sup>77</sup> Grainger had specific priorities: rhythmic problems, pedaling issues, fingering, then dynamics. He would often work an hour on one point, inviting other students to come and experience it, too.

sightread extensively, made use of two and four pianos simultaneously, discussed backgrounds of composers and their music, analyzed and considered the meaning of music. The master classes altered my entire approach to teaching, playing, and understanding music. It was a most sensational experience.”<sup>78</sup>

In 1982, *Clavier* magazine marked the hundredth anniversary of Grainger’s birth by featuring two pianist’s reflections on the influence of Grainger on their careers. Laurence Dilsner, retired teacher and composer, remembers that “during Grainger’s brief tenure at New York University, it was my extreme good fortune to study piano and vocal ensemble with him. I will always remember him as a gentlemanly musician. He was always ready to help the pupil before thinking of his own gains. Concerning teaching Grainger once told me that if he were to teach beginners again, he would insist on six months of concentrated organ study first to encourage meticulous legato fingering without having to rely on the damper pedal.”<sup>79</sup>

Karl Payne had the opportunity to study with Grainger in Cincinnati in 1959. “I was studying engineering at the University of Cincinnati, and I can still remember his kind and generous encouragement that helped to persuade me to take up music as a career. . . He once remarked to a student, ‘You can get more keyboard skill out of Bach’s 48 Preludes and Fugues than out of a boatload of studies by tone-deaf hit-wits like Czerny.’ . . . During master classes Grainger was constantly in motion, rarely watching the performer but moving around the room, sometimes even hopping up on tables or chairs. He felt that a teacher must be active in the lesson, not just verbally making corrections. . . As one of the most uniquely dynamic musical figures of the twentieth century, Percy Grainger exerted a strong and lasting influence on all who came into contact with him.”<sup>80</sup>

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<sup>78</sup> Dorothy Payne, “Grainger the Teacher,” in *The Percy Grainger Companion*, ed. Lewis Foreman (London: Thames Publishing Co., 1981), 185-190.

<sup>79</sup> Laurence Dilsner, “Performer and Composer,” *Clavier* (November 1982), 14.

<sup>80</sup> Karl Payne, “Percy Grainger as Teacher,” *Clavier* (November 1982), 14-15.

### Grainger's Influence

Many twentieth century composers and students of music failed to recognize the importance of Grainger's ideas and innovations to the future of music. His influence has often been more philosophical than musical, but his involvement in American music and his legacy in Australia have had a definite impact.

Grainger had heard of Henry Cowell (1897-1965) through Vaughn Williams, who had met the young American in 1923. Grainger began correspondence with Cowell in 1933 when he became a subscriber to Cowell's publication *New Music*. When Cowell was jailed on a morals charge in 1936, Grainger's intervention helped secure his release to become Grainger's music secretary and assistant between 1940 and 1941; in that time, they played together on a Carnegie Hall concert. Cowell dedicated at least four of his compositions to Grainger, including a piece for band entitled 58, written for Grainger's fifty-eighth birthday in 1939, and a saxophone trio, 60, for his sixtieth birthday in 1942.<sup>81</sup> In 1955 he echoed Grainger's democratic sentiments when he stated, "I want to live in the whole world of music."<sup>82</sup>

In 1936 the English tenor Peter Pears (1910-1986) was on tour in the United States with the BBC Singers and sang the solo in a performance of Grainger's *Love Verses from 'The Song of Solomon.'* Grainger was taken with the natural, lyrical quality of Pears' voice, feeling it had the perfect timbre for his songs, and cherished the recording Pears had made of *Six Dukes went Afishin'*. Pears appreciated Grainger's friendship and continued to visit Ella Grainger after Percy's death.

One of the new generation of English composers who appreciated the eccentric Australian musician was Benjamin Britten (1913-1976). Britten had studied composition with Frank Bridge, but asserted that "in folk song arranging, I regard the Australian as my master in

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<sup>81</sup> Lambourn, 47.

<sup>82</sup> *The New Grove Dictionary of Music and Musicians*, s.v. "Cowell, Henry," by Bruce Saylor.

everything I do.”<sup>83</sup> Grainger especially liked Britten’s *Young Person’s Guide to the Orchestra*, enjoying “the utter originality of all its musical thoughts and orchestration and tellingness of it all. It is certainly the most brilliant score ever penned in its field.”<sup>84</sup>

Grainger’s musical influence was especially felt in Australia. The Grainger Museum in Melbourne opened in 1938 and was designed to document his life as an inspiration for future Australian musicians; it stands on the grounds of the University of Melbourne, in plain sight of any and all visitors to the campus. “Grainger’s vision of a distinctly Australian music, analogous to the national landscape and true to the country’s Asian-Pacific location, was persuasive to many Australian composers prominent since the 1960s.”<sup>85</sup>

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<sup>83</sup> Benjamin Britten, with Ella Grainger, Peter Pears, *BBC Broadcast of Conversations at Redhouse, Adelburgh, Suffolk*, June 1966.

<sup>84</sup> Percy Grainger to Britten, February 2, 1955, in *The All-Round Man*, eds. Malcolm Gillies and David Pear, Oxford: Clarendon Press, 1994, 266-7.

<sup>85</sup> A Dictionary of Australian Music, s.v. “Grainger, Percy,” by Malcolm Gillies.

## CHAPTER IV

### TEN ORIGINAL WORKS

The nearly two hundred works that Grainger composed for the piano defy strict categorization. They consist of published and unpublished manuscripts of original and borrowed material, in solo and ensemble versions, expressing a wide range of musical styles and forms. All of his music, however, is a testament to his struggle to share the ideas and emotions of life found in a world of sounds. He was best able to create music on the piano, but his intent was to transcend the limits of the instrument and point the musician to a truer expression of the fullness of existence.

Grainger called many of his early keyboard works *Klavierstücke*; they imitated works of Bach, Schumann, and Brahms. The first manuscripts from 1893, when he was eleven years old, consisted of two preludes and a gigue; in 1896 he produced an “Andante con moto” of three and a half minutes duration. His compositions increased during his Hochschule days (1897-1900), but by the end of that period he was writing for orchestra and chorus, and using more descriptive titles. The last piano works completed before the active song and ensemble composing began were “Peace” and “Saxon Twi-Play.”<sup>86</sup> These pieces show the influence of Debussy, whose music Grainger had discovered through his friend Cyril Scott at the Frankfurt School.

Other solo piano works that were never orchestrated include *Sailor Song* (1900), *The Ragtime Girl* (1901), *In Dahomey* (1903), and *Bridal Lullaby* (1916). There are a total of twelve works in Grainger’s output that fit into this category.

Grainger wrote accompaniments for his vocal solos and choral ensembles and included piano parts in his instrumental ensemble scores. Often, he made solo piano transcriptions of these ensemble works. *Walking Tune* (1905) was originally scored for wind quintet, and *Mock Morris*

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<sup>86</sup> These early works, as well as many other heretofore unpublished manuscripts, are being prepared and published by the International Percy Grainger Society through the Bardic Editions.

*Morris* (1910) was a string sextet. The suite *In a Nutshell* (1916) was put together first for orchestra, but came out immediately in a solo piano version. *Eastern Intermezzo* (1922) had been intended for small (mostly percussive) orchestra, but the ensemble version wasn't ever completed. The piano version of *To a Nordic Princess* (1927) represents about half of an orchestral original that was performed at Grainger's wedding at the Hollywood Bowl. *Harvest Hymn* (1940) and *The Immovable Do* (1941) began as harmonium works that were eventually presented with "elastic" scoring, a technique Grainger developed as a teacher at New York University, whereby any combination and number of instruments could successfully perform the music.

A large part of Grainger's output, and indeed that for which he became infamously known, were his settings of folk tunes. When he moved to London in 1900, he began actively collecting and arranging. The first piano settings were "Three Scotch Folksongs" (1900), followed by "Scotch Strathspey and Reel" (1901). Before his death, Grainger organized his folk music arrangements into collections, including his *American Folk Music Settings* ("Spoon River" from 1919), *British Folk Music Settings* ("Country Gardens," "Irish Tune from County Derry," "Molly on the Shore," "Shepherd's Hey," etc.), *Danish Folk Music Settings* ("Jutish Medley," "The Power of Love," "The Nightingale and the Two Sisters," etc.), and *Settings of and Tunes from William Chappell's 'Old English Popular Music* ("My Robin Is to the Greenwood Gone" and "The Hunter in his Career"). There are over fifty such compositions in Grainger's output.

During the early London years, Grainger also began transcribing (for piano) works of other composers; his first transcription was the *Paraphrase on Tchaikovsky's Flower Waltz* (1901), followed by *Transcription of Stanford's Four Irish Dances* (1905). His greatest activity in this genre was between 1920 and 1945. He arranged music of Handel (*Handel in the Strand*—more variations for *The Harmonious Blacksmith*, and the "Hornpipe" from *Water Music*), Brahms (*Cradle Song* and a simplification of the *Pagannini Variations*), Fauré (*Nell* and *Après un rêve*),

Strauss ("Ramble on the last love-duet in Strauss' *Der Rosenkavalier*), Elgar ("Nimrod" from *Enigma Variations*), and Gershwin (*The Man I Love* and *Love Walked In*), but his favorite source was Bach. He wrote out and published transcriptions of Bach's "Air" from *Overture No. 3* in D, and "Sheep Shall Safely Graze", and made many multi-piano arrangements of Bach's WTC Fugues. Grainger even made solo transcriptions of whole movements from piano concertos by Tchaikovsky, Rachmaninov, and Schumann. There are over thirty-five transcriptions for solo and ensemble piano of other composer's music, and he made thirty-six piano versions of his own choral and orchestral compositions as well.

Many of Grainger's piano works were not published in his lifetime, but scholars and performers have worked hard to locate manuscripts and produce scores and recordings. Penelope Thwaites, pianist and graduate of Melbourne University, was awarded the International Percy Grainger Society's Medallion in 1991 in recognition of her work at the Grainger Museum in Australia. She is a leading authority on the composer's piano music and is currently working to complete the Chandos recordings of all of his piano works. The information in the CD booklets and her articles in the Grainger Society publications have been quite useful in choosing the works to be discussed here. The piano works are unique expressions of Grainger's outlook on the world and its music.

Several characteristic elements are common to the piano scores (both published and unpublished). Grainger communicates as much information as possible in the score to help the student capture the purpose and goal of the particular piece. He tells how the piece came to be written, to whom it is dedicated, where and how long it took to compose, specifying sources of tunes used, and all this before you turn the page to look at the music. Detailed directions in a unique style of English abound (in bubbles, squares, or ossia staves) to reveal his specific intentions or permissions to simplify/amplify. Such messages in the score were not unique to Grainger, but his special brand of 'notes to the performer' shows a determined educator dedicated to the philosophy 'Musicality before Pianism.'



Since many of the piano pieces are transcriptions of choral and orchestral scores, it is useful to imagine the colors and articulations of the various instruments in realizing the tone needed. Grainger suggests a large range of dynamics and indicates with bubbles which notes of a chord should be brought out or subdued. Special sounds are employed through use of the fist, percussion mallets, and the various pedals. At first glance, the score might seem cluttered and complicated. The myriad 'notes' and options need time to be deciphered and applied. The technical demands (large hand stretches, dynamic balancing, chordal shifting, etc.) will be a challenge to any pianist. Grainger's piano pieces are not quickly 'tossed off,' but with careful study and practice can seem so.

The analyses in this chapter will present, chronologically, ten published piano works that exemplify the important musical expressions from Grainger's output. These works were wholly conceived by Grainger but demonstrate the influences of classical composers, popular styles, ancient sounds, and folk music. The tunes employed have no text but have elements of singing, dancing, or contemplating. The harmonies created are often simple yet, more often, complex. The moods are intense, whether bacchanalian, somber, heart rending, or euphoric.

Each of the works is presented with a similar approach. The background elements of composition, performance, and publication are discussed initially. Elements of style, musical influences, and general character are presented; a simple chart demonstrates the formal dimensions and features the author's personal opinions on the expressive interpretation. Finally, elements of melody, harmony, accompaniment, and counterpoint are considered, section by section, with score excerpts, to describe the ultimate impact of the work, and a note to pianists brings out technical perspectives.

## Walking Tune

In 1900, before his last year of study at the Frankfurt Hochschule Grainger and his mother took a restful trip, financed by Karl Klimsch, around Europe, ending in Scotland. The days spent in Glasgow gave Percy the opportunity to make a three-day tramp through the breathtaking mountains and lochs in the nearby countryside of West Argyllshire. The rich accents of the Scots, the stark shapes of the hills, the swirling tartans and the strident sounds of the bagpipes proved a great intoxicant.<sup>87</sup> Grainger acknowledged the inspiration in his title page to *Walking Tune*: “it is based on a little tune I made on a three day’s walk in the Scottish Highlands (in 1900) as a hummed accompaniment to my tramping feet.” It was worked out and scored in 1905 for wind quintet (flute, oboe, clarinet, french horn, and bassoon), recalling the reedy quality of Scottish bagpipes. The piano version, published by Schott in 1912, was among the first published works of Grainger’s career. The piece was included on his recital at the White House for President Wilson in 1916 and recorded on a Duo-Art piano roll the same year.<sup>88</sup>

Wilfrid Mellers has described *Walking Tune* as “functional,” *i.e.* music that relates to a physical action, in this case, tramping in the hills. There is an almost constant rhythmic pattern that pervades the music; it seems to describe the walking experienced by a hiker. Sounds of nature are also experienced in the fresh airiness of open fifths, the lush harmony akin to the out-of-doors music of Delius, and the persistent echoing of short phrases.

Different moods of the hike are reflected in the melodic and harmonic shapes; since the one rhythmic pattern is so prevalent, specific turns and ranges of melody demonstrate levels of energy and emotion experienced. Five motivic tunes and gradual changes in harmonic complexity help describe these levels of emotion; the organization of the tunes seems to resemble the baroque da capo aria form. Struggling instability experienced in the middle section contrasts

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<sup>87</sup> Bird, 46.

<sup>88</sup> David Dubal, notes to *Percy Grainger plays Grainger*, Nimbus Records NI 8809 (1996).

the healthy vigor of the two outer sections, but there is a well-developed Coda. “Quite high art has been distilled from primitive functionalism; even the fairly sophisticated structure, with its hint of sonata form, has functional implications in relation to a weary walker. Nothing could be further from Grainger’s musical philosophy than the doctrine of Art for Art’s sake, though; everything he wrote was for other people’s benefit.”<sup>89</sup>

<u>Section</u>	<u>Measures</u>	<u>Tune</u>	<u>Suggested Mood</u> <sup>90</sup>
A	1 - 10	‘a’	fresh, free
	11 - 18	‘b’	focused
	19 - 29	‘a’	invigorated
	30 - 37	‘b’	tired, winded
B	38 - 49, 56 - 63	‘c’	frustrated
	50 - 55, 64 - 67	‘d’	resting
	68 - 75	‘e’	reviving
A	76 - 84	‘a’	renewed
	85 - 92	‘b’	careful
	93 - 102	‘a’	exhilarated
Coda	103 - 121	‘a’	satisfied

All of the tunes contain motivic repetitions; the first two measures of all but tune ‘d’ are immediately repeated, sometimes with a slightly modified accompaniment. Although there is no attempt to soften the repeated measures, the call-answer effect could be interpreted as echoing. The expressive direction of a tune is identified in its first measure and further detected in its overall range. Tune ‘a’ (Fig. 1) is the most expansive; it covers a ninth and seems to demonstrate the fresh enthusiasm a hiker feels as he begins his walk. An echo in the tenor voice in m. 9 occurs in subsequent refrains and becomes the inspiration for the polyphonic Coda. The harmonic accompaniment of ‘a’ maintains a very simple tonic flavor, even with the addition of sixths and sevenths. There is a good amount of contrapuntal writing (inherent in transcribing a quintet) that develops as the piece progresses.

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<sup>89</sup> Mellers, 54.

<sup>90</sup> These indications are the author’s personal impressions.

Fig. 1. *Walking Tune*, mm. 1-10. Tune 'a'.



Tune 'b' (Fig. 2) does not have as wide a range as tune 'a'; its first phrase accomplishes only the range of a fifth. Its harmony becomes suspenseful; four measures of quartal openness finally resolve to D7. Yet the static focus of tonality and melody produces a good bit of momentum. A *crescendo* (the first in the piece) accompanies the resolution as it leads to the tonic G major for an invigorated repeat of tune 'a'.

Fig. 2. *Walking Tune*, mm. 11-14. Tune 'b'.



Despite the louder, busier activity of the following 'a' (mm. 19-29), the same melody and basic harmony are reiterated. There is an additional echo of the final phrase—more foreshadowing of the polyphonic Coda. Tune 'b' is similarly repeated, but Grainger introduces descending chromaticism in the last four measures (Fig. 3), that begins to stall the progress of the trek through its downward pull.

Fig. 3. *Walking Tune*, mm. 34-37. Chromaticism in the second setting of 'b'.

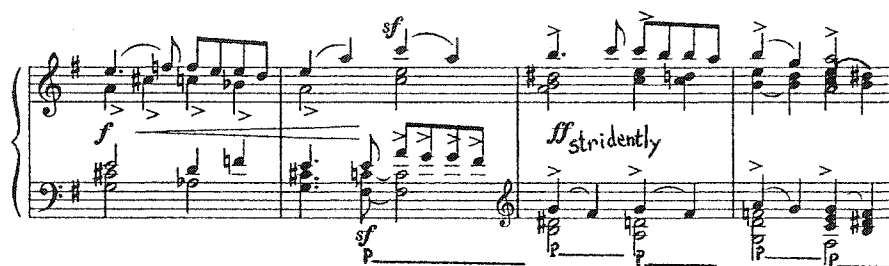


In the B section Grainger continues to modify the melodic shape of the rhythmic motive. The two-measure melody of tune 'c' (Fig. 4) is echoed, but is narrow in range and sags to F $\sharp$ ; its harmonic accompaniment, with the singular variation of the alto voice, features more descending chromaticism and dissonant modulating. In the climax of the piece (Fig. 5), 'c' is strained and frustrated through its inability to maintain tonality; the progress of the music seems to represent a frustration experienced in the hike.

Fig. 4. *Walking Tune*, mm. 38-41. Tune 'c'.



Fig. 5. *Walking Tune*, mm. 44-47. Tune 'c' in the climax.



After this strident climax, the exhausted traveler realizes he has reached his goal. Tune 'd' (Fig. 6), in one-measure motives, gently descends for a timely respite. The melody sounds

sunnier, and the harmony finally finds relaxing, consonant sonorities within the slowly syncopated, chromatically descending voices. There is an absence of the initial echo, and the music sounds comforting.

Fig. 6. *Walking Tune*, mm. 50-55. Descent of tune 'd'.

The positive feeling continues in the transitional tune 'e', an inverted form of tune 'c' in melody and mood (Fig. 7). The tonality has reached e dorian, tune 'e' is tossed playfully between the hands, and the tonality returns to G major for the return home. The *staccato* marks over the left-hand melody give this section a feeling of vitality not shown before in the piece.

Fig. 7. *Walking Tune*, mm. 70-75. Tune 'e'.

The recapitulation of the A section maintains the original harmonic settings of tunes 'a' and 'b'. With the introduction of  $f\sharp$  into the final snatches of tune 'a' (mm. 103-116), the coda unfolds in G mixolydian. Mellers states that the coda is "exquisitely dovetailed polyphony that looks and sounds like a tranquil Bach chorale prelude."<sup>91</sup> The echoing tune softens and moves into lower voices; the bass voice finally takes the melody after a hundred measures of whole and half note harmonic support (Fig. 8). The soothing effect of the very tonal music gives affirmation to the hiker; the trip was definitely worth whatever trouble was encountered. The piece ends with the echoing voices heard at the end of the original tune 'a', now a dreamy conclusion to a good day's walk in the hills.<sup>92</sup>

Fig. 8. *Walking Tune*, mm. 114-121. End of coda.



#### Note to Pianists

Grainger's *Walking Tune* is among the less challenging of his solo works to play, but even so requires an accomplished pianist. The complexities of balance between the voices and

<sup>91</sup> Mellers, 54.

<sup>92</sup> The author's narrative of a hiker's trek is purely speculative yet wholly based on Grainger's musical and verbal suggestions.

pedalling will take time to work out. In places, the piano version was modified from the wind quintet version; some chords actually end up with seven voices. Grainger allows that the wide stretches of ninths and tenths in both hands may be arpeggiated, and that the tempo is negotiable, as long as the general half-note flow is evident. There is a piano duet version in manuscript and an easy two-page piano version by Ronald Stevenson in *The Young Pianist's Grainger* (Schott, 1967). *Walking Tune* would make a dramatic addition to any level recital program.



## Mock Morris

In May of 1910 Grainger attended the popular Lionel Monckton/Howard Talbot musical comedy *The Arcadians*, in which “I gotter motter, always merry and bright” was one of the songs. The next morning he awoke with a new tune in his head and hurried to write it down. He developed the tune into the string sextet *Always Merry and Bright* and presented it to his mother for her birthday in July. Even though Grainger admitted later that one phrase had unwittingly been “cribbed” from a work of Cyril Scott’s, the tunes had no musical link to the song in the play. To avoid any confusion, he changed the title to *Mock Morris*.<sup>93</sup> On the title page of the published score Grainger explains: “No folk-music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape.”

Morris is a generic term for several English forms of dance, but in particular, one danced by six men who carry handkerchiefs or sticks, which are used rhythmically. Pads of small bells strapped to the shins help emphasize the rhythm as well. Of all the English dances, the morrises have the finest tunes associated with them; the steps and musical figures are most strongly matched.<sup>94</sup> Grainger was knowledgeable of this English dance through his exploration of folk music. He realized the connection again in his settings *Country Gardens* and *Shepherd’s Hey*.

After countless performances by various ensembles around Europe, the *Daily Telegraph* (October 22, 1912) proclaimed *Mock Morris* by far the most popular piece of British music for a long time.<sup>95</sup> George Bernard Shaw used it as entr’acte music for the first London performance of his *Pygmalion* in 1914, and it has appeared more recently in the 1992 movie *Howard’s End*. John Bird describes the work as “an entirely original pastiche produced with tongue firmly in cheek.

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<sup>93</sup> Dreyfus, *Farthest North of Humanness*, 372.

<sup>94</sup> Maud Karpeles, in *The New Grove Dictionary of Music and Musicians*, 1980, s.v. “English Folk Music.”

<sup>95</sup> Dreyfus, 465.

So convincing was it, that Grainger had to spend much energy and time assuring others that it was an original composition.”<sup>96</sup> Perhaps it was the overwhelming success of pieces like *Mock Morris* that dimmed the light on his more serious and prophetic personal expressions, but many musicians are still drawn to Grainger now through such rousing, dance-inspired tunes.

There are three versions of *Mock Morris* for piano: the concert version, in C major; the popular version, in G major (both published by Schott in 1912); and a simplified version, in G major, published by Ronald Stevenson in 1966. This analysis will focus on the popular version, because it presents the key and outline of the original string piece.

The morris dance step is lively and rhythmical; Grainger imitates it with the tempo indication “at fast jog-trotting speed.” An atmosphere of celebration and merriment is conveyed through the quick stepping quarter-note pulse and homophonic chording that pervade the music. Regular four-bar phrases and repeated harmonic progressions depict a folk-like musical experience, and lively melodies invite variation and decoration. One might imagine a “jam session” where local musicians join in with their own versions of the traditional tune and harmonic progressions. The overall form is a simple ABABA rondo in which contrasted sections contain periods of specific harmonic patterns:

<u>Section</u>	<u>Measures</u>	<u>Harmonic Patterns</u>	<u>Suggested Mood</u>
A	1 – 20	a a b a c	merry
	21 – 32	b a c	“
	33 – 52	a a b a c	enhanced
B	53 – 68		stodgy
A	69 – 88	a a b a c	fierce
B	89 – 104		playful
A	105 – 124	a a b a c	delicate
	125 – 137	b a c	fading

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<sup>96</sup> Bird, 159.

The specific harmonic patterns occur in four-measure phrases that move between tonic and dominant chords; most of the phrases identified as “a” begin on tonic chords and end with half-cadences, i.e. dominant. Phrases designated as “b” begin and end with dominant chords, and phrases “c” end on tonic. The abundance of half-cadences helps create a compelling forward motion as the music seeks the few tonic cadences.

The phrases of section A fall into a larger pattern of harmonic periods; each of these three periods ends with the tonic cadence of “c”. The phrases of section B have a contrasting harmonic turn to the subdominant but still cadence on dominant and tonic chords. Grainger uses added tones (mostly 6ths and 7ths), an occasional V/V or V/IV, and chromaticism throughout the dance to vary the colors of the recurring cadences.

The tunes used in *Mock Morris* are memorable; their melodies are made of the folk-like pentatonic scale, which avoids the leading tone and employs the subdominant only sparingly. All of the four-measure phrases of section A begin with the same rising melodic motive (Fig. 9), and Grainger varies the motive uniquely in each phrase. In the first phrase, two measures are repeated; in the second and fourth phrases, the middle two measures are paired. The melody of the third phrase is inspired by the beginning of the second phrase, and the fifth phrase contains a type of melodic mirror. This first period (mm. 1-20) gives a wonderful lesson on melodic construction.

The most charming part of the dance is when two counter-melodies are added to the last period of the first section A. The first counter-melody (Fig. 10), derived from tune ‘a’, comes in the bass voice and provides the first legato contrast to the prevailing *mezzo staccato*; it complements the original melody of the first two phrases of “a”. Phrase “b” is enhanced by the second counter-melody (Fig. 11), which includes the most extensive scalar movement of the piece. Both of the counter-melodies are more diatonic than the original tunes, with several *ft* leading tones; in the second section A, they are featured without the melodies of “a” and “b”.

Fig. 9. *Mock Morris*, mm. 1-20. First Period of section A.

*Merrily, somewhat pert*

*mp mezzo staccato*

*mp*

*sf mp*

*Merrily*

*mp pochissimo cresc.*

Fig. 10. *Mock Morris*, mm. 33-36. First counter-melody.

*p*

*mp*

*p*

*The tune in the l.h. to the fore*

Fig. 11. *Mock Morris*, mm. 41-44. Second counter-melody.



Fig. 12. *Mock Morris*, mm. 53-56. First phrase of section B.



The contrasting section B (Fig. 12) features weighty half-note chords at the beginnings of the phrases and continues with ponderous chords that lean to the subdominant. The melody of this section mirrors the upward arch of the first melodies of section A, and one can imagine quite a difference in the motion of the dance step at this point. When section B returns before the end, its melodic and harmonic shape is identical, but Grainger makes it playful and quieter; the following section A is also subdued dynamically, and fades away until the final *fortissimo* stinger ends the dance.

#### Note to Pianists

Though the variation and counterpoint keep *Mock Morris* fresh and interesting to the listener, they also present challenges to the performer. Luckily, there are three graded versions. The popular version contains only a few *ossia* options but strict instructions for specific pedaling. The concert version contains abundantly more *ossia* measures but considerably fewer pedal markings. Stevenson's easy arrangement fits on two pages, contains fingering suggestions and no

hand octaves, but still captures the essence of the dance. In the concert version of *Mock Morris* there are twenty-four extra (optional) measures after the second A section, featuring a bravura setting of the exposition and a metamorphosis of phrase 'c'. The virtuoso effect is perhaps out of character for a little country morris dance.

### Arrival Platform Humlet

In the summer of 1915 Grainger was invited to participate in the Norfolk, Connecticut Festival of Music, and he decided to score several of his recent works and present them as the suite *In a Nutshell* for orchestra. The four autonomous works demonstrated different compositional styles and expressions that Grainger felt represented the range of his musicality. Included are *Arrival Platform Humlet*, an imitation of a Bach violin or cello solo suite, as well as an Edwardian music hall ballad, a nearly atonal expressionist meditation, and a patriotic Australian march. The concept of espousing such different musical styles was key to Grainger's compositional output; he wanted to celebrate the global democracy of music. Several versions of the suite were published in 1916, including one for solo piano and one for two pianos, four hands.

The first movement of the suite, *Arrival Platform Humlet*, was intended to portray the anticipation one feels waiting for a loved one at a train station. The music is based on tunes that Grainger hummed awaiting his Danish lover Karen Holten at a London station in 1908, and was originally worked out for viola solo.<sup>97</sup> It was a study in the colors and unique registers of the "middle-fiddle" not fully explored at the time. The piece is basically one single melodic strand, enhanced with an occasional second voice, but only as inherently possible in the double-stopping of a string instrument. In this way Grainger was able to imitate techniques of his beloved J.S. Bach's solo string works, but only Grainger's ideas of "free music," with unpredictable melody and irregular rhythm, could produce such a unique musical expression.

The solo piano version of *Arrival Platform Humlet* is true to the unaccompanied original; octave unisons and divided hands are used to accomplish the single melody. The piece is freely constructed; the six tunes that Grainger introduces in the Forward to *In A Nutshell* (Fig. 13) are simply motivic units that are developed in varying degrees throughout the piece. Sometimes

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<sup>97</sup> The piece was originally conceived and written for British violist Lionel Tertis, but that manuscript was not published until 1926 by Schott (London).

single measures or pairs of measures are immediately repeated, but in general there is no regular procedure or formal consistency in the piece. This might just be consistent, however, with the humming aspect of the music. The general tonality, far from diatonic, seems to be centered around A, with Lydian fourths and Dorian whole-step leading tones, but several unrelated keys weave their way into the fabric, as well. Tonality is implied through Grainger's consistent use of thirds and fifths in the melody. The rhythm is based in cut time, but rhythmic patterns are adjusted frequently. Sharp contrasts of dynamics and articulation abound. With the sudden changes of keys, rhythms, dynamics, articulations, and the "healthy and somewhat fierce go,"<sup>98</sup> the music has an odd, roller coaster effect:

<u>Section</u>	<u>Measures</u>	<u>Tune</u>	<u>Suggested Mood</u>
I	1 – 20	'a'	pert
II	21 – 40	'b'	impatient
III	41 – 58	'c'	courageous
IV	59 – 74	'a'	serious
V	75 – 91	'd'	merry
VI	92 – 122	'e'	anxious
VII	123 – 134	'f'	passionate

Section I begins with a pert Lydian-inspired tune 'a' (the left hand plays two octaves below); by m. 7, the a-minor tonality slips to g minor, and a new sprightly motive follows in g-dorian, concluding with a drumming 3/2 measure (repeated eighths on G). A third idea, in quasi c-minor (Fig. 14), consists of *legato* quarter notes and swells from *piano* to *forte* to *pianissimo* and finishes the section. This legato melody of section I is imitated throughout the piece and perhaps represents periods of walking without humming. The drumming motive of the 3/2 measure is heard often, as well.

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<sup>98</sup> Grainger's tempo marking, at half note equals one hundred twenty-six, implies a certain anxiety.



Fig. 13. *Arrival Platform Humlet*. Six main tunes.

The figure displays six musical staves, each representing a different tune for the piece 'Arrival Platform Humlet'. The staves are arranged vertically and include various musical notations such as notes, rests, and dynamics.

- tune 'a'**: Treble clef, 2/4 time, *mp* (mezzo-piano).
- tune 'b'**: Bass clef, 2/4 time, *mp* (mezzo-piano), *louden* (louden), *hammeringly* (hammeringly).
- tune 'c'**: Treble clef, 2/4 time, *fff* (fortissimo).
- tune 'd'**: Bass clef, 2/4 time, *p* (piano), *merrily* (merrily), *pp* (pianissimo), *gently* (gently).
- tune 'e'**: Treble clef, 2/4 time, *ff* (fortissimo), *mf* (mezzo-forte), *flowingly* (flowingly).
- tune 'f'**: Treble clef, 2/4 time, *mf* (mezzo-forte), *f* (forte), *lots* (lots), *fff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *lots* (lots), *fff* (fortissimo).

Fig. 14. *Arrival Platform Humlet*, mm.16-20. Transitional motive of section I.

The figure shows a musical staff representing a transitional motive for 'Arrival Platform Humlet', measures 16-20. The staff includes a key signature, time signature, and various musical notations such as notes, rests, and dynamics.

- Transitional motive**: Treble clef, 2/4 time, *mf* (mezzo-forte), *p* (piano), *f* (forte), *pp* (pianissimo).

Tune 'b' takes up the drumming motive introduced in measure fifteen and makes it the dominant rhythm of section II. The e minor melody cadences in B major with a *fortissimo* drumming (Fig. 15), and after two 'walking' measures tune 'b' is repeated in a minor, cadencing,

with the same forceful 3/2 rhythm, in A major. The prevalence of tritones and sudden dynamic contrasts make this section sound anxious and uneasy.

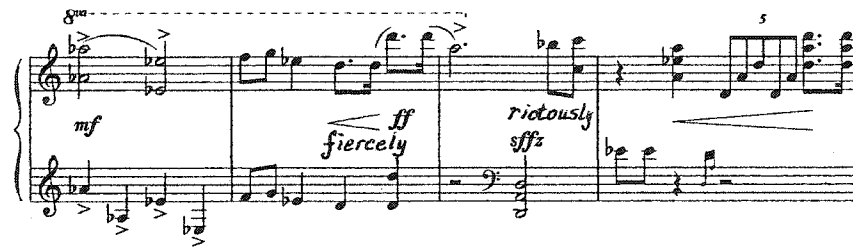
Fig. 15. *Arrival Platform Humlet*, mm. 26-28. Drumming cadence.



Grainger breaks the monophony in section III by adding a second voice for five measures. Tune 'c' (Fig. 13) is a blaring reminder of why the hummer is at the arrival platform. He remembers that he will be joined with his beloved and takes courage. The melodies in this section tend to ascend, and it ends with two measures marked "playfully."

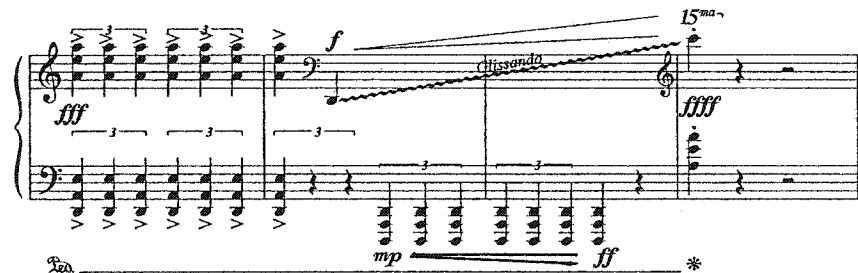
In section IV, tune 'a' has been transposed to cT minor, and the second phrase, accordingly, to b minor. The heavy, "bundling" *fortissimo* is maintained throughout the section. Section V provides a temporary distraction; it consists of two gentle tunes. Tune 'd' is reminiscent again of the drumming motive introduced in section I, and the following phrase imitates the walking motive. Perhaps the hummer has encountered other acquaintances with which he must politely converse. The merry mood lasts until the last two measures, where a sudden *crescendo* seems to herald the approach of the train and tune 'e'. In section VI the action increases; the rhythm heats up (Fig. 16), the harmony dances around D, and the dynamics stay above *mezzo forte*.

Fig. 16. *Arrival Platform Humlet*, mm. 97-100. Increased rhythm and harmony.



The passionate conclusion of *Arrival Platform Humlet* features the huge swells of the especially rhythmic tune 'f' and ends with a grand, sweeping *glissando* (Fig. 17).

Fig. 17. *Arrival Platform Humlet*, mm. 131-134. Grand Finish.



#### Note to Pianists

Any pianist with ability to play octaves will enjoy playing *Arrival Platform Humlet*. Its great contrasts of dynamics and articulation present a real study in expressive playing. There are no *ossia* measures to clutter the page and complicate the mind with decisions to make. It is as straightforward as it is wayward, and it is just as enjoyable in the two-piano version.

### Gay but Wistful

While visiting Karen Holten at Slettestrand, Denmark in the summer of 1912, Grainger took advantage of his break from concertizing and worked on several compositions, including a “Music Hall Tune.” He completed and scored it in New York in 1915 for the Connecticut Festival as *Gay but Wistful*, then published it in 1916 with the subtitle, “Tune in a popular London style.” It was “an attempt to write an air with a ‘Music Hall’ flavor embodying that London blend of gaiety with wistfulness so familiar in the performances of George Grossmith, Jr., and other vaudeville artists.”<sup>99</sup> It was dedicated to Edward J. de Coppet, a dear friend of Grainger’s.

This second movement of *In a Nutshell* is a lovely piece of music. The lilting motion of its 6/8 meter and the diatonic simplicity of its E major harmonic pattern produce easily recognizable melodies, presented as the two sections of a ballad—Solo and Chorus. The mostly pentatonic tunes begin on the second dotted-quarter beat, spin out (exclusively) with quarter/eighth rhythm, and often end tied over the bar line. The tempo is marked “gracefully flowing,” and Grainger enhances the recurring harmonic pattern with added tones and lush chromaticism.

<u>Section</u>	<u>Measures</u>	<u>Tunes</u>	<u>Suggested Mood</u>
Solo	1 – 18	‘a’ ‘b’	dancing
Chorus	19 – 38	‘c’ ‘d’	tender, nostalgic
Solo	39 – 56	‘a’ ‘b’	joyous
Chorus	57 – 80	‘c’ ‘d’	delicate
Chorus	81 – 106	‘c’ ‘d’	full-hearted
Coda	107 – 117	derived	murmuring

The music starts with a “wrenched” E major chord on the downbeat and proceeds with the dancing tune ‘a’ (Fig. 18). The accompaniment is individually pedaled dotted-eighth chords

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<sup>99</sup> From Grainger’s introductory notes to *In a Nutshell* (G. Schirmer 1916).

on the beats, which give the accompaniment as much sonority as possible without interfering with the clarity of the melody. This detached accompaniment style is indicated for much of the piece. The harmonization of tune 'a' moves from tonic to dominant.

Fig. 18. *Gay but Wistful*, mm. 1-4. Tune 'a'.



Tune 'b' (Fig. 19) begins on tonic but sequences on the subdominant and dominant in its approach to its tonic conclusion. The colorful accompaniment creates a split-third clash (gT-minor over BT in the bass) for the dT leading tone (m. 12); the b $\partial$  is simply a classic accented passing tone, but with it Grainger shows his understanding of special music hall sonorities. A two-measure motive, heard in the tenor (mm.17-18), transitions into the Chorus section.

Fig. 19. *Gay but Wistful*, mm. 9-12. Tune 'b'.



The purpose of a Chorus is to answer and comment on the Solo; in this second section, tune 'c' (Fig. 20) begins with an echo of the last four measures of tune 'b' and then imitates part of tune 'a'. It is the most striking of the tunes, for it peaks on f#, the highest pitch so far, and it is featured in the canonic work near the end of the piece.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of grand staves (treble and bass clef). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked "Allegretto".

**System 1:**

- Vocal Line (Treble Clef):** Starts with a half note G4, followed by a quarter note A4, and then a half note G4. The lyrics "Top notes to the fore" are written above the staff.
- Piano Line (Bass Clef):** Starts with a half note G2, followed by a quarter note A2, and then a half note G2. The lyrics "Somewhat detached" are written above the staff. The piano line includes a circled "mf" and "mp" marking.
- Footnote:** A circled "mf" is written below the piano line.
- Accompaniment:** The piano line includes a series of notes: P, P, P, \*, P, \*, P, \*.

**System 2:**

- Vocal Line (Treble Clef):** Starts with a half note G4, followed by a quarter note A4, and then a half note G4. The lyrics "tenderly" and "very slight" are written above the staff.
- Piano Line (Bass Clef):** Starts with a half note G2, followed by a quarter note A2, and then a half note G2. The piano line includes a circled "mf" and "mp" marking.
- Accompaniment:** The piano line includes a series of notes: P, \*, P, \*, P, \*, P, P, P, P, \*, P, \*.

Fig. 21. *Gay but Wistful*, mm. 27-31. Tune 'd'.

Handwritten musical score for the piece "Gentle, but to the fore". The score is written on two staves, Treble and Bass clef, with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked "mf" (mezzo-forte) and the dynamics are "p" (piano) and "very clingly". The piece is in 4/4 time. The melody is written in the Treble clef, and the bass line is in the Bass clef. The piece ends with a double bar line and a fermata. The handwritten notes "Gentle, but to the fore" are written above the Treble staff. The handwritten notes "p" and "very clingly" are written below the Treble staff. The handwritten notes "Rea" and "etc." are written below the Bass staff.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#) and 2/4 time. The melody is written in the Treble staff, and the bass line is in the Bass staff. The piece is marked with a piano (*p*) dynamic at the beginning, followed by a fortissimo (*sf*) dynamic, then a piano (*p*) dynamic, and finally a mezzo-piano (*mp*) dynamic. The melody is marked with a "Trumpet-like" instruction. The bass line is marked with a "bass slightly to the fore" instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

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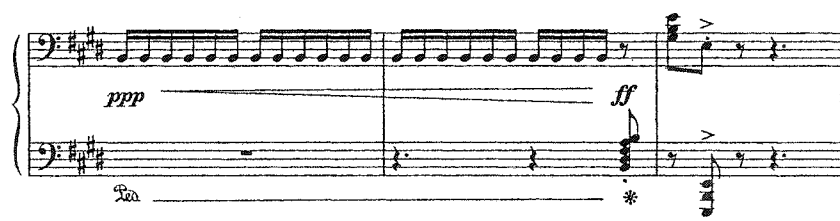
For the second Solo section, tune ‘a’ is presented in treble octaves, the accompaniment is arpeggiated, the dynamics are increased, but the harmony is unchanged. There is a *crescendo* to the second, *fortissimo* rendering of tune ‘b’, which begins in the left hand (still in the treble) and ends in the right hand. Chromatic one-measure supplements help fill in rhythmic lulls, and the mood exudes jollity. The original two-measure transition follows, now with a quick *decrescendo*.

The second Chorus is very soft; tune ‘c’ is heard with a simple canonic counter melody, and tune ‘d’ is set with lush chromaticism (Fig. 23). A new transition (mm. 75-80) is another canon on ‘c’ that “loudens” to the final *fortissimo* Chorus. After a full-hearted rendering, the mood subsides again as the Coda echoes tune ‘d’ and its progenies. A final tag (Fig. 24) concludes this London Music Hall ditty.

Fig. 23. *Gay but Wistful*, mm. 65-69. New setting of tune ‘d’.



Fig. 24. *Gay but Wistful*, mm. 115-117. Final drumming tag.



#### Note to Pianists

*Gay but Wistful* is a fine tribute to the beautiful Romantic character piece still useful to pianists today. The techniques necessary to perform it are ease with pedaling, octaves, and repeated notes. There are bubble indications for voicing chords, and thirty of the one hundred seventeen measures have easier *ossia* staves. The piano duo version is quite satisfying, as well.

### Pastoral

The third movement of *In a Nutshell* is as serious a work as Grainger ever composed. Its title represents not so much the English playful shepherd's dance but more the deep, haunting mysteries of the hills. The first concepts for *Pastoral* were developed in 1907, the year Grainger had been heavily into folk music collecting and printing, had met Frederick Delius and studied his (1903) *Appalachia* score avidly, and had lost his new friend Edvard Grieg. The pastoral themes of Delius are evident, but more prominently, the polytonal extremes of Debussy and Ives are present. Grainger dedicated *Pastoral* to Cyril Scott, who had, in their Hochschule days, exposed Grainger to works of Debussy and Scriabin. The piece is the slowest movement<sup>101</sup> of *In a Nutshell* and a good example of Grainger's ideas about "free music."

There are three main tunes, several transitional ideas, and two cadenzas in *Pastoral*. Harmony begins tonally (f dorian) then moves rather quickly to polychord and parallel triading and the piece ends on the tritone mix of C and G $\flat$ . Specific rhythm is maintained in the tunes, but becomes quite unstable in the accompaniment. This general instability gives the music a sense of dreaminess, if sometimes nightmarish, and deep inner reflection, but a regular form seems to emerge:

<u>Section</u>	<u>Measures</u>	<u>Tunes</u>	<u>Suggested Mood</u>
A	1 – 12	'a'	lamenting
B	13 – 25	'b', 'c'	rhapsodic
A	26 – 37	'a'	chiming, swirling
B	38 – 82	'b', 'c'	terrorizing
A	83 – 92	'a'	dreamy, distant
B	93 – 112	'b', 'c'	tender
Coda	113 – 123	(cadenzas)	free

The single, unaccompanied, dorian melody of tune 'a' (Fig. 25) opens *Pastoral*, *pianississimo*, "gently, as if from afar." It is a melancholy piper's tune and immediately receives two settings; one is in four part harmony maintaining f dorian, and the other edges out into Delian

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<sup>101</sup> With seventeen pages and a ten-minute performance time, it dominates the suite.



textures (Fig. 26). Arpeggiated chords in the left hand accompany melodic triads in the right hand; this texture is prominent in *Pastoral*. A touch of Brahms is heard in the parallel thirds against the top AI's (m. 11), then a windy transition (Fig. 27) suddenly, but gently, moves into section B.

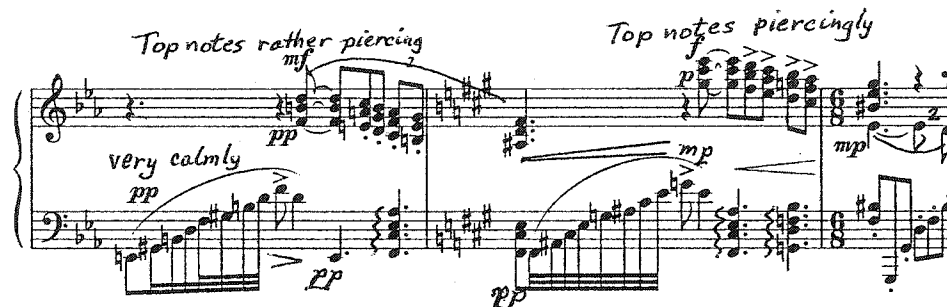
Fig. 25. *Pastoral*, mm. 1-3. Tune 'a'.



Fig. 26. *Pastoral*, mm. 9-12. Second setting of tune 'a'.



Fig. 27. *Pastoral*, mm. 13-15. Transition to section B.

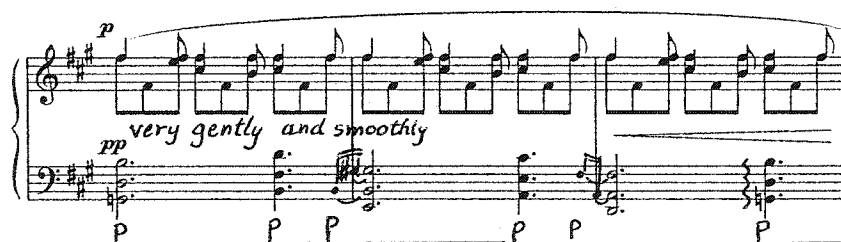


The transition modulates to f# minor, and the mood becomes more intense; the music of section B turns downward. Tune 'b' emerges rhapsodically with a very chromatic accompaniment (Fig. 28), and the lazy tune 'c' momentarily calms the music (Fig. 29), accompanied by left hand block chords (in tenths) that move flat-ward through the circle of fifths from B (minor) to B $\flat$ . At the end of section B, a polychord arpeggio, made of B $\flat$ 7 and b minor, sweeps into the return of tune 'a'.

Fig. 28 *Pastoral*, mm. 18-20. Chromatic accompaniment of tune 'b'.



Fig. 29. *Pastoral*, mm. 21-23. Chordal accompaniment to tune 'c'.



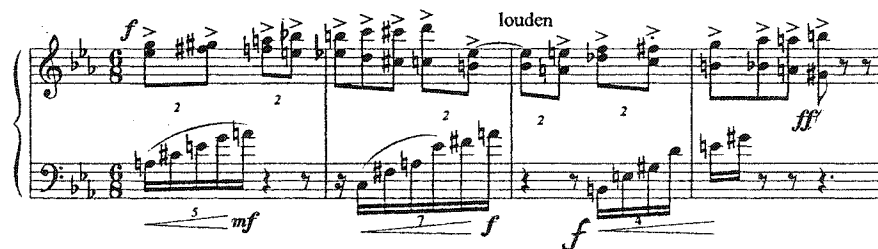
The second A section features three new settings of tune 'a'. The first (in gT dorian) features six-voice parallel triading in the treble representing bell sonorities. The harmony begins with gT half-diminished sevenths for one measure, then moves to parallel half-diminished chords, dominant ninth chords, and finally tritone triads. Each hand has a bubbled note of its triad to bring out; the left hand notes are true to tune 'a' in gT, but the accented pitches in the right hand change their intervallic relationship each measure. At first it is at the octave unison with tune 'a', then it moves a major ninth away, a minor seventh away, and finally a major sixth away (in the tritone triads).

Tune 'a' moves down to b dorian for its second setting at m. 26 in the right hand, accompanied by sixteenth-note dominant-seventh arpeggios in the left hand starting with C#7 and rising chromatically. There seems to be no harmonic coordination between the hands; the dissonances fall where they may, like leaves at the mercy of the breeze. In a third setting (m. 34), tune 'a' moves back to g# dorian with a duet voice a diatonic third below. The murmuring left-hand arpeggios continue, now descending on C#7 and g#m7. Grainger has built a gradual *crescendo* and *accelerando* into this second A section, beginning with the bell setting, and *fortissimo* becomes the starting point for another B section.

The transition measures heard between the first A and B sections (Fig. 27) are used again (mm. 38-41), transposed, with extra triads and greater force. The gentle breeze heard in the earlier transition becomes a storm here, and the agitation continues into the climax of the piece at m. 69. There are three parts of this expanded B section. First, tunes 'b' and 'c' (again transposed) are treated much as they were at first, now marked "harsh and piercing." Tune 'b' is actually heard twice; the earlier rhapsodic effect has changed to harsh pain and heaviness. Tune 'c' is extended and tries to calm things again, but ends up losing its hold.

The second part of this B section is confused and floundering. There seems to be no melodic connection to the rest of the piece, the rhythm is quite complex, tonality is lost, and dynamics erupt, then disappear. A semblance of the arpeggiated left hand textures with right hand melody is present, but the phrases are inconsistent. Fig. 30 gives an example of the rhythmic irregularity of this section.

Fig. 30. *Pastoral*, mm. 60-63. Rhythmic irregularity.



At the height of this anarchy (m. 68) Grainger suddenly returns to the opening tempo and brings in tune 'c' and two echoing voices to gradually calm the music again. The process is the third part of section B and takes thirteen measures before the echoes melt away. Section A returns quietly; tune 'a' appears high in the treble in a dorian, then down in e $\flat$  dorian, while the sixteenth-note arpeggio accompaniment murmurs beneath. Section B also returns quietly with practically the same setting and key as originally heard.

The Coda of *Pastoral* demonstrates a new technique of Grainger's "free music." In measures 112-114 the right hand plays repeated octaves with no specific beat, while the left hand plays measured chords, then in measures 115-119 the right hand is marked *tremolo* to indicate a single repeated note. Measures 114 and 120 are marked as Cadenzas, to indicate that notes in them are *a piacere*, adhering to no meter whatsoever. The final three measures (Fig. 31) show Grainger's appreciation of percussion instruments and the usefulness of their equipment to the piano tone possibilities. The last three notes are to be played, with a marimba mallet, inside the piano. This is a special ending to an amazing piece.

Fig. 31. *Pastoral*, mm. 121-123. Final sonority.

The musical score for the final three measures (mm. 121-123) of 'Pastoral' is shown. The score is in 2/4 time and features a piano (pp) dynamic. It includes a treble and bass staff. The right hand plays a series of chords, and the left hand plays a series of chords. The final measure is marked 'p' and 'slow off', with a 'long' note. Below the staff, there are instructions: 'press silently and hold with sostenuto' and 'strike strings with soft marimba mallet'.

### Note to Pianists

Obviously, this is a very complex piece; the orchestral version is even more so. It presents technical challenges even to the accomplished pianist, but would be well worth the struggle. There are ten measures of easier *ossia* measures in the middle B section, and even a few suggestions for adding notes in places. The flexibility of the tempo helps simplify the negotiation of the complex left hand arpeggios, but the realization of the right hand triads will take much study. The piano duo version is also complex, maybe partly because two pianists will argue over which one gets to play inside his piano at the conclusion.

### 'The Gum-suckers' March

Six months after the coronation (1910) of King George V of England, Grainger was on vacation at Hill Hall in Epping, England, and imagined a marching tune to demonstrate the superiority of Australian manliness over the English sort. He had already composed his *Australian Up-country Song*, which chorally expressed his deep love for the land of his birth,<sup>102</sup> in 1905, and in 1906 his setting of Kipling's *Barrack Room Ballads*, for men's chorus, featured *The Widow's Party*, a cynical description of the soldier's life. Finally, in 1914, he combined the three ideas into *The Gum-sucker's March*, scored it for orchestra, and included it as the last movement of his *In a Nutshell Suite*. The leaves of the eucalyptus ('gum') tree offer a certain balm to the dry heat of summer; chewing them was evidently common in Grainger's hometown Melbourne. The piece is dedicated to Henry T. Finck, the critic from the *New York Evening Post* who lauded Grainger's early performances in America.

The influence of vaudeville and American ragtime on this boisterous and tromping march is strong, especially in the prominent jump-bass accompaniment. The "Fast" tempo is maintained, except for one slowed cadence and an *accelerando* at the end. The key of E major is also maintained through mostly diatonic harmonies, but lush (or clashing) chromaticism is also used to accompany the tunes. The four main tunes show up only with their original pitches and rhythms; however, octave displacement and a wide range of dynamic contrasts vary their color. *Gum-sucker's March* is in a very sectionalized Rondo form:

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<sup>102</sup> Grainger hoped that his *Up-country Song* could eventually become the national anthem for Australia.

<u>Section</u>	<u>Measures</u>	<u>Tune</u>	<u>Suggested Mood</u>
A	1 – 32	'a'	bouncy
B	33 – 48	'b'	proud
A	49 – 64	'a'	blustery
C	65 – 99	'c'	mysterious
A	100 – 115	'a'	playful
D	116 – 139	'd'	growing
A	140 – 155	'a'	blustery
B	156 – 171	'b'	victorious
Coda	172 – 192	derived	sweeping

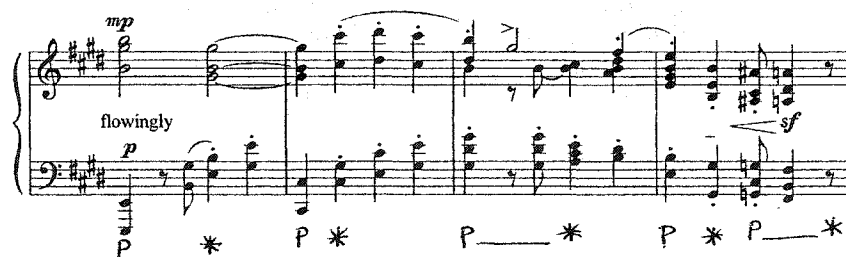
The opening A section contains two settings of the sixteen-measure tune 'a'; both settings employ the jump-bass accompaniment and diatonic chord structure, as well as the general exuberant mood. Although it was the last of the tunes to be composed, tune 'a' carries the main bouncy character of the march. The first setting (Fig. 32) begins *mezzo forte* and works up to *forte*, and the second is up an octave, *fortissimo*, and includes many extra notes.

Fig. 32. *Gum-sucker's March*, mm. 1-4. Tune 'a'.



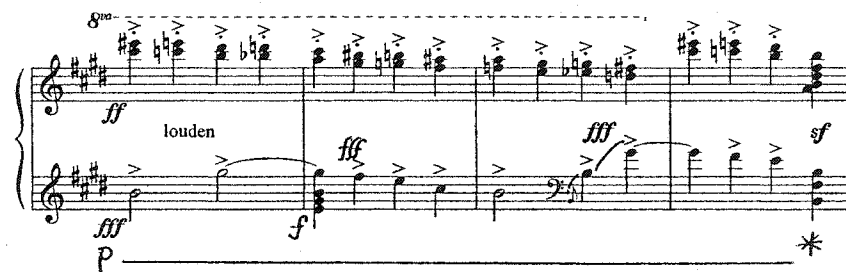
Tune 'b' (Fig. 33) is the melody originally used in his *Australian Up-country Song*. A certain solemn pride is detected, albeit in a marching context; it is a contrast to tune 'a' in all but tempo. Its half-note beginning descends and slows harmonically and rhythmically, but it has a final jazzy kicker in this first setting (m. 36).

Fig. 33. *Gum-sucker's March*, mm33-36. Tune 'b'.



In the last four measures of section B (Fig. 34) the initial falling interval of tune 'b' is now inverted, moved to the left hand, and accompanied by clashing, chromatically descending major thirds. One could imagine patriotic fireworks. A new setting of tune 'a' follows; it sounds much like the second setting at the beginning but includes a blustery left-hand scale in the middle and more jaunty rhythms at the end.

Fig. 34. *Gum-sucker's March*, mm. 45-48. End of first B section.



Tune 'c' (Fig. 35) is part of the music taken from Grainger's choral *Widow's Party*. With it the tonality shifts to c# minor, and a mysterious feeling is created with staccatos and briskly arpeggiated chords. There are two settings of tune 'c' in the C section; both begin with a question-answer motive, reminiscent of Negro spirituals, and cadence on c# dorian. The following eight measures of each setting are distinct transitions that bring the tonality back to E major. The melody of the first transition (Fig. 36) foreshadows tune 'd' of section D. The second transition (Fig. 37) is a lovely duet that eventually brings the piece to a standstill. A third



transition (mm. 96-99) starts the tempo up again, resolves the suspenseful harmony, and prepares the way for the return of tune 'a'.

Fig. 35. *Gum-sucker's March*, mm. 65-68. Tune 'c'.



Fig. 36. *Gum-sucker's March*, mm. 73-76. First transition in section C.

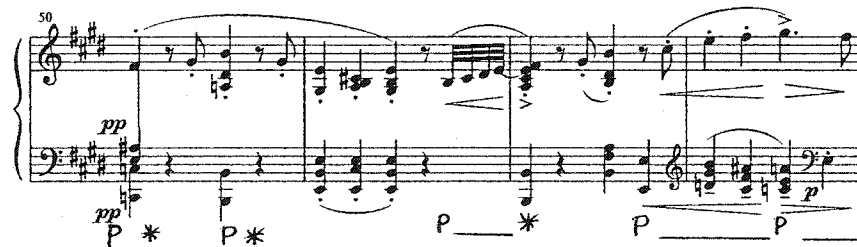
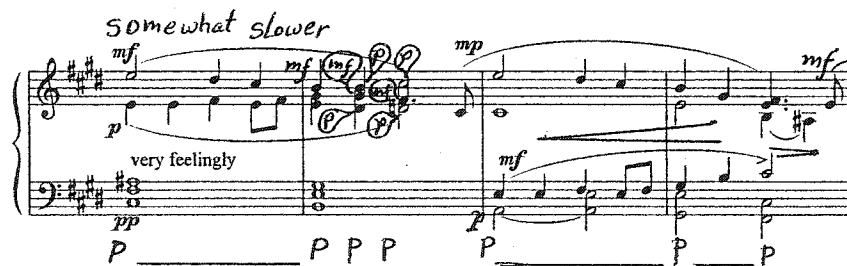


Fig. 37. *Gum-sucker's March*, mm. 89-92. Second transition in section C.



The following A section (m. 100) finds tune 'a' and its playful accompaniment overlapping in the middle area of the piano. It is the quietest setting of 'a' and offers a great contrast to the coming rumbles.

Section D is marked as optional in the score, but it provides the steadily growing intensity that will prepare the following, boisterous return of tune 'a'. Tune 'd' (Fig. 38) is derived from

tune 'a' and some of section C's transition music. It is pentatonic and jaunty, and it appears initially in the left hand. The harmony of section D is, like section A, diatonic but avoids tonic E major until the very last chord. Its last four measures (Fig. 39) show the use of the circle of fifths harmonic progression (with a rowdier result than in *Pastoral*).

Fig. 38. *Gum-sucker's March*, mm. 116-119. Tune 'd'.



Fig. 39. *Gum-sucker's March*, mm. 136-139. End of section D.



The final A section is almost an exact reprise of the third, blustery, setting of tune 'a'. In the final B section tune 'b' occurs completely in the left hand, at first *forte*, with a counter melody in the right hand (Fig. 40), and finally *sfortissimo*. There are three echoes of the final two measures of tune 'b', then the swirling Coda ensues. Grainger marks it "very slightly faster?," but there is no doubt that the music will rush frantically to its conclusion. After a long half-diminished-seventh arpeggio down the keyboard, the final cadence (Fig. 41) brings the music to its crashing conclusion.<sup>103</sup>

<sup>103</sup> Grainger suggests covering the fingers with any handy piece of cloth to manage the last glissando. He personally used a retractable handkerchief.

Fig. 40. *Gum-sucker's March*, mm. 156-159. Counter melody in final B section.

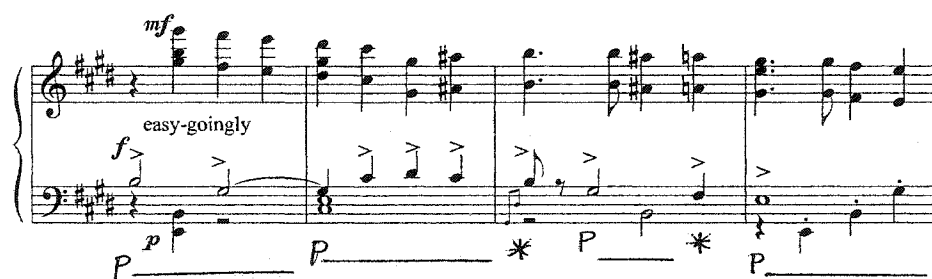
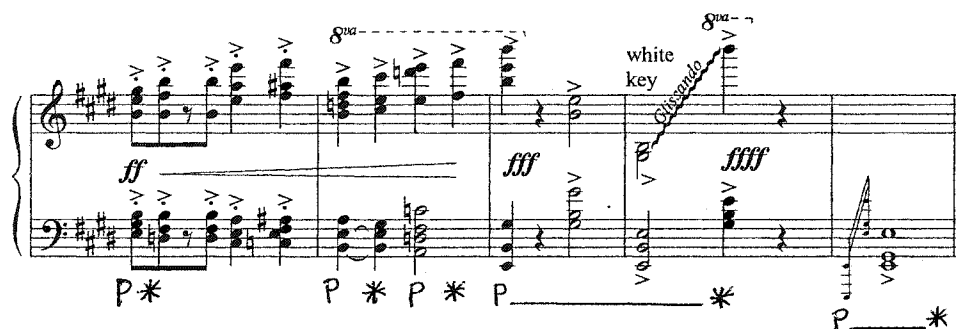


Fig. 41. *Gum-sucker's March*, mm. 188-192. Final swirl.



### Note to Pianists

The fun of playing *Gum-sucker's March* is great, because the stability of key, rhythm, and tunes makes learning it simple. Audiences enjoy the bouncy ragtime—the kind of music where a more moderate tempo is possible—and the positive harmonic flow that allows occasional mistakes. The large, octave chords can be modified, but some of the cross-hand and inter-hand voicings will have to be studied carefully. Most of the *ossia* staves include extra voices from the orchestra score (the two-piano version helps fill them in), but the piece is just as exciting without them.

### Eastern Intermezzo

In 1898, as a sixteen-year-old Hochschule student, Grainger composed *A Youthful Suite* for orchestra, including “English Waltz,” “Eastern Intermezzo,” “Northern March,” “Norse Dirge,” and “Rustic Dance.” It was an early attempt to show his music school comrades and teachers the variety of musical ideas with which he had already acquainted himself. The music is “remarkably assured for a young man with minimal musical experience, but an exceptionally acute ear.”<sup>104</sup> Grainger wrote later to his mother, “The other day I went through in my mind old works from the earliest Frankfort period. I still quite like and enjoy these funny old things, and shall certainly publish them as ‘early works.’”<sup>105</sup> He worked up *Eastern Intermezzo* for piano solo and for piano duo; both versions were published by G. Schirmer in 1922. The original orchestral suite was never published.

*Eastern Intermezzo* recalls Grainger’s boyhood fascination with the sights and sounds of Melbourne’s Chinatown. The harmonies and motivic units of the piece imitate the Chinese drum song popular in the late nineteenth century, featured as part of acrobatic and magic shows. A short sung narrative was accompanied by instruments, including the *pan*, or metal clapper, the *ta-ku* drum, and the *Hu-chi’n*, a bowed lute.<sup>106</sup> These vocal and instrumental sounds are featured throughout Grainger’s piece; the drumming motive is heard immediately in the opening measures, and a more legato motive is introduced in the second section.

<u>Section</u>	<u>Measures</u>	<u>Motive</u>	<u>Suggested Mood</u>
I	1 - 36	‘a’	drumming
II	37 - 65	‘b’ ‘c’	mysterious
III	66 - 97	‘a’ ‘c’	festive
Coda	98 - 113	‘b’	receding

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<sup>104</sup> Mellers, 12.

<sup>105</sup> Dreyfus, 282.

<sup>106</sup> *New Grove Dictionary of Music and Musicians*, 1980, s.v. “China, Drama – Popular narratives: Drum melodies,” by Catherine Stephens.

There is a unique absence of phrase regularity; the music is free of Grainger's usual measure patterns. Instead, three short rhythmic patterns provide impetus and unity to the piece. Repeated sixteenths in the opening are coupled with two eighths and a half note to form the main drumming motive, 'a' (Fig. 42). Straight quarter pulses are used in the mysterious singing motive 'b' (Fig. 43). Motive 'c' (Fig. 44) retains the repeated sixteenths of 'a' but features eighth-note scales.

Melodic and harmonic textures are tied to the rhythmic motives. Parallel chording in D major helps create the sound of drum harmonics in motive 'a'. Motive 'b' is made of descending chords, initially alternating between b minor and aT minor. This alternation of chords gives a haunting effect, which continues until motive 'c' enters; its scale passages (ascending or descending) establish the key of B major.

Fig. 42. *Eastern Intermezzo*, mm. 3-8. Motive 'a'.

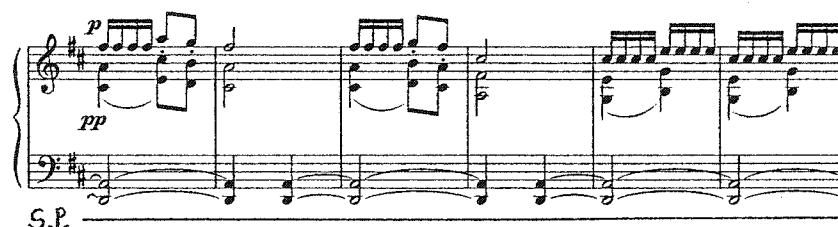


Fig. 43. *Eastern Intermezzo*, mm. 37-43. Motive 'b'.

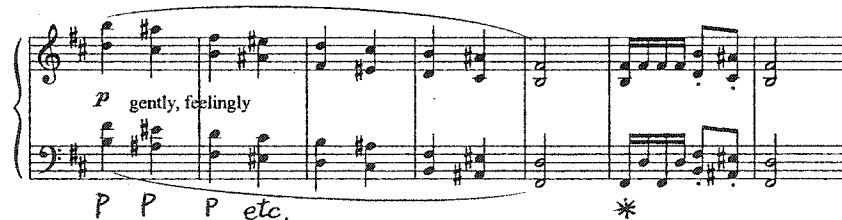
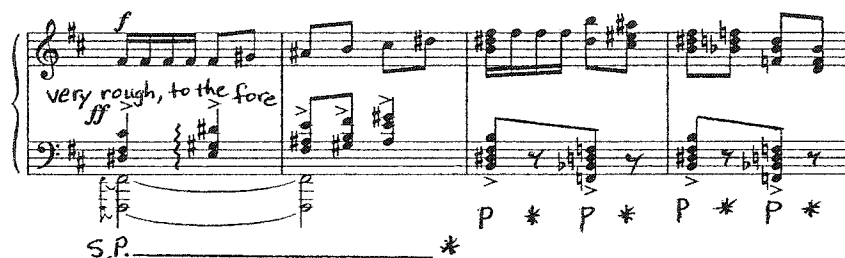


Fig. 44. *Eastern Intermezzo*, mm. 52-55. Motive 'c'.



Grainger combines the drumming and singing motives into a festive march for section III (Fig. 45). The drummed melody of 'a' is augmented to quarters and half notes and presented in the tenor voice, while the chattering scales of 'c' dance high in the treble. This music continues into the Coda, where motive 'b', now alternating between D and C# majors, descends and quickly subsides, until the drum song is but a faint memory (Fig. 46). The first drumming motive, now augmented, ends the music.

Fig. 45. *Eastern Intermezzo*, mm. 66-69. Beginning of section III.

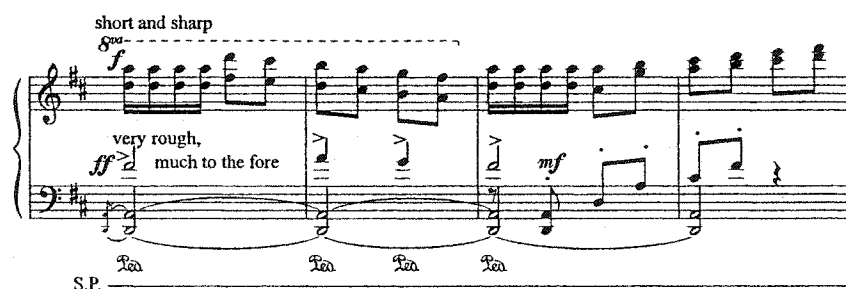
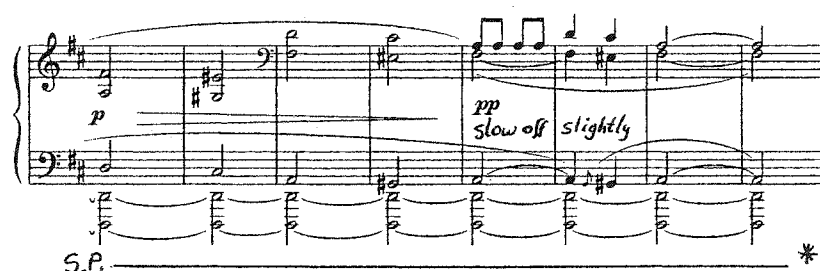


Fig. 46. *Eastern Intermezzo*, mm. 106-113. End of Coda.



#### Note to Pianists

*Eastern Intermezzo* is a very accessible piano piece, full of fun pianistic techniques. The drumming motive requires ease with key repetition and *sostenuto* pedaling. The piece would be a charming addition (a perfect encore) to youthful recitals and as basic repertoire.

### To a Nordic Princess

Grainger scheduled a week of concerts at the Los Angeles Hollywood Bowl for its 1928 Summer Concert Season and on August 9 conducted a concert including Bach's *Brandenburg Concerto 3*, Hanson's *Nordic Symphony*, Fauré's *Pavanne*, and the premiere of his own *Nordic Princess*. After the concert the audience of over 15,000 witnessed the wedding of Grainger to Ella Viola Ström. The evening's program notes explain the bridal song:

Now and then in Scandinavia may be met a Nordic type of womanhood, half-boyish yet wholly womanly, whose soft flawless loveliness is like that of a fairy-tale princess; whose wondrous radiance makes real for us the sun-goddesses of the nature-myths; whose broad shoulders, amazon limbs, fearless glance, and freedom of deed and bearing recall the viking chieftainesses of the sagas; whose cornfield hair and cornflower eyes awaken thoughts of the silent fruitfulness of the soil and lowly lives of land-tillers; whose graceful ease in riming [sic], painting, singing, dancing, swimming, is the all-life-embracing giftedness of an unspoiled nature-race.

Such an uncrowned princess may be found in castle or cottage, in town or country-side, amongst high-born or low-born alike; for hers is bed-rock aristocraticness of race, not mere top-layer aristocraticness of class, culture, and breeding. To meet her is to have all one's boyhood fairy-dreams come true.

Such a one is my sweet wife-to-be – Ella Viola Ström – and to her this bridal song is offered as a wedding-gift and fondly honor-tokened in pride of race and personal love.<sup>107</sup>

Grainger later (1949) considered the musical achievement: "I find the *Nordic Princess* an utterly well-sounding piece, from first to last. To start with a smallish body of single instruments (backed by harmonium) and to work up bit by bit to full orchestra is such a sound – I cannot think why it hasn't been done more often."<sup>108</sup>

Grainger had also, in the summer of 1928, finished his piano transcription/improvisation on the love duet from Strauss' *Der Rosenkavalier*, and the musical connection seems more than coincidental. Grainger had become enamored with the harmonies and long intertwining melodies of Strauss' compositions, and *To a Nordic Princess* is a clear example of the opera composer's

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<sup>107</sup> Percy Grainger, Program note for *To a Nordic Princess*.

<sup>108</sup> Gillies and Pear, *The All-Round Man – Selected Letters of Percy Grainger 1914-1961*, 234.

influence. John Bird has described the piece as “a wayward, wistful ramble, delicately scored for massive forces and organ . . . the Hollywood Bowl performance took one hundred twenty-six players, its largest orchestra to date.”<sup>109</sup> A piano version, consisting of the second half of the orchestral version, was published in 1929 by both Schott and Schirmer; the orchestra score and an organ transcription (by Lynnwood Farnam) were published by Schirmer in 1930.

The music is sinewy and fluid, with a consistent legato and overlapping phrases. There are always at least two voices in simple counterpoint, canon, or unison. The harmony is colorful and chromatic; altered chords and passing tones abound, but even far-reaching sonorities find a path back to the tonal home of C major. The texture is rich and full and lush, sometimes with six voices close to middle C, but more often seven- and eight-note chords outside the staves. The music flows at a slow tempo, with much give and take, and seems truly to speak of the complexities of a (Nordic) woman and Grainger’s deep feelings of appreciation thereof.

<u>Section</u>	<u>Measures</u>	<u>Motives</u>	<u>Suggested Mood</u>
I	1-13	‘a’ ‘b’ ‘c’	dreamy
II	14-57	‘b’ ‘a’ ‘c’	complex
III	58-83	‘d’ ‘a’	content
Coda	84-101	‘d’	blissful

Section I seems to express a youthful dream of an ideal woman. Grainger presents three melodic motives that are varied and developed throughout the piece. They are stated simply, in a straightforward, almost idealistic manner, as if to set a standard for the following developments. Perhaps the three motives could be considered three aspects of beauty described in Grainger’s Forward.

Motive ‘a’ (Fig. 47) is accompanied smoothly and quietly; it has quite a range, but is wistful and simple, describing a princess’ inherent loveliness. Motive ‘b’ (Fig. 48) is more lofty and angelic; though it is rhythmically set like motive ‘a’, its melody ascends steadily towards the

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<sup>109</sup> Bird, 234.



heavens, as if to point up the godly radiance of his princess. The music reaches a small climax of pitch and dynamic, and motive 'c' (Fig. 49) descends as a reminder of the princess' earthly, natural beauty. This third melodic motive will appear in subsequent climaxes of the piece.

Fig. 47. *Nordic Princess*, mm. 1-4. Motive 'a'.



Fig. 48. *Nordic Princess*, mm. 7-9. Motive 'b'.

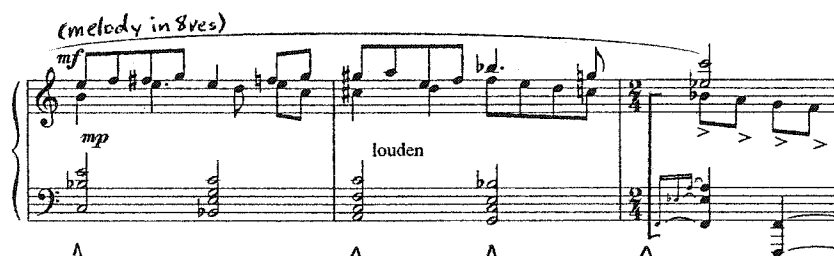
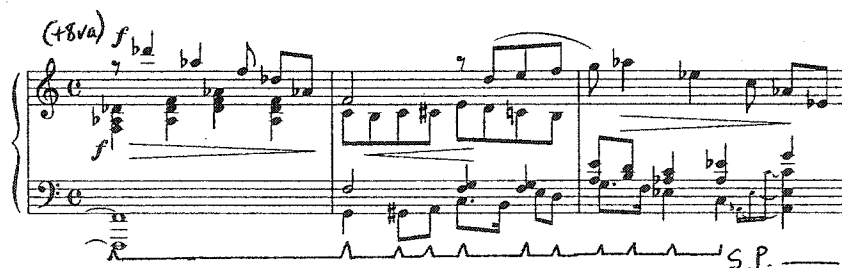


Fig. 49. *Nordic Princess*, mm. 10-12. Motive 'c'.



The music of section II is more complex; Grainger begins to develop and complicate the musical picture of womanly beauty. The tempo and dynamics ebb and flow constantly; the time signature alternates between the slower 4/8 and the quicker 4/4. Texture alternates between the established polyphonic writing of section I and a new use of homophony, and mood shifts from

agitation to quiet composure. The wayward music may be a tribute to the complex artistic qualities of Grainger's Nordic bride, Ella Ström.

Section II begins with the varied motive 'b' in a free canon (Fig. 50), first in two voices, then ultimately in three voices. The tonality begins in G, moves to F at the second (small) climax of the piece (m. 20), then tries to cadence in C major (Fig. 51). Here, at m. 29, a duet between motives 'a' and 'b' overlaps the cadence and begins a new ascent to a third climax (Fig 52). This climax is quiet, but motive 'c' is heard in the top voice; though the harmony belies it, the melody is initially in C major, the key the piece started in but has evaded at the cadences.

Fig. 50. *Nordic Princess*, mm. 14-17. Beginning of section II.



Fig. 51. *Nordic Princess*, mm. 26-29. Overlapped cadence in section II.

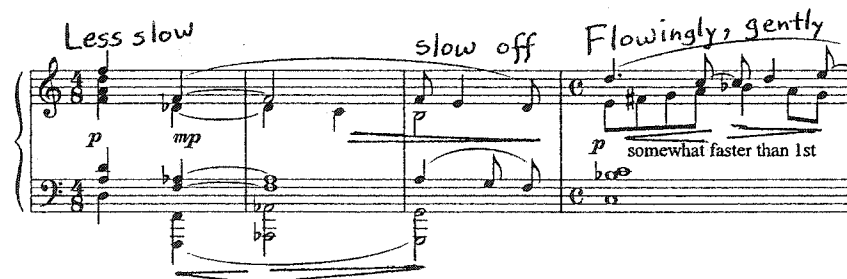
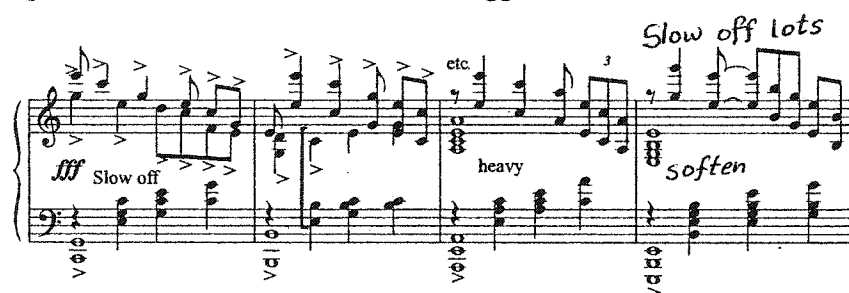


Fig. 52. *Nordic Princess*, mm. 38-42. Quieter climax of section II.



The last part of section II brings the music to its biggest climax. In m. 44, a new version of tune 'b' winds its polyphonic voices up with C7 and D17 harmonies that finally arrive at a very definite C major tonic (Fig. 53) that persists through the remainder of the piece. This display of motive 'c' is a passionate confirmation of Ella Ström's qualities and her place in Grainger's estimation.

Fig. 53. *Nordic Princess*, mm. 53-56. Biggest climax.



Section III begins with a new, gently rhapsodic motive 'd' that displays triad chording and free rhythms (Fig. 54). The mood is calm and flowing again, motive 'a' is heard at m. 67 simply, as at the beginning, and a sense of contentment is felt in the matching of his bride with the Nordic ideal. There are two chromatic cadences (Fig. 55) that keep this section rooted in C major, and the Coda continues in a murmuring, prayer-like fashion, untroubled by the final (Straussian) cadence (Fig. 56) with the substitute dominant chords.

Fig. 54. *Nordic Princess*, mm. 58-60. Tune 'd'.

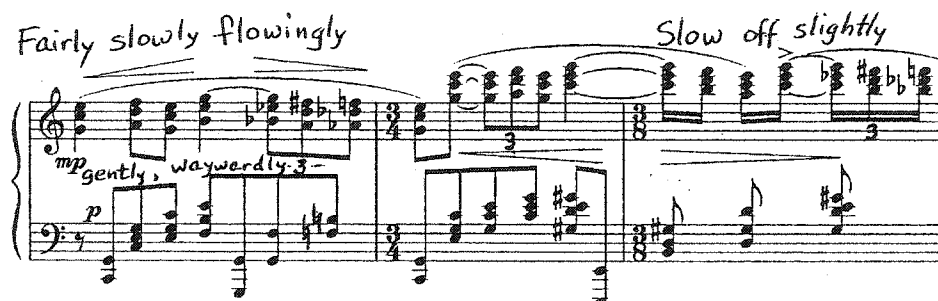


Fig. 55. *Nordic Princess*, mm. 74, 83. Cadences to C major.

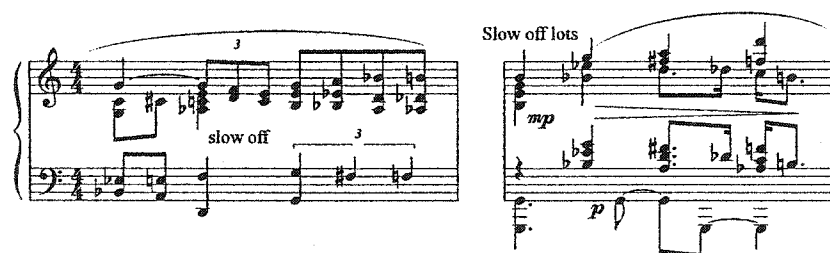
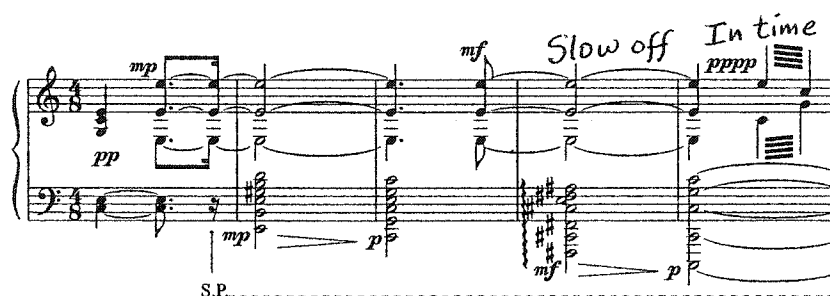


Fig. 56. *Nordic Princess*, mm. 95-99. Final harmonies.



### Note to Pianists

Once again, the complexities of transcribing a symphonic score make *To a Nordic Princess* technically demanding. The huge chords and pedaling details will take quite a while to master. Ronald Stevenson has made an easy two-page arrangement for Schott & Co.'s 1967 publication, *The Young Pianist's Grainger*.

### Harvest Hymn

In 1905 Grainger sketched out sixteen measures of music he called “Hymn-y Tune” that imitated the American camp-meeting gospel songs, which had been introduced in London by evangelist Dwight Moody and his song leader Ira Sankey during the late nineteenth century.<sup>110</sup> Though he was raised under the Christian standard, Grainger was never to be found in church; however, his ability to imitate musical styles is evident.

It is interesting to note that when Grainger decided to return to the tune and create *Harvest Hymn* in the summer of 1932, he had just recently come into contact with the work of Dom Anselm Hughes and joined the Plainsong & Medieval Music Society in London. In the fall of that same year Grainger began his appointment as lecturer and head of the Music Department at New York University. The first version of *Harvest Hymn* was for “elastic scoring,” a technique Grainger developed in the early 1930s as part of his philosophy of making music available to amateur groups with any combination of instruments. The scoring included cued parts for “two instruments up to massed orchestra, with or without voice or voices.”<sup>111</sup> This new compositional technique was probably useful for teaching composition students at New York University.

In 1936, while in London to address the general meeting of the Plainsong & Medieval Music Society on “The old music in the hands of the modern composer,”<sup>112</sup> Grainger wrote out the piano version of *Harvest Hymn*, which was published by Schirmer in 1940.

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<sup>110</sup> Grainger’s tune, in fact, closely resembles the hymn tune HUDSON (Alas, and did my Savior bleed) by Ralph Hudson (1843-1901), first published in 1885.

<sup>111</sup> Title page of *Harvest Hymn*.

<sup>112</sup> Bird, 238.

Section	Measures	Description
A	1 – 17	choral anthem
B	18 – 38	distraction
A	37 – 53	transformation

The piece is in ABA form; the middle section is contrasted to the hymn-like outer sections.

The tune of section A (Fig. 57) is quite singable and is set first as a choral anthem in four-bar phrases, the last of which ends with an “Amen” (plagal) cadence (Fig. 58). A five-voice texture is generally maintained, and a heavy tone is indicated for this first section.

Fig. 57. *Harvest Hymn*, mm. 1-5. Main tune of section A.



Fig. 58. *Harvest Hymn*, mm. 14-17. End of first A section.



The music of section B begins with a similar choral style (Fig. 59) but evolves into a more reflective expression of personal emotion, as if some inner distraction has moved the thoughts away from the hymn momentarily. The tempo begins to waver; with instructions to “slow off,” “quicken,” and play “lingeringly,” more measures change tempo than maintain it. The tune, now *mezzo piano*, moves through more distant tonalities and eventually breaks down into motivic units (Fig. 60). Along with the shifting tonality, striking dissonances weave through

the polyphonic voices.<sup>113</sup> The harmonic language of the final ascending, climactic phrase of section B (Fig. 61) is much like that of Gabriel Fauré at the turn of the century, i.e., late romantic chromaticism that constantly hints at modulation, but somehow resolves at an appropriate tonal center. This b minor climax (m. 38), with the highest pitch yet in the piece, is actually overtaken by the D major return of section A.

Fig. 59. *Harvest Hymn*, mm. 18-22. Beginning of section B.



Fig. 60. *Harvest Hymn*, mm. 25-29. Ambiguous harmony of section B.



Fig. 61. *Harvest Hymn*, mm. 35-39. Overlapped sections B and A.



<sup>113</sup> This section also demonstrates some of the finest of Grainger's parallel chording.

A transformation of the original hymn tune constitutes the second A section; the wayward music of section B has an even fuller and extreme emotion. The melody appears mostly in the tenor voice, marked with accents; counter-melodies appear in the top voice and stretch the pitch range to its extreme (Fig. 62). After the initial chromatic modification of m. 38, the harmony flows diatonically in its original lushness. The texture is greatly expanded here with octaves and more passing eighths, and the dynamic extreme *fff* is achieved. The plagal cadences of the original are not needed at the end; the powerful depth of feeling speaks for itself.

Fig. 62. *Harvest Hymn*, mm. 46-53. Dramatic ending.



#### Note to Pianists

*Harvest Hymn* is a short and sweet tribute for the chorally and religiously sensitive pianist. It is quite accessible technically; a few small (optional) notes can expand the chords for bigger hands, and there are bigger bass arpeggios offered for the final two measures as well. The score has measures numbered, but oddly, the pick-up quarter at the beginning is considered the first measure. *Harvest Hymn* is certainly appropriate for church use at Thanksgiving, even with its wayward middle section.



### The Immovable Do

Early in 1933, about halfway through his one-year appointment as head of music at New York University, Grainger sat down at the harmonium in his home living room and discovered a problem with the highest C ciphering.<sup>114</sup> Instead of fixing the mechanism, he decided to improvise an accompaniment to it, which he called “The Ciphering C.” Later, in 1939, he made an elastic scoring for *The Immovable Do*. The new title derived from a standard method of pitch designation where do is C, re is D, etc. The tongue-in-cheek concept of the music is that high C is a (treble) pedal point, heard throughout the piece while melodies and harmonies flow beneath it. One of the first versions of *Immovable Do* is for organ; the performer must jam the high C key in the first measure to create the ciphering effect. The piano version, published in 1941, suggests performing with a second set of hands repeating the high C (in octaves) every two beats. The music is quite cleverly constructed, and Grainger enjoyed trying it out with different groups of musicians when he lived in Springfield, Missouri (1940-45).<sup>115</sup>

By the very nature of his experiment, Grainger creates melodies and harmonies that blend well with the pitch C. The basic tonality of *Immovable Do* is F major, with brief forays into C and A1; the main goal, however, seems to be reveling in the myriad contrivances for the authentic cadence on F or the half cadence on C. He pushes the limits of tonal consonance, using his wonderful diatonic and chromatic parallel chording and far-reaching modulations that return home within one to four measures.

The tempo moves steadily but not hurriedly, like *Walking Tune*, in a stream of legato quarter notes. The chords and pedal change every beat, creating a gentle march with smooth, expressive dynamics. Grainger uses a variety of characteristic indications, e.g. stridingly,

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<sup>114</sup> Ciphers occur in organs when a leak of air from the bellows creates constant sounding of a pitch without its key's being pressed.

<sup>115</sup> Bird, 255-6.

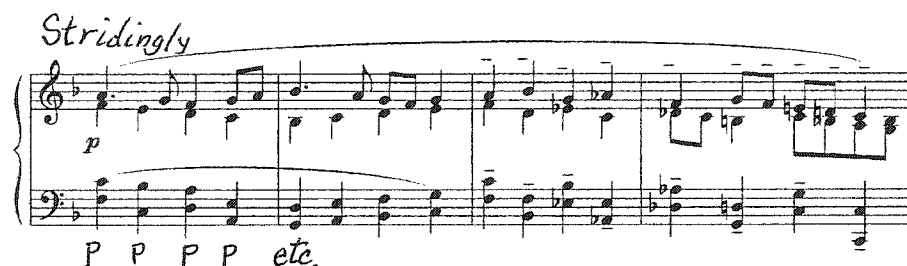
clingingly, heavy, sharply, richly, gently, warmly, harshly, feelingly, roughly, and lingeringly.

Though John Bird classifies the piece as a “ramble” (improvisation), there are several recurring melodic snatches that hold the music together.

<u>Section</u>	<u>Measures</u>	<u>Tunes</u>	<u>Harmonic Feature</u>
I	2-9	‘a’	circle of 5ths ↓
	10-19	‘b’ + x	c mixolydian
	20-23	‘c’	chromatically descending 3rds
II	24-31	‘a’ + y	
	32-35	‘d’	Hindemithian
	36-39	‘c’	bass pedal point C
III	40-47	‘a’ + x	
	48-57	‘b’ + y	parallel chording
	58-65	‘d’ + ‘c’	
IV	66-77	‘e’	free chording
	78-92	‘d’	chromatically descending 6ths
Coda	93-120	‘a’	cadence festival

The first measure of the piano score indicates the octave C’s that should be played throughout the piece, with indication that when the solo part moves up into their range they should move up another octave.<sup>116</sup> Tune ‘a’ begins in the second measure (Fig. 63) with Grainger’s familiar dotted quarter rhythm. The harmony is immediately dominated by parallel chording and moves momentarily around the flat side of the circle of fifths, but cadences twice on C major.

Fig. 63. *Immovable Do*, mm. 2-5. Tune ‘a’.



<sup>116</sup> Martin Jones leaves the “ciphering” notes out of his performance, feeling they are offensive and that the solo part stands quite capably on its own merits. See Appendix B.

The beginning of tune 'b' overlaps the end of 'a' (Fig. 64); this dovetailing of melodies occurs often in the piece. Tune 'b' echoes some of 'a's melody, and the parallel-chord accompaniment persists; the harmony now leans to the dominant C major, despite the mixolydian use of E $\flat$  in m. 12.

Fig. 64. *Immovable Do*, mm. 9-13. Tune 'b'.



There are two extension measures that link tune 'b' to tune 'c' (see Fig. 66). Extension 'x' also imitates the end of tune 'a', comes to a half cadence in F, and overlaps the entrance of tune 'c'. Tune 'c' (Fig. 65) is a short phrase in the dominant C that leads to the *forte* return of 'a'. Grainger uses chromatically descending thirds to harmonize the second half of the new melody.

Fig. 65. *Immovable Do*, mm. 20-23. Tune 'c'.

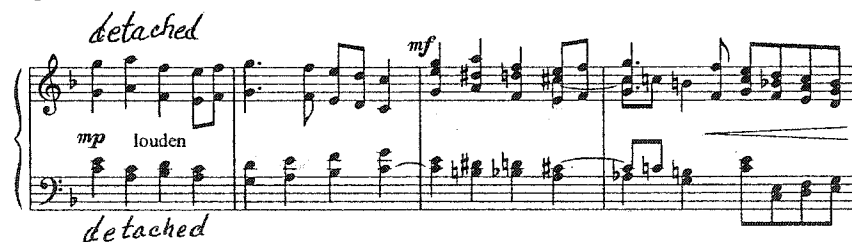


Fig. 66. *Immovable Do*, mm. 18-19, 30-31. Recurring extensions 'x', 'y'.



Fig. 67. *Immovable Do*, mm. 32-35. Tune 'd'.



Tune 'd' (Fig. 67) is a four-measure phrase that sets up the first return to 'c'. It features octaves in the bass and Hindemith-like counterpoint and quartal harmony. Grainger puts the following 'c' (m. 36) over a bass pedal point C to bring the tonality firmly back to F major, and the melody overlaps the ultimate entrance of tune 'a'.

Section IV (m. 66) consists of twelve measures of straight quarter-note chords that crescendo texturally as well as dynamically. There is no apparent sense of direction in the mostly scalar melody, and the harmonies stray shockingly from the standards C and F. Grainger begins this anomalous section with four measures of four-voice texture, starting with a meek *piano* contrast to the final *fortissimo* of section III. The next eight measures grow texturally; five and six-voice chords finally reach seven and eight voices, *sforzandi* appear on second and fourth beats, and a new, very full *fortissimo* is achieved by the end (Fig. 68). The G7 chord looks frightful, but Grainger moves directly to F major on the next downbeat for the transformed setting of tune 'd'. Motive 'd' (Fig. 69) is now victorious, set with diatonic harmonies, and no longer just a transition. It is the final rally of forces and the champion of the key of F major.

Fig. 68. *Immovable Do*, mm. 74-77. End of tune 'e'.

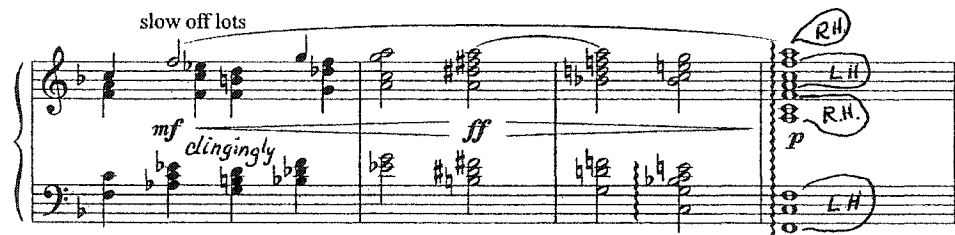


Fig. 69. *Immovable Do*, mm. 78-81. Transformed tune 'd'.



After some harmonically faltering left-hand octaves (sounding like a Dvořák “New World” melody gone wrong) and chromatically descending sixths, Grainger brings the music to a suspenseful bass tremolo on C and a steadily mounting motive from tune ‘a’. This is the Coda, which contains ten different cadences to F major chords, accomplished in phrases of one to four measures. It is quite a jumble of ideas, but very expressively musical; by now, the listener has lost interest in the clanging high Cs and can just enjoy the special harmonic insight of a mature master. The last five measures of *Immovable Do* declare it well:

Fig. 70. *Immovable Do*, mm. 117-120. Final cadence.



## CHAPTER V

### SUMMARY

The purpose of this study was to present aspects of the life and work of Percy Grainger that form a basis for his relationship to the piano, and to encourage more widespread dissemination and enjoyment of his piano music. Much of his piano music was transcribed from his own vocal and instrumental settings of traditional folk music and original works; some piano works were transcriptions of other composer's music; and a small group of pieces were composed solely for solo piano.

Grainger was an accomplished and popular concert pianist throughout his life and regularly programmed his own works on concert tours around the world. His tendency in composing was to write down bits of tunes and melodic motives while travelling, then return to the ideas (much) later to create formal, publishable music. His music was produced out of a desire to express personal human emotion, common human experience, and the freedom inherent in the natural world around him. One of Grainger's basic tenets about music was his philosophy of democracy in music: music should reflect the wide diversities of cultural expression, be performable by any combination of instruments and voices, and be heard and enjoyed by as many audiences as possible.

Several compositional tendencies were observed in the ten pieces that were analyzed for this study. Counterpoint is a major element of Grainger's music; tunes and melodic motives pervade the scores; they are echoed (as in *Walking Tune*), intertwined as duet and trio voices or counter-melodies (*Gumsucker's March*, *Mock Morris*), and heard in canon (*To a Nordic Princess*). The complexity of many of the piano scores shows Grainger's penchant to compose for larger ensembles; he was very attentive to the balance between voices and, in the piano scores, pointed up (with accents and bubbles) specific pitches of chords to be brought out.

Another of Grainger's important compositional techniques is his use of variation. Despite the prominent recapitulation of tunes, there is not a single repeat sign or *Dal segno* in these ten works. The composer seemed unwilling to present melodies twice in quite the same way. In *Walking Tune* and *Eastern Intermezzo* melodies are varied on set rhythms, and in *Mock Morris* and *Gay but Wistful* they are varied on set harmonic patterns. Most often, the harmony and accompaniments are changed under consistent tunes; because of his penchant for setting traditional music, Grainger was usually careful to preserve the integrity of a good tune.

The formal structures of Grainger's compositions are strongly influenced by folk music; he intentionally neglected the Classical Sonata form,<sup>117</sup> preferring the simpler Rondo form. In the ten analyzed works, Rondo and its mutations are prominent: ABABCABA is used in *Walking Tune*; AABACADAB in *Gumsucker's March*, and ABABCABABCAB in *Mock Morris*. The strophic ABAB is heard in *Gay but Wistful*, and the Song form ABA is featured in *Eastern Intermezzo* and *Harvest Hymn*. Even with recurring motives, some pieces ramble about freely, including *Arrival Platform Humlet*, *Pastoral*, *Nordic Princess*, and *Immovable Do*. Most of the pieces studied have coda-like endings that present new material or a twist on the existing material to bring the pieces to their appropriate finish.

Grainger liked to call his melodies 'tunes', and there is a particular folk-inspired quality to many of his original themes. His use of pentatonic and modal scales to construct melodies was not really unique to him; many turn-of-the-century composers were making use of the national and regional folk tunes being gathered and documented around the world. However, Grainger attributed much of his melodic treatment to the long-spun phrasing of J. S. Bach and Richard Strauss. His 'free-music' philosophies are particularly evident in the irregular shape and length of the melodies in *Arrival Platform Humlet*, *Pastoral*, and *To a Nordic Princess*.

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<sup>117</sup> Grainger determined in his Hochschule days that the music of Mozart and Beethoven was unworthy of his study and performance. This view was shared by several of his student colleagues.

Grainger's harmonic language developed over his entire career as a composer. The early, unpublished piano pieces were inspired by the late Romantic sonorities of Johannes Brahms, Claude Debussy, and the music hall ditty. His early mature works feature chords with added tones and dissonant passing tones; fully mature works embrace jazz harmonies and polytonality, and he developed an idiomatic sound through parallel chording—diatonic or chromatic parallel fifths, triads, etc., in succession. But despite the sometimes extreme harmonic meanderings, the melodies remain true to their original tonality, and the overall tonality of a piece is never in doubt.

Grainger's piano scores include a great amount of information and performance instruction. On title pages, there are details of composition, including dates and locations of first and subsequent inspirations for the piece, presentations of themes used in the music, descriptions of original scoring, and personal dedications. The language used is often a peculiar anglicized version of the Italianate musical terms (or any word with Latin ancestry), which Grainger detested. He called the piano a 'keyed hammer box' and the viola a 'middle fiddle.' The music is specific: 'With a fierce go' indicates *Allegro con brio*, and 'hammeringly' represents *marcato*; he used 'louden' for *crescendo* and 'slow up' for *ritardando*. The piece *Gumsucker's March* has over twenty-five such designations that are used only once in the piece; the pianist might consider such specific inspiration as a personal lesson with the composer. *Ossia* measures in many of the piano scores give a performer options to leave out complexities of the ensemble transcription, and Grainger gave clear license to modify the score as much as personally necessary. Many easy piano versions were prepared in his final years but were never published.

Probably the most important aspect of Grainger's music, especially the piano music, is the energy and passion inherent in every musical expression. Performers of the music needn't ponder the specific style, direction, or purpose intended for their playing; the score is quite sufficient to provide it. Grainger's unique titles describe the functional, emotional, and cerebral content of the music, and a multitude of specific technical and expressive instructions fills the pages with



communication from the composer's heart. He gave every musical germ a healthy and vigorous energy, from the hiker's tramping in *Walking Tune* and the playful dancing of *Mock Morris* to the patriotic marching of *Gumsucker's March*; from the impatient humming of *Arrival Platform Humlet* and the choral singing of *Harvest Hymn* to the Oriental drumming of *Eastern Intermezzo*; from the dreamy flow of *Pastoral* and *Nordic Princess* to the improvised harmonizing of *Immovable Do*. We are constantly made aware of the passionate expression of what the human body, mind, and heart are capable of.

In February of 1936 Grainger admitted in a letter, "I am not very fond of my own music. It is seldom the kind of music I like. Most of it is only (like *Mock Morris*) a study in scoring, or some other technical preparation for the Free Music I've been hearing in my head since a young boy & which only now I am technically equipped to embark upon."<sup>118</sup> This was but one year before he frantically produced his masterpiece *Lincolnshire Posy* for a last-minute commission from the American Band Master's Association for its Milwaukee Convention in March 1937. At the age of fifty-five he had indeed developed a formidable compositional technique, but his compositional output was declining quickly because of growing teaching duties, work on his Melbourne Museum, and a new obsession with building a 'free-music' machine. He didn't realize his works would eventually be recognized as serious art or that many musicians around the world would still be discovering and performing them in the twenty-first century.

A 1917 critic was initially skeptical of Grainger's reputation (built on his rearranging of other people's music) but ultimately concluded:

His means of expression shift with his moods, and his moods are many. For Grainger himself is as human as Falstaff, as unhuman as W.B. Yeats; as precious and elusive as Debussy, as dynamic as John Philip Sousa. As poetic as any poet, he can be as practical as any plumber. He is one of the rarest, most sensitive dreamers of our age, but he is an active dreamer. A delightful, youthful, fantastic creature, who has amused us with his droll discrepancies and acrobatic impertinences, may have become, for all we know, a great creative musician.<sup>119</sup>

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<sup>118</sup> Letter to Everard Feilding, quoted in Bird, 248.

<sup>119</sup> Charles Buchanan, *Independent* 91 (July 28, 1917).

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## APPENDIX A

### PIANO WORKS OF PERCY GRAINGER

#### Legend for notes

- 1 – published by Schott
- 2 – published by Schirmer
- 3 – published by Peters
- 4 – published by Forsyth
- 5 – published by Allan
- 6 – published by Houghton
- 7 – published by Stainer & Bell
- 8 – published by Bardic Edition
- 9 – published by Fürstner
- 10 – published by New World Music
- 11 – published by Chappell
- 12 – published by Universal Edition
- 13 – published by Faber
- 14 – published by Gershwin & Co.
- 15 – included in *Percy Grainger Piano Album*, (New York: G. Schirmer, 1982).
- 16 – included in *Grainger: Music for Solo Piano*, vols. I-IV, and *Music for Two Pianos (4 hands)*, vols. I-V, (London: Schott & Co. Ltd., 1997-8).
- 17 – included in manuscripts by Grainger intended for *The Easy Grainger*, which was never published.
- 18 – included in *The Young Pianist's Grainger*, (London: Schott & Co. Ltd., 1967).
- 19 – in manuscript, currently in preparation for publication through Bardic Editions.

#### Piano Solo

<u>Begun</u>	<u>Title</u>	<u>Original form</u>	<u>Publication</u>	<u>Notes</u>
1893	Klavierstücke (2 Preludes, Gigue)	Piano		19
1896	Andante con moto	Piano		8
1897-8	Klavierstück in D major	Piano		19
	Klavierstück in E major	Piano		19
	Klavierstück in a minor	Piano		19
	Klavierstück in B $\flat$	Piano		19
	Peace	Piano		8
	Saxon Twi-play	Piano		8



1899	Eastern Intermezzo	Orchestra	1922	1, 2, 15, 16
	English Waltz	Orchestra	1947	1, 2
1900	At Twilight	Chorus		8, 17
	Train Music	Orchestra		
	Sailor's Song	Piano	1982	8, 17
	Walking Tune	Wind Quintet	1912	1, 16, 18
	Three Scotch Folksongs: 1. Will ye gang to the Hielands, Leezie Lindsay 2. Mo Nighean Dubh 3. O gin I were where Gadie rins	Piano	1983	3
1901	Scotch Strathspey and Reel	Chamber Ens.	1939	1, 2, 15, 16
	Seven men from all the world	Men's Chorus		
	Paraphrase on Tchaikovsky's Flower Waltz	Piano	1905 1916	4 1
	The Ragtime Girl	Piano		
1902	Irish Tune from County Derry	Chorus	1911 1921 1930	1 5 2, 15, 16, 17, 18
	Near Woodstock Town	Chorus		17, 19
1903	In Dahomey (Cakewalk Smasher)	Piano	1987	3
1904	The Hunter in His Career	Men's Chorus	1930 1933	2 1, 15, 16
1905	The Sussex Mummer's Carol	Cello/Piano	1916	1, 2, 16
	Tiger-Tiger	Men's Chorus		17, 19
	The Rival Brothers	Men's Chorus		17, 19
	Australian Up-country Tune	Chorus	1932	1, 17, 18
	Harvest Hymn (Hymn-y Tune)	Elastic score	1940 1942	2 5, 15, 16
	The Merry King	Chorus	1939	2, 16

	Lisbon (Dublin Bay)	Wind Quintet	1940	1, 2
	Two Danish Folksongs: Rimmerlil og Guldborg Stalt Vesselil	Vocal		19
	Transcription of Stanford's Four Irish Dances	Piano	1907 1912	6 7
	1. A March-Jig (Maguire's Kick)			
	2. A Slow Dance			
	3. The Leprechaun's Dance			
	4. A Reel			
1906	Pastoral	Orchestra	1916	2, 15, 16
	The Widow's Party	Men's Chorus		17, 19
	Died for Love	Vocal Solo		19
	Horkstow Grange	Vocal Solo		19
	The Brisk Young Sailor	Vocal Solo		17, 19
	Hard-Hearted Barb'ra Helen	Piano	1978	8, 17
	Bristol Town	Vocal Solo		17, 19
1907	Sea Song Sketch	Piano		19
	Molly on the Shore	String Quartet	1918 1919	1, 2, 15, 16, 18 5
1908	Arrival Platform Humlet	Solo Viola	1916	2, 16
	Shepherd's Hey	Chamber Ens.	1914 1921	1, 2, 15, 16 5, 17, 18
	Country Gardens	Chamber Ens.	1919 1921	1, 2, 15, 16 5, 17, 18
1910	Mock Morris (concert and popular version)	String Sextet	1912	1, 16, 18
1911	'The Gum-suckers' March	Orchestra	1916	2, 15, 16
	Colonial Song	Vocal/Chamber	1913	1, 15, 16, 18
	The Tents of the Happy Tribes	Vocal/Chamber		19
1912	Gay but Wistful	Orchestra	1916	2, 16

	Handel in the Strand	Strings	1930	1, 2, 15, 16
	My Robin is to the Greenwood Gone	Chamber	1912	1, 16
1913	Lullaby from Tribute to Foster	Piano	1917	1, 2, 16
1915	One More Day, My John	Piano	1921	1, 2, 16
1916	Bridal Lullaby	Piano	1988	8
	Children's March: Over the Hills and Far Away	Military Band	1918	2, 15, 16, 18
1918	Knight and Shepherd's Daughter	Piano	1919	1, 2, 16
1919	Spoon River	Piano	1922	1, 2, 15, 16, 18
1920	Edition of Gardiner's "De Profundis"	Piano	1923	2
	Ramble on the last love-duet in Strauss' <i>Der Rosenkavalier</i>	Piano	1928	2, 9
1922	Transcription of Handel's Hornpipe from <i>Water Music</i>	Piano	1923 1926	1, 2 5
	Transcription of Bach's "Air" from <i>Overture No. 3 in D</i>	Piano	1923	2
	Transcription of Brahms' Cradle Song	Piano	1923	1, 2
	The Power of Love	Elastic Scoring		19
1923	The Nightingale and the Two Sisters	Elastic Scoring		19
1924	Transcription of Fauré's "Nell"	Piano	1925	2
1927	Jutish Medley	Piano	1928	1, 2, 15, 16
	To a Nordic Princess	Orchestra	1929	1, 2, 15, 16, 18
1930	Blithe Bells: Free Ramble on Bach's "Sheep Shall Safely Graze"	Piano	1931	1, 2, 18
1932	Transcription of Lawe's <i>Fantasy and Air No. 1</i>	Piano		19
1933	The Immovable Do	Harmonium	1941	2, 15, 16
1935	Transcription of Dowland's "Now, O Now, I needs must part"	Piano	1937	1, 2, 18

	Beautiful Fresh Flower: Ramble on Yassar's Chinese Melody	Piano		18, 19
1937	Simplification of No. 12 of Brahms' "Pagannini Variations"	Piano		19
1939	Transcription of Fauré's "Après un rêve"	Piano	1939	2
1942	Transcription of Tchaikovsky's B♭ minor Piano Concerto, Mvt. I	Piano	1943	2
1943	English Gothic Music: Alleluia psallat Angelus ad virginem Beata viscera	Piano	1943	1, 2
	Transcription of Gershwin's "The Man I Love"	Piano	1944	10
1945	Transcription of Gershwin's "Love Walked In"	Piano	1946	11
1946	Transcription of Rachmaninov's C minor Piano Concerto, Mvt. III	Piano	1946	2
	Transcription of Schumann's A minor Piano Concerto, Mvt. I	Piano	1947	2
1947	Arrangement of Byrd's Air and Variations on Carman's Whistle	Piano		19
1950	Arrangement of Delius' Air and Dance	Piano		19
1953	Transcription of "Nimrod" from Elgar's Enigma Variations	Piano		19

# Ensemble Piano

<u>Title</u>	<u>Pianos/Hands</u>	<u>Publication</u>	<u>Notes</u>
The Crew of the Long Serpent	2/4		19
Eastern Intermezzo	2/4	1922	1, 2, 16
English Dance	2/6	1924	1, 2
Walking Tune	1/4		19
English Waltz	2/4	1947	1, 2, 16
Hill-Song I	2/4	1922	2, 16, 18
Hill-Song II	2/4	1922	2, 16
The Wraith of Odin	2/4		19
Harvest Hymn	1/4, 2/8	1940	2
The Lads of Wamphray	2/6		19
Lisbon (Dublin Bay) [Lincolnshire Posy, mvt. I]	2/4	1940	1, 2, 16
Two Musical Relics of My Mother: 1. As Sally Sat A'weeping 2. Hermundur Illi	2/4	1924	1, 2, 16
Ye Banks and Braes of Bonnie Doon	1/6	1936	1
Zanzibar Boat Song	1/6	1923	1, 2
Pastoral	2/4	1916	2, 16
The Widow's Party	1/4		19
In Bristol Town	1/6		19
Horkstow Grange [Lincolnshire Posy, mvt. II]	2/4	1940	1, 2, 16
Rufford Park Poachers [Lincolnshire Posy, mvt. III]	2/4	1940	1, 2, 16
The Brisk Young Sailor [Lincolnshire Posy, mvt. IV]	2/4	1940	1, 2, 16
Lord Melbourne [Lincolnshire Posy, mvt. V]	2/4	1940	1, 2, 16
The Lost Lady Found [Lincolnshire Posy, mvt. VI]	2/4	1940	1, 2, 16

Molly on the Shore	2/4	1948	1, 2, 16
Complete Edition of Grieg's A minor Piano Concerto	2/4	1920	1, 2
Arrival Platform Humlet	2/4	1916	2, 16
Shepherd's Hey	2/4	1948	1, 16
Country Gardens	2/4 1/4, 2/8	1932 1937	1, 2, 16 1, 2
When the World Was Young	2/4		19
Mock Morris	2/4		19
Random Round	2/12		19
'The Gum-sucker's' March	2/4	1916	2, 16
Gay but Wistful	2/4	1916	2, 16
The Warriors	2/6	1926	1, 2
Handel in the Strand	2/4	1948	1, 2, 16
Children's March (Over the Hills and Far Away)	2/4	1920	2, 16
Green Bushes	2/6	1921	2
Spoon River	2/4	1932	1, 2, 16
Arrangement of Delius' <i>Song of the High Hills</i>	2/4		19
Transcription of Delius' <i>Dance Rhapsody</i>	2/4	1923	12
Transcription of Bach's Organ Toccata in F	3/6	1940	2
Transcription of Bach's Fugue No. 18 from WTC I	2/8	1931	1, 2
Transcription of Bach's Fugue No. 8 from WTC II	2/4		19
Transcription of Bach's Fugue No. 9 from WTC II	4/8, 2/8		19
Transcription of Fauré's Quartet Op. 45	2/4		19
Nightingale and the Two Sisters	2/4		19
Prittelng, Pratteling, Pretty Poll Parrot	2/4		19
Jutish Medley	2/6	1931	2

Free Ramble on Bach's "Sheep Shall Safely Graze"	2/4	1932	1, 2
Transcription of Lawe's <i>Fantasy and Air</i> No. 1	2/4		19
Let's Dance Gay in Green Meadow	1/4	1967	13
Edition of Addinsell's "Warsaw Concerto"	2/4	1942	11
Arrangement of Addinsell's "Festival"	2/4		19
The Lonely Desert Man	1/4		19
Arrangement of Gershwin's "O Lord, I'm On My Way"	2/4		19
Arrangement of Gershwin's "Embraceable You"	1/4		19
Fantasy on Gershwin's "Porgy and Bess"	2/4	1951	14
Transcriptions of Alford's Marches	1/6		19

## APPENDIX B

### SELECT DISCOGRAPHY OF GRAINGER'S PIANO WORKS AND GRAINGER'S PIANO PERFORMANCES

#### Grainger's Piano Works

##### Chandos Records, The Grainger Edition

- |      |  |           |
|------|--|-----------|
| 1999 | Volume 10 - Works for Pianos<br>Thwaites, Marshall, and Lavender, pianists;<br>recorded 1998-1999. | CHAN 9702 |
| 2001 | Volume 16 - Works for Solo Piano I<br>Penelope Thwaites, pianist; recorded 2000.                   | CHAN 9895 |
| 2002 | Volume 17 - Works for Solo Piano II<br>Penelope Thwaites, pianist; recorded 2001.                  | CHAN 9919 |

##### Hyperion Records

- |      |  |                    |
|------|--|--------------------|
| 1996 | Grainger Piano Music<br>Marc-André Hamelin, pianist. | HYPERION CDA 66884 |
| 2002 | Rambles and Reflections<br>Piers Lane, pianist.      | HYPERION CDA 67279 |
| 2003 | Bach Piano Transcriptions<br>Piers Lane, pianist.    | HYPERION CDA 67344 |

##### Musical Heritage Society

- |      |  |  |
|------|--|--|
| 1998 | Piano Music of Grieg and Grainger<br>Joseph Smith, pianist; recorded 1986. |  |
|------|--|--|

##### Nimbus Records

- |      |   |                            |
|------|---|----------------------------|
| 1997 | Dished up for piano: the complete piano music<br>of Percy Grainger<br>Martin Jones, pianist; recorded 1989. | NI 1767<br>(set of 5 CD's) |
|------|---|----------------------------|



- |      |  |         |
|------|--|---------|
| 1996 | Grainger plays Grainger<br>Duo-Art rolls (from 1915-1929)<br>realized on the 1973 'Robot' reproducing machine. | NI 8809 |
|------|--|---------|

## Grainger's Performances

### Klavier Records, Legendary Artists Series:

- |      |  |           |
|------|--|-----------|
| 1997 | Percy Grainger plays Grieg and Liszt<br>realized on original Duo-Art instrument.   | KCD 11075 |
| 1997 | Percy Grainger plays Schumann, Strauss, and Tchaikovsky<br>realized on Duo-Art instrument.   | KCD 11081 |
| 1972 | Piano Music for Four Hands<br>Bauer, Gabrilowisch, Grainger, Hess, Leopold, and Scott, pianists;<br>realized on Duo-Art instruments. | KS 102    |

Biddulph Recordings:

- |      |  |         |
|------|--|---------|
| 1993 | Percy Grainger plays Bach and Chopin<br>reprinted from 1928, 1931 Columbia recordings. | LHW 010 |
|------|--|---------|

Music & Arts, Great Pianists Series:

- 1997 Percy Grainger in performance CD 4089  
reprinted from 1928, 1945, 1946 recordings.

Archive Documents:

- 1998 A Grainger/Stokowski Collaboration  
reprinted from 1945 recordings.

APPENDIX C

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**WALKING TUNE**  
**MOCK MORRIS**  
**ARRIVAL PLATFORM HUMLET**  
**GAY BUT WISTFUL**  
**PASTORAL**  
**THE GUMSUCKERS MARCH**  
**EASTERN INTERMEZZO**  
**TO A NORDIC PRINCESS**  
**HARVEST HYMN**  
**THE IMMOVABLE DO**

By Percy Grainger

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