

PERCY GRAINGER: THE PASSIONATE FOLKLORIST AND ETHNOMUSICOLOGIST

Curated By Elinor Wrobel

Rather than say 'the folk is dead' and attempt to keep folk song alive as something QUIANT, ANTIQUE and precious, let us say 'The folk is changing – and its song with it, and then help what it is changing into – which may be whole people welded into one by the new media of communication – not to be ashamed of its ancestors, but to select the makings of a new, more universal idiom for the more stabilized society that we may hope is coming into being, from the best materials available, whether old or new. Better than to lament the loss of ancient gold will be to try to understand its permutation into another metal which, though it may be baser, may still surprise us in the end by being nobler.

Dr. Charles Seeger, "Folk music in the schools of a highland industrialised society," in *Journal of the International Folk Music Society*, V (1953), 44.

THIS EXHIBITION AND CATALOGUE ARE DEDICATED TO MY HUSBAND FRED WROBEL, TO CELEBRATE HIS FIFTY YEARS IN AUSTRALIA, DURING WHICH TIME HIS GENEROSITY TO THE ARTS WAS ALSO EXTENDED TO THE GRAINGER MUSEUM, WHEN HE SPONSORED THE WORLD PREMIER EXHIBITION *A TRIBUTE TO PERCY GRAINGER* AT HER MAJESTY'S THEATRE, SYDNEY, FOR THE OCCASION OF THE CENTENARY OF GRAINGER'S BIRTH IN 1982. IT HAS CONTINUED BY INDULGENTLY ALLOWING ME TO DEVOTE EIGHTEEN YEARS TO PERCY.

CREDITS:

Catalogue compiled and written by Elinor Wrobel, Exhibition Curator.

The author is indebted to the previous research and published/unpublished theses by Dr. Kay Dreyfus, John Bird, Dr. Jane O'Brien and David Tall extensively quoted in the opening essay.

Research by Elinor Wrobel, Alessandro Servadei, Assistant Curator, Grainger Museum and Fisher Library, University of Sydney.

Research and general assistance by Nicola Chilton, Jane Hill, Danielle Jackson, and Susan Read.

Text by Maya Pilcer and Alessandro Servadei.

Desktop publishing, digital imaging, design and layout by Alessandro Servadei.

Printing by the Grainger Museum.

Accession number refers to Grainger Collection, Grainger Museum in The University of Melbourne.

Art works: size in cm. height preceding width.

Idiosyncracies of spelling and punctuation in quotations reflect Grainger's own usage.

"Legends" refer to written information about museum artefacts which have been supplied by Percy Grainger.

Note: A separate catalogue details the permanent displays.

COVER:

Drawn by Elinor Wrobel inspired by a period wallpaper.

TABLE OF CONTENTS

Introduction

Dedication	2
Table of Contents	3
List of Illustrations	4
Percy Grainger Chronology	6
<i>Percy Grainger: The Passionate Folklorist and Musicologist</i> (An essay by Elinor Wrobel)	9

Special Exhibition

<i>Foyer</i>	
Display Case One	62
Display Case Two	64
Display Case Three	66
<i>London Room</i>	
Table Display	68
<i>South Gallery</i>	
Display Case Five	68
Display Area Six (Wall)	71
Display Case Seven (from left to right)	71
Display Case Eight	74
Display Case Nine	77
Display Case Ten	79
Display Case Eleven	82
<i>Ethnographic Gallery</i>	
The Orient	84
The Pacific	87
African	90
North American	91
Triple Fronted Case	94

Bibliography

A Bibliography of Folk Music, Folk Culture and Language, selected from Grainger's library (compiled by Alessandro Servadei)	96
Folk Music Selected Bibliography	105
Percy Grainger Selected Bibliography	107
Other Exhibition Catalogues and Exhibitions by Elinor Wrobel	109

L I S T O F I L L U S T R A T I O N S

All photos exhibited are reproductions held in the
Grainger Museum archives unless stated otherwise

DESCRIPTION	PAGE
<i>Grainger's Museum Display Legend on British Folk-singers</i>	8
<i>Percy Grainger transferring his wax cylinders to 78s at the Library of Congress, 1930s.</i>	11
<i>Douglas Kennedy, Ralph Vaughan Williams and Percy Grainger at Cecil Sharp House, May 1958.</i>	14
<i>Percy Grainger and his composition teacher, Karl Klimsch, in Frankfurt (1923).</i>	17
<i>Ernest Thesiger, n.d. (presumably early twentieth century). Photo by Blake Studios.</i>	19
<i>Lilith Lowrey, Grainger's English patron and lover. Dorum Collection, n.d.</i>	20
<i>The opening of Grainger's The March of the Men of Harlech, the second of Two Welsh Fighting Songs (MG1-97-2)</i>	25
<i>Grainger's SATB arrangement of the Russian folksong, The Flowers that Bloomed in the Field, collected by Madame Evgenia Lineva (MG12/2-7)</i>	28
<i>Grainger's only transcription of a London street vendor's cry, 1905 (MG13/1-1-1)</i>	29
<i>Percy Grainger and the Brigg folksingers: George Gouldthorpe, Joseph Leaning, Joseph Taylor and George Wray. Brigg Manor House, 1906.</i>	31
<i>Grainger's transcription of Joseph Taylor's rendition of Bold William Taylor in the Journal of the Folk-Song Society.</i>	33
<i>Percy Grainger and A.J. Knocks in Otaki (New Zealand), 16 September 1924.</i>	40
<i>The first of Grainger's Indigenous Australian transcriptions (SL1 MG13/10:1)</i>	42
<i>The manuscript paste-up score of Grainger's favourite setting, Mary Thomson (MG3/58-1)</i>	44
<i>John Singer Sargent on a postcard sent to Percy Grainger. It is inscribed "This is the appearance I present when on the warpath"</i>	45
<i>Folk graph output from the American 'Sound Photography' system of the Negro folksong, Swing Low, Sweet Chariot.</i>	47
<i>Grainger's unfinished manuscript of the Death-Song for Hjalmar Thuren (MG3/16-1)</i>	49
<i>The opening 'fore-play' section of Grainger's Random Round, 1943 sketch score (MG 9/18-1)</i>	52

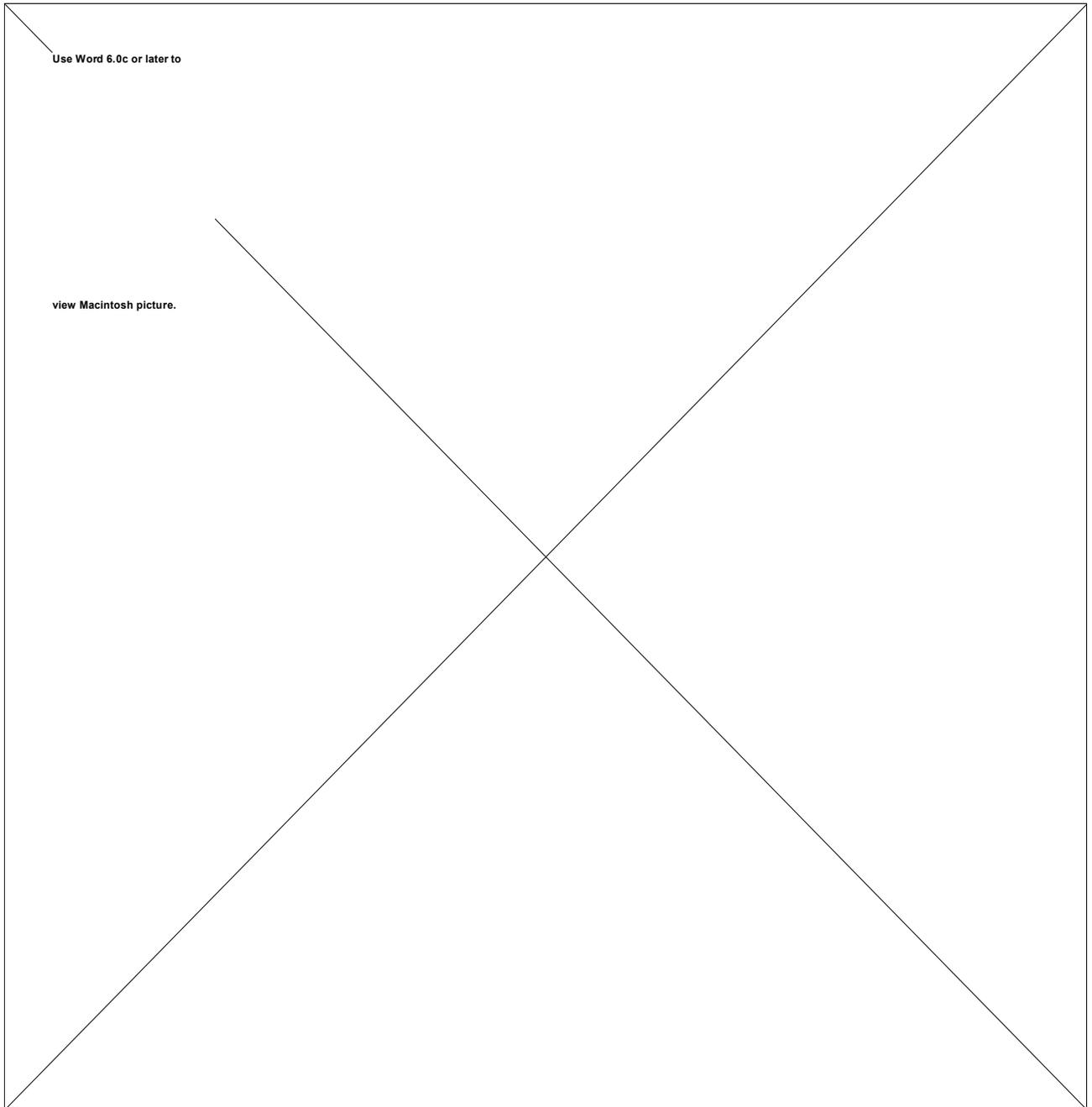
Grainger's American manager, Antonia Sawyer (1917). Photo by Dupont. 55

DESCRIPTION	PAGE
<i>Grainger and Danish folksong collector Evald Tang Kristensen in Vejle, 1922.</i>	58
<i>Grainger's dish-up' of the traditional Chinese melody, Beautiful Fresh Flower, for solo piano (SL1 MG4/3)</i>	59
<i>Grainger's SSAATTBB arrangement of the Negro Lullaby, collected by Natalie Curtis-Burlin (MG12/2-3)</i>	61
<i>The 1940 Schott edition of Grainger's Lincolnshire Posy for military band (MG 1/44-1-1)</i>	63
<i>Two handbags from the Rose Grainger Collection (743 and 905)</i>	65
<i>Grainger's 1909 beadwork necklace (913)</i>	67
<i>Grainger's a capella ms. score of the Swedish folksong, A Song of Vermeland (SL1 MG3/92)</i>	70
<i>Grainger's hand-drawn cover of his Jutish Medley for solo piano</i>	73
<i>Karen Holten (in National Costume) and Percy Grainger. Summer 1909, Slettesstrand, Denmark (W54-58). Photo by Miss Nutzhorn.</i>	75
<i>Rose Grainger in London, 1903. Photo by G.C. Beresford)</i>	78
<i>Rose Grainger in Norway, 1910. Photo by Rude og Hilfing.</i>	78
<i>Ella Grainger, 'Nordic Princess' in 1927. Photo by by E.O. Hoppé.</i>	80
<i>Ella Grainger in Swedish National Costume, 1930s.</i>	81
<i>Rose Grainger's early twentieth century Chinese Jacket (23)</i>	85
<i>Rose Grainger's early twentieth century Chinese Slippers (152)</i>	85
<i>Ella Grainger's Malanggan Mask from New Ireland.</i>	89
<i>Grainger's Coconut Spoon from New Guinea</i>	89
<i>Cover of Songs and Tales from the Dark Continent, by Natalie Curtis Burlin.</i>	93
<i>Percy Grainger with Evald Tang Kristensen collecting folk songs in Denmark, c.1925.</i>	95

PERCY ALDRIDGE GRAINGER (1882 - 1961)

CHRONOLOGY

1880	FRIDAY 1ST OCTOBER	Rosa [Rose] Annie Aldridge married John Harry Grainger at St. Matthew's Church, Kensington Road, Adelaide, South Australia.
1882	SATURDAY 8TH JULY	Birth of George Percy Grainger at Brighton, Victoria.
	THURSDAY 28TH SEPTEMBER	George Percy Grainger christened at St. Andrew's Church of England, Brighton, Victoria. Registration no. 1667, by Rev. Samuel Taylor.
c.1886		Starts formal education at home.
1888		Opening of Princes Bridge, Melbourne, designed by John H. Grainger.
1888		Starts taking daily piano lessons with his mother, Rose.
1890		John H. Grainger lives apart from his family.
c.1891		Starts to study acting and painting with Thomas A. Sisley, and drawing with Frederick McCubbin.
1892		Piano lessons with Louis Pabst in Melbourne.
1894	MONDAY 9TH JULY	First public performance as a pianist, at a Risvegliato concert in the Masonic Hall, Melbourne.
1894	DECEMBER	Pabst leaves Australia for Europe and encourages Grainger to continue his music study abroad. Grainger begins study with a former Pabst pupil, Adelaide Burkitt.
1895	SATURDAY 26TH MAY	Leaves Australia with his mother, Rose, to study piano and composition at the Hoch Conservatorium, Frankfurt, Germany.
1899		Grainger sets twenty-six melodies from Augener's collection of <i>English Folksongs and Popular Tunes</i> .
1900		sets fourteen pieces from a collection of Scottish folksongs, <i>Songs of the North</i>
1900	6TH DECEMBER	Solo recital, Frankfurt, marks the end of his student days.
1901	MID MAY	Moves to London, with his mother, where his career as a virtuoso pianist is launched on 11th June.
1903-04		Tours Australasia with Ada Crossley and her concert party.
1904		Vincent Music Co. of London publishes six of Grainger's folksettings.
1904	29TH SEPTEMBER — 19TH OCTOBER	First concert tour in Denmark, with Herman Sandby. First meeting with Karen Holten. Befriends Faeroe Island folksong collector, Hjalmar Thuren.
1905		Attends Lucy Broadwood's lecture on folksong. Begins to collect folksongs in Brigg.
1906		Grainger acquires Edison phonograph recording machine.
1908	MAY	Makes his first recordings with the Gramophone Company.
1908-09		Tours Australasia for the second time with Ada Crossley. Meets up with A.J. Knocks, an expert on New Zealand and Polynesian folkmusic.
1910		First concert tours in Holland and Norway.



PERCY GRAINGER: THE PASSIONATE FOLKLORIST AND ETHNOMUSICOLOGIST

BY ELINOR WROBEL

For the lay person, that is, non-musicologists and non-musicians to understand folk music, one must approach it in its simplistic and original oral and auditory form.

Folk music was an oral tradition, songs one learned by hearing, and instrument making by the playing and watching the making of musical instruments. Unless a folk song was accepted by the community, it was forgotten and lost, but with usage and the passing of time, the words and delivery could be altered by the performers.

Whilst, the migration of peoples from primeval times to the present would have allowed a cross-pollination and transferral of music and songs from one race or tribe to another; this process has been greatly accelerated during the industrial age, the age of exploration and colonisation and now culminating in the present explosive age of mass media proliferation and the westernisation of the non western or the few remaining so called 'primitive' societies. It cannot be accepted that a pure musical style has persisted traditionally in any western European society:

It would surely be difficult to decide which of the various musical styles used by a particular people is its true, authentic one. Nevertheless, such decisions are frequently made by observers of folk song and folk culture. Often these decisions have been arbitrary; songs that sound simple or old have been labelled authentic, while those that remind us of western popular music have not been accepted. No doubt each culture has had musical material that has been with it for some time, and other material that it has accepted recently or only partially, and there is justification for calling the former music authentic and for ascribing to it a special place in that people's heritage. But the close identification of one kind of music with each culture or nation is also related to a gross and widespread misconception, namely that simple cultures – folk and non literate cultures – are capable of learning only one kind of music.¹

Quite outside modern western culture, with its residue of folk music, traditional sophisticated high art music and vibrant pop music lies the traditional music of Japan, China, the Middle East and India. Also, the (so-called) 'primitive' music and cultures in which the Australian Aboriginal music and songs are as dissimilar and as unique, as those of the New Zealand Maori, and other south sea island tribes, or those of the East and West Indies, African Negro, American Indian, tribes of South American Indians or the Eskimo. Within those racial nations each tribe has its own music and ritualistic presentation and performance which may be restricted to men or women. In these 'primitive' or once non-literate cultures, the majority of their population must continue to appreciate the songs and instrumental renditions from generation to generation, or submit them to the recording by the modern technology of the folklorist to ensure their survival.

The importance of illiteracy as a required or assumed condition of musical folk-lore has been greatly exaggerated, particularly in England. One agrees in its ancient natural state in all parts of the world, song was originally transmitted and perpetuated by word of mouth. But whenever a singer could write, they committed their songs and those of others onto paper, to aid their memory and to disperse the song to others. For centuries the old village church-gallery musicians, folk-singing, farm workers could read letter press and music notations.

¹ Bruno Nettl, *Folk and Traditional Music of the Western Continents*. New Jersey: Prentice-Hall, 1965, p. 9.

European families have preserved for generations 'family song books' containing manuscript copies of texts. Recognition must also be made for the effect of 400 years of the distribution in England of the printed ballad sheets and broadsides and the later printed 'folk song collections' edited by the educated class.

In England for centuries the greatest influence of print on folk song was from broadsides.

William Chappell states that a sequence of Robin Hood ballads was published by Wynken De Worde 'in or about 1495', others claim a date ten years earlier.²

A law was introduced in the mid-sixteenth century for broadside printers to register their ballads with the stationer's company. Not everyone complied, "the Company's Register gives us a representative survey of popular street ballads from 1557-1709."³

For that period there are more than three thousand entries. These are mostly 'Blackletter' ballads printed on folio sheets in engaging but clumsy Gothic type. An exuberant bibliographer of popular literature, Gershon Legman, remarks:

These stall-ballads of the sixteenth and seventeenth centuries, with their woodcut illustrated horrors, hangings, and other attractive marvels, were the combined murder mysteries and comic books of the time. They were fashionable with all classes and we read of young sparks of the universities forming collections and swapping duplicates with fellow enthusiasts like school boys with stamps. Samuel Pepys, we know, was among the well born zealots.

He bought the collection of a great antiquary, John Selden, and added many specimens of his own to the number of 1,800 ballads which are now an important part of the Pepysian library in Cambridge. By no means all the Black-Letter texts were the words of enduring folk songs, nor were they all by lower class writers, not destined for labouring people.⁴

The Broad side Ballad maker was neither artist or poet, rather a journey man who could readily provide on payment a ballad on any subject be it love, crime, news, battles or an event. Sorrowful lamentation broadsides, based on the hanging of villains were unknown before 1820, when the law was passed that allowed a reasonable term between trial and execution.

In the early days in country inns' song sheets were posted up on fireplace surrounds and high bench ends for the benefit of carters, ploughmen and others, and Walton the Angler gives us an idyllic picture of the Ale house, 'Lavender in the window and twenty ballads stuck about the wall'. Milkmaids would paper the walls of byres and dairies with broadsides, and learn off the ballads as they milked and churned, until the next coat of white wash made ground for a new batch of lyrics. The sailor ocean bound would paste underside of the lid of his sea chest new songs to try out on his shipmates in the fo'c'sle.⁵

The first comprehensive collection of English texts was Bishop Percy's 'Reliques' 1765; a source of manuscripts dating back to the middle of the 17th century. Its publication aroused interest both in England and on the continent and "may have given rise to the Romantic movement in European literature."⁶

The advent of newspapers brought changes by giving accounts to the public of stock exchange dealings, foreign wars and society scandals which engaged the attention of the 'polite' classes who ceased to be interested in the Broadside. The Broadside printers issued fewer song sheets during the eighteenth century catering to the demands and taste of farm hands, milk maids, farriers and muck men.

2 William Chappell, *Popular Music of the Olden Time* (New York: Dover Publications, 1965). 2 Vols.

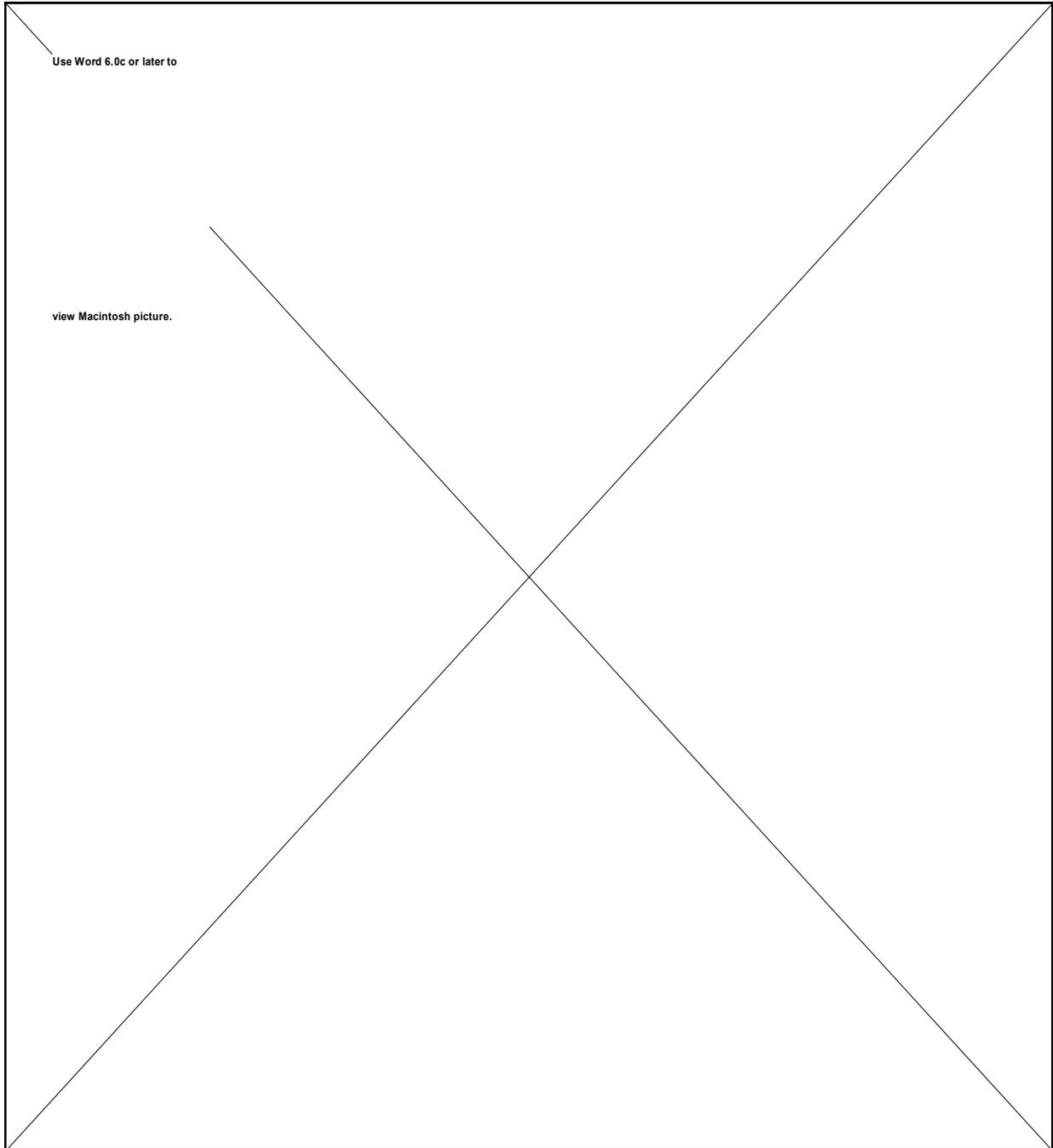
3 Leslie Shephard, *The Broadside Ballad* (London: 1962) p. 52.

4 A.L. Lloyd, *Folk song in England* (London: Lawrence & Wishart, 1975) pp. 25-26.

5 Lloyd, p. 29.

6 Groves, vol. 3, p.228.

During the first two thirds of the nineteenth century both the London and provincial printers produced a flood of printed folk song texts. It would seem impossible to categorise and separate the Broadside Ballads and songs from the other folk songs as some musicologists advocate. Within the British Isles, Ireland was the first country to assess its disappearing heritage.



Percy Grainger transferring his wax cylinders to 78s at the Library of Congress, 1930s.

Edward Bunting was an early advocate in preserving the natural heritage of Irish song and music, he began collecting in 1792, noting the music of the diminishing Irish harpists. He edited a collection in 1796, 1809 and 1840. Other publications followed, two volumes from Thomas Moore *Irish Melodies* in 1808 and 1834 C.V. Stanford's *Irish Melodies of Thomas Moore* – original airs restored and arranged with pianoforte accompaniment – in 1894. George Petrie was an artist interested in architecture, ancient relics and a scholarly collector of folk song. His interest in Ireland and his friendship with his mentor Edward Bunting led to his publication *The Ancient Music of Ireland* (1851, according to Jane O'Brien).

Over a period of fifty years, Petrie collected approximately 2,000 tunes. Many of these were variants, noted because they were important in tracing the evolution of melody. Redfern Mason in his book *The Song of Ireland* claims the Petrie's collection, despite its ill fitting piano arrangements, was the first scholarly work of Irish music, since none of the ancient airs were modified to suit contemporary concepts of Beauty.⁷

In 1872, Dr. P.W. Joyce published his first collection of *Ancient Irish Music*, he had begun collecting in 1851 with the founding of 'The Society for the Preservation and Publication of the Melodies of Ireland,' under its president Dr. George Petrie.

It was Robert Young, who claimed in 1905 in his article, "Folk song Hunting in Ireland a century ago," published by the journal of the Irish folk song society, that the revival in Irish Celtic music had begun, as the result of the French Revolution.

Collecting had begun earlier in Ireland, and with a greater degree of identification between the collectors and the folk singers/folk musicians, the preservation of the nation's heritage was the unifying bond and not the class barrier that divided the English collector from the music of the folk singer.

In England many folklorists viewed the singers as illiterate, rustic noble savages, out of touch with the educated and art music world. Scotland with its wealth of folk music and ballads nurtured a desire by the masses to read and write. Over a century and a half ago some of the finest balladeers were self educated. The daughter of a professor, the educated and celebrated Mrs. Brown, of Falkland entrusted to Sir Walter Scott and Robert Jamieson forty of her collection of traditional maternal family ballads.

Bulgaria, like Scotland was rich in a peasant tradition of book learning and the richest area for folk song. Whilst, in Rumania where illiteracy was common, those with the urge to self educate were the best informants for folklorists.

In England even though the custodians of folk songs were among the poorest in the community, they were usually the most spirited, informed and liveliest and their songs musically expressed the poetic fantasy and aspirations of the country, industrial and maritime working class people.

For some of the great English folk song collectors like the irascible old squire parson, the Rev. Sabine Baring-Gould, who was constantly startled by the casual and provocative way the country singers vocalised on many aspects of sex. When he first heard *Strawberry Fair* sung to him in a Devon pub, he later stated, "The text is unsuitable and I've been constrained to re-write it. The words turn on a double entendre that is quite lost – fortunately so – on half the old fellows who sing the song."⁸

It was interesting that the understanding was not lost on the venerable parson! So, he took his righteous pruning shears to *Strawberry Fair* and reduced it to the saccharine lyrics sung by primary

⁷ Jane O'Brien *English folksongs of the Grainger English folk Song Collection*, diss. (LaTrobe University, 1978), vol. 1 p. 11.

⁸ Lloyd, 187.

school children ever since. This was the fate of many folk songs that the vigilant pastor had to protect the folk and polite society from. Despite the censorship imposed by some folklorists, folk metaphors have descended, like the 'lock-and-key' image from Roman times, and frequently occurred in folk songs, and into the 1920s and 30s in vaudeville and films, like Eddie Cantor's rendition of the film hit song *What a perfect combination* and can still be recognisable in lyrics today.

In his *Literature of National Music*, published in 1879, Engel made definite mention of English folk music ... If, argued Engel, those interested bothered to look in proper places, a rich store of English national music would inevitably be discovered.

Engel appears to be a lone, gigantic figure in English folk song. He accepted those characteristics of mode, scale, interval, rhythm and phrasing which were folk song's own particular exciting and definitive phenomena. He maintained that such characteristics could and should remain in their original form. Consequently the songs should be studied within the context in which they evolved, not within the confines of the European art music mind.

Most of the collectors, despite their genuine involvement, were unable to adopt Engel's viewpoint, and remained restricted by their traditional music training. Of all those working in the English folk song field only Percy Grainger, Vaughan Williams and Miss Annie Gilchrist appear to have had the versatility and flexibility required to break with tradition in their dealings with folk music and accept it on its own terms.⁹

As we enter the new millennium, we should look back beyond the twentieth century and consider the connection between great class struggles and nationalistic uprisings with the re-emergence of folk music. In the fifteenth century the Reformation and choral art under the folk music influence, in the eighteenth century the French Revolution and the Irish Celtic revival, and in the nineteenth century national independence in Europe and the rise of British socialism in England.

A revival of interest in folk songs occurred in America during the depths of the Great Depression and Second World War years and with it, folk songs written reflecting the angst of the periods.

The Renaissance of modern folk music occurred in the post Second World War years and spread across America, with newly written contemporary peoples' songs reflecting political disillusionment, anti-atomic bomb, the Cold War, the war in Vietnam, anti-conscription, Castro and Cuba, anti-segregation and the Women's Liberation movement – never before had folk music been so politicised – it engaged the people, the radicals, and was nurtured in the university campuses – but it was a movement of the people and their protests expressed in songs –

folk songs. It swelled and spread across the Pacific to Australia and engulfed England.

The Workers' Music Association sensed the ground swell revival of a new movement of peoples' folk songs and decided it was time to rediscover their own lower class traditions by commissioning A.L. Lloyd to write with assistance from the British Arts Council, *Folksong in England* in 1967. Their judgment was correct; the folk song revival has endured.

INTRODUCTION TO THE FIRST ENGLISH FOLK SONG REVIVAL (1905-1909)

As we look back to the halcyon days that surrounded the early years of the new century, England was at her zenith of prosperity, the sun never set on her colonial empire, the industrial revolution had enriched the newly emerging middle class industrialist who eagerly sought 'the culture' and accoutrements of the nobility and landed gentry; for them lavish entertainment, 'at homes', musical soirees, concerts and balls were de rigeur. Across the land subscription series of orchestral concerts, vocal and instrumental solo performances, bands and massed choral recitals of hundreds of voices proliferated as never before, or since. Into this scene entered

Percy Grainger to launch his career as a virtuoso pianist and to be embraced by the Beau Monde Edwardians, on 11 June 1901, aged nineteen years; disadvantaged as a penniless colonial but

⁹ O'Brien, 6-7.

driven by a great passion – a passion to succeed – and supported by his ambitious mother driven by her passion – that she had created a genius.

Certainly in those now distant halcyon days some curates, ladies and gentlemen cycled off into the countryside and visited the alms and work houses and fields to capture folk songs from the farm hands; to engage in the now fashionable folk music revival; for some it was rather like trophy hunting – like going on safari into the unknown and bringing back trophies. But for the majority of dedicated collectors it was much, much more, it was capturing 'folk music' for posterity.

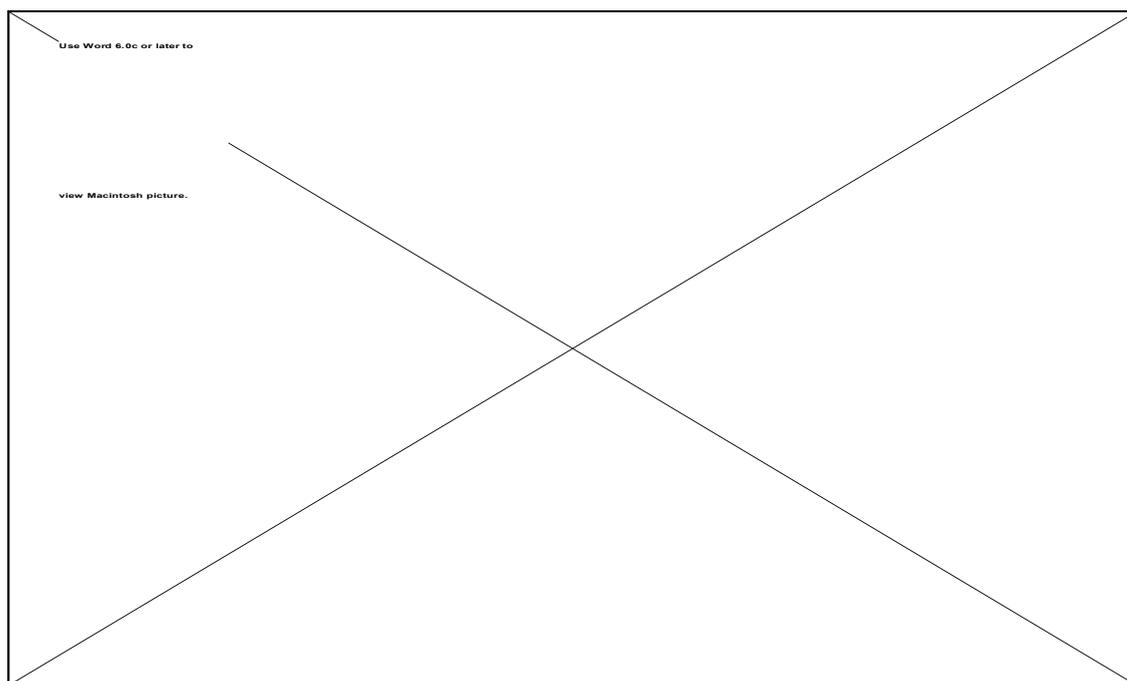
Amid these idyllic pastoral fields, and in the depths of subterranean mines, and the sweat house factories, was the grim reality of extreme poverty and deprivation; and Janus like, emerging with the folk song revival was British socialism, and amid its disciples, collectors like Cecil Sharp and Percy Grainger united in idealism but divided as collectors with their disparate methodology in the field of collecting.

Grainger was always a man of visions beyond his time and place, his folk song influence was germinated and nurtured in his childhood by his mother's influence in his reading of stories of the pre-Norman conquest of Britain and the Nordic myths and sagas. The translation of *The Story of Grettir the Strong* had the greatest influence on the development of his personality and artistic development, he later transposed these myths and sagas into his 'youthful tone works' in 1900-01. He began his *Jungle Book* cycle in 1898 as a protest against civilisation.

When Grainger arrived in London in 1901, he lacked practical experience in folk song collecting but his vision was not myopically focused on the British Isles, for even at the age of nineteen years his vision was that of a universalist, he would not, and still does not receive the status of Cecil Sharp in the annals of the first England folk song revival (1905-9). But his vision and genius was holistic and greater than his contemporaries and not restricted to that time and place.

As a folklorist, ethnomusicologist, his musical curiosity, research and fastidious notations regarding not only the folk music, but the performers, their personalities, characteristics, vocal presentation and the provenance of the songs was not restricted in his collecting by racial or geographical boundaries; but spanned the British Isles, Europe, South Pacific, Australia, Africa and America.

Some of the pioneers of the first English folk song revival were Rev. Sabine Baring – Gould, Lucy Broadwood, Ralph Vaughan Williams, Frank Kidson, Cecil Sharp and Percy Grainger.



Douglas Kennedy (left), Ralph Vaughan Williams and Percy Grainger at Cecil Sharp House, May 1958.

Lucy Ethel Red Broadwood (1858-1929) English folk song collector and youngest daughter of Henry Fowler Broadwood, of the firm of keyboard instrument makers, John Broadwood and Sons. Lucy was the driving force in the English folk song society and its honorary secretary.

In 1843, Lucy's uncle, Rev. John Broadwood published a small collection of Sussex songs, perhaps this was the seminal force that later created the halcyon days of the first English folk song revival during the first decade of the 19 century. The Reverend uncle's efforts inspired his niece to collect in the 'field', a small but significant body of work. She became the editor of the journal of the folk song society in 1904, which had been founded in 1898 by Lucy, Frank Kidson, Fuller Maitland and others, but dwindling funds over time caused its decline. Cecil Sharp, gave fresh stimulus to the movement when he joined in 1904. Lucy was both a formidable and manipulative force within the committee, but this should not devalue her great contribution to the publications and the folk song movement.

FRANK KIDSON (1855-1926)

Kidson was not a musician but, his 'traditional tunes', of 200 copies was privately published in 1891. From the first time, the source of his tunes were acknowledged, and each song annotated with historical notes, and presented without accompaniment or arrangement. He avoided editing or altering the tunes in any way because his intention was not to popularise the songs but as a scholar, to preserve their antiquity.

(SIR) RALPH VAUGHAN WILLIAMS (1872-1958)

Lesser known and appreciated in the folk song revival in England during the beginning of the twentieth century, he was along with Cecil Sharp and Grainger one of the great collectors. These collectors were educated, not all musicians, some were influenced by the rise of British socialism but all were inspired by the richness of the music and the poetry of the working class; their efforts and results and publications ironically had the greatest effect on the middle class society.

Vaughan Williams established a reputation as an English composer of vocal works and symphonies. His association in those early London years included attending with the group of young composers who met at Grainger's London home; occasionally conducting Grainger's folk music in concerts.

Cecil Sharp, Ralph Vaughan Williams and Percy Grainger, were among the first in England with a sensitive appreciation of the modal and rhythmic character of traditional song, and even they were baffled by some of its features!¹⁰

CECIL SHARP (1859-1924)

Sharp is still regarded as England's only great folk song collector, editor and educator, who collected nearly 5,000 songs and tunes by hand notation. Renowned as a concise field worker, original thinker and a socialist with great sympathy for working class people and their qualities. Perhaps his weakness lay in an ideology of primitive Romanticism. From 1908 he published seven definitive books on English folk song.¹¹

English folk songs: Some Conclusions (1908), set out in classic clarity a definition adopted in 1954 by the International Folk Music Council:

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are:

- (i) continuity which links the present with the past.
- (ii) variations which springs from the creative impulse of the individual or the group; and
- (iii) selection by the community, which determines the form or forms in which the music survives.

The terms can be applied to the music that has been evolved from rudimentary beginnings by a community uninfluenced by popular art music and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community.

The term does not cover composed popular music that has taken over ready made by a community and remains unchanged, for it is the refashioning and re-creation of the music by the community that gives it its folk character.¹²

As Grainger the precursor of the late twentieth century 'New Age' man prepares to stride across continents with his vision of 'world music', in his tracks he leaves behind a chronological record of his undiminished passion for setting, arranging, collecting, composing and re-working folk songs from 1899 to 1960.

THE EARLY YEARS (1895-1900)

Percy Grainger, aged 13 years and his mother Rose, Left Melbourne on Wednesday 29 May 1895, on board the S.S. *Gera*. Percy enrolled at the Hoch Conservatorium, Frankfurt-on-Main in the autumn to begin piano studies under James Kwast and composition with Ivan Knorr. Despite the reputation of this conservatorium which had been created by the director Bernard Scholz and his teaching staff during the 1890's, which included Clara Schumann & James Kwast (piano), Hugo Becher (cello), Hugo Hermann (violin) and Engelbert Humperdink and Ivan Kworr (composition); Grainger was disenchanted and would often state, "When in Frankfurt, I learnt practically nothing," maintaining his preference for the earlier teaching of his mother and Adelaide Burkitt in Melbourne.

¹⁰ Lloyd, 33.

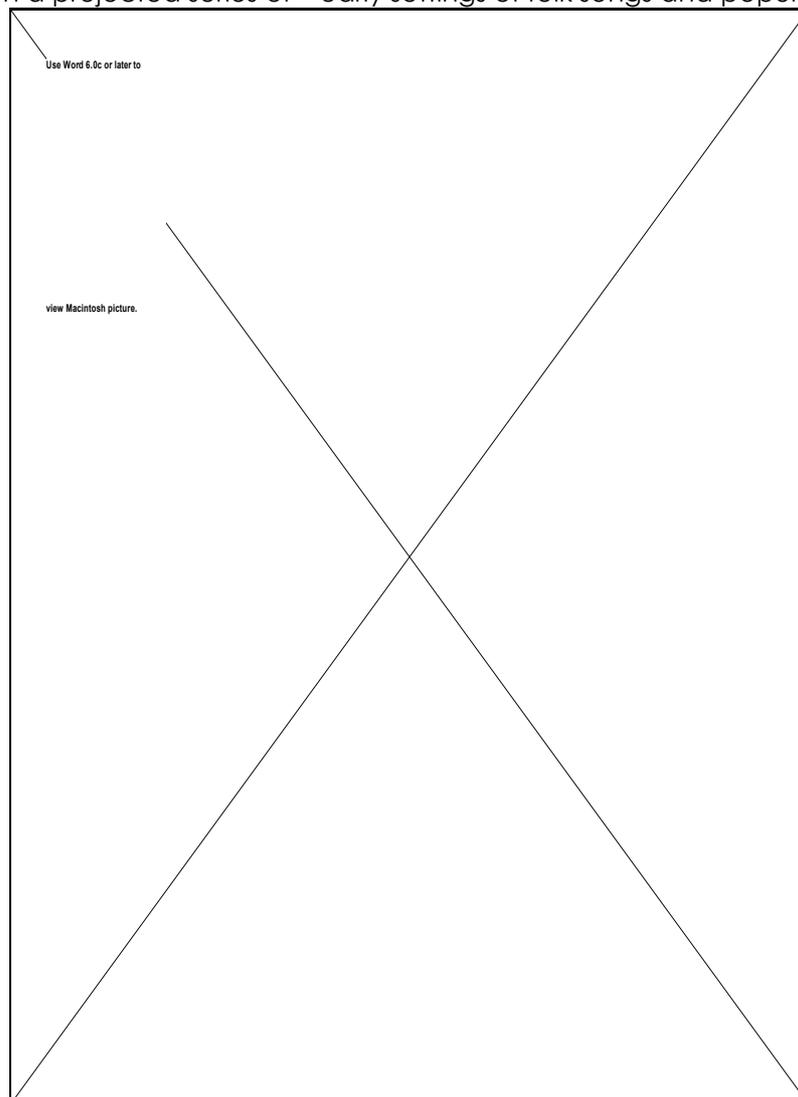
¹¹ See bibliography on folk music in this catalogue, p. 81.

¹² *Journal of the International Folk Music Council* 7 (1955), 23.

Apart from his disillusionment with the teaching at the Hoch Conservatorium, his piano playing ability was noted and reported and acclaimed as a prodigy in October, 1896 (aged fourteen years) at his first student concert, in the *American Musical Courier*.

A deep and mutual antipathy developed between the teenage Grainger and his composition teacher Ivan Knorr. Rose was also dissatisfied with the Hoch and by 1896 Grainger refused to attend Knorr's classes. Through Rose's now well established private English teaching classes she was recommended to contact Karl Klimesch, who was also a friend of Knorr. Even though Klimesch was critical of both Grainger's piano playing and compositions, he gained not only a student but Grainger's undiminished life long admiration as his teacher and friend.

Karl Klimesch (1841-1926) his informal composition teacher is credited with introducing Grainger to folk music; as a consummate Anglophile he frequently summered in Scotland and loaned Grainger his copy of *Songs of the North*, a collection of Scottish traditional and folksongs. This fired Grainger's imagination and by February 1899 he had set twenty-six melodies from Augener's *Collection of English folk songs and popular tunes*. Not only did teacher and student share a love of the beauty of English and Scottish folk songs but Grainger also encountered during this period with Klimesch, Grieg's settings of Norwegian folk songs. In 1889 using W.E. Duncan's *The Minstrelsy of England* as his source for twenty-five songs he set titled *Twenty-Five Settings of Popular Old English Songs*, and by 1901 he had begun a projected series of "early settings of folk songs and popular tunes."¹³



Percy Grainger and his composition teacher, Karl Klirmsch, in Frankfurt (1923).

Grainger was also familiar with the collection of James Child, *The English and Scottish Popular Ballads* (published 1882-92), and George Petrie's *The Ancient Music of Ireland* (published 1851). During 1900, he visited Scotland and had the opportunity to collect several songs which he set on his return to Germany.

In 1900 Grainger set fourteen pieces from *Songs of the North* in a style which showed harmonic touch on a totally higher plain than the published settings which he used as a model.¹⁴

But other forces were shaping Grainger's development during those formative thirteen to eighteen teenage years which ended with his graduating solo recital on 6 December 1900 at the Hoch Conservatorium. His friendship during those years with the talented and older English students Roger Quilter, Cyril Scott, Balfour Gardiner and Norman O'Neill, known with Grainger as 'the Frankfurt five' created a hot house environment for their early compositional aspirations.

An even closer friendship developed between Grainger and another Hoch student the Danish cellist Herman Sandby who introduced Grainger to the knowledge of his language, folklore and music.

Did the discovery of folk music act as a catalyst to unlock the sounds of nature heard in Grainger's head since childhood, as they began to emerge and find expression as his *Free Music*, with its de-restriction of melody and rhythm, in the natural and irregular speech – rhythms in his settings for *The Song of Solomon* which he completed during late 1899-early 1900.

David Tall advances the theory:

His Australian background also freed him of the influence of English church music and the tyranny of the church modes which conditioned the expectations of the early British folk song collectors. On this matter John Bird, Grainger's biographer, disagrees with me, referring to Grainger's fondness for listening to hymns whilst standing outside St. Columb's church. Grainger's early compositions are often hymn-like, sounding like a latter day John Bacchus Dykes, but my own musical antennae detects no direct influence of church modes.

Listening to hymns is quite a different matter from being brought up in the Anglican church with its emphasis on sung plain song and tudor settings of the English service.¹⁵

Again, another seminal compositional force was emerging in the youthful Grainger, which did not find full expression until 1932, with his meeting in the United States with the Anglican Benedictine monk Dom Anselm Hughes, one of the world's leading authorities on English medieval music.

A deep and mutual friendship and shared love of the music developed between the monk and the atheist, resulting in Hughes editing Grainger's arrangement of sixteen items of early music; twelve were published as *English Gothic Music*. Grainger remained preoccupied with working on arrangements and attempting to popularise with vocal and instrumental performances of this obscure music for the remainder of his life.

By December 1899, Rose became debilitated by the tertiary stage of syphilis, which she had contracted from her husband after Percy's birth. Treatment, convalescence and relapse followed, and Grainger realised that he had to assume the role of bread winner, as a concert pianist, giving recitals, accompanying singers and giving private piano lessons during 1900.

He later wrote:

... my mother had become an invalid, constantly threatened with paralysis, and from then on my main anxiety was to be able to earn enough as a concert pianist (for I was not

¹⁴ David Tall, "Grainger and Folksong," in *The Grainger Companion*, ed. Lewis Foreman (London: Thames Publishing, 1981), 56.

¹⁵ Tall, 56 and fn 5, 212.

willing to degrade my compositional life by allowing any commercial considerations to enter into it) to secure for her a reasonable degree of comfort and security. With this in mind I vowed not to publish or (conspicuously) perform the main body of my compositions until I was forty years old; for I feared that the radical nature of much of my music would stir up animosities against me that would undermine my earning power a pianist.¹⁶

1901-1902

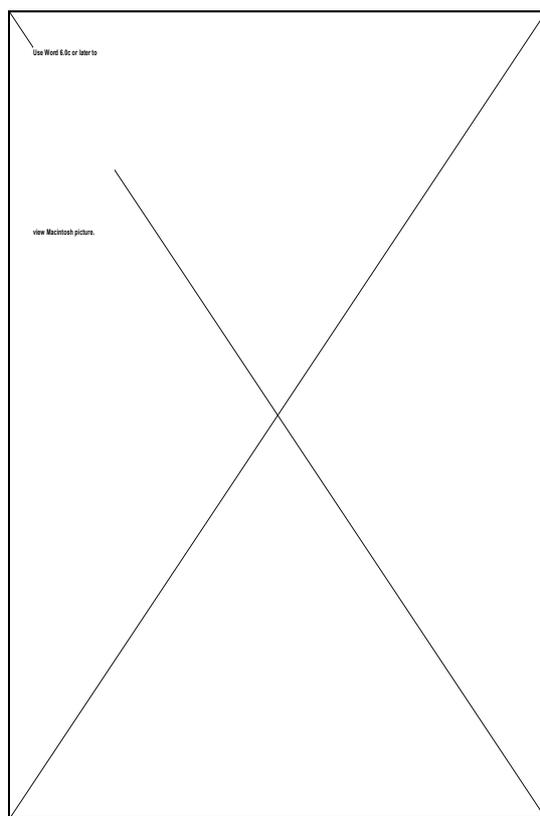
At the age of nineteen years, in mid May 1901, he assumed the role of a concert pianist. Rose and Percy moved to London, where he launched his career as a virtuoso pianist on 11 June.

Dame Nellie Melba (1861-1931), the Australian soprano, and family friend of the Grainger family, gave her imprimatur to Grainger's first solo recital in London on 29 October 1901, by her attendance, and favourable comments on his talent which were widely reported in the press. Here social prestige and influence made Grainger acceptable to the Beau Monde Edwardians.

One of the leaders of the Beau Monde who revolved around King Edward VII and who was to become Grainger's intimate friend was Lilith (Mrs. Frank) Lowrey. Lilith engaged Grainger to play for her 'at home' on 14 February, 1902, after his successful performance at the Savage Club on 8 February.

It was Roger Quilter, who introduced Grainger to the painter, and later stage and film actor Ernest Thesiger, who in turn introduced him to William Gair Rathbone, the banker and financier, who was to become a mentor, engaging Grainger to play at his musicals in Cadogan Gardens. Thesiger also introduced him to another future mentor, the painter John Singer Sargeant, who promoted his career and subsequent financial security.

¹⁶ Percy Grainger, Legend to "Percy Aldridge Grainger's published Compositions, 1st Editions.", ts., 2 November 1938, 1.



Ernest Thesiger, n.d. (presumably early twentieth century). Photo by Blake Studios.

In 1901 Grainger had begun a projected series of 'early settings of folk songs and popular tunes.'¹⁷ In the same year he set the Scotch *Ye Banks and Braes O' Bonnie Doon*, and the English *Three Ravens*.

A student friend, the Danish cellist Herman Sandby, had already introduced Grainger to Danish folk song and by 1902 they were performing a *Scandinavian Suite* for cello and piano set by Grainger and fingered by Sandby. It featured melodies from Sweden, Norway and Denmark. One of the movements, *Song of Vermeland*, was subsequently set by Grainger for chorus.¹⁸

Grainger's first setting in 1902 of *Irish Tune from County Derry* (Irish folk song), for five part mixed (wordless) chorus was made at Waddeson between 30 September and 2 October 1902.

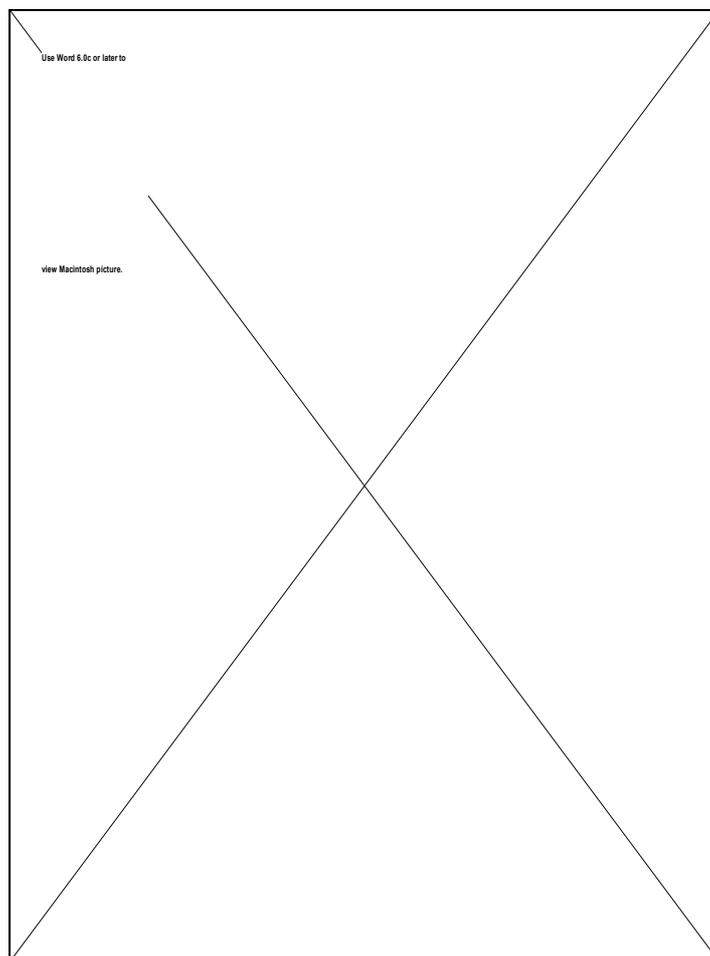
In 1902, Ralph Vaughan Williams also resided in Cheyne Walk at No. 13, and it is presumed Grainger met him at Lilith Lowrey's home. Thus the first link was formed to the future great years in 1905-09 of 'the English folk song revival collectors'.

The meeting in 1902 with the elegant Lilith Lowrey, was the most influential socially and professionally for Grainger's career. She had founded, as its president, 'The Queen's House manuscript musical society', in her home *Queen's House*, Cheyne Walk, London. The former home of Rossetti, where she held exclusive and intimate musical evenings, which also promoted young artists. It is reputed, at their first meeting she requested Grainger to play, he gave an impromptu version of his *Love Verses from the Song of Solomon*, overcome, no doubt from emotion and the sexual allure of the beautiful young man, she fainted! The elegant and influential lady proved too irresistible for Grainger and she became his first lover. As his mentor she promoted his professional

¹⁷ O'Brien, 33.

¹⁸ Tall, 56.

engagements, and attendances to hear the leading musicians, and social introductions to King Edward VII and Queen Alexandra and members of the aristocracy.



Lilith Lowrey, Grainger's English patron and lover. Dorum Collection, n.d.

In the summer of 1902, in Dieppe, France, Lilith Lowrey introduced Grainger to (The Hon. Francis Hary) Everard Feilding (1867-1936), the lawyer and amateur musician. Everard and Lilith were the co-founders of the Queen's House manuscript society. It was an introduction to prove most propitious for Grainger socially and musically, and in the future open his horizon and opportunities for folk music collecting in the field.

In his essay from September 1949, *Percy Aldridge Grainger's Remarks About His Hill-Song No. 1*, Grainger writes:

I consider Hill-song No. 1 by far the best of my compositions. But the difficulties of conducting its highly irregular rhythms are almost prohibitive. At the time of composing Hill-Song No. 1 (1901-02, aged 19-20) wildness and fierceness were the qualities in life and nature that I prized most and wished to express in music. These elements were paramount in my favourite literature – The Icelandic Sagas. I was in love with the double – Reeds (oboe, English horn, etc.) as the wildest and fiercest of musical tone-types. In 1900 I had heard a very harsh-toned rustic oboe (piffero) in Italy, some extremely nasal Egyptian double-reeds at the Paris exhibition and bagpipes in the Scottish Highlands. I wished to weave these snarling, nasal sounds (which I had heard only in single-line melody) into a polyphonic texture as complex as Bach's, as democratic as Australia (by 'democratic', in a musical sense, I mean a practice of music in which each voice that makes up the harmonic weft enjoys equal importance and independence – as contrasted with 'undemocratic' music consisting of a dominating melody supported by subservient

harmony). In this way I wished to give musical vent to feelings aroused by the soul-shaking hill-scapes, I had recently seen on a three day tramp in west Argyleshire. I was not in favour of program music. I had no wish to portray tonally any actual scenes or even to record musically an impressions of nature. What I wanted to convey, in my Hill-song, was the nature of the hills themselves – as if the hills themselves were telling of themselves through my music, rather than that I, an onlooker, were recording my 'impressions' of the hills.

The musical idiom of Hill-Song No. 1 derives much of its character from certain compositional experiments I had undertaken in 1898, 1899 & 1900 & from certain nationalistic attitudes that were natural to me as an Australian. As chief among these may be mentioned:

- Wide toned scales.* From my Australian standpoint I naturally wanted to make my music as island – like (British, Irish, Icelandic, Scandinavian) as possible. Since I thought that close intervals (diatonic & chromatic) were characteristic of the European continent, while 'gapped scales' (3-tone, 4-tone, 5-tone, 6-tone scales) were typical of Britain & other North Sea islands, I strove to make my melodic intervals as wide as possible ...
- Irregular Rhythms.* Studies in the Rhythms of prose speech that I undertook in 1899 led to such irregular barrings as those in bars 69-74 of *Love Verses from the Song of Solomon*, composed 1899-1900, which (as far as I know) was the first use of such irregular rhythms in modern times, though of course Claude Le Jeune (15-28-1602), in his 'non-metrical' pieces, used rhythms quite as irregular. ...
- 'Democratic' polyphony.* My Australian ideal of a many voiced texture in which all, or most of the tone-strands (voices, parts) enjoy an equality of prominence and importance ...
- Semi-discordant triads.* Around 1898 I adopted the practice of adding mild discords to triads and regarding the combinations thus arrived at as full concords – concords with which it would be suitable to close a composition, or a section or phrase. Thus in 1899 I ended *Rustic Dance* (2nd movement of my *Youthful Suite* ...
- Triads in conjunct motion.* As a form of 'harmonic melodiousness' – in which all of the component notes of the harmony move to the same degree in the same direction (as contrasted with normal harmonic procedures in which some, at least, of the component parts of the harmony move in contrary motion to the melody) – I introduced into my music, well before the turn of the century, passages of triads in conjunct motion. One of the earliest instances in *Eastern intermezzo* (4th movement of my *Youthful Suite*) composed around 1898 ...
- Non-repetition of themes.* ... I view the repetition of themes as a redundancy – as if a speaker should continually repeat himself. I also consider the repetition of themes undemocratic – as if the theme were singled out for special consideration and the rest of the musical material deemed 'unfit' for quotation'.
- Non-architectural form procedures.* As music does not stand complete at any one moment (as architecture does), but unfolds itself in time – like a ribbon rolled out on the floor – I consider a flowing unfoldment of musical form to be part of the very nature of music itself ...

My aim is to let each phase grow naturally out of what foreran it and to keep the music continually at white heat of melodic and harmonic inventiveness – never slowed up by cerebral afterthoughts or formulas. In other words, I want the music, from first to last, to be all theme and never thematic treatment.

Large chamber music. Under the influence of Bach's Brandenburg Concertos and the chamber music arias and recitatives in Bach's Passions I developed the idea of 'large chamber music' around 1898 ... The earliest of my pieces for long chamber music were thus written 10 years before Vaughan Williams' *On Wenlock Edge*, 9 or 10 years before the chamber symphonies of Schönberg and Scheker, 14 years before Schönberg's *Pierrot Lunaire* and 22 years before Stravinsky's *Story of the Soldier!* [*The Soldier's Tale*]

1903

If folk music was acting as a catalyst for the emergence of Grainger's 'free music', another stimulus was becoming evident, when on 2 July 1900, in London, he arranged his jazz version of the American popular song, *The Ragtime Girl*,¹⁹ in response to the syncopated ragtime music of the negroid Americans. This obscure work now stands as a testimony and precursor to his connections, promotion and affiliation during his later American years from 1914, with Black American musicians like Duke Ellington and the white, African-American ethnomusicologist, Natalie Curtis.

On the 16 May, 1903, he attended possibly with Gair Rathbone, a performance at the Shaftesbury Theatre, London of a musical comedy *In Dahomey* with all negro cast. Inspired by the tunes, he began in the Summer of 1903 his composition *In Dahomey* (sub-titled *A Cakewalk Smasher*), which was not completed until June 1909 and dedicated to his mentor, Gair Rathbone.

Grainger's *In Dahomey* is a concert rag that belongs to the masterpieces of Ragtime, together with those of Eubie Black and Scott Joplin, an even better comparison might be with Creole Rag Composer Lovis Chavin, Joplin's friend, because Chavin mingled Black and White heredity, just as Grainger mixes Cook's black music and Pryor's while in a process of acculturation.

As to the other word in the subtitle – 'Smasher' – it is justified by the cataclysm of virtuosity in the piece. This is the most frenetic in the innovations of fist and back-of-hand glissandi – pre-echoes of Grainger's *Free Music*.

Grainger's subtitle to *In Dahomey*, a "Cakewalk Smasher", invokes the dance of the black American 19th century origin, popularised in imitations in "Black" minstrel shows, vaudeville and burlesque, especially in 'Walk Around' finales. It originated in parodies of white slave owners' genteel manners and dances. The name may derive from the prize of cake given to the best slave dances. Even before the nineties, Cakewalk Contests were organised at public entertainments in northern areas of the USA. Its improvised choreography featured arm-in-arm strutting and prancing with Bowing fore and aft, high kicks and salute to spectators.²⁰

At the first performance of Grainger's Choruses from *Irish Tune from County Derry* (Irish folk Song) on the 28 May 1902, at the 'Queen's House Manuscript Society,' Everard Fielding sang, whistled and played the piano.

¹⁹ MG3/77:14, amongst a collection of Scottish Folk songs located at the end of *Mo Nighean Dubh* (My Dark-Haired Maid).

²⁰ Ronald Stevenson, preface to Percy Grainger's *In Dahomey* (London: Peters, 1988).

Grainger developed an extended friendship with Everard's sister, Lady Winefride Elwes (1868-1959), and her husband the tenor Gervase Elwes. She was the honorary secretary of the North Lincolnshire musical competitions. Gervase (Cary-) Elwes (1866-1921) first appeared as a singer in May 1903, and he too sang and whistled in the Queen's house performance of Grainger's choruses.

In the summer, June and July, the Italian virtuoso, Ferruccio Busoni (1866-1924) invited Grainger to study with him in Germany, Mrs. Lowrey followed him to Berlin. Rose became increasingly concerned with their liaison, and her daily letters warned her twenty-one year old son against the demands and affections of his lover aged forty-two years.

At the end of July 1903, Rose and Percy departed for their first return visit to Australia, Grainger had been engaged by J.C. Williamson as a member of Ada Crossley's Australasian tour in a letter to Ernest Thesiger on board the *R.M.S. Omrah* on 22 August 1903, he writes

... I've been working some writing on musical matters, a new Kip. Chor., A.S.O.".
The new Kipling Chorus is probably 'Danny Deever, a Rough Seltling.' (from Barrack-Room Ballads), for men's chorus and instruments, dated from 29-31 July, 1903 (Re-worked in 1922).²¹

The concert tour was enormously successful in Australia, after the New Zealand segment, the tour returned to Australia for return seasons in Sydney and Melbourne. The party departed from Albany, W.A. on the *S.S. Wakool* for South Africa on 23 January 1904.

1904

Grainger's meeting with Lucy Broadwood (1858-1929), the folksong collector in 1904, was possibly at the home of Lady Winifrede and Gervase Elwes. Although she was a formidable and manipulative force within the English folk song Society, her driving zeal inspired Grainger to begin collecting folk songs in the field, whilst he may have lacked practical experience in the field collecting, he was already familiar with the Petrie and Child collections, the classic two volumes of William Chappell's English popular music of the older times (a gift from Roger Quilter in 1903), and with Scandinavian and Faeroe Island folk songs. He too, was a formidable emerging force to reckon with, for

by 1904 he composed another nine settings; of two Welsh, four English and two Scotch melodies from published early collections; including the melody by the Elizabeth Madrigalist Thomas Morley.²²

Another advantageous friendship was formed in 1904 with William Henry Perry Leslie (1860-1926) who had become the Chairman of Broadwood and Sons, Keyboard instrument makers, in 1901, and general manager in 1904, when it became a private company. Through his position at Broadway, and his role as conductor of amateur choirs, he greatly advanced the name of Broadwood pianos before the musical public; and also promoted Grainger's early career as a performer and composer. The first Broadwood concert was launched on 6 November 1902 at St James Hall, London, with Notable soloists performing on the Company's pianos, these concerts were extended to the provinces in 1903-4 with Grainger and Sandby performing later at the 1903 and third London Series at the Aeolian Hall, 26 January, 1905. On 8 May, 1905, Leslie appeared as conductor with Grainger at the Choral festival of the Association of North-West Norfolk Village Choirs; in a performance of Grainger's *Sir Eglamore* with a 700 voice combined

²¹ Kay Dreyfus (ed.), *The Farthest North of Humanness: Letters of Percy Grainger 1901-1914* (South Melbourne: Macmillan, 1985), 21.

²² Tall, 56 fn. 6.

choir, and the band of the Coldstream Guards, this was a ballad for small voice choirs, large mixed chorus, children's chorus and Military Band.²³

In the winter of 1904-April 1905, Lady Winefride and Gervase Elwes and her brother Everard Feilding leased a house at 13 Hertford Street, London-another nexus of friendship, music and advancement for Grainger's musical career was formed. Everard instituted the 'Jamborees', fortnightly meetings of music – lovers of every sort, amateur and professional, singers, composers and instrumentalists, the purpose of which was to try through new British compositions.

Feilding did much to further Grainger's career as a choral composer in the early years: as co-founder with Mrs. Lowrey of the Queen's House Manuscript Society; as committee member of the North Lincolnshire and mid-Somerset Musical Competitions; as coordinator, so the evidence would suggest, of the subscriptions which saw the first of Grainger's choruses published by the Vincent Music Company Ltd. In December 1904. On 7 December 1904, Feilding arranged a performance at his house in Hertford Street, of four of Grainger's recently published choruses by a choir which included "about forty well-known professional singers."²⁴

In a letter to Herman Sandy on 27 May 1904, Grainger writes of his friendship with Adele H. Wodehouse, who wrote a fifty-eight page historical Survey of European Songs and folk song in Volume three of the first edition of *A Dictionary of Music and Musicians (A.D. 1450-1880)* edited by Sir George Grove in 1894. Her article was revised and expanded in the second edition edited by S. Fuller Mottland in 1908. The Scandinavian section was enlarged to include a listing of books and collections available, this section was represented in the third edition in 1928.

Grainger wrote:

You know Mrs. Wodehouse, the woman who wrote the good article in Groves Dict. of Music about folk music: she is a very good friend of mine, and I love and admire her immensely, now, she is writing at the present time a big book about the whole European folk music, and will soon be on the Scandinavian. I have promised to help her ALL I can with translating the words, and to ask you to let me know

1. Which are the best buy-able editions of Scandinavian folk music collections.
2. Which are the best works & authorities on or for Scan. folk music. If you do not know yourself, please ask someone who knows, and write to me.

I am very keen that she should have all possible help towards her book, as she deeply entered into folk music spirit, & I'd like to see her book as complete up to date as maybe.²⁵

It was reported later, on 23 March 1905 in the *British Australasian* that Mrs. Woodhouse was helping Grainger with his studies of Icelandic language and of Faeroese music.

It would appear that this tuition had begun at an earlier period in 1904, when Wodehouse had informed Grainger of the work of the Danish folklorist Hjalmar Thuren (1873-1912), whose area of research was folk music and dance songs of the Faeroe Islands, because Grainger had made sketches from this source in January 1905. It could be presumed that Wodehouse would have been informed that Thuren collected his folk songs on a photograph and passed this knowledge on to Grainger.

²³ Dreyfus, 40.

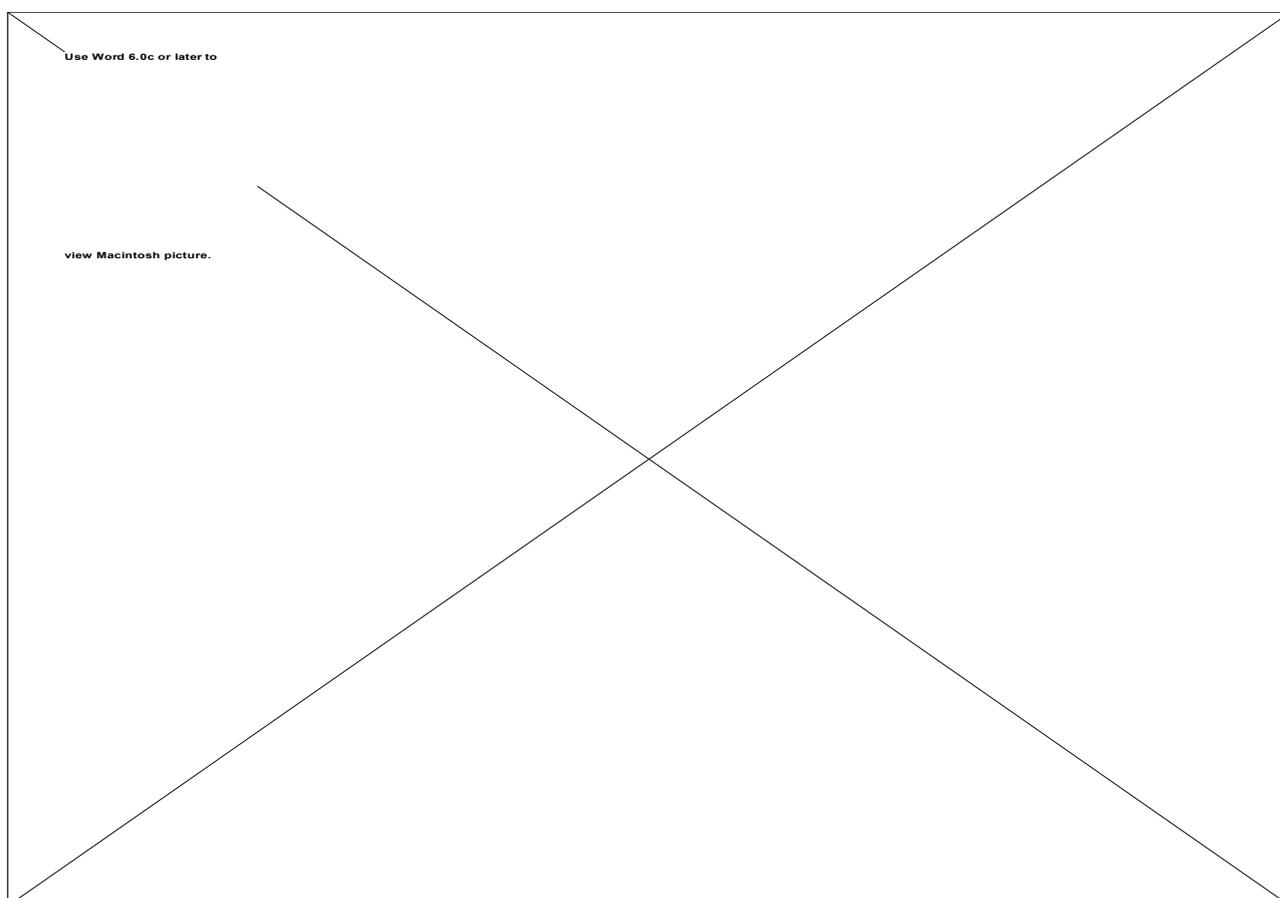
²⁴ Dreyfus, 42 fn. 17.

²⁵ Dreyfus, 41.

1905 was a period of critical acclaim for Grainger as a pianist and a composer, with his choral works performed at several competition festivals in England. On 11 March, Grainger played his first performance of Grieg's piano concerto, at a grand orchestral concert at the Northern Polytechnic Institute.

On 27 April, it was reported in the *British Australasian* that Herman Sandby who had introduced Grainger to the Danish language and folk culture during their student days 1895-1900, had sent copies of Grainger's folk song settings to Edvard Grieg, who was so impressed, that he responded to Grainger with a signed photo portrait inscribed "with thanks for your splendid folk song settings for mixed voices."

The finale of the grand evening concert of the North Lincolnshire Musical Competition held on 11 April 1905, at Brigg, ended with Grainger's *The March of the Men of Harlech*, conducted by the composer and accompanied by the Brigg Subscription Band and drums. On 4 May, at Frome, Somerset, Grainger conducted three of his folk song arrangements, *An Irish Idyll*, *Sir Eglamore* and *The Dragon*, and *The Hunter's Career*, with a four hundred voice combined choir for the evening concert of the mid-Somerset Musical Competitions. On 8 May at the Grand festival of the Association of North-West Norfolk Village choirs, a seven hundred voice combined choir and band of the Coldstream Guards performed Grainger's *Sir Eglamore*, *The Old Irish Tune*, and two *Welsh Fighting Songs*.



The opening of Grainger's The March of the Men of Harlech, the second of Two Welsh Fighting Songs (MG1-97-2)

These recently performed choral works and Grainger's *A Song of Vermeland* were published that year by the Vincent Publishing Company, London, from a subscription funding organised by Everard Feilding. In January 1905 he had sketched settings for Faeroe Island folk songs.

Grainger's interest in folk song was already established before he came to Brigg, but until then, the settings had been based on secondary sources: tunes drawn from collections made by other people. At Brigg he made his first contact with the living tradition.

The experience was definitive. He responded with passionate enthusiasm, as collector and arranger.²⁶

Grainger attended in April 1905, the new class XII folk song at the village competition segment at Brigg. The prospectus announced:

The prize in this class will be given to whoever can supply the best unpublished old Lincolnshire folk song or plough song. The song should be sung or whistled by the competitor, but marks will be allotted for the excellence rather of the song than its actual performance. It is especially requested that the establishment of this class be brought to the notice of old people in the country, who are most likely to remember this kind of song, and that they be urged to come in with the best songs they know.

Lady Winefride Elwes in the biography of her husband Gervase of the 1905 competition, "the entrants were not numerous, but some wonderful tunes were unearthed ..."²⁷

Four of the eight tunes Grainger notated were subsequently published in No. 7 (vol. 11, part 2) of the *Journal of the Folk Song Society*, 1905, pp. 79-81. With comments from Frank Kidson (the judge at Brigg), Cecil Sharp, Ralph Vaughan Williams and Lucy Broadwood.²⁸

Whilst a guest of Millicent, Duchess of Sutherland, at Dunrobin Castle, in remote Scotland on 23 August 1905, he collected five Scottish songs with Gaelic words sung by Mr. R. McLeod of Perthshire. At the castle he met Nicholas Murray Butler from Columbia University, New York. Grainger's interest was visionary and extended beyond the British Isles, and his inquiries regarding Negro music extracted a promise from Butler to send sources of literature to Grainger when he returned to the USA.

From the correspondence held in the Grainger Museum, Butler did honour this request on his return to the USA, and his letter 27 September 1905 from Columbia University, New York, and a letter in response to his inquiries from G. Schirmer, publishers and importers of music. 26 September 1905, revealed, "although we carry in stock or know of every book in the line of musical literature there is nothing to which we can refer you for 'Negro music'. It seems strange but nevertheless is a fact, that no book exists on this particular subject."

A later visit, on 29 October as guest of the Countess of Bective, at Kirby, Westmoreland, Grainger collected another eleven tunes, forming a significant group, with those sixty-one collected at Brigg being a total of ninety-nine tunes.

Grainger was a house guest of the Elwes family, at the Manor, Lincolnshire, from 1 September for four days of folk song collecting. This visit was extended by a week, after Grainger sprained his ankle, after leaping downstairs in his usual exuberant fashion. Prior to his injury he visited the home of the folklorist Miss Mabel Peacock and noted 5 songs from her maid Miss Annie Hiles and found a similarity in her version of *The Gypsy Wedding Day* to the Danish folksong *Der Varen Sang Ridder*. On the second day he travelled south to Redbourne, Seawby Brook, and Saxby with Geoffrey Elwes (son of the family), Grainger noted the melodies and the boy the words of songs by the road worker Fred Atkinson, Joseph Taylor and Dean Robinson. On 4 September he visited the local workhouse to record five songs by the former lime burner, George Gouldthorpe.

He collected seventeen more songs on a visit to Keelby and Broughton. Next day at the Brigg work house he collected 'Lisbon' from Mr. Deene and several lesser melodies. After his accident he was restricted to bed but this did not deter his collecting, he organised the sons of the family to round

²⁶ Dreyfus, 45.

²⁷ Lady Winefride Elwes, *Gervase Elwes – The story of his life* (London: W. Elwes & R. Elwes, 1935) 162 fn. 26.

²⁸ Dreyfus, 45.

up the singers and bring them to his bedside at the manor. These songs collected included John Bowlin (Horkstow Grange), which thirty years later resulted in Grainger's *Lincolnshire Posy* setting. A Mr. Robinson sung *Three Dukes Went A-Fishing*.

Grainger's departure was as colourful as his stay; with his ankle still bandaged, he rode off on his bicycle, with leg in the air to the railway station, to prepare for his tour of Denmark.

In 1905 Grainger, Herman Sandby and Alfhilde de Luce (later Sandby) made a concert tour of Denmark. During this tour he became familiar with the works of Evald Tang Kristensen (1843-1929), the Danish author and folk lore collector. Grainger had been introduced to Kristensen's work by a fellow Danish collector, Hjalmar Thuren, whom Grainger met at the Vejefjord Sanitarium in September 1905. Thuren (1873-1912), Danish folklorist whose main area of research was folk music and particularly the dance songs, of the Faeroe Islands. His *Folkesanger Paa Faerøerne* was published in Copenhagen in 1908. Grainger had learnt of his work through Adela Wodehouse. Later in 1917, Grainger wrote of Thuren and himself

each had what the other lacked. He had education, power and concentration and heroic exactitude in spite of a weak body and (possibly) a somewhat limited emotionalism. I had the inspiration of ignorance, a strong body, and the addition of fearless emotionalism to the instinct for scientific accuracy.²⁹

At this meeting Thuren played his phonographic collection to Grainger. It was for Grainger his first direct contact with the phonograph.³⁰ Jane O'Brien, then continues to parry this statement in her thesis in 1979 on "the Description of Collection," which prefaces the collection at the British Institute of Recorded Sound, Grainger attributes his interest in the phonograph to Madame Lineva's phonography of Russian part songs. Within Grainger's correspondence, Madame Lineva's (Linviiff) name does not appear until a letter about the use of the phonograph from Cecil Sharp, 29.5.1908. This could have been a case of 'suggestion' when Grainger was sorting his folk song material in 1940'. Sharp states in this quoted letter, 'I was talking to the great Russian collector Madame Linieff yesterday at the Lyceum Club where I was lecturing. She is an enthusiast about the phonograph but then she has to take down songs that are sung in parts – your know her work?'

Cecil Sharp was not an enthusiast for the phonograph, when he attempted to use the machine he experienced difficulties, he also believed it was unreliable and made the singers nervous. He did finally manage to use the machine in the field in America when collecting for his *English folk songs from the southern Appalachians* published in 1952.

Madame Eugenia Lineva (1854-1919), the pioneer collector on the phonograph of Russian folksongs from 1894, had her 2 vol. study published in English in 1904, Lineva's *Peasant Songs of Russia* were published in London and St. Petersburg in 1905.³¹

A.L. Lloyd states that

It is a brave passage in the history of folk lore science, the story of the pioneers of sound recordings in the field. Dr. Walter Fewkes made phonogram recordings among North American Indians in 1889. By 1897 an enterprising Russian school teacher, Evgeniya Lineva, was demonstrating the importance of the phonograph in capturing the polyphonic songs of the great Russian countryside. By 1904 Grainger, by 1906 Bartok, had accepted the idea of sound recording almost as sine qua non of folk song collecting.³²

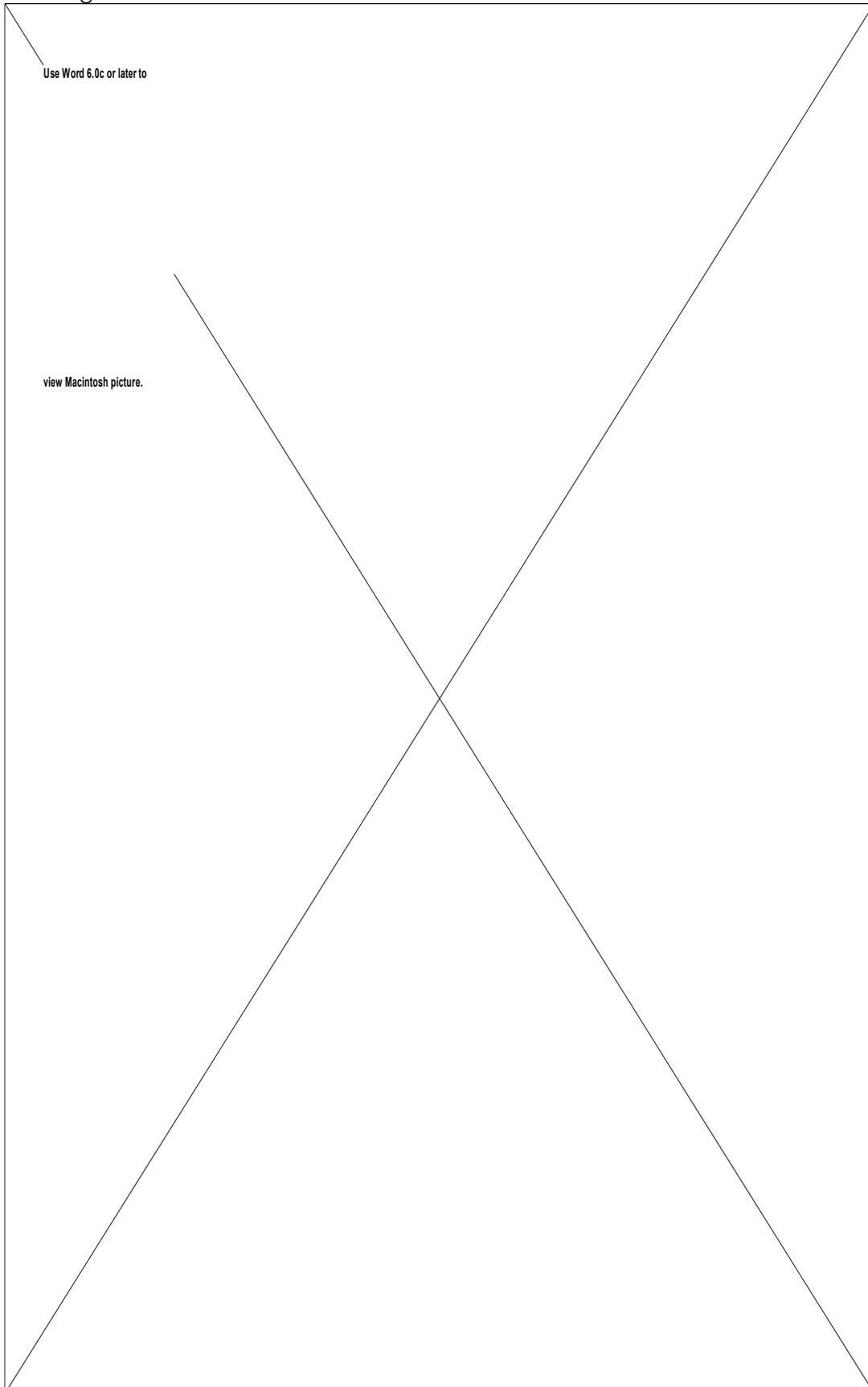
²⁹ Dreyfus, 135.

³⁰ O'Brien.

³¹ Malcolm Gillies and David Pear (eds.), *The All-Round man: Selected Letters of Percy Grainger 1914-1961* (Oxford: Oxford University Press, 1994). Gillies and Pear give the date of publication in English as 1904, while the *New Grove* states 1905 instead.

³² Lloyd.

In a letter Grainger writes to Cyril Scott on 10 & 11 December 1951, he expands on his 'List of my musical romances', which includes, 1904 Madame Lineva's phonograms of Polyphonic Great Russian folk songs.

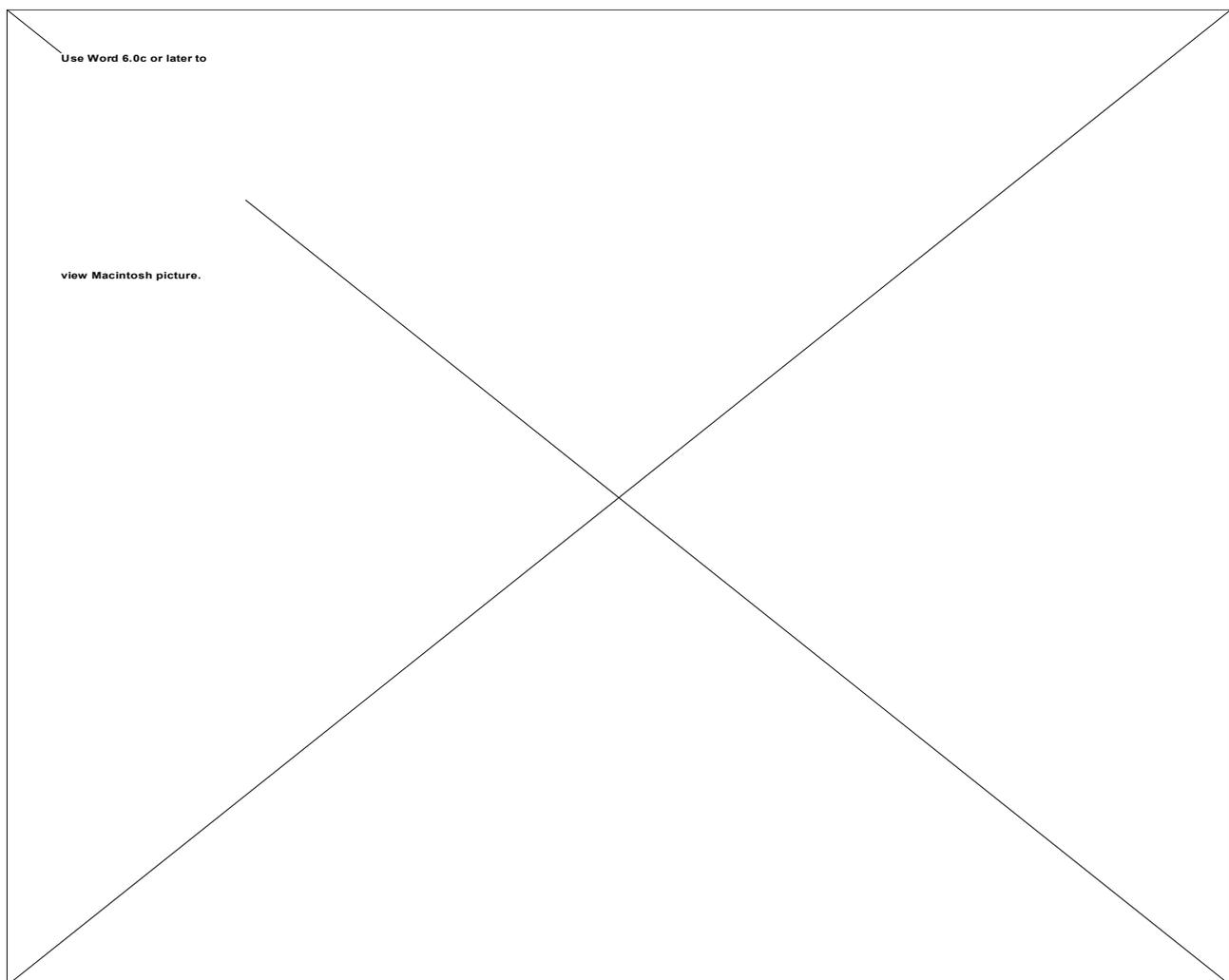


*Grainger's SATB arrangement of the Russian folksong, The Flowers that Bloomed in the Field,
collected by Madame Evgenia Lineva (MG12/2-7)*

So the case rests: was Grainger a revisionist when he allocated being aware of Lineva's phonographic activities in 1904. He most certainly was familiar with Thuren's work in 1904 and witnessed and heard his collection in September 1905.

Another conundrum relates to 'street cries': Jane O'Brien states in her thesis, that after Grainger returned from Brigg in April 1905, he met his father in the Thackery Hotel, London and collected *Bye, Bye, My Darling*, from a patron, and other milk and street vendors' calls. Grainger's biographer John Bird also states, 'Grainger noted down a few street cries. Street vendors of milk, lavender, muffins and other such commodities were still a common sight in the pre world war England and he preserved a few of these in manuscript form.'³³

One has been now located in the Grainger Museum, inscribed in Grainger's hand: "299 'Milk Calls' noted by Percy Grainger. Sung by a milkman in Coulson Street, Chelsea, 19.6.05, and thereabouts. The singer had a ringing, searching tenor voice, & sung the calls at the actual pitch here given."



Grainger's only transcription of a London street vendor's cry, 1905 (MG13/1-1-1)

For Grainger even the commonplace was not ordinary, common street vendors' calls he could explore for their uniqueness, had his Australian egalitarianism imprinted this attitude – to investigate that which could be considered by most people, as ordinary?

During his lifetime he would often profess that he was an uneducated man, but what is an educated man? A university degree for most people never lifts them above the confines of that attainment. Grainger had been nurtured from childhood to form his social manners, musical discipline, taste, to understand people collectively and individually, a faculty to understand and reason, to pursue enlightenment, and for mental pursuits – surely that is – and he was – an educated man.

Grainger had a great capacity for thinking and writing, like Germaine Greer who confesses of her great joy in thinking; and she, by accepted standards is indeed, well educated – but like Grainger, with their breadth of thinking and writing on many subjects, have both become notoriously identified with one subject – sex!

1906

Grainger set a hectic pace for himself during early 1906; with Herman Sandby they performed as a duo in several concerts in London and the provinces during January and February.

The last on 24 February in a concert at the Northern Polytechnic. Grainger, Sandby and Karen Holten departed on 26 February for Copenhagen, to begin preparation for Grainger's first solo piano recital on 5 March. Grainger returned alone to London on 7 March and was later joined by Sandby for their duo performances at Malvern on 31 March.

By the end of April, Grainger had recovered from chicken pox, to his usual exuberant good health, to return to his hectic concert programs.

On 5 May he was in Northampton for the grand evening concert of the competition festival there, from whence he traveled on Sunday to Brigg, in Lincolnshire, for the rehearsals and performances of five of his folk song settings at the grand evening concert at the North Lincolnshire Competition Festival on 7 May.

Grainger's group of 'old Lincolnshire folk songs', were "tunes collected in April 1905, the 1906 group included his settings of *Brigg Fair*, for tenor solo (sung by Gervase Elwes) and unaccompanied mixed chorus, and marching tune, for mixed chorus and massed Band."³⁴

During the competition, both Grainger and Lucy Broadwood noted down songs, 'the notebooks in which Lucy Broadwood wrote down the tunes collected on this occasion are in Cecil Sharp House, London. Eleven tunes were collected, and a set of words for *Six Dukes went a fishin'*.

In Grainger's 'collection of English folk songs', these are melodies 102, 109, 111, 136, 171, 191, 193, 256, 262, 264, 274 and the words of 103.

Next day at 6 am he traveled south for an afternoon rehearsal of the Brahms' D minor piano concerto in London with C.V. Stanford and the orchestra of the Royal College of Music.

On 10 May he was in Bournemouth for the performance of the Brahms at the Winter Garden.

He returned immediately to London on 15 May. Grainger met Edvard Grieg, a meeting of great consequence for him both professionally and personally.³⁵

Grainger's concert performances for the summer season had ended by 13 July.

On 24 July, Grainger collected 21 tunes numbered 150-169 and 201, in his collection of English folk songs from Charles Rosher, the painter, author, singer and collector of sea shanties.

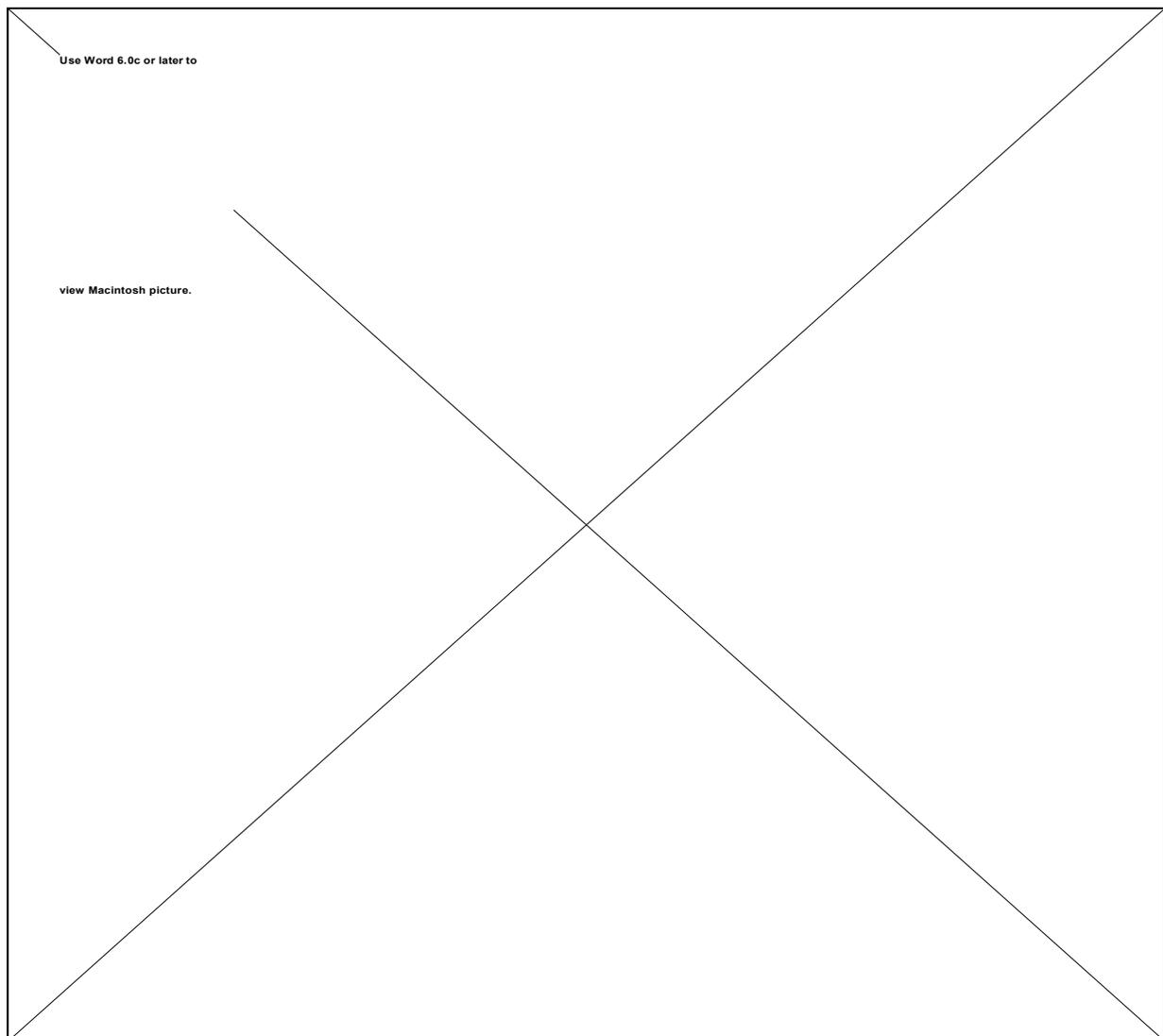
³⁴ Dreyfus, 63.

³⁵ Dreyfus, 63.

Once again Grainger was invited to be the guest of Lady Winefride Elwes at the Manor, for his second summer of folk song collecting. He left for Brigg on 25 July. 'This time, Grainger went armed with an Edison Bell phonograph, loaned by the Edison Bell Company, and paid for in part by Dr. George Gardiner of the Folk Song Society. This time, Grainger recorded the majority of the songs he collected.³⁶

Grainger became the first folk song collector in the British Isles to make live recordings of folk singers.

At a hectic pace, on a typical day of collecting and recording folk songs, he would at the Manor make five cylinders from Mr. Dean Robinson, at 11 am after a one hour bicycle ride to Ulceby collect cylinders from the village blacksmith Mr. David Belton, at 5 pm in Barrow collect songs from two old men. Over the next days several cylinders, twelve noted songs and twenty-one pages of words, following two days, thirty-two songs recorded by Mr. Joseph Taylor, George Wray and George Gould Thorpe. By the end of his stay he had collected about 126-150 songs.



Percy Grainger and the Brigg folksingers. Clockwise from top left: George Gouldthorpe, Percy Grainger, Joseph Leaning, Joseph Taylor and George Wray. Brigg Manor House, 1906.

For Grainger this form of collecting with a 'modern machine' allowed him to collect a greater quantity of material, to frequently replay the cylinders, to play them at reduced speed in order to record the singer's slides, ornamentations and irregular rhythms. Whilst transcribing them, he obtained a correct pitch on playback. His method of recording was to blow into a pitch pipe into the recording horn after the cutting stylus commenced the groove and prior to the singer recording.

Grainger's innovatory use of recording equipment was amazing in that no one had seriously done it in England before. It was not for the want of public knowledge of the idea that the method had not been utilised. In his inaugural address to the Folk Song Society on its formation in 1898, Sir Herbert Parry had stressed the need for accurate recording, preferably with the wax cylinder phonograph. At Lucy Broadwood's lecture there was an extended discussion that centred on recording: 'I would almost wish for the first time in my life for a gramophone', stated the chairman, W.H. Cummings. 'I should like them to be noted down with all their errors, and not have them changed according to good taste, or the bad taste, or the whim or humour of those who take them down.' John Fuller Maitland responded:

'I think the chairman's suggestion of the gramophone is most excellent. If the folk song society were rich enough we would buy one at once. But we should have put it in a back parlour for I fear the country folk would be so flabbergasted by the performance of the gramophone, to begin with, that they would be afraid to sing.'³⁷

Grainger's early departure from his second Brigg collecting expedition was due to the drowning of Lady Winefride's brother, Basil Feilding. He returned to London on 4 August and completed his arrangements to perform with the London Philharmonic Society.

On 18 August he left London to holiday in Denmark, at Svinkløv with Karen Holten who would become his passionate lover.

On 25 October 1906, Cecil Sharp wrote to Grainger and expressed his concern:

I have been thinking over the publishing question and have come to the conclusion that the present boom in folk song will tempt the unscrupulous publishers to swamp the market with faked tunes or second rate variants.

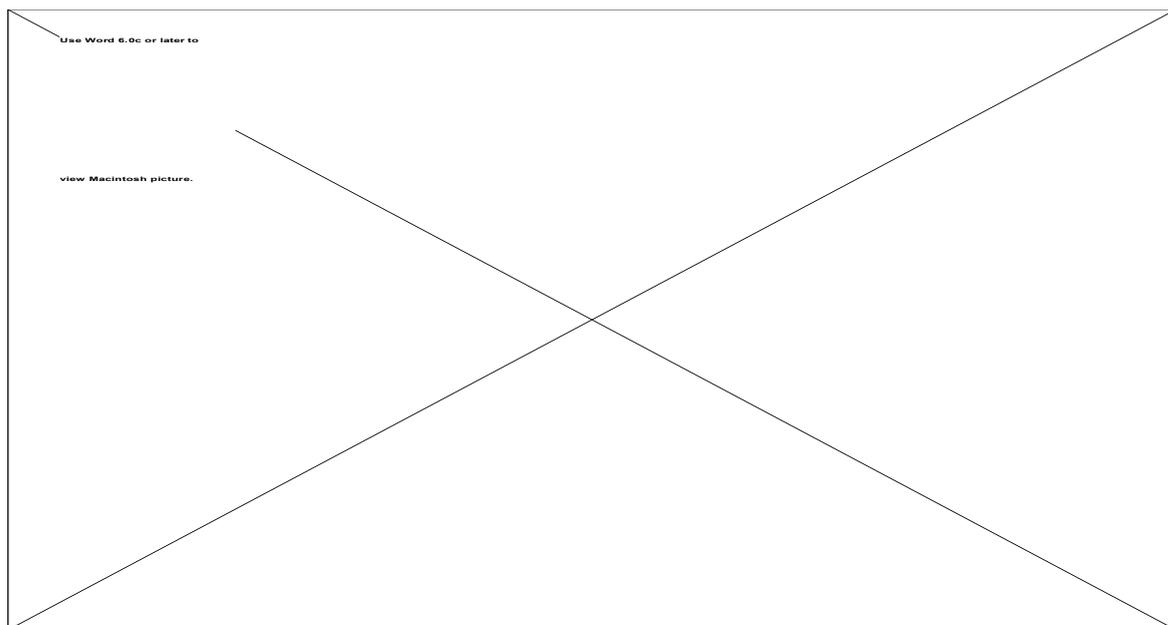
In response to the invitation in this letter to participate, Grainger declined to submit his collection of phonograph songs for publication in the Novello series of 'folk songs of England', which Sharp was compiling and editing. Grainger was firm in his collecting and presentation – and to always collect in a scientific manner, in a greater depth and empathy for his singers which many of his contemporary collectors could not perceive. Whilst Sharp did not practice, nor wholly ascribe to Grainger's theories or technique, he was interested and although he himself failed in his early attempts to use a phonograph, he was perceptive enough to Grainger's advocacy, to record his collection his collection of *English Songs from the Southern Appalachians* (USA) decades later. No doubt it was also Sharp's influence and insistence that Grainger was invited to make a presentation to the folk song society in December.

Grainger wrote to Grieg on 8 December 1906, "I travel to the Provinces to play now, and also have a lot to do with fair copying and getting in order more than 200 folk songs I collected (partly with the help of the phonograph) last summer!"

In a letter to Karen Holten in 1906, Grainger wrote

On Thursday afternoon, Dec. 6, I'm going to make a sort of short speech to the members of the Folk Song Society, about phonographing & its advantages & the discoveries through it, and let them hear some of my phonograph records. They are going to propose me for the committee of the Folk Song Society, which is an honor that gladdens me lots. I am going [to] propose to have my old singers up to give short unaccompanied folk song recitals to the members. If it happened to come off when you are here, what fun! The Society also wants to do a journal of my collections; & is, I think, willing to let me print out all my different verses & versions, which will cost a lot, but be worth it.³⁸

Following the annual general meeting of the Folk Song Society held at the Royal College of Music on 6 December, some of the members remained to hear the phonograph recordings Grainger had collected in Lincolnshire. According to the *Musical Herald*, which reported the event in detail in the issue of 1 January 1907, the machine did not work well, and Grainger's own renderings, in dialect, while accompanying himself at the piano, were enjoyed much more. According to Grainger, describing the event to Karen on 8 December, the phonograph could not be heard above the noise of the pianos in adjoining rooms. These impediments notwithstanding it was announced that a phonograph would be purchased for use by members of the Society. Grainger was elected to the committee at this meeting, continuing as member until the elections of 1912. His work on a special issue of the journal was to occupy him for several months. The work was completed in June 1908, and the *Journal* (No. 12 [Vol. III, Part 3]) appeared in August or September 1908.³⁹



*An excerpt from Grainger's article in the Journal of the Folk-Song Society.
This is part of his transcription of Joseph Taylor's rendition of Bold William Taylor.*

Grainger was to write in "Collecting with the Phonograph" (in the *Journal of the Folk Song Society* III/12, May 1908) regarding "The Old Singers and the New Method":

When I first started collecting folk songs with the phonograph, in the summer of 1906, in north Lincolnshire, I was surprised to find how readily the old singers took to singing into the machine. Many of them were familiar with gramophones and phonographs in public-houses and elsewhere, and all were agog to have their own singing recorded, while their delight at hearing their own voices, and their distress at detecting their errors reproduced in the machine was touching ... I have not noticed that the unusualness of singing into the machine upset the steady nerves of the country-folk, in Lincolnshire or elsewhere, to extent

³⁸ Letter, Percy Grainger to Karen Holtén, 3 January 1906.

³⁹ Dreyfus, 86 fn 55.

of marring their performances. Even having their heads guided nearer to, or further from, the recording trumpet never seemed to break the flow of the old folk's memory or freedom of delivery.

In fact, when once the strangeness of the new method is over, it is far less upsetting to folk-singers and chantymen than having their songs noted in the ordinary way, as it is such a boom to them not to be continually stopped during their performances. Not only does their memory tend to be far more accurate when they are free to sing a song through from end to end (having to stop only the end of the run of each wax cylinder, at about 2 minutes), but their unconscious sense of rhythmic and dynamic contrasts and dramatic effects – in the case of those few singers who indulge in the later – has such incomparably greater scope.

1907

Grainger's frenetic life as a concert pianist, folk song collector and his acceptance into the Beau monde society accelerated during 1907. From his diaries it records: "a trip to Ireland the beginning of February. On 17 February a duo performance with Herman Sandby at the South Place popular concert, to Copenhagen on 18 February, for a piano recital 26 February, and other concerts in Denmark, return to London 6 March." Come May-June, his social aspirations are expressed in a letter to Karen Holten on 12 May, 1907, "I am hugely taken up tackling 'society' & trying to re. And newly-popularise myself." On 20 July to Scandinavia – then 'the season' in London – whilst he finished transcribing and printing folk songs 100-200 of his "English folk song collection."

Now in a retrospective period of ninety-nine years, we can define the path towards African American music in 1900 was now merging with an interest in American Indian music in 1907, to become entwined with his earlier interest in European, Eastern and South Pacific folk music, and his advocacy of music as a universal language during his post 1914 American period.

He wrote to Karen Holten, from London on 2 February 1907,

... Today I went to talk to the manager of the Gramophone Co. [Frederick William Gaisberg (1873-1951)] ... and it turned out that he was the very man (an American) who made records of North American folk music for the U.S.A. government: which first gave me the idea of using the phonograph.

A letter from the director, federal cylinder project, Dorothy Sara Lee, Library of Congress Washington, American Folk life centre, 27 January 1984 in response to Dr. Kay Dreyfus' (then Curator of the Grainger Museum) research inquiry:

I think I can piece together at least part of the Gaisberg-Grainger connection. Bureau of American ethnoanthropologists James & Charles Mooney, who recorded Plains Indian music on cylinders in the early 1890's, also experimented with Emile Berliner's gramophone. The recordings were probably experiments ... made in Berliner's studio in Washington ... and it is entirely possible that Gaisberg was in charge of the recording sessions.

To say Gaisberg actually recorded American Indian music is, perhaps a slight exaggeration ... Grainger probably learned about the American Indian recordings from Gaisberg himself. By 1907, the use of the cylinder phonograph for ethnological fieldwork was fairly widespread within the Bureau, and if Gaisberg still had Bureau connections, he may have had samples on hand as novelties.

On 2 and 3 April 1907, Grainger collected another 18 sea shanties tunes from Charles Rosher, numbered 201-218 to add to his collection of English folk songs. Between April and June, Grainger made settings of two of shanties, *Shenandoah* and *Stormy*, these were performed at Lady Bective's 'Jamboree' on 3 July, 1907.

Published in the Copenhagen newspaper, *Vortland*, 8 July, 1907, was a report from Grainger on his visit to Edvard Grieg's home at Trolldhaugen:

... I also played for Grieg a lot of Faeroese songs, collected by the outstanding Danish collector, Hjalmar Thuren (who is publishing a book in the autumn on these his collection of Faeroese songs), and which he had not previously ever heard the equal of, Grieg was immensely glad of this, for him new, Scandinavian folk music style.

Grainger and Thuren had since their first meeting in 1905 maintained correspondence regarding their mutual interest in folk song.

Grainger was engaged for a memorial concert from Edvard Grieg in Copenhagen on 19 October, for Grainger it was a personal triumph and cemented the mutual bond of love and respect between him and Grieg's widow Nina, and gave him a personal entree to members of the European royal families who were in attendance.

Grainger's first collecting expedition in Gloucestershire, was at the home of Lady Mary Constance Elcho (1861-1937). She was a member of the literary group, known as 'The Souls'. In November 1907, Grainger noted down two tunes from Mrs. Mary Hawker, and from Mr. William Newman and Mr. John Collett, melodies 314-321 in his collection of English folk songs, with Eliza Wedge Wood's assistance he was to collect some 64 tunes and words in Gloucestershire between this and his last trip, 31 July 1909.⁴⁰

The Ada Crossley Provincial tour began with a concert at Derby on 14 October. The tour imposed a pattern on Grainger's life which carried on through until the tour ended on 28 March 1908. It brought him some stability of income and, in its repetitiveness, some release from the nervous strain that otherwise accompanied his professional life.

From time to time Grainger left the tour for some special occasion, such as the Grieg memorial concerts in Copenhagen (19 October) and London (23 October). In general, however, the pattern of the tour was always the same – four or five concerts in different towns on consecutive days then a couple of days free, either for a return trip to London, a country visit, or a meeting with Rose.⁴¹

A significant encounter with Frederick Delius in 1907, at the home of John Singer Sargent formed a lasting friendship and shared ideas concerning composition and harmony. When they met, Grainger showed Delius a selection of his settings and compositions amongst which was his masterly setting of 'Brigg Fair.' Delius took one look and said, 'But our harmonies are identical'.⁴² He singled this item out for orchestral treatment and Grainger was delighted when Delius asked his permission to use the material. As well as reverting to Joseph Taylor's original tune, Delius took Grainger's harmonisations as used on his choral setting. It is perhaps to be regretted that, magnificent though Delius' orchestral rhapsody is, there can be no question that its fame has overshadowed Grainger's original setting. Delius made him the dedicatee of the 'English Rhapsody Brigg Fair'.⁴³

Grainger's desire to disseminate his collection of folk songs with friends and colleagues in a pre photocopy era, when type set printing, or hand copying were the only, and expensive alternatives, forced Grainger to master the difficult and time consuming technique of hectograph copying.

By July 1907, Thuren had received Hectograph transcriptions of melodies 100-200. Thuren wrote to Grainger on 25 August 1907 that

⁴⁰ Dreyfus, 162 fn.61.

⁴¹ Dreyfus, 147.

⁴² John Amis, interview with Percy Grainger, BBC, 14 June 1959.

⁴³ Bird, 111.

you have carried out your recording with admirable care, yes, I dare say that I have not come across [any] folk song recordings where the rhythm is reproduced with such thoroughness as yours. Your work shows on every side the interest and love you have for the matter.⁴⁴

To produce a hectograph copy, a special ink and paper were used to inscribe the writing. This produced a master image which was then pressed onto a gelatine surface to create a mirror image. Plain paper was then pressed onto the gelatine which created an imprint of the original writing.⁴⁵ David Tall claims that in total,

Grainger produced just over 200 hectograph masters. These include just three of his first hundred tunes noted by ear (although many were retaken with the phonograph at a later time). There were then two separate sets, numbers 100-200 and 201-300, each with a careful listing of the singers, their ages, occupations and towns of origin.⁴⁶

In an extract written by Grainger as an outline for a lecture 1907, vol. XXXI, 50887 (A) British Museum:

The chief advantage of phonographing seems to me the power to record not only the songs themselves, but the folk song style of singing – the traditions of the art. Any lover of folk songs who has heard good folk song singers at their work (and many of the dear old men are to my mind the greatest artists) must surely have felt the awful loss it will be when this kind of singing is no more. And it seems impossible to take down by ear on the spot all the myriad details of rhythm, dialect and soft, etc. That all go to make up the whole It seems to me much

(more important) to get to know what the folk singers themselves (in their own curious unconscious, unthinking way) feel to be changeable in the tunes they sing.

It was this lecture quoted as a footnote, presented towards the end of 1907 which became the basis for the controversial twelfth *Journal of the Folk Song Society*, which for Percy Grainger this marked the decline of his involvement in the English folk song revival.

1908

Whilst musicologists agree his controversial lecture and the published article in 1907, may have marked Grainger's decline in the involvement in the English folk song movement, it was certainly not an abrupt ending but extended at his usually frenetic pace throughout 1908 and 1909. In 1910, he was following a new path to explore mechanical machine notations. In future years and decades the pathways would merge and entwine-like plaited ribbons, and we would follow in his footsteps, towards his *Free Music* and *Free Music* machines created in the 1940s-1950s.

From 13 January until 28 March, 1908 Grainger was re-engaged for the second part of the Ada Crossley Provincial tour of the provinces with an established tour regime of days on, and free days off in which he could indulge in days of intense bouts of folk song collecting.

1908 was an intense work period to prepare his article, "Collecting with the photograph", for *The Journal*, and to complete the hectograph fair copy of his own turns, no. 200-300, often assisted by his mother Rose with copying and occasionally in collecting. Grainger was also preoccupied in improving his notational devices and technique with the Edition Bell Photograph, which he purchased that year.

44 Bird, 137 fn 45.

45 Grainger's letters held in the Grainger Museum record his use of hectograph copy method in 1906.

46 Tall, 60.

On 16 January, from Plymouth, Grainger would write to Rose: "yonder loom the islands, yonder lie the ships, and sailor lads a – dancing heel and toe."⁴⁷ He further extolled his love of the sea after his visit to the battle ship *Hannibal* the previous day

England at best should never be regarded as other than a jetty to the water. Dspite the farmer-charm (with its tender mouth – the Folk Songs) English men are after all stranded Aland....Their bodies are surely shaped to be set off by restless decks underfoot (barefoot too) and blowing clothes aflap. And how 'brightly ring' the beloved spare 'schlicht' (German:plain) words of their dear speech wind blows.⁴⁸

In the same letter he requested Rose to purchase more hectograph ink from the Army and Navy stores and more thin paper, as he was carrying out this activity whilst on tour, and his supply was low.

On the 20 January, he wrote again to Rose:

In the underground & in the train I worked without a stop from Chelsea to Bristol ... at my introduction to the F.S. (folk song) Journal and I think have got sketched out a lot of my THUNKS (sic) on the subject.

... I did an 1 1/2's practice & then thought out a really very good way of setting a blend of Rosher's & Perrings Stormys.

On 18 January, he had met the man he called "The genius chanty man," John Perring of Dartmouth, a deep-sea sailor and shanty man whom Grainger described as "one of the most creatively gifted, fierry-spirited traditional singers I have yet heard." The Perring shanties provided Grainger a valued compliment and alternative to shanties collected and song by Charles Rosher. The following day, in London, Grainger sketched his first setting of *Dollar and a half a day* for men's voices, "blended from 2 variants from Mr. Charles Rosher (London) and Mr. John Perring (Dartmouth)".⁴⁹

Grainger meticulously noted down, that Perring had been at sea during 1872-1882 and lived at Dartmouth. He had been introduced to Perring by Mr. H.E. Piggott, a teacher at Dartmouth College, who had also helped Grainger with his ideas to formulate a type of machine for accurate notations of folk music.

Grainger was very involved in collecting shanties, encouraged by Lady Broadwood, he had collected from Charles Rosher in 1906 and 1908. It was Rosher who introduced Grainger to the Real 'SALTS' Royston Clifford and D.M. Kerr. During his session with Rosher on the 4 May, Grainger recorded most of the tunes he had originally noted down in 1906.

On 31st March, 1908 in a program of Delius' music at the Queen's Hall Beecham conducted the New Symphony Orchestra in the first London performance of *Brigg Fair*. Grainger had Joseph Taylor come down to London for this performance and, together with Rose Grainger, Everard Feilding and Frederick Delius, they sat together in the Hall. Legend has it that on hearing 'his' tune, Joseph Taylor immediately stood up and began to sing along with the orchestra. No attempt was made to stop him in his proud and touching flight of musical expression. It is alleged to have shocked a few of the Arty stuffed-shirts present, but this was Joseph Taylor's day, a day when high art made a respectful and low bow to its humble folk origins.

⁴⁷ Recollected from *Drake's Drum* by Sir Henry Newbolt, from C.V. Stanford's setting in *Songs of the Sea*, op.91.

⁴⁸ See 'Catalogue of sea and river music' in 1998 exhibition catalogue curated by Elinor Wrobel, *Percy Grainger and the Sea*.

⁴⁹ Dreyfus, 170.

It was also an important year for Joseph Taylor, for in 1908 he became the first folk-singer to have some of his songs recorded and issued commercially. Grainger had persuaded the Gramophone company, for whom he had recently made some piano recordings, to engage Taylor to record some of his songs. Nine items were eventually issued that year on one 12 inch and 10 six inch records. Grainger had hoped that this would be the first of many sets, but it was not to be, perhaps due to the small sales, for the Taylor recordings remain some of the most elusive collector's items and only two complete sets in their original form one know to exist to-day. They are priceless historical documents of a dead art. The recordings were accomplished at three sessions on June 20 and July 11 and 13 and the set was issued with an accompanying leaflet.⁵⁰

Lady Elcho's friends were fellow house guests during Grainger's April Visit from 3-6 April, he was to meet the celebrated writer H.G. Wells, who told Grainger "you are trying to do a more difficult thing than record folk-song, you are trying to record life."⁵¹ The former Prime Minister (1902-04) Arthur Balfour, probably drove Grainger and the other guests around in his new motor car.

I've taken about 15 records so far. Quite good stuff most of it – though not outstanding. Got 'The Drummer Boy' from Mrs. Hawker and a nice 'Green Bushes' variant. Got a very complete 'Lord Bateman' about 10 Morris tunes. We've a big day before us to-day and Sargent is coming with us to the work house and is very keen and open to the poetry of it all. Mr. and Mrs. Wells were with me most yesterday. He tremendously moved ... by the sweet humanity of folksingers, and she is very charming, happy, kindly and observant. Balfour's motor's a dream and he is a dream beyond words.⁵²

Grainger wrote to Karen on 7th April, on the occasion of this his second visit

I collected (except in the evenings) the whole time from Friday till Monday 11am and filled 47 phonograph cylinders and got 48 or 47 different songs from 10 different men and women." The main part of his collecting was done in Winchcombe Workhouse. As on the previous trip, he was assisted by Eliza Wedgwood from Mrs. Walker (he had collected from her in 1907) "he recorded 4 songs, several Morris dance tunes from the fiddler Mr. Bennett, and 5 from Mrs. Packer. The next day he collected 28 on cylinders: including 8 from 93 year old Daddy Shepherd, 9 from Daddy lane and a 9 from his son and on the last day 3 more from Mrs. Packer.⁵³

Between 24 and 27 May, Rose and Grainger were on a motoring tour of Lincolnshire, collecting on 25 and 26 May at Brigg and Scawby. Annie Allen, Joseph Taylor's daughter, made the arrangements, and Grainger collected again from some of his favourite Lincolnshire singers: Joseph Taylor, Joseph Leaning, George Gouldthorpe.⁵⁴ These were the last cylinders he made of his Lincolnshire singers, with the exception of those made of Joseph Taylor during his London visit.

Percy Grainger to Hjalmar Thuren
Road
(original Danish) 14.5.1908

31 A King's
Sloane Square. S.W

Dear Mr. Thuren!

A thousand thanks for 'the folksongs in the Faeroes!' This book has been of incredible pleasure and interest to me. How informative, exciting, and excellent it is! And so many of the songs are so tremendously appealing to me. I can not find among them the one that you let me hear on the phonograph that day in Copenhagen, that finished with the words

50 Bird, 111.

51 Percy Grainger "The impress of personality in unwritten music", *Musical Quarterly* (July 1915).

52 Letter, Percy Grainger to Rose Grainger, 4 April 1908.

53 O'Brien.

54 Dreyfus, 211.

'in the morning' or something similar? I would very much like to have the melody for it, but cannot find it in the book.

The next Folk Song Journal (No.12) will consist entirely of songs from my collection, with a forward about my experiences with the photograph, and about folksong scales and other details.

All the songs that the Journal contains, I have written down afresh with great care; thus their form is very much more accurate and reliable than in the 100 I sent you. (Hectographed)

At the same time I am sending you another 100 of the hectographed ones (No. 201-300) I think I have already sent you Nos. 201-218 but that doesn't matter. I can get them later some time when I am in Copenhagen.

I collected 48 songs recently in Gloucestershire (West-mid England) unfortunately I wasn't able to come to Copenhagen in the winter. I was too busy over here. I have played in 100 concerts since I was in Copenhagen last October.

...are all the words for the Faeroese folksongs in the Royal Library?

In May 1908 Grainger published, twenty-seven songs and their variants and texts, of which seventeen were from Lincolnshire, in the *Journal of the Folk-Song Society*. It included his essay on the use of the phonograph for field collecting and drew attention to the inadequacy of the 'pen an paper' conventional music notations. He made reference to one of his songs, *Lord Melbourne*, a rhythmically erratic tune. If recorded in the conventional notation method, in an attempt to be as accurate as possible it would produce, he said, a regrettably disturbing picture to the eyes; whereas the impression of the actual performance is rhythmically smooth and flowing, though quaint and wayward.

Early in 1908 (The exact date is not known), Grainger had sketched "Room-Music" (Chamber Music) settings of two of the Morris dance tunes collected by Sharp (in 1906) and published by him and Herbert C. Macmillaine in their collections 'the Morris Book. A History dancing, with a description of ... dances as performed by the Morris-men of England.' Paris 1-3, Novello and Co. London 1907-, and Morris Dance tunes (in 2 sets, Novello and Co., London, 190-?). Grainger's copy of 'Morris Dance Tunes was a gift from Roger Quilter at Christmas 1907. Grainger's first setting of *Shepherd's Hey*, for flute, clarinet, baritone English concertina, horn ad lib. And eight strings, was completed on 17 November 1909. His setting of *Country Gardens*, perhaps the best known of all his settings of English folk song, was set aside until 1918, when it was redone for piano solo. Grainger played the piano solo arrangement of *Shepherd's Hey* for the first time as an encore at his solo recital on 30 November.⁵⁵

At a frantic pace Grainger completed and packed away the work for the journal by 25 April. During the London 'season', he prepared for a solo recital on 16 June, he also completed no. 200-300 of his collection of English folk songs and the transcription of the melodies collected in Gloucestershire. In May he was busy with recordings for the Gramophone company and Joseph Taylor's recordings made in June. Also during June and July he recorded on cylinder the Londoners Mr. McCrae, Charles Dyer and Tom Roberts.

On 7 August, Rose and Percy Grainger departed from Tilbury on the R.M.S. *Orontes* for his second Ada Crossley Australasian tour, for a period of almost 10 months.

1909

During the Ada Crossley second Australasian tour in 1909, Grainger became passionately involved in Maori culture, singing, textiles, and costume, which found expression in his interpretation in designing and making bead work and his innovative towelling costumes. Rarotongan and Maori music fired his imagination after he met A.J. Knocks in Otaki, on 20 January 1909.

Grainger had heard of Alfred J. Knocks from a friend, Mrs. Elder, in Waikanae. On 12 January, 1907 at Otaki, Knocks had phonographed a group of Rarotongans who were in New Zealand for the international exhibition at Christchurch in 1906/07. On Grainger's return visit to Otaki on 20-21 February 1909, Knocks gave him his five original cylinders of Rarotongan music and two of his best of Maori. Grainger later had them copied, kept the originals, and returned the duplicates to Knocks in early 1910. Grainger's attempts to transcribe the Rarotongan cylinders remained unfinished, though he continued to work on them through 1909.⁵⁶

To Rose, in a letter 21 January 1909, he wrote of his impression of Knocks:

I was met in Otaki by a middle aged greyhaired and bearded rather frail man, not a 1/2 caste, a N. Zealander, of an Australian father, now about 58 ... and later he outs with some records of chorus singing by Rarotonga (Cook's Island natives) ... These cannibals were brought over to Christchurch exhibition and came to Otaki, where Knocks with an artist's

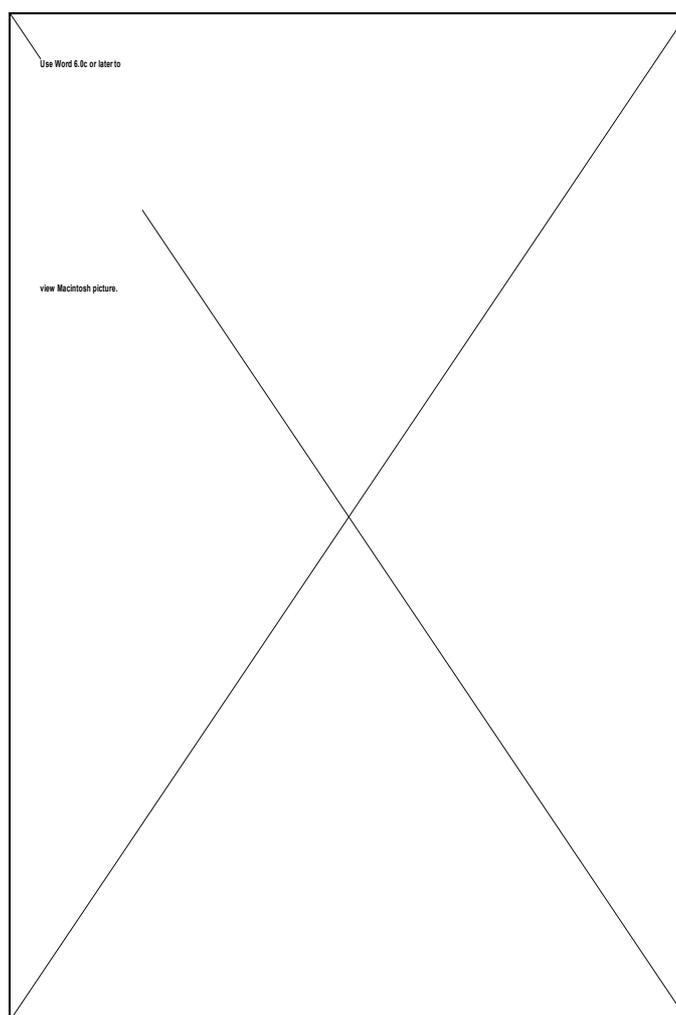
⁵⁵ Dreyfus, 305 fn 38.

⁵⁶ Dreyfus, 263 fn 5.

insight, took fine records of their glorious godly dance songs. No one in Christchurch thought of phonographing these glories: think of it! Knocks could understand their speech, very akin to the Maori, which he speaks at home with his Maori wife and handsome 1/2-breed boys.

To Delius, on 31 January 1909, Grainger wrote:

I have been collecting some Maori singing phonographically, delightfully full of queer intervals. (1/4 notes I think). But I have also heard phonograph records to Rarotongan (Sth Sea Island) natives' part singing, which is (to me) far more enthralling. They sing really polyphonically and have a genuine harmonic sense. I am trying to induce folk to have this and kindred music well preserved phonographicly, etc.



Percy Grainger and A.J. Knocks in Otaki (New Zealand), 16 September 1924.

At New Plymouth, on 26 January, Grainger had collected six phonograph cylinders of music from a group of Maori singers he met through S.P. Smith, president of the Polynesian society and a native of Lincolnshire.

The second annual conference of professional musicians of New Zealand, meeting in Auckland on 25 January, passed a motion "That steps be taken for the preservation on Maori folk songs."⁵⁷

Grainger later wrote to Balfour Gardiner on 16 February:

⁵⁷ Dreyfus, 265 fn. 8 and 9.

I've been hugely taken by the native Maori music and rhythmic recitations & have come across phonograph records of some native Rarotongan (South Sea Island-Polynesian) part singing that I've fallen clean in love with and am trying to note down so as to be able to have it sung by a chorus in London.

This voice is many voiced and full of harmonic feeling, & enthralling rhythmically.

My dear Balf, the South Seas teem with glorious wayward ecstatic uncollected native music. Shant we do a trip thro those seas once?

The South Seas with their lovable graceful fiery souled 'Viking islander races' may become a 2nd Scandinavia for me. I intend to learn Maori some day.

To this Bird adds

When Grainger discovered the four and eight-part polyphonic music of the South Sea Islands he was overwhelmed. He tried to get other people interested in the work of Knocks and to carry on the work of phonographing the music that interested him so much. Many years later, when the New Zealand branches of the British record companies began to record the folk music of these parts, the folk culture had become diluted with European influences, the cylinders of Knocks and Grainger (now preserved in Melbourne) [Grainger Museum] are among the few authentic recordings. But the polyphonic singing from Raratonga proved extremely difficult to transcribe and this work has yet to be completed.⁵⁸

The Ada Crossley tour arrived in Melbourne on 19 March, he wrote to Karen Holten from South Australia on 20 May that

In Melbourne I got together with Prof. Spencer, who knows most about the native Australian 'Blacks', and who let me hear his (well recorded) phonograph records of their songs, 3 of which I wrote down for him. The melodies are much less primitive, and more melodic than I had expected from stupid remarks in music histories. I hope he will send me several records to England. No one has written them down before, although the records were taken many years ago.

Walter (later Sir Walter) Baldwin Spencer (1860-1929) was a biologist and ethnographer, professor of biology at the University of Melbourne from 1887-1919. In collaboration with F.J. Gillen (1855-1912) (and afterwards on his own) he brought to light the hitherto unknown world of the Aboriginal people of Central Australia. Of the Grainger connection, Dreyfus writes that

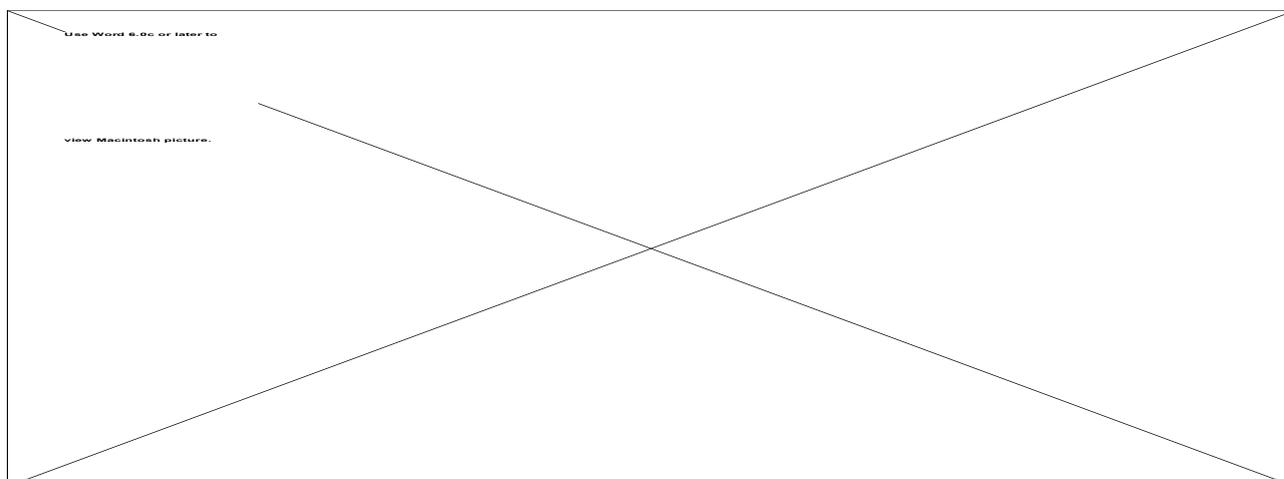
The three Aranda songs Grainger transcribed were the first Australian Aboriginal songs ever to be recorded. Two of his transcriptions, from phonograph recordings made by Baldwin Spencer on 22 March 1901 in the Southern Aranda district, Stevenson Creek, South Australia, appear as an Appendix in Spencer and Gillen's 'across Australia (2 vols. London 1912). The notations in the published form differ from Grainger's manuscript. It is likely that the transcriptions were published without his knowledge.⁵⁹

There are three songs on a manuscript identified by Grainger as 'G.1', 'G2' and 'E Dadjji dadjji.' 'G1' is numbered 11 in the Adelaide Baldwin Spencer Collection of 1901 and entitled (by Spencer) *Song of the Erkita Corroboree*. 'G2' is not numbered but is described by Spencer as *Song of the Inniakwa Corroboree* sung by the same man. 'E Dadjji dadjji' is numbered 8 in the Adelaide collection and entitled *Song of the Chitchingalta Corroboree*.⁶⁰

58 Bird, 129.

59 Dreyfus, 297 fn. 30.

60 The anthropology Department of the National Museum of Victoria identified these 3 songs, which holds the original manuscript in Grainger's hand.



The first of Grainger's Indigenous Australian transcriptions (SL1 MG13/10:1)

It is most interesting to note the anthropological use of the phonograph in Australia and New Zealand at a much earlier period than in the British Isles, with the exception of the precursor, Grainger, the colonial, who pioneered its use there.

He [Grainger] was also aware of the work being done in ethnomusicological studies in Australia by E. Harold Davies [c. 1926]. Grainger's ABC broadcast lectures given in Melbourne in 1934 and 1935 contain references to Davies and his gramophone recordings of Aboriginal music. In this context Grainger was to describe Australian music as having 'tunes that are lithe and graceful as snakes, and highly complex in their rhythmic irregularities'.⁶¹

Percy and Rose Grainger returned to London in June 1909, after a tour that had been a critical and financial success for Grainger, but Rose was dissatisfied with his role as an assisting artist. Rose now exerted pressure on two fronts – more money could be made as a soloist, and he should now allow his compositions to be played in public, rather than in private, subsequently Delius included two of his choral works to be performed in the first musical league in September 1909. After his ten months on tour, Grainger responded to his mother's demands, to also reestablish his private pupils, commit himself to the frantic pace of the London season's social scene and face the future prospect of more and extended travel as a soloist to sustain them financially.

As a respite from these pressures, Rose now encouraged Grainger to take more frequent holidays, at the end of July he visited Roger Quilter, and had two short folk song collecting trips: in Gloucestershire with Eliza Wedgewood from 31 July-1 August and from 21-22 August at Wittersham in Kent with Alfred and Edith Lyttleton.

Grainger's empathy for his folk singers and accurate observations are recorded on 1 August in a letter to Rose that

... It is enchantingly lovely here, and I am extremely happy. To-night I shall be at Miss Wedgewood's. The 2 best old men in this district (Daddy Lane, & Shepherd) have both died (Winchcombe workhouse) since I collected from them a year ago.

⁶¹ Helen Reeves, "A Universalist Outlook: Percy Grainger and the cultures of non Western societies," in Frank Callaway (comp.), *Percy Aldridge Grainger Symposium*, Second Edition (Nedlands: University of Western Australia, 1997), 38.

I took 3 phonograph records yesterday (Sat.) morn at workhouse, & yester afternoon Miss Wedgewood & I spent with dear fresh eye of very dialectic 90 year old woman Mrs. Wixey at Buckland, from whom I collected (2 phonograph records) for the 1st time in my life the beloved 'Bonny bonny boy' tune.

Her variants were very very peasanty, gloriously modal, and full of variety. She is a killingly funny old dear being. Referring to Miss W's & my visit she said it was : 'Really beautiful company, happy company. Respectable company.' She said 'werm' for 'warm', 'erm' for 'arm', 'weef' for 'wife', 'sty-airs' for 'stairs', 'wint' for 'wasn't', 'do'um' for 'do they', A.S.O. I took some 5 or 6 cylinders full of her singing.

How can folk think that any Niggers smell stronger than English country folk? I know now [sic no] stench so sickening searching sickly as the Latter's. Even when I get into an empty railway carriage on a countrified stretch I niff at once the unfleeable whiff. Not that I mind. It isn't sweat I smell I mean, but the real flesh smell of them.

I shall meet Cecil Sharp today at Miss Wedgewood's I believe. I want to see him so it is lucky. Miss W has done her folk song work right well, hereabouts. Above all she is loved by the old folk, which is, after all, the first need.

Yesterday early evening we saw the school children do Morris dances, learnt from 'Esperance Club' teachers, who originally owe all to Sharpe. He has really done a good work in this matter, I think. The Morris dances are charming, & the 2 best tunes (those 2 I have sketched settings of 'Shepherds Hay' & Country flowers') have dances to them just as jolly as Sharpe's harmonic treatment of the tunes is revolting. The children did them well in a way, tho their outstanding characteristics are gracelessness & dullness, barring 2, who were more lifelit sparky beings generally, & 'trod' with joy & jimpness. I must certainly learn to Morris-dance, even though I'm sure it is unoverratably healthy for one.

The Esperance Club, according to Kay Dreyfus, was a London working girls club. In September 1905 its honorary secretary, Mary Neal, had approached Cecil Sharp with an idea of teaching English folk songs and dances to the members.

Sharp recommended William Kimber, a traditional dancer who, with his cousin, first taught the girls. The experiment was highly successful and from 1906 public performances and demonstrations were given, and members of the club in turn became teachers. Sharp was never officially associated with the Club though he often lectured at its performances. In 1910 he and Miss Neal fell out over questions of style and methods of teaching. Sharp had played a pioneering role in notating the traditional Morris dance tunes.⁶²

The enchantment of the South Seas still haunted Grainger; to Herman Sandby, in a letter on 8 August, 1909, he wrote

... when we meet I will tell you a lot about these dear Polynesians, how loving, lovely, bold, well formed, & childlike they are, & how artistic too!

Polynesia is fast becoming a 2nd old Scandinavia for me, greatening my love for the older schwarmerei by way of its fierce contrast. After Icelandic Maori is the most lovely sounding speech I know, heroic, rhythmic, and reckless like the former ...

I have done a good deal of scoring of late and besides ending the English Dance have done 'In Dahomey' for Rathbone, and 'Dollar & 1/2 a day' (chanty) 'At twilight' and am getting on with 'Bride's Tragedy.'

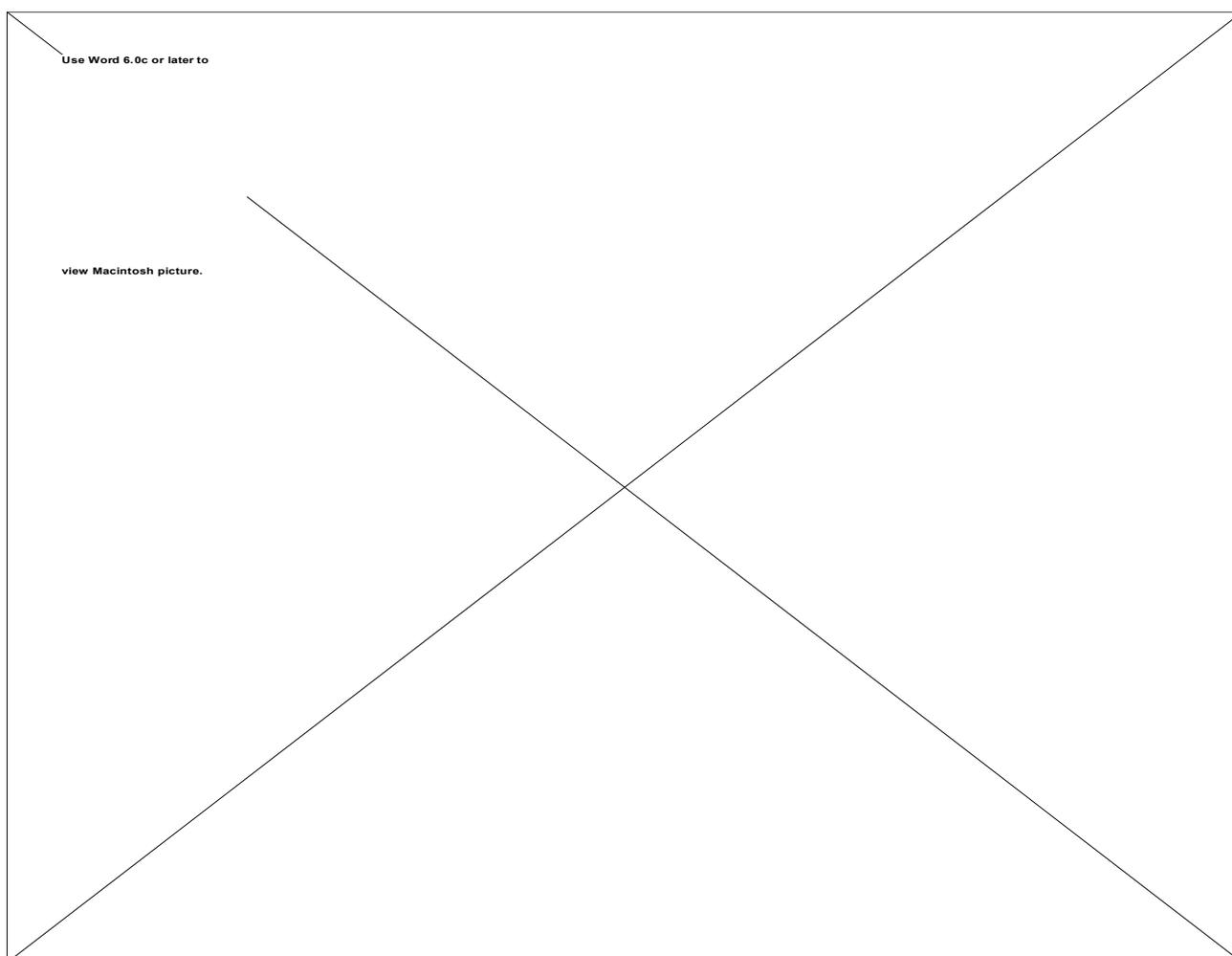
Grainger was a guest of Alfred and Edith Lyttleton of Kent, and with the assistance of Mrs. Edith Lyttleton, he collected on 21 August 1909 five tunes no. 395-399 in Grainger's English folk song collection. *Mary Thompson* was made into a setting for four unaccompanied mixed voices. Grainger's biographical note on the singer:

⁶² Dreyfus, 304 fn. 38.

Samuel Holdstock, born 16 May 1823 [at] Budds, Wittersham, Kent. Here all except 2 years in Appledore. [Dealt with] cattle and sheep Worked up to he was 79, and then got hurt. Wouldn't sing on a Sunday. Even in his wild days he had never done that. He went up to London to see the Queen's funeral (Vict[oria]) and never wished to see another.

The setting *Mary Thompson*, which Grainger noted, 'I like it best of all my settngs', still remained unpublished. However, it was included in the program of Grainger's concert of compositions and folk music settings on 21 May 1912.

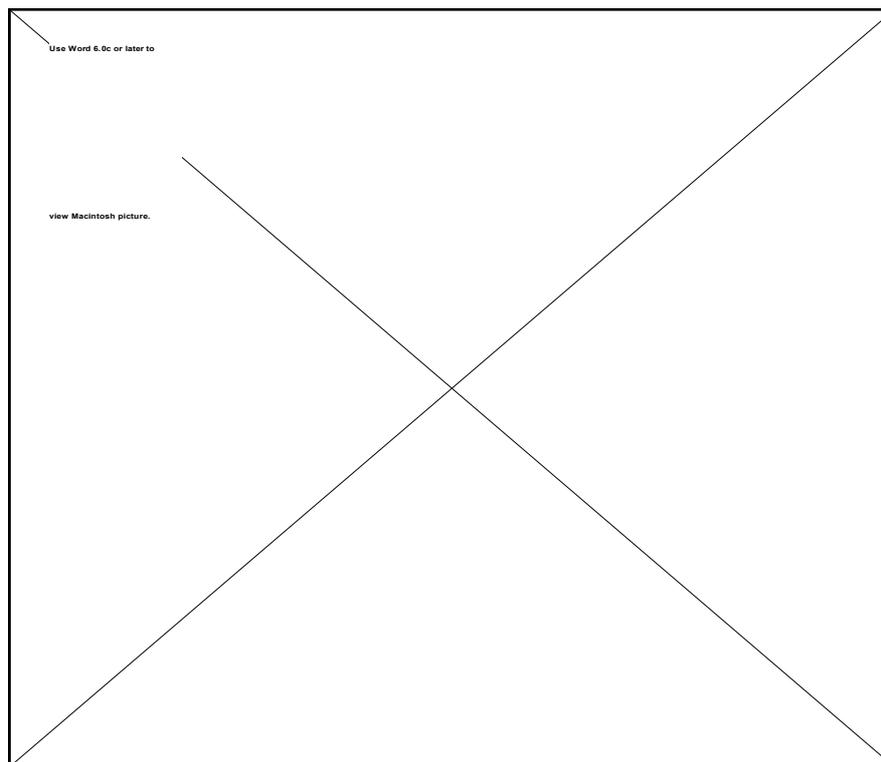
These Kent folk songs collected on this visit mark the end of Percy Grainger's English folk song collecting.



The manuscript paste-up score of Grainger's favourite setting, Mary Thomson (MG3/58-1)

Whilst Grainger was holidaying with his lover Karen Holten, at Slettestrand, Denmark, in September 1909, apart from giving two concerts, he was working on his Faeroe Island dance ballad, *Fadir Og Dottir* [Father and Daughter], the tune of which was taken from Hjalmar Thuren's *Folkesangen paa Faeroerne*, the words from V.V. Hammershaimb's *Faerosk Anthologi* (vol. 2) and set for five men's single voices, double mixed chorus, strings, brass, percussion, and mandolin and guitar band. The work was completed on 8 September 1909, created a sensation at its first public performance on 13 March 1912. Published by Schott & Co., London in 1912 and 1913, it is dedicated to John Singer Sargent. The words sung by the second chorus and set to tunes composed by Grainger himself, form part of the refrain to quite another ballad, published in Hammershaimb's *Faeroiske Kvoeder*.⁶³

⁶³ Dreyfus, 313 fn. 53.



*John Singer Sargent on a postcard sent to Percy Grainger.
It is inscribed "This is the appearance I present when on the warpath"*

This trip also gave Grainger the opportunity to visit the Landsudstilling [country exhibition] in Aarhus, it was an exhibition town featuring fine art, arts and crafts, industry, exhibitions from local and central government, hygiene, farming, fishing and a special exhibition newspaper. Grainger reported to Rose, thus on midday 16 September 1909:

The exhibition was fun, a well arranged affair, with nice strange temperal buildings; what a contrast to the more costly usual gaudy plastered revoltingnesses of big shows like Paris & London's!

I could have spent hours in the Greenland building, full of lovely patterned clothes etc. of the Esquimos, & photos of the same; and days with the troop of Abessenians that are there. Great tall men, a little too Arab looking for my personal liking, tho often with nice wooly niggary hair & certain endearing likenesses to Zulus. Their dark bare skins shone & sparkled even in the cloudy chill northern air. There is, however, much evil in their faces, tho lots of atoning & ravishing grace. We have just missed seeing what may have been a real jolly wardance.

Grainger returned to London after his Danish holiday on 19 September. By 24 September he was in Liverpool to participate on 24 and 25 September, in the concerts of the First Festival of the Musical League, in which in answer to Rose's persuasion two of his compositions were to be performed. Reporting the evening concert on 24 September, the Daily Telegraph of 27 September, 1909 noted, "Mr. Percy Grainger created something like a furore by his playing of Cyril Scott's *Handelian Rhapsody*, and two of his own transcriptions of Standord's *Irish dances*". At the third and final concert, on the evening of 25 September, the Liverpool Welsh Choral Union conducted by Harry Evans performed Grainger's choral settings *Irish tune* and *Brigg Fair*. The British Australasian of 7 October, reprinting the critique from the Manchester Guardian, added a note: "There were repeated calls for the composer after the folk-song item, but he did not appear on the platform."⁶⁴

⁶⁴ Dreyfus, 321 fn. 62.

Rose and Percy's personal life resumed its routine: from October Rose was 'at home' every fortnight on Thursdays; Percy his fortnightly Tuesday choral meetings, with from November his 'pupils' afternoons, and so the pace continued to accelerate. As Grainger remarked to Roger Quilter during November,

fond friend, I'm worked off my arse, & have done no Rarotonga for days now but soon will begin again. I have done the 1st section of no. 1 only so far! What joy to compare notes when we're both thro with them all. I am so thankful to you for noting them down, & for helping me through with the money. Herewith the receipt for the bill for the duplicating of the records, which please return to me at your leisure. (I have paid them alzo) if you think it too much don't scruple not to pay.' Roger Quilter had paid half the expense of having the copies of the Rarotongan records made. The bill was 7 pounds 10.0.68

Grainger gave his annual London solo recital at Aeolian Hall on 30 November. At a performance, the fifth in a series of the Grainger-Langley-Mukle chamber music concerts at the studio of the artist Wilfred von Glehn on 9 December, *Molly on the Shore*, was performed by a string quartet for the first time.

Grainger wrote to Karen Holten on 10 December 1909 that

Molly was a wild success, violently encored ... I think Molly is a masterpiece, I really do, I don't say it's a work of genius, but it is masterly, practical, effective, finished. I doubt if I have it in me to be a genius, but I think I have in me to be a master.

The critic of the *Times*, on 10 December, who was quoted by the British Australasian on 16 December, stated: "One of the most delightful and exhilarating things of the kind in existence."

1910

During January and February 1910 Grainger completed a brilliantly successful concert tour of Norway & Denmark, supported by the efforts of Nina Grieg and the attendance of the King & Queen of Norway at one recital. Later, Nina introduced Grainger to their majesties, and the Queen later attended his orchestral concert and issued a command to play at Court and present him with a gold and diamond tie-pin.

Nearing Göteborg on 23 January 1910, he wrote

its noteworthy how train & boat faring greatten the imagination. One always gets idea[s] travelling, and what is still better one gets plans; schemes of what to tackle next, various duties appear in dramatic degrees of weightiness, lying in my bunk on the boat I thought out ways of setting that nice 'Runaway chanty *What shall we do with a drunken sailor?*' A Scotch Strathspey accompanies it finely (this I found out journeying to Brigg some years ago – Dear old Brigg's voted anti Elwes – conservative party, I'm so pleased) and on the fjord I found that ripping Irish Old Clan March from Petrie Collection fits with both the others.

Grainger's *Scotch Strathspey and Reel* combines "six Scotch and Irish tunes and halves of tunes that go well with each other and a chanty that blends amenably with the lot". The tunes are drawn from various sources: the basic Strathspey tune *Marquis of Huntley* and reel tune *The Reel of Tulloch* (Thulichan) are taken from the articles on *Strathspey and reel* in Groves' *A Dictionary of Music and musicians* (first edition, vol.3, 1894). Other tunes include a scotch tune sung to Grainger in August 1911 by the painter Hugo Rumbold, and three Irish tunes, No. 318, 319 and 983, from Stanford's edition of *The Complete Collections of Irish Music*. The Shanty *What shall we do with a drunken sailor* was from Charles Rosher in its polyphonic many-voicedness the work was inspired by Grainger's experience of Polynesian music. Began as early as 1901 or 1902, the work was completed by 4 October 1911. It was published by B. Schotts Söhne, Mainz, in 1924.

When completed the setting was for four men's voices and twenty one instruments.⁶⁵

⁶⁵ Dreyfus, 334 fn. 3.

This was the first of a total of five trips he would make to Europe during 1910; giving a piano recital in Frankfurt on 12 March and a Amsterdam Recital on 15 March. A later tour of Holland giving five solo recitals during April and a return season in August, thence to Norway for concerts & Denmark, followed by concert recitals in London in Nov, back to Holland, on to Frankfurt. The stress was enormous but the results as Rose had prophesied were a series of triumphal successes, fame and financial security.

The death of King Edward VII on 6 May impacted on the financial earnings of Grainger during the London "season". During the mourning period many public concerts and social events were cancelled for up to eight weeks. Grainger continued to make a reasonable income from his pupils and private performances but the real money was made on his European tours. His annual solo recital was given at the Aeolian Hall on 21 June, and included the Quartet version of *Molly on the Shore*, The string sextet version of *Always Merry and Bright* (Later Mock Morris).

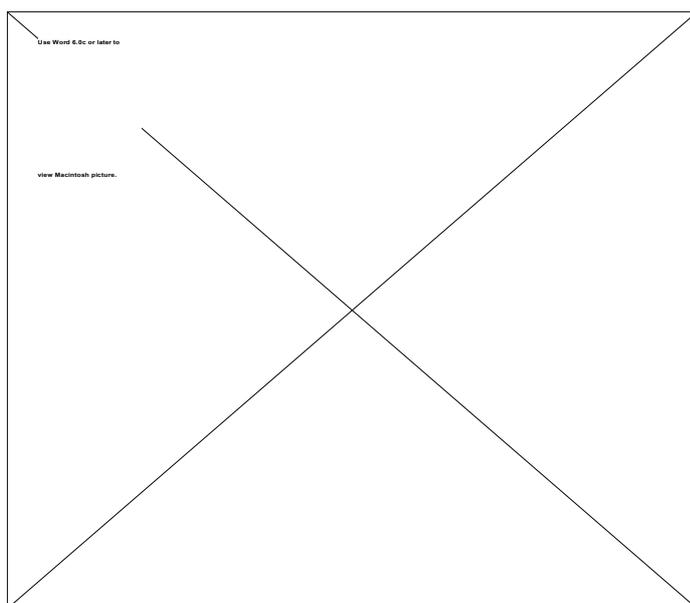
1909 has been historically accepted as the end of the first English folk song revival – the demise of field collecting is clearly defined for Grainger with his decision to accept his mother's advice to pursue a career from 1910 as a soloist, broadening his engagements beyond London and the provinces, to entail the demands of constant travel in pursuit of a successful career in Europe. But his creative spirit was astir with other ideas and creative expressions. 1910 marked the year of his design and wearing of innovative towel costumes, and with enthusiasm he remarked "I am so longing to see the towel trousers. I am going to be gloriously dressed some day I'm full of dress plans."

During 1909-1910 he was investigating Mechanical Notations (that he had read about in a popular magazine) *The Windsor Magazine*. He became preoccupied with an idea for a machine, in a letter to Benjamin Ives Gilman, at the Museum of fine arts, Boston, Mass. 13 Dec. 1909, Percy "proposed to make diagrams in which horizontal direction would mean tune, and vertical tone."

A letter from Daniel Jones, Professor of Phonetics at London University, 12 May 1910, invited Percy to see his Phonetic Kymograph on the chance it might provide him with some new ideas. Yet another idea was

to note down from 'Graphic Records' (vibrations traced on carbon paper, or something). I can't think why they haven't tackled that, the chances of mistakes seem to me wonderously less than by that method, for one can magnify sights better than sounds, I believe my thoughts would provide a cheap possible working scheme; I must talk with some knowing person, and I must also read a book by Ellis.⁶⁶

⁶⁶ Letter, Percy Grainger to Rose Grainger, 23 January 1910. Also cf. O'Brien, 48.



Folk graphs of a similar kind to the Phonetic Kymograph – this is the output from the later American ‘Sound Photography’ system of the Negro folksong, *Swing Low, Sweet Chariot*. Note the similarity to Grainger’s later Free Music graphs.

Excerpt is from a book in Grainger’s library, *Phonophotography in Folk Music* by Dr. Milton Metfessel (Chapel Hill: University of North Carolina Press, 1928).

Another pathway was laid down leading towards his future years in the United States, and decades later the creation of his *Free Music* machines –

to begin with in the train from Goteberg last Thursday I got the idea for a newish kind of music, based on some sketches I thought of in a train coming down from Lady Bective’s some 5 years ago, & wholly sodden with Rarotongan influence. When I get back you’ll find I’ve nothing proper of it to play you yet, but its well berthed in my imagination for all that. It’s going to be small in compass & jumbly in rhythm like the Rarotongas, but with rather more statuesque path of Faerosk interval-choice, but harmonic its going to be like myself, modern & modulatory. I can imagine its being the most effective form of choral writing thinkable. And what words do you think I’m going to use? How all comes back to the first instincts at last! You know my old schwärmerei for Beowulf etc., well when I first started Icelandic 5 years ago, tho enthralled with the proze, I felt slightly coolth towards the poetry, (Kvaeði) largely because I didn’t know enough Icelanaic to grasp the gist. But last Thursday for the 1st time I found I knew enough to commence to open my mind to it.

Darling, here lies a future for me; which I’ve doubted for the last 8 (?)Years tho’ I instinctly hoped for it earlier than that. But without knowing the faerö treatment of Icelandic words, & without having heard the Maori paos & Hakas, & chiefly without having digested the Rarotongan game, & also slightly without having read a few lines of Stevenson’s about some music of the Marshalls (isls.) I would’nt know how to chew this chance. What I’m thinking of doing is to take 5 or 6 of the short Kvaeöi in (for inst) Egils Saga & jumble them together in a chorus in the way Rarotongans would. More of all this when we meet.⁶⁷

No work of this description can be identified in Grainger’s surviving oeuvre. However the influence of his experience of Polynesian music permeates several of his compositions from this period, including his *Scotch Strathspey and Reel* and *Random Round*: A suggestion of these ideas perhaps permeates his plan for the *Death-Song for Hjalmar Thuren* (1914-16), a requiem for baritone solo, mixed chorus & orchestra based on several Faeroe island folk songs and Norwegian *Kaempevis*. This latter composition remained unfinished.⁶⁸ In this context Stevenson’s description of music in the Gilbert islands is the chapter ‘The Five days’ festival’ in his

In the South Seas is highly suggestive, but there is some doubt as to whether Grainger had read the book at this time.⁶⁹

1911-1914

⁶⁷ Letter, Percy Grainger to Rose Grainger, 14 February 1910.

⁶⁸ See MG3/16 and the “Big Green Sketch-book”, SL1 MG3/64-1.

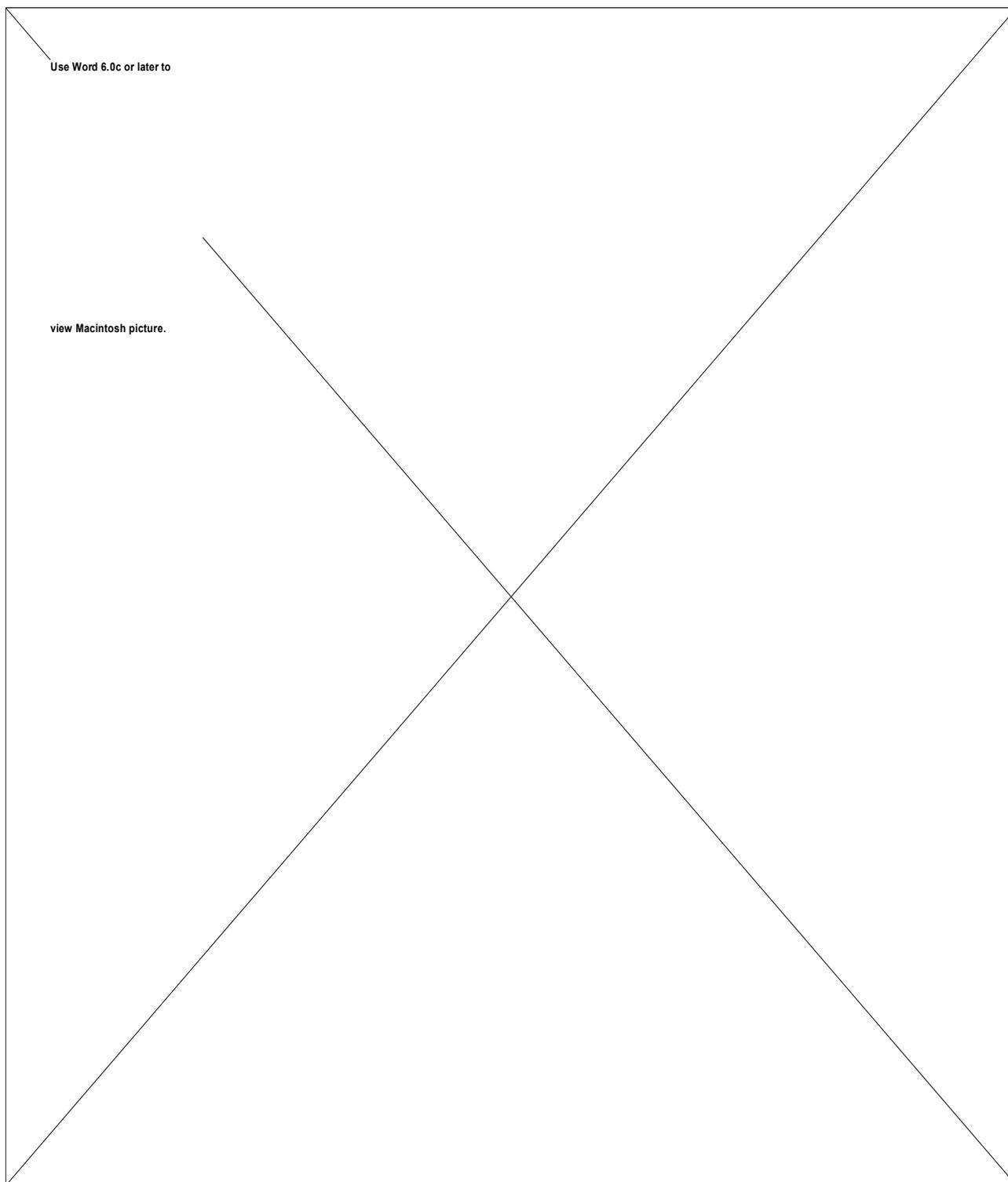
⁶⁹ Dreyfus, 347.

On 11 October 1910 Grainger's Norwegian agent Sigurd Hals had written to Rose on the subject of the financial returns from Grainger's touring.

Basically it is quite ridiculous that an artist like your son cannot get a full house wherever he goes. But what can we do? There is nothing for it except that your son must travel much faster next year and play every evening. That is the only way we can get any good pecuniary results. I have already made a start on next year.

The consequences of this decision, and the exploitation by his agent and mother soon became apparent. The pressure on him to perform and constantly travel was terrific.

On 15 January 1911, Percy wrote to Karen that he felt "quite distressed with worry and fear," by the end of the tour he was "tired and destroyed, without strength." His Dutch friend Bertha Six, writing to Rose on 24 January, 1911, reinforces the picture:



Grainger's unfinished manuscript of the Death-Song for Hjalmar Thuren (MG3/16-1)

last week I was anxious about him; he worked too hard, and he evidently was lo-spirited and lacked courage. But on Sunday and yesterday he not only looked ever so much better, but that tired look was gone, and he was his old self again. He must never again take so many engagements within such a short time; he could not stand it.⁷⁰

In this context the offer of a settled post on the staff of the Royal Manchester College of Music was at first greeted with some enthusiasm by Rose, though her enthusiasm cooled when she discovered that Percy's earnings would go down if he accepted it. Only a person with Grainger's excessive vitality, energy and pianistic ability could sustain the colossal demands of his European concert tours during the years from 1911-1914.

He was not driven by a desire for fame and success, that he had already established from 1901-1910, but it was a relentless drive to make money that drove him on, and on. It was Rose who advised and urged him on, in his pursuit of money, which imposed many sacrifices on him; which limited his composing, a university teaching position and the opportunity to marry and the subsequent loss of the woman he passionately loved.

Grainger was not an avaricious man, quite the contrary, his generosity was boundless and extended throughout his lifetime to immediate family, extended family, friends, colleagues and the establishment of the Grainger Museum and its collections.

His greatest anxiety was financial insecurity, not only for himself, but to support Rose and her bouts of declining health and her future incapacitation physically and mentally, as syphilis, without the present day medical intervention, would finally destroy her. Her disease during her lifetime was Grainger's dark and guarded secret, not to be discussed with friends, not even his beloved Karen. One can now speculate, if only he had told Karen during their passionate relationship, perhaps she would not have turned away from Grainger and understood his commitment not to marry during Rose's lifetime.

A symbiotic relationship existed between mother and son. Rose deeply loved and adored the genius she had created, whom she advised and promoted. She expedited his professional and business affairs and personal life, but she also extracted her dues. Perhaps, her deepest anxiety would have been that Grainger would marry, and her role and status would become subsidiary to a wife. This was a fate she would not accept and constantly intervened and prevented any serious romantic attachment for Grainger. This ironically would lead in 1922 to her suicide, in an endeavour to save Grainger's reputation and stem the flow of lies and insidious rumours regarding an incestuous relationship. This was untrue, but the relationship was by most standards, unnatural for a son to so love his mother, but their relationship was more complex than mother and son; they had stood for many years together against the world, she was his business manager, secretary, public relations manager, closest friend and companion: his success and triumphs were hers also, she was his alter ego.

The strenuous pianistic regime continued throughout 1912, a year in which he also emerged as a conductor and composer giving performances of his own compositions, which gave him personal fulfilment and success. Along with this new success, new anxieties emerged – would these new roles affect his pianistic activities – would his long absences on tour cause him to be forgotten in London.

The British Australasian 9 May 1912, reported

the fact that Mr. Percy Grainger, the Australian pianist, is a composer as well as an artist, had been known by his musical friends for some years, but until quite lately he had refused to let his works be performed. Now, however, they have been given to the public, and have aroused keen interest ... The result of a performance of some of his works at the

⁷⁰ Dreyfus, 392.

recent Balfour Gardiner concerts at the Queens Hall, was an extremely favourable crop of criticisms in the London papers ...

Performances of Grainger's compositions continued throughout the spring and summer: *Mock Morris* at the Balfour Gardiner concert of 17 April, English dance at the Balfour Gardiner concert of 1 May, the orchestral version of *Green Bushes* at Aachen on 10 May, *Mock Morris* and *Molly on the Shore* in Birmingham on 19 June. Grainger also began to get 'at home' engagements for his compositions. This year his annual piano recital in Aeolian Hall was replaced by a composition concert on 21 May. This concert had been planned since November 1909. It represented, as the *Daily Telegraph* noted on 21 May, his "most important bid hitherto to be recognised as a composer."⁷¹

In 1912, Sir Thomas Beecham (1879-1961), the English conductor, who greatly contributed to Grainger's compositional career, offered him a position as a assistant conductor, and also invited him to write music for a Diaghilev Russian ballet, for which he would provide the scenario. Grainger wanted to write a piece of "danceable" music first, and then tackle the actual ballet score later;⁷² this "danceable" music, begun in March 1913, became *The Warriors – Music to an Imaginary Ballet*. Of the actual ballet music, only sketches survive⁷³ and even *The Warriors* was not completed until 1916, after Grainger had departed for the United States.

1912 was the year of Grainger's development in his compositions of his theory on 'Polyphonic harmonic free improvisation', found in *Scotch Strathsprey and Reel*, and *Random Round* which ranks amongst his finest works. In 'polyphonic harmonic free improvisation', Grainger was

fond of incorporating passages where melodic lines or chordal sequences are sent off in different directions without apparent regard to each other the resulting sounds often produce sudden discordant clashes which give the impression of having happened almost by accident – the more or so when they occur in predominantly consonant stretches.⁷⁴

In Grainger's *Anecdotes* (1949-54) he wrote

my efforts, even in those young days, was to wrench the listener's heart with my chords. It is a subtle matter, & is not by mere discordance ... music is not made agonizing merely by sharp discords any more than literature is made agonizing by crude events ... It is the contrast between the sweet & the harsh ... that is heart-rending. Perhaps these assaults upon the tenderness of men's hearts (as we find them in tragic poetry & music based on the same) will play their part in weaning men from massed murder of mankind in war, & massed murder of animals for food.

Random Round is divided into several sections, each of which is begun with a Javanese gong is sounded. Bird elaborates:

Within each section the thematic material is treated in ten to twenty variant forms and to a harmonic ostinato strummed on a guitar, the vocalist and/or instrumentalists are at liberty to take any variant at any time, at any speed, and jump to another at will (but at the correct pitch), the variants are written so that some sort of harmonic whole might emerge from a performance ... Although *Random Round* was almost totally neglected by the musical world, it is an important early instance of Aleatory composition, planned in the same year in which John Cage was born and before the advent of Berio and Stockhausen.⁷⁵

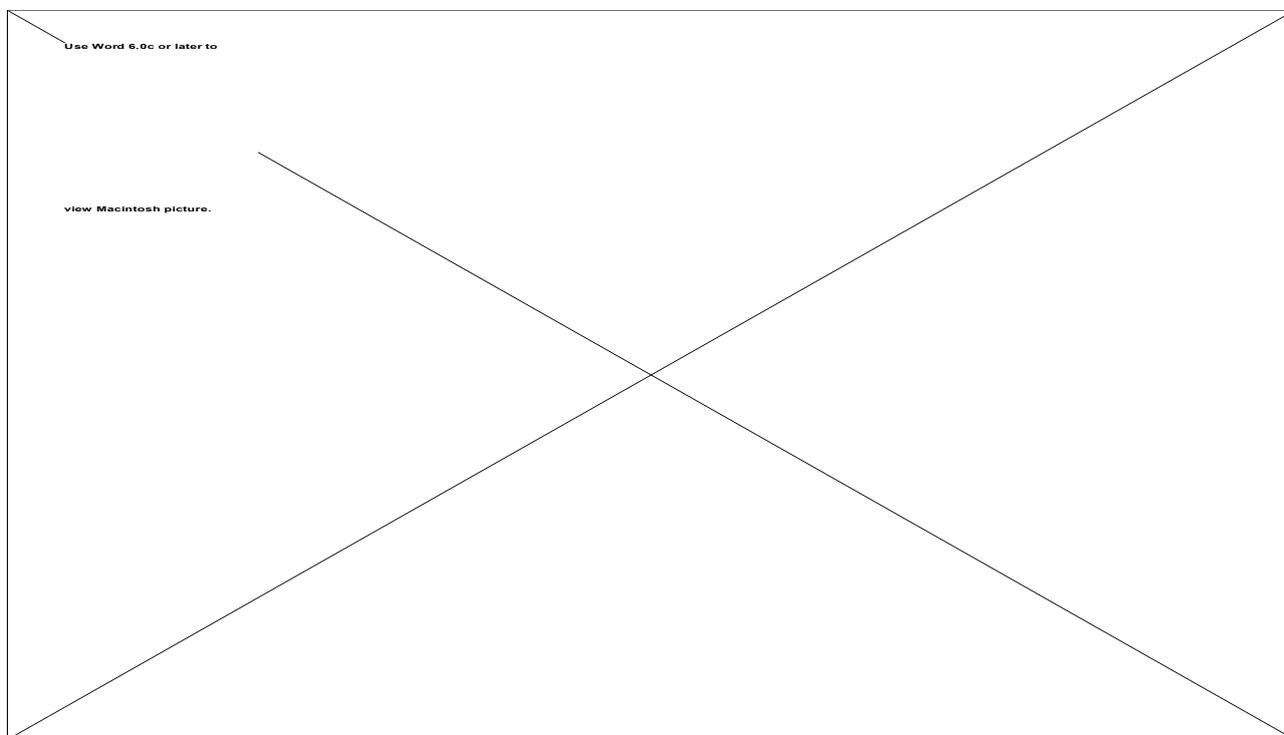
⁷¹ Dreyfus, 453-4.

⁷² Alessandro Servadei, *An exploration and critical edition of Percy Grainger's "The Warriors – Music to an Imaginary Ballet,"* unpublished masters thesis (University of Melbourne, 1995), 9-10.

⁷³ See Grainger's *Big Green Sketch-Book*, SL1 MG3/64-2:1, p. 46.

⁷⁴ Bird, 146.

⁷⁵ Bird, 146.



The opening 'fore-play' section of Grainger's Random Round, 1943 sketch score (MG 9/18-1)

Whilst on tour in Holland later in the year, he discovered in the Leyden Ethnographic Museum, their extensive collection of tuneful percussion instruments used in the Indonesian orchestras. It was an opportunity for him to now balance the high octaves of the glockenspiel and xylophone with the warmer, mellower tones of the lower voices instruments. Later, Grainger would become a pioneer in the orchestral use of 'tuneful percussion' instruments in his scores.⁷⁶

During late 1912, the strenuous tours began to take their toll on Grainger's health, which was exasperated by the sadness of his self imposed decline in his passionate relationship with Karen. Rose's extant collection of letters over the years reveal her constant intervention directly to Grainger and Karen, warning of the impossibility of marriage for Grainger and the damage it would cause to his career – and she succeeded. Karen began to accept this situation, when Grainger cancelled their planned August holiday to Svinklov in 1911, then he cut short his visit with her in Copenhagen in November 1911, due to his pressure of concert performances in order to make more money. She returned his whips, and her letters to him, became more distant and infrequent, as a new suitor would enter her life, Dr. Asger Kellerman, whom she would later marry on 15 August 1916.

Grainger spent his last and happiest holiday with Karen in August 1912 at Sletterstrand, near Svinkløv. All was changed, as if all passions were spent, they now became lifelong loving friends and correspondents. Karen was to honor Grainger's later requests in 1925 to return all his letters, and to give him her national dress costume.

As the year closed it consolidated Grainger's professional reputation as a composer and conductor, *The Times*, London 31 December, 1912, lauded his success, that he "has proved in one sense the successful man of the year, for he had soothed the savage beast of the critic and charmed the stubborn one of the general public."

The year 1913 brought a revision and more discrimination in accepting his public engagements, in the conducting of his own 'composition concerts, or as a soloist in the same program, a decision to perform more in the English provinces, and a limited number of European tours which would include a tour of Russia planned for November.

Karen's announcement that she loved another man, probably caused Grainger's extraordinary 'on and off' engagement to Margot Harrison, the daughter of friends of long standing, from early July to early August. One may speculate: did Grainger reveal his sexual fantasies and desires to Margot? Certainly Rose played her part in the engagement's demise, with her then unfashionable ideas of 'free love', and her stated ground rules for their domestic arrangements if a marriage ensued. Mrs. Harrison compounded the situation by deciding which furniture would be appropriated from the Grainger's home, for the newly weds; enter Dr. Harrison, the father who called an end to the engagement. Grainger continued his public and social life apparently with great aplomb.

At the conclusion of his Russian tour, in transit for the last concert of the Danish tour, he briefly rendezvoused with Karen at the Copenhagen Railway station. It was their last meeting before the outbreak of World War I, and his departure to the USA in 1914. Grainger had composed *Shallow Brown*, whilst on holiday with Karen. During the height of their wildly erotic and passionate affair, but like an omen the music throbs, and trembles with melancholic human loss and despair – its prophesy is fulfilled as they briefly meet and part on the Railway platform – as all passion between them is now spent – his longing and loss will remain, forever – and like flotsam, Grainger's life and career will soon be washed away to the distant shores of the 'New World'.

The London period was almost over. Fate was conspiring to inexorably draw him to the 'New World'. Dreyfus stated that

The idea that Grainger might 'do something' in America was one which was to recur, off and on, over the coming years. The ambition to try America was first mooted by Rose in a letter of 29 April 1909, 'if you approve, let that be our next big thought.' An offer actually came in the summer of 1910, as Percy wrote to Karen on 31 May and 14 June, but nothing came of it at the time, nor of various other attempts to develop the idea in the successive years."

Underneath the continuing talk of success and its occasional manifestations, there is in the early part of 1913, an undercurrent of falling away, of sadness. It is against this uncertain background that ideas of extending his activities to America begin to form again. There was a notion of a composer tour put forward by Schott, an offer of a teaching position in New York from Frank Damrosch and news of successful New York performances of some of Grainger's choruses, then of course there was the constant model of Herman Sandby's lucrative American career. The Sandbys visited London in early May, on their way through to Denmark. Grainger had not seen Herman for five years. Nothing came of these American plans and intimations at this time. But they provided a backdrop of the events of 1914, if not for their timing.⁷⁷

Compositionally Grainger had long ago laid down his pathway to the 'New World' with his interest in, and the influence of the Negro American syncopated ragtime jazz in his 1900 arrangement of the *Ragtime Girl*, followed in 1903 by his *In Dahomey (A Cakewalk Smasher)*. In 1907, he became interested in the music of the indigenous American Indians. In 1913 he freely based Stephen Foster's *Camptown Races*, in his *Tribute to Foster*. On 15-16 October 1913, he sketched the *Lullaby* section of this work, in which he composed his own autobiographical verses.⁷⁸

⁷⁷ Dreyfus, 487.

⁷⁸ Dreyfus, 512 fn. 21. The final scoring of this work, for five single voices, mixed chorus, musical glasses, solo piano and orchestra, was completed in 1931. It was published by Schirmer Inc. New York in 1932.

1914

Grainger's compositions continued to attract considerable interest and attention. In March 1914 Grainger's publishers Schott & Co., summarised for the press Grainger's international achievements as a composer. Announcing that *Mock Morris* was performed more than five hundred times during 1913, and that this piece and his *Molly on the Shore* had been conducted in Holland and Germany by Mengelberg, Fritz Steinbach and Richard Strauss, in Norway by Halvorsen, in New York by Damrosch and in Chicago by Stock and Schindler. Schott also announced that Grainger's works were to be performed by leading orchestras at Wiesbaden, Frankfurt, Mannheim, Vienna and in Finland and Russia. As the referee commented on reprinting the Schott announcement on 29 March 1914, "it is doubtful if any living composer has achieved such wide spread popularity with so few works as Mr. Percy Grainger."⁷⁹

Grainger began his social and professional commitments for the London season on 30 June. He gave his annual piano recital at the Aeolian Hall, he conducted two of his compositions at the Queen's Hall Promenade concert on 18 August, and his plans were finalised to leave London with Rose on 20 August for a three month tour of Norway, Finland, Russia and Denmark. On his return to London he had bookings, including a proposed third series of Balfour Gardiner concerts in December. Grainger was excited with the prospect of his planned trip to Jutland on 1 August, when at last he could spend 3-5 August with Evald Tang Kristensen, collecting folk songs. He had also planned to visit Karen at Svinkløv between 6 and 10 August, but a door was closed, Karen informed him not to come.

War was declared on 4 August 1914. On 6 August 1914, it was reported in the *British Australasian*: "All arrangements for concerts and tours are in abeyance, and it is even doubtful if his engagements in Great Britain can be fulfilled." It was widely circulated that he was prevented from these commitments by Rose's illness. By 19 August Rose had organised all their furniture and personal papers to be stored in the Baker Street bazaar warehouse, where they remained until they moved in 1921, into the first and only home Grainger purchased at 7 Cromwell Place, White Plains, New York.

Grainger and Rose departed from Liverpool on 2 September 1914, on board the *R.M.S. Laconia* for the United States of America. On 12 September, Grainger wrote to his Dutch agent Hans Augustin

... on Friday we had not even thought of it and already on Monday we were on the way
Grainger also wrote to Roger Quilter, on 31 August, 1914, 'We are off to America on Tuesday ('Laconia' from L'pool to Boston, Cunard). Mother has been sleeping so badly, & I want to above all avert such troubles as she had in the Boer War. It is too distressing & harrowing here in England & will not get better for some time, & I feel a sea trip would do her good ...

Why don't you go to America too, dearest friend? You are too precious to art & the future for anything to happen to you & think [things] may be grim here soon, & we artists are no good,
I feel, at this job, & way of feeling.

How much had Rose contributed to this hasty decision to defect to America which dislocated Grainger, not only from his highly successful career, but also from his friends and colleagues?

A simple and logical explanation often offered by Grainger over the years for his departure from London, was that he wished to survive as Australia's first composer of worth, rather than to be killed in battle before he had attained that goal.

⁷⁹ Dreyfus, 514.

But his aversion to war was a belief long held. Even though he could suffer the sado-masochistic pain he inflicted upon himself, he had long held an aversion to man's inhumanity to man. This he had expressed in 1898, in his Kipling *Jungle book Cycle* which he said was "composed as a protest against civilisation."

Grainger's notes of 14 March 1932, written on letters Rose had written to Cecil Sharp on 12 May and 26 June 1917, clearly express his long held belief:

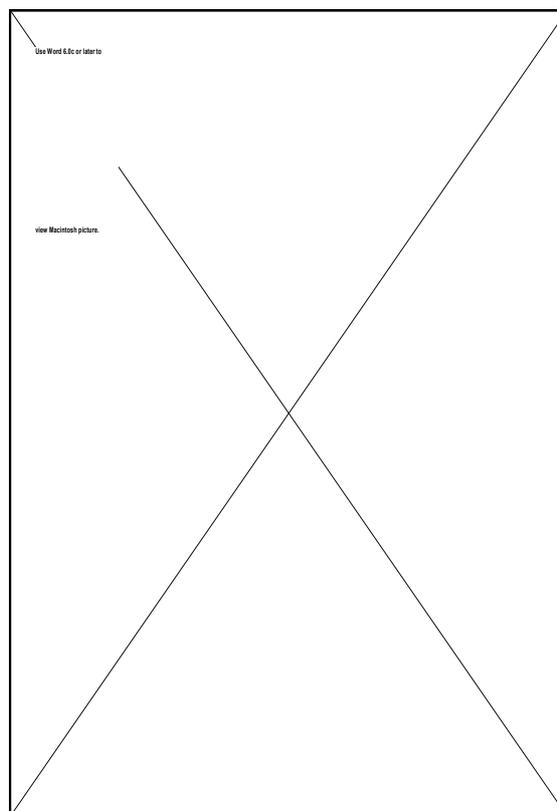
Am I ashamed of my self for being a renegade? No. I am only afraid of being punished for it while I live. I know that my music will bring more honor to Australia than any soldier-work I could have done in British armies. The English-speaking has already changed the way it looks upon the Great War & its worth – but it has not changed the way it looks upon my music:

in spite of my clearly being a renegade.

But I bitterly clear-see that my beloved mother had to die because of the shame my cowardly self savement brought upon us. The war claimed one of us, after all.

THE AMERICAN YEARS – 1915-1961

Grainger arrived in New York with only a letter of introduction to the music publisher Rudolph Schirmer, of the music publishing house, who not only secured Grainger's music rights, but actively engaged in a propaganda campaign, as a prelude to his performances, which would be delayed until early 1915, due to the heavy bookings of concert venues in New York during 1914. Schirmer also astutely introduced Grainger to the agent, Mrs. Antonia Sawyer, a former opera singer. A contract was immediately signed, and she made to Grainger's benefit, that conditionally all the vocalists she managed would perform at least one of Grainger's songs in their recitals. Melba had promoted Grainger in 1901 in his London debut, now Sawyer was instrumental in not only promoting his early career in U.S., becoming a close friend of Rose and Percy, but also introducing him to the finest performers and performances and entry to New York society.



Grainger's American manager, Antonia Sawyer (1917). Photo by Dupont.

Prior to his debut in the U.S., on the afternoon of 23 January 1915, Walter Damrosch and the Symphony Society of New York performed *Molly on the Shore*, Irish tune from County Derry

and *Shepherd's Hey*, with Grainger playing at the piano in *Shepherd's Hey*. He was immediately noticed – the public responded to both his playing and to his good looks.

He made his solo debut on 11 February 1915, at the Aeolian Hall. It was sold out – Enrico Caruso booked a box – the audience roared for more! So Rose was right, all those years ago, when in 1909 she urged him to try America, “I believe if you can stick it, you will make heaps of money – you have such a charming personality allied to genius. The people who cannot appreciate you, must be queer.”

James Huneker of the *World* called him the “Siegfried of the Piano.” Henry T. Finck wrote in the *Evening Post*, “Hats off! A genius!” in less than a half hour he had convinced his critical audience that he belongs in the same rank as Paderewski and Kreisler, sharing their artistic abilities, and yet as unique as they are – something new and sui generis. The audience was stunned, bewildered, delighted.

In early twentieth century terms – an overnight success story – he was a star – it was not only his pianistic ability, he offered much more – he was handsome and had sex appeal – he had ‘it’!

So, once again the performance Bit and Bridle was firmly in place, and would remain so during his long life. He would gag on it often over the years, and denounce his playing ability and loathing of performing, but his legendary virtuosity as a pianist remains unchallenged, in those living who still remember his playing, and captured forever in the early to mid twentieth century extant records and duo art piano rolls. No coward in this arena, Grainger valiantly repeated his venture of 1901 in London, to enter as an unknown pianist and conquer a new continent. He would repeat his New York success, in March in Boston, with the New York Philharmonic society. His agent was inundated with bookings for 1916: 16 concerts alone in New York, solo recitals, concerts with the Philadelphia, Minneapolis, Boston, Chicago orchestras. He would conduct only once in about 100 performances; at the piano he was a greater success than in England or Europe – his concern now, was that he would not receive acclaim as a composer.

In May 1915, he entered into an exclusive contract which made him become the top artist, to make piano rolls for the Duo-Art Company. Grainger insisted on editing his rolls and became conversant and fascinated by the pneumatic plumbing and mechanics of the reproducing piano; this acquired knowledge he would decades later use in his experiments for designing his *Free Music* machines.

On 17 or 20 January, 1916, in Boston and Pittsburgh, for the first time he professionally joined Dame Nellie Melba to give joint recitals to raise money in aid of field ambulances for the allied troops in World War I.

On 5 April, 1917, President Woodrow Wilson, declared war on Germany and the U.S. joined the allied cause; which had direct bearings on Grainger's future. Grainger's defection from London had dire consequences on his relationships with some of his friends and colleagues like Sir Thomas Beecham, who in the rash and flood of excessive patriotism that swept England, his action was viewed as that of a coward, or that of a conscientious objector, either way in that atmosphere – a coward. Grainger realised if he exercised his right as a conscientious objector in America, that he would be engulfed in a wave of patriotism, perhaps even greater, which would suppress any pacifists and ruin his newly established brilliant career. John Philip Sousa suggested a post for him in the military bands being organised by the Canadian army.

On 28 May 1917 Grainger formed a fourteen year association with Columbia Records; just over a week later, on 7 June, he conducted the world premier of his composition *The Warriors* at the Norfolk festival of music. On 9 June 1917, after buying a soprano saxophone he entered Fort Totten and enlisted as a bands man. Later he was transferred to Fort Hamilton, South Brooklyn, to become under the band leader Rocco Resta, a member of the 15th Band of the Coast Artillery Corps. The next few weeks were often described by Grainger as the happiest period in his life – free from concert performances and making money – studying all kinds of brass and reed musical instruments and conducting again during Resta's illness. However, the press discovered him, and

the ensuing publicity resulted in the War Department arranging for Grainger to undertake concerts and recitals in aid of the Red Cross, the Liberty Loans, War Bonds and Saving Stamp drives.

On 27 June 1917, he took out his first papers for American citizenship, to become a full American citizen on 3 June 1918. Hostilities ended in November 1918. He was not immediately demobilised but later was honourably discharged. Prior to demobilisation he was offered the post of conductor, and possible head of a projected school of music with the St. Louis Symphony Orchestra, which he declined because he felt their selection of German, Austrian and Russian repertoires were outdated.

The army period had allowed Grainger the opportunity to learn and become familiar with the wind sonorities of the musical instruments of the band, and then adapt his compositions into arrangements for bands:

Both *Shepherds Hey* and *Irish tune from County Derry* emerge in arrangements for band and are models for wind writing. The exquisite harmonies of *Irish tune from County Derry* are translated to suit the needs of the new combinations of instruments with no loss of the original tonal balance, while the contrapuntal relief of *Shepherds Hey* gains considerably from its new treatment. The *Children's March* – over the hills and far away – pure delight from beginning to end, is another product of this fruitful and happy period. Scored for wind percussion and piano, it is perhaps the first composition ever written which incorporates the piano as an integral part of the band.⁸⁰

During his army period he composed *The Power of Rome and the Christian Heart*, which does not equate with the pacifist message it conveys, nor Grainger's atheism, however its explanation is clearly defined in Grainger's *Anecdotes*:

I think young men in their teens respond (at least to the foreword of) my conscientious-objector piece *The Power of Rome and the Christian Heart*. But on the whole I think the entire musical world is entirely oblivious to the whole of world bitterness, resentment, iconoclasm & denunciation that lies behind my music. If they were aware of it I am not sure it would make any difference [...]. I have always enjoyed composing, and always composed easily. No 'wretchedness' there. But the whole emotional stir behind all my music (except some 4-5 light, bright numbers, mostly folk-music) is so utterly the opposite of what the public wants (anywhere in the world) that a blast of fiery unwillingness meets every composition I put forward [...] And the worth of my music will never be guessed, or its value to mankind felt, until the approach to my music is consciously undertaken as a 'pilgrimage to sorrows'.

The army period was to be the catalyst for his setting of *Country Gardens* which furnished him with an income for life.

He later offered a large share of the royalties to Cecil Sharp, who had collected the tune, but Sharp refused, though he relented just before his death; the money was used to bring out a posthumous edition of his English folk songs collected in the Appalachian mountains of America. In this way Grainger demonstrated his true humanity, setting aside petty quarrels for the sake of his indebtedness to Sharp for the use of his melody.⁸¹

On 6 February 1919, Grainger became a civilian, a U.S. almost penniless citizen: his funds exhausted supporting his ailing mother in great style, and his paralysed syphilitic father in Australia. Once again he pursued a relentless performance career; to attain fame and fortune – the pressures were great and restricted his compositional creativity.

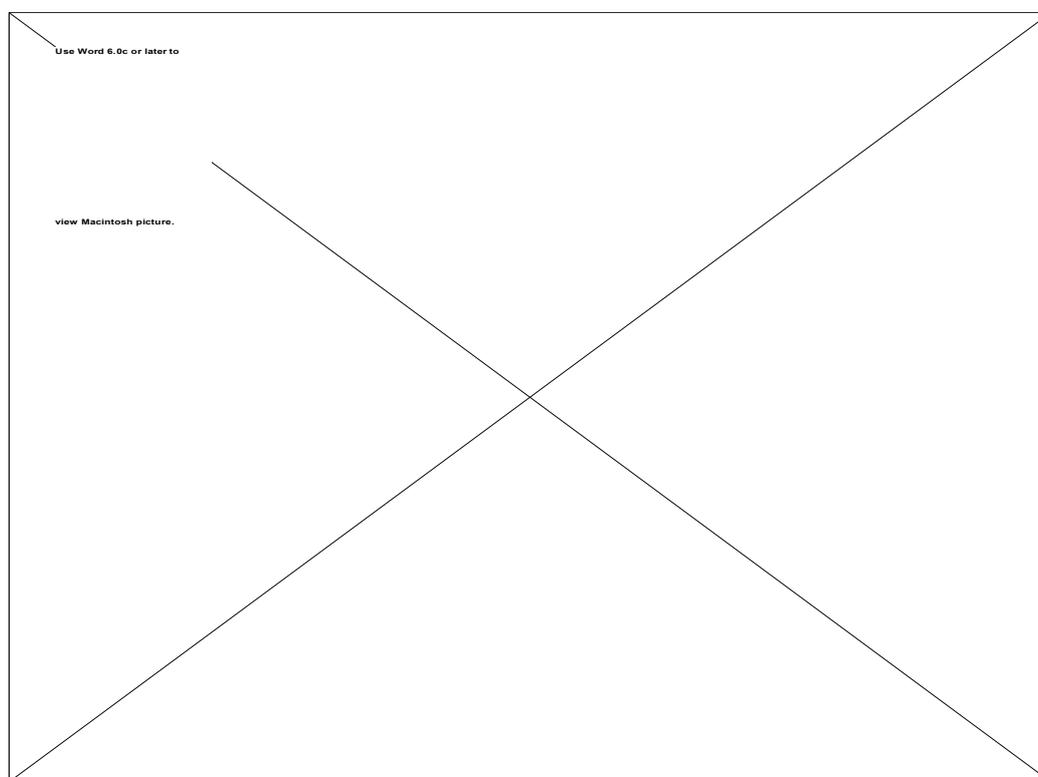
Grainger's last field folk song collecting expedition would take place after his mother's death in 1922, when he cancelled his performing engagements and sailed to Scandinavia. Grainger's planned expedition in 1914 with Evald Tang Kristensen was deferred by the outbreak of war.

80 Bird, 163.

81 Tall, 64.

Grainger regarded Kristensen as the world's greatest collector of folk songs, even though many academics had vilified his notations, accusing him of ignorance or defective hearing. When they finally met in 1922, they began together a collaboration and collection of folk songs in Jutland, other tours were to follow in 1925 and 1927, culminating in a collection of over 200 Danish folk songs. In a program note to 'Lord Peter's stable boy', G. Schirmer Inc. 1928, Grainger proclaimed Tang Kristensen "the greatest genius in the world of folk song collectors."

Evald Tang Kristensen (1843-1929), Arctic explorer and Danish author and folk lore collector. *Jydske Folkeviser og toner, samlede af folkemunde, Især i hammerum-herred. Med en efterskrift af svend grundtvig* [Jutish folksongs and melodies collected from the mouths of the people, particularly in Hammerum district. With a postscript by Svend Grundtvig]. Kjobenhavn, 1871. Grainger had been introduced to Kristensen's work by a fellow Danish collector, Hjalmar Thuren, whom Grainger had met at the Vejlefjord sanitarium in September 1905. Grainger was given a copy of the book by Knud Larsen in 1907 and in September of that year he sketched settings of melodies 103 and 107.⁸²



Grainger and Danish folksong collector Evald Tang Kristensen in Vejle, 1922.

Miss Lucy Broadwood of the English folk song society had lent Grainger a copy of *De Jydske Folkeviser* by E.T. Kristensen in 1906.⁸³

... with Grainger's phonograph they collected 80 melodies in August 1922 which Grainger subsequently transcribed; in September 1925 a second tour gave rise to the Danish melodies he numbered 81 to 172, from a third trip, in October 1927, the fruits were less bountiful, the Grainger museum contains only a single manuscript book with melody number 177 and a version of 159.

Grainger made several poignant settings from this material, including *The Power of Love and Lord Peter's Stable Boy, The Nightingale and Two Sisters*, and the *Jutish Medley*, which he dedicated to

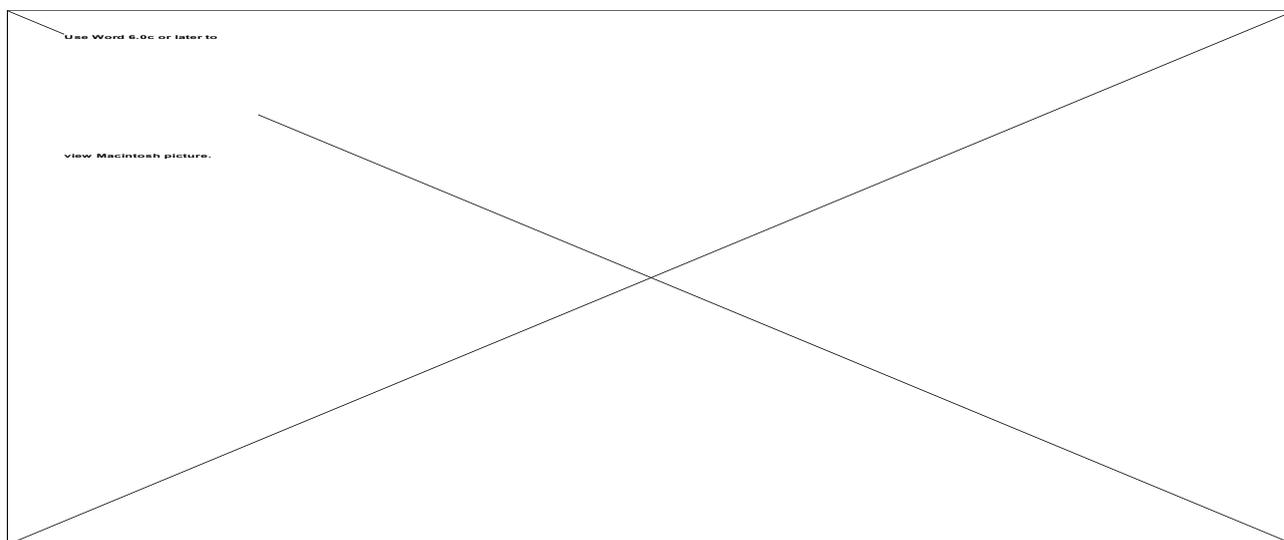
⁸² Dreyfus, 62 fn. 17.

⁸³ Letter, Percy Grainger to Karen Holten, 18 April 1906.

Kristensen. In Kristensen he saw a man who had had a struggle similar to that he had encountered himself, and he helped the Dane triumphantly to conquer his opposition through the use of the phonograph.

Grainger could have said the same of his own work. He remained isolated from the English folk song movement: in the remaining years of his life he made a few more British and Danish settings, including his masterpiece the *Lincolnshire Posy* for wind band, but he collected no more.

His vigorous nature never allowed him to rest, although his original contributions to music were drying up. Instead he worked at transcriptions and more arrangements. On his trips to Australia in the 'thirties' he was to meet more ethnic music in the Pacific. He transcribed the Javanese *Sekar Gadung* in 1932/33 aided by Norman Voeleker, and then in 1935 the Balinese *Gamelan Anklung* (helped by James Scott-Power) and the Jalaratarangan *Bahiriyale V Palayandi*. All three were taken from Gramophone Records. An African tune and a piano transcription of Chinese melody *Beautiful Fresh Flower* (harmonised by Joseph Yasser) complete the Grainger canon.⁸⁴



Grainger's dish-up' of the traditional Chinese melody, Beautiful Fresh Flower, for solo piano (SL1 MG4/3)

Grainger had commenced and intended to transcribe his collection of wax cylinder recordings into manuscript form for publishing but thirty years were to pass before he made more transcriptions. His demanding performance career and other creative divergences, and the public's lack of interest in these early treasures of folk songs had intervened. With the advent of his founding the Grainger Museum 1934-35, he attempted to introduce some order into his folk music notations. Several libraries in the U.S. and U.K. hold hectograph forms of the original incomplete collection which still remains unpublished.

'In the remainder of his life the sweet muse of inspiration visited him but rarely, yet fortunately when it came the vintage was of the highest quality. Among those final compositions may be numbered the *Lincolnshire Posy* (1937), the *Duke of Marlborough Fanfare* (1939), *Early One Morning* (completed 1939), *Hard Hearted Barb'ra (H)Ellen* (finished 1946), the last version of *Lord Maxwell's Goodnight* (1947), and the version of *Country Gardens* for Stokowski (1949-50). The *Lincolnshire Posy* is his masterpiece, a compendium of many of his established techniques welded together with mature insight. The blatant parallel major triads of the opening could have come from the earliest days of wilful experiment. The second movement is melody supported by dissonant harmony, with a profound bitter-sweet quality that only comes with great experience. The third movement is astonishing in its aural imagery, opening and closing with strict canons in irregular rhythms; Grainger is here using a classical formula but on his own terms, with widely spaced instrumental texture that

adds a new dimension to the form. Irregular rhythms of a different kind occur in the fifth movement, with block chords to be played at the rhythmic whim of the conductor.⁸⁵

Grainger's later American years were increasingly geared towards an educational context. He already experimented with what is now considered World Music, but in the 1930s and 40s, this interest bordered on the obsessive, according to Wilfrid Mellers:

Grainger's ethnomusicological work mattered not so much because he unearthed little – or unknown areas of music, as because of the startling acuity of the parallels he discovered between disparate phenomena: such as the music of the improvising polyphonists he heard in Polynesia, and the music of the then almost unknown Perotin, twelfth century maitre de chapelle at Notre Dame (to which he had been introduced by the priest-scholar, Dom Anselm Hughes). The prophetic implications of Grainger's intelligence strike home when we note that an affinity such as Percy here observes prove to be a cornerstone of Steve Reich's process music thirty or more years later. Reich visited exotic terrains in pursuit of his musical ideals; Grainger, fired by practical experience in a foreign field, was led by it into research.⁸⁶

The multifaceted genius of Grainger and the manifold interests he pursued in his early years, in the folk music of the British Isles, Europe, Australia, African American, American Indian and ethnography were laid down like separate pathways in his early years, now all would converge in the U.S. as Grainger the Universalist emerged as an educationalist and a prophet of world music.

He, long before it became acceptable for a white person, personally championed African American causes, during the 1919 white/black meat packers riots in Chicago. He raised money for Negro charities in 1921, and lectured at Negro colleges.

He formed a close friendship with the white pioneer of African American and American Indian, music and culture, Natalie Curtis-Burlin (1875-1921), he lectured and critically wrote on her work for decades both in U.S. and overseas.

From 1930 he lectured and taught at the National Music Camp, Interlochen, Michigan. In 1932, he was appointed Associate Professor and head of a music department at New York University; where he delivered a series of twenty-four lectures: *A General Study of the Manifold Nature of Music*. During 1934/35 he mounted his most comprehensive concert and broadcast tour of Australia and New Zealand, with twelve lectures for the A.B.C. entitled *Music: A Commonsense View of All Types* and a premier of his *Free Music No. 1* in 1936 he travelled to Britain conducting and gave his first B.B.C. broadcast. During the 1940s and 1950s he was engrossed in his *Free Music* and designing and making *Free Music* machines and experiments. In 1957 he gave his first and only television appearance on the B.B.C.

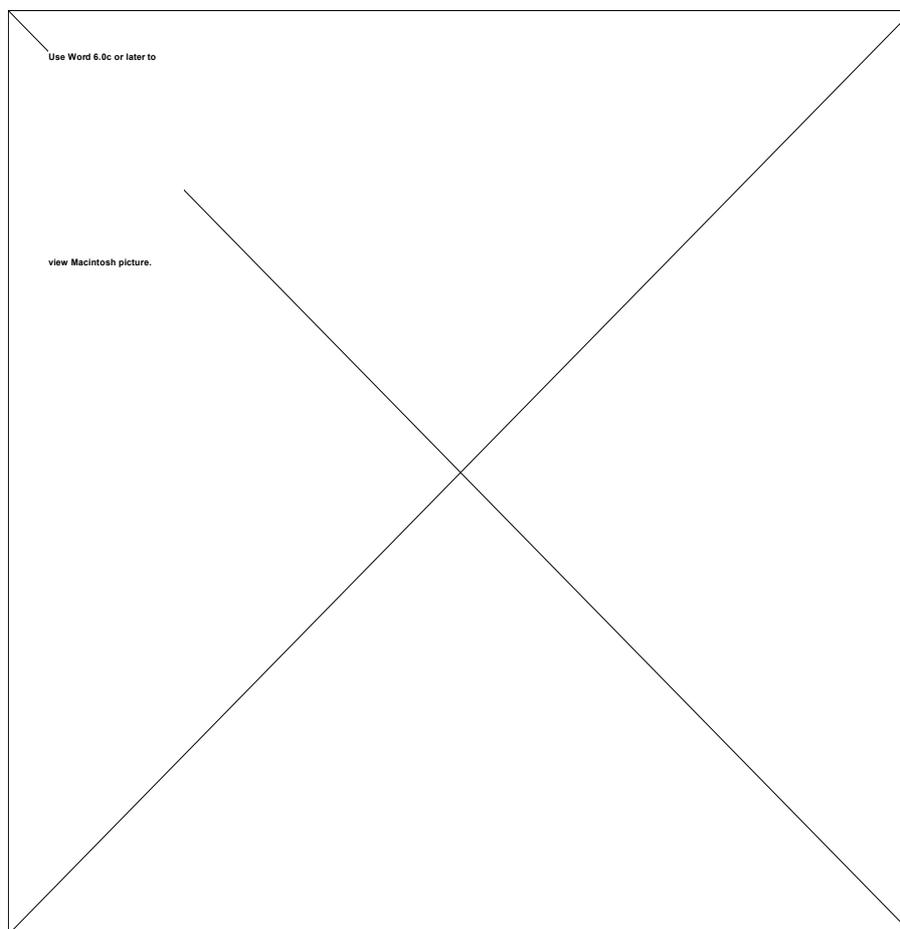
Grainger's complexities of activities and movements across the world as a performer and traveller are best glimpsed in his chronology. Similarly, a study of his personal library, *A Bibliography on Folk Music, Folk Culture and Language* (compiled by Assistant Curator, Alessandro Servadei) will reveal the depth and continued expanse of his study and constant research, his inspiration to introduce the nasal Egyptian sounds into *Hill-Song* in 1901, may have still held his interest when acquiring W.H. Temple Gardiner's *Egyptian Hymn-tunes*, privately printed in London in 1910.

Grainger's New York-based publisher, Schirmer, engaged D.C. Parker in 1933 to revise his 1918 study or Grainger's life and music. The resulting correspondence between Parker, and Grainger's

⁸⁵ David Tall, "Traditional and Folk Settings" in Frank Callaway (ed.), *Percy Aldridge Grainger Symposium*, Second Ed. (Nedlands: University of Western Australia, 1997), 27.

⁸⁶ Wilfrid Mellers, *Percy Grainger* (Oxford: Oxford University Press, 1992).

response and amendments he so copiously provided made the revision untenable, and it was abandoned.



Grainger's SSAATTBB arrangement of the Negro Lullaby, collected by Natalie Curtis-Burlin (MG12/2-3)

In Grainger's letter to D.C. Parker, 26 April, 1933, he wrote in response to Parker's draft:

it is not that I have 'an instinctive loathing for academic and scientific music etc', or that I 'believe in folk art'. I much prefer academic music (such as Brahms) to folk music. [folk music I am inclined to view as old art music merely kept alive by the folk, but not necessarily created by them. I strongly take the view that music (modern music) should not be learnt from wandering fiddlers and savages, but evolved out of musical progress without any backsliding to the music of the past (folk music or otherwise).

Folk music I approach scientifically rather than purely artistically. I am myself so much of a 'hot house' musician that I hardly enjoy folk song collecting from the folk. I would prefer to sit in the laboratory merely investigating what others collect in the field. I have done field collecting [of] music myself because I distrust the average collector as being lazy, sentimental and unscientific, just as I distrust the average self styled classicist or highbrow as being too frivolous and low brow. My quarrel with everyone (including myself) is that none of us are hardworking enough, scientific enough, hot-house-like enough.

Was Grainger being merely contrary, or was his revisionist attitude an attempt to remove the imprint of his passionate personality from his folk song collecting?

If one only ever read this statement of Grainger's in 1933 – one could accept its validity *but* the evidence against this diatribe is too strong; from his friends and associated collectors in the years 1905-09, in the voluminous correspondence and his published articles held in the Grainger Museum, not even Grainger can negate the historical fact – he was a passionate collector of folk music.

Grainger's passion was his personal and creative life-force, it permeated his every artistic expression and endeavour – Grainger was a passionate man.

Elinor Wrobel
Consultant Curator

S P E C I A L E X H I B I T I O N

F O Y E R

D I S P L A Y C A S E O N E

MUSIC (MG1/44-1-1)

The Lincolnshire Posy (British Folk Song Settings Nr 34)
Cover of compressed score. First edition.
London: Schott & Co, 1940.

POSEY (382)

Rose Grainger. Early twentieth century.
Coloured silk flowers and velvet leaves, with some dried leaves on wire stems.

PHOTOGRAPH (W2-4)

Rose Grainger. c. 1896. Age thirty-four years.
Photographer: Arthur Marx, Frankfurt am Main, Germany.

CUFFS (497-B)

Rose Grainger Collection. Scandinavian National Dress Cuffs. Nineteenth century.
1 pair black velvet cuffs. Curved edge trimmed with two rows of silk braid.
Embroidered with a floral design in silver bullion over templates and silver beads and sequins.
Size: 4 cm (at extremity) x 23.5 cm

DRESS POCKET FRONT (498-C)

Rose Grainger Collection. Scandinavian National Dress. Nineteenth century.
Black velvet, interfaced and lined with white cotton fabric, hand sewn.
Lavishly embroidered in silk, wool, silver bullion and sequins,
and bronze beads in a traditional design. Ten hand-made eyelets at top edge.
Size: 18 cm x 21 cm

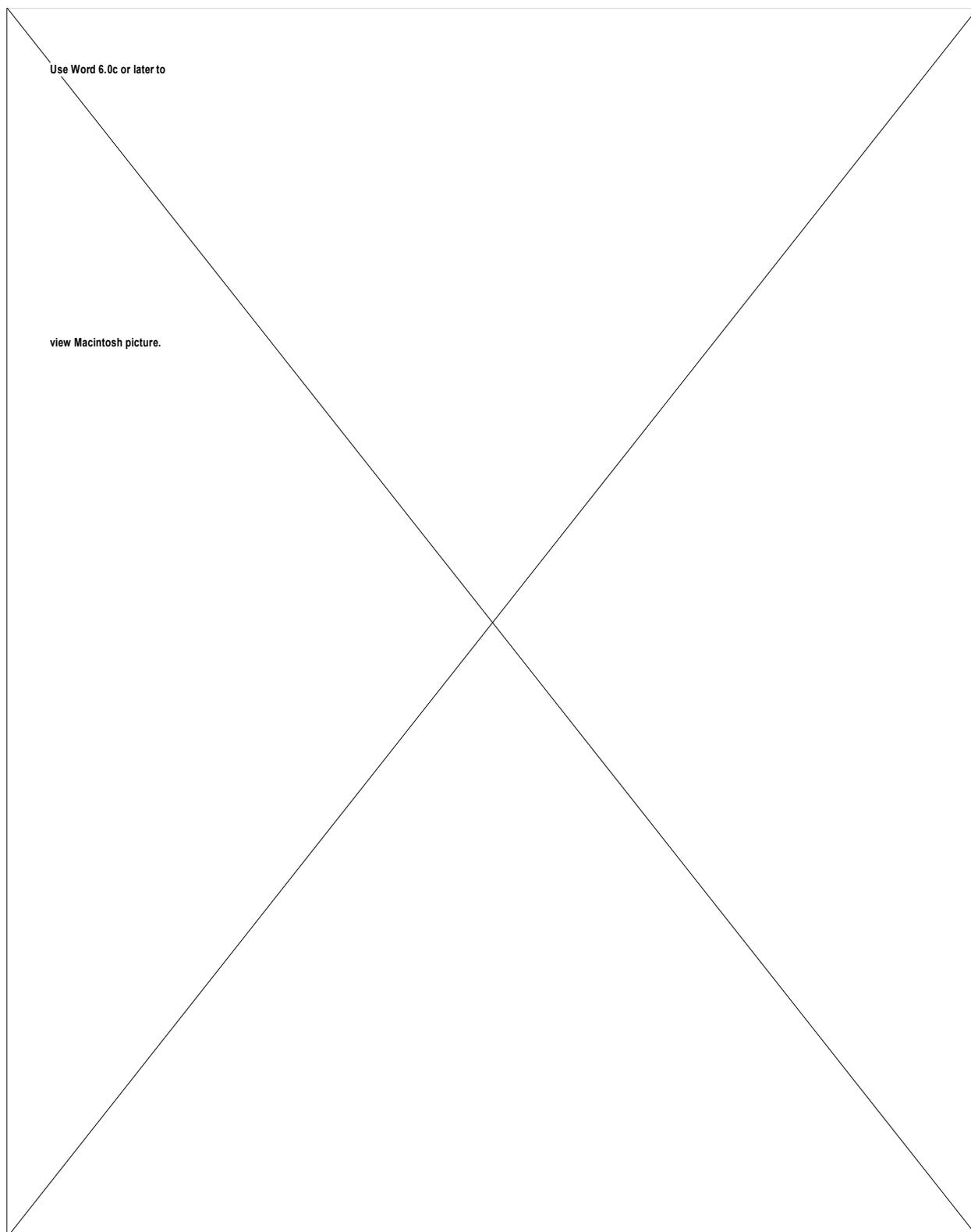
DRESS POCKET FRONT (498-A)

Rose Grainger Collection. Scandinavian National Dress. Nineteenth century.
Black velvet, interfaced with canvas, layers of paper and lined with blue checked cotton fabric.
Lavishly embroidered with coloured silk and mercerised cotton, silver bullion, gold sequins and
beads in a traditional Scandinavian design. Construction hand sewn. Ten hand sewn eyelets at top
edge.
Size: 23.5 cm x 18.5 cm

ARTICLE

... The patriotism that finds vent in racial self-expression through the medium of art does not wilt or die as empires and supremacies wilt and die, but lives on through the ages, a 'carte de visite' to future humanity, engendering cosmic love.

Excerpt from Percy Grainger, *Quarter Notes* 1 (10 December 1919), 1.



Use Word 6.0c or later to

view Macintosh picture.

The 1940 Schott edition of Grainger's Lincolnshire Posy for military band (MG 1/44-1-1)

DISPLAY CASE TWOMUSIC (MG1/12-1-1)

Country Gardens (British Folk-Song Settings Nr. 22)

First English Edition by Schott & Co., Summer 1919.

Original version for solo piano.

MUSIC (MG 1/38-2-4)

Irish Tune from County Derry (British Folk-Music Settings Nr. 6)

Publisher's proof copies of Schott revised edition (c. 1911) with Percy Grainger's corrections.

Cover inscribed by Grainger with alterations for printer: original title is *Irish Tune from County London Derry*.

HANDBAG (743)

Rose Grainger, U.S.A. 1921.

Black beadwork evening bag with a coloured floral design on both sides. The bag has an expandable black crochet and blue bead patterned top with black silk cord drawer-strings, terminating in jet-bead and coloured bead tassels which are similar to the tassel at the base of the bag. The inside of the bag is lined with a water-silk rose design on a green silk taffeta, with a pouch and a mirror covered in the same fabric attached by a band. The mirror surround is decorated with a braid of coloured silk roses.

Provenance: Purchased from the New York Exchange for Women's Work, 334 Madison Avenue, New York. Original receipt for US\$27.50.

The New York Exchange for Woman's Work was founded in 1878 and still existed in 1988.

HANDBAG (905)

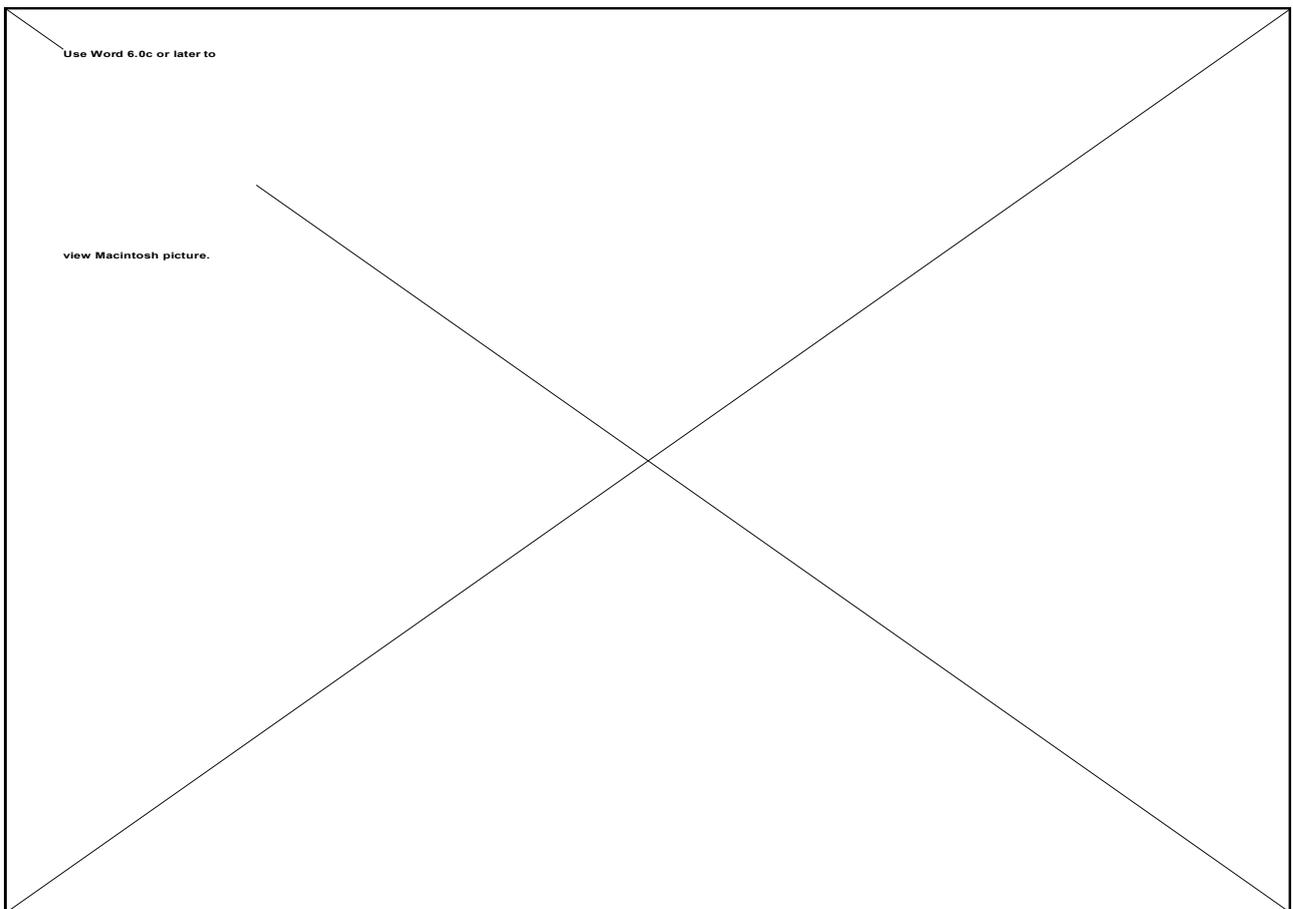
Rose Grainger. English or American, early twentieth century.

An exquisite example of an evening bag in shaded, coloured beadwork in the round, decreasing in size towards the base of the bag in a reticule shape and terminating in a multi-coloured seed and crystal-bead tassel. The floral design realistically depicts roses, prim roses and ranunculae. The fawn coloured crochet lace top has a fawn cord knotted draw string closure. The bag is lined with cream jap silk.

LETTER

My manifold ameteurish interests lead me to myriads of graves that other fellow talents never tread. The whole being of folk art is closely akin to all manner of racial & artistic burials. Dead ideas, words, myths, plots, occupations flit about thr'o the dying rhymes, and folksingers too, in them I'm hoarding me up a wealth of dead friends soon to go. All the languages I potter about with are hornets nests of new birth & old deaths, passing away & coming forward, full of wistful suggestions to the loving & sympathetic mind. I always see both sides. I grieve for the Irish for what grieves the English saddled them with & I mourn the English for all the trouble the silly Irish must have been to them. Someone always wins, in all rows. Then I have at least one side to sigh for. I can't stop them fighting & rowing. Others are not like me; they will insist on acting, handling, quickly too, & without care, and I love them for the very foolish pluck that I myself lack.

*Excerpt from letter, Percy Grainger to Karen Holten, Sunday evening, 25 May 1909,
Commercial Hotel, Tenderfield (N.S.W.) Trans. Philip Grigg.*



Two handbags from the Rose Grainger Collection (743 and 905)

DISPLAY CASE THREE

MAORI FOLKSONGS (SL1 MG13/6-6:1 to 4)

Transcriptions of four Maori folksongs found together with a letter from M.T. Dickson to Percy Grainger, 17 November 1935.

1. *E Pari Ra*
2. *Kore au e poi*
3. *Te Taniwha*
4. *Hoea Ra te Whaka* (Come, you maidens)

MAORI FOLKSONG (SL1 MG13/6-7)

Pencil sketch of *Tune Taku Whakatakariri* in Grainger's hand. No date or provenance.

BEADWORK NECKLACE (913)

Made by Percy Grainger, 1909.

White, red, blue and black beads. Yellow beaded "P" on collar.

Size: Collar width 6 cm.

Length of bearded tassels: 34 cm.

LEGEND

Bead necklace made by Percy Grainger in Australia (& London?) 1909, along S. African lines. Took about (?160?) days to make ? Was gift to beloved mother. Worked at in trains in Australia, having it hung on strings. Man passing in another train said "Look, there's a bloody spider in there." All after Christchurch Museum, 1909.

Excerpt from Grainger's Legend for the Bead Necklace.

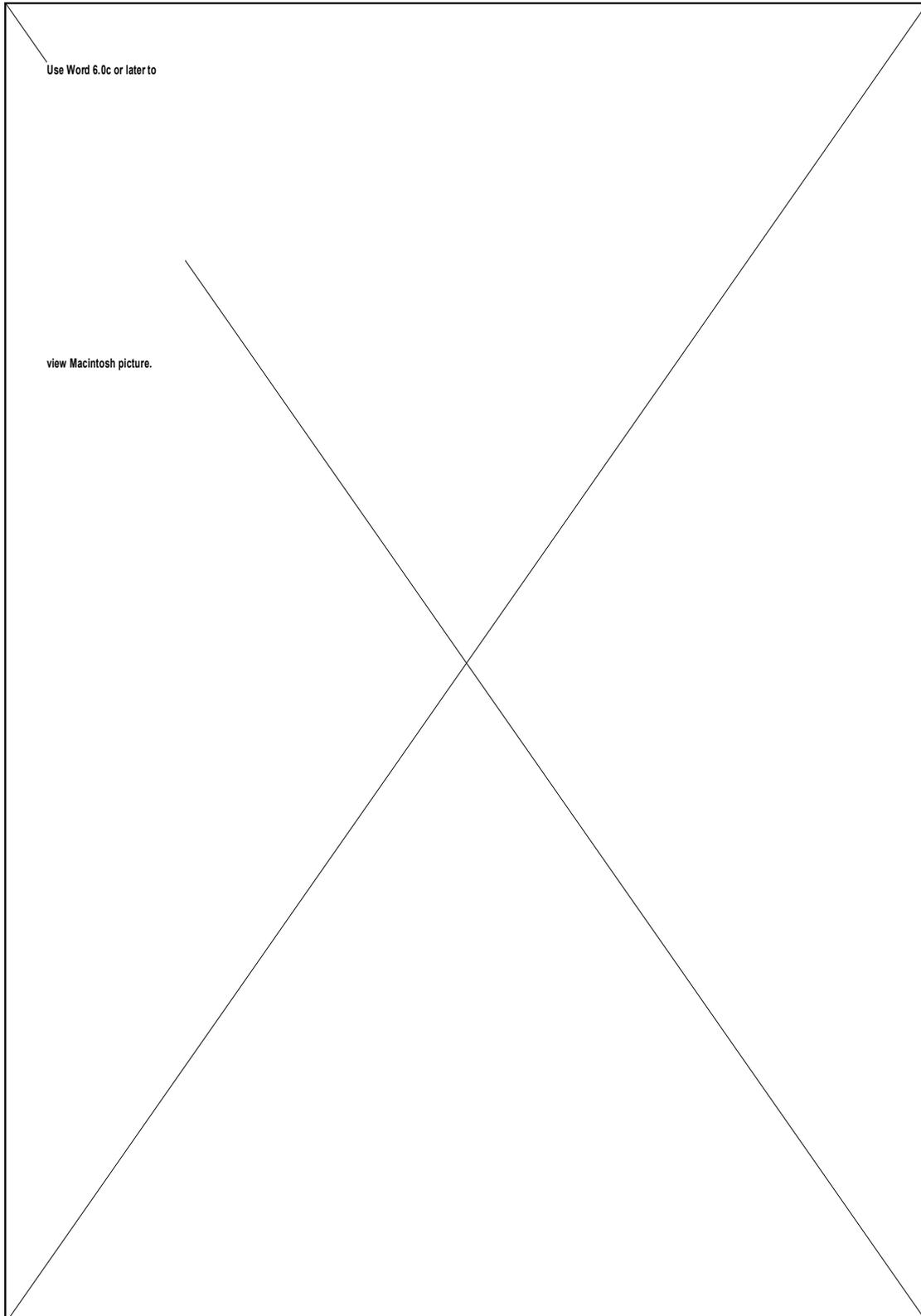
Provenance: Research in 1992 confirmed the beadwork necklace (913) was made entirely in Australia during Grainger's Australian tour in 1909. (Source: Letter, Percy Grainger to Rose Grainger, from Edye's Royal Hotel, Orange, N.S.W., Tuesday 11 May 1909). Grainger made this as a secret present for Rose from beads he purchased in Sydney. The design was based on a South African beadwork belt, also purchased in Sydney, six weeks prior to the Queensland tour. Percy commenced work on the necklace in Sydney about 23rd March 1909. It was completed on Monday 10th May and posted with an accompanying descriptive letter to Rose in Adelaide on Tuesday 11th May 1909. "The necklace is finished, was finished on Monday afternoon, but not without much work and haste." (Source: Letter, Percy Grainger to Karen Holten, from "The Royal", Bathurst, N.S.W. Wednesday 12th May 1909).

LEGEND

The strangely internationalizing, cosmopolitanizing influence of the Arts seems to be rooted in the fact that art is a product of culture rather than of civilisation; so that one's particular civilisation, whatever it is, forms no bar to deep enjoyment and experience through the medium of the arts of people living under an alien civilisation ... thus love of beadwork and kindred "primitive" arts (running alongside the overwhelming impression I had of Maori hakas at Rotorua) and the boundless enthusiasm (never before or since aroused by any other music) I felt for the Raratonga improvised part songs ... had a marked and lasting effect on my pianistic concert career. Up to this time (1909) I had never once – either as a child, or as a man – done myself justice on the concert platform, owing mainly to paralysing stage fright. But now I said to myself: "If I dislike the white man's civilisation as much as I think I do, why am I terrified when playing to white audiences? Logically speaking, I ought to be indifferent to them." And actually from then on I lost, for life, a large measure of my art-destroying stage

fright. Not, however, that
I at any time overcame it sufficiently to play really accurately, expressively or naturally in
public.

Excerpt from Grainger Legend, Native Art and Stage Fright. 9 December 1938, Grainger Museum.



L O N D O N R O O M**T A B L E D I S P L A Y**TABLECLOTH (471)

Rose Grainger. Early twentieth century. Possibly USA.

Heavy ecru linen. Machine stitched 4cm border. Hand embroidered and coloured linen applied rustic roses, entwined around an ash rose coloured wool tape border attached by hand stitches. Coloured linen thread used for the appliqued roses and leaves. Multi-stands of shaded heavy embroidery threads used on roses, stems and leaves. Red embroidery linen mark '84' inside and 'Mors Tid' label [Mother's Time].

Size: 178cm square.

TABLE NAPKINS (394)

Rose Grainger. c. 1901-10. English. Ecru linen. Hemstitched borders.

R O S E G R A I N G E R C O L L E C T I O NTEA SETS (N.A.)

Rose patterned tea-sets. English 1901-10.
Royal Doulton and English Staffordshire.

**S O U T H G A L L E R Y
D I S P L A Y C A S E 5**NIGHTGOWN (657-A)

Provenance: Swedish, nineteenth century. Inherited by Ella Viola Ström Grainger.

Very heavy hand woven ecru linen, long night gown, long sleeves and entirely hand made construction. Front and back of garment and full width of 65.5 cm of fabric, self-edge unhemmed in lower side vents, which are re-inforced with square embroidered gussets. A full width of fabric is used in each sleeve, pleated at each shoulder and embroidered over pleats softly gathered at the wrist into cuffs trimmed at the edge with crochet lace edging and a band of heavy crochet lace and two buttons and holes in each cuff. Diamond shaped gussets underarm. Yoke gathered softly at centre back under collar, triangular gussets inserted and gathered into yoke and necklace under collar. Yoke heavily backstitched as detailed outline, also over gussets, embroidered dots also applied. Collar has two buttonholes, same crochet edging as cuffs, and heavy floral stylized embroidery. A lighter weight linen was used for cuffs and collar, long centre front opening to waistline, re-inforced with needle darned square of embroidery to form a gusset, below which is a mauve cross stitch embroidered coronet surmounting the embroidered monogram 'ANS' with '7' below. Inside neck is red embroidery 'INA'.

NIGHTGOWN (657-B)

Provenance: Swedish, 19th century. Inherited by Ella Viola Ström Grainger.

Very heavy hand woven ecru linen. Back and front constructed of a full 80cm width of fabric. Entirely hand sewn construction and hand embroidered onto the linen. Long sleeves are a full width of fabric with underarm gussets, tops of sleeves pleated and secured in position by two rows of embroidered chain stitch. Lower side vents in shirt. Re-inforced with gussets and chain stitch embroidery. Sleeves gathered into cuffs trimmed with geometric designed crochet edgery and two button holes, yoke and triangular gussets at neckline entirely embroidered in traditional floral design. Collar edged with same lace as cuffs and two button holes. Long centre front opening to waistline edged with heavy floral embroidery, at base of opening a re-inforced embroidery gusset with drawn thread panel at the base, and a red cross stitch monogram 'ANS'.

LONG NARROW CLOTH OR CURTAIN (411)

Rose Grainger. With a fringe and a design of a figure holding an urn. Scandinavian writing: "Lbun heg ned til Ruden-fyldle sin Rrukke-og gav Dem at Drkke."

TASSEL (506)

Rose Grainger. Orange silk beaded tassel.
c. early twentieth century.

TOWEL (473)

Rose Grainger. European. Late nineteenth-early twentieth century
Cream hand woven linen, hand embroidered with applied metal decoration.

C O N V E R T A B L E D R E S S I N G T A B L E

NIGHTWATER FLASK and DRINKING GLASS

CANDLESTICK

Grainger collection, London Period.

MUSIC (SL1 MG3/92)

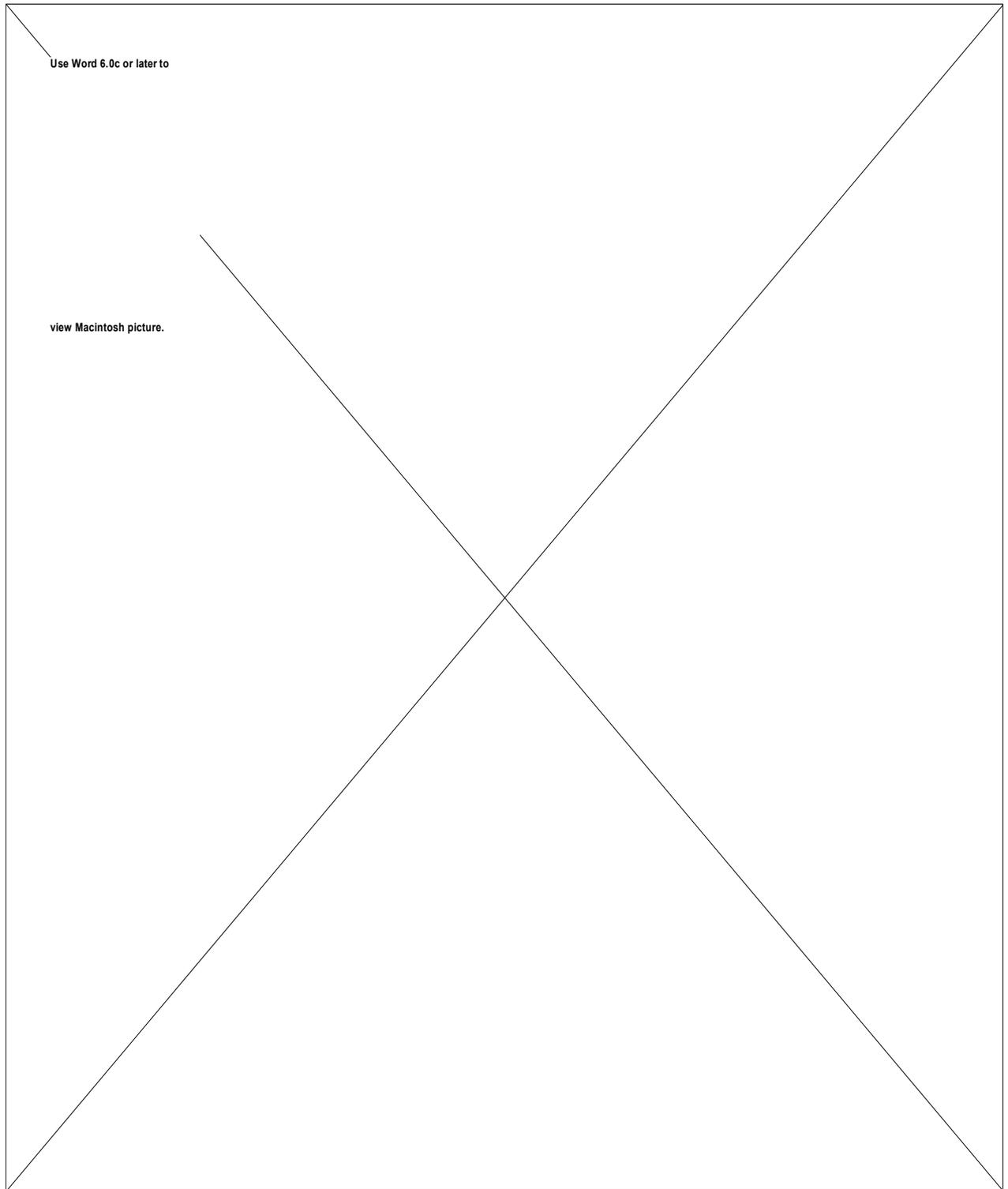
A Song of Vermeland

Swedish folk-song arranged by Percy Grainger for a capella chorus
Pages 6-9, dated 26 March – 2 June 1903.

BROADCAST TRANSCRIPT

... I am not using the term 'Nordic' scientifically, but merely in the loose sense that we speak of Latin or Germanic or Slavonic characteristics or tendencies in Art. I am not concerned with the correct definition of exactly what Nordic is: I am not concerned with the purity or impurity of the Nordic race anywhere, or even the percentage of Nordicness in the Nordic countries.

Excerpt from Percy Grainger, Characteristics of Nordic Music, transcript notes for a broadcast over W.E.V.D., New York, July 1938.



Grainger's a capella ms. score of the Swedish folksong, A Song of Vermeland (SL1 MG3/92)

S O U T H G A L L E R Y
W A L L O F D I S P L A Y A R E A 6

PHOTOGRAPH (N.A.)

Dame Nellie Melba (1861-1931).

Full length, standing portrait of Melba, in a long ornately beaded gown. An unusually large photograph for this period.

By Reuthinger, Paris 1894.

Frame: Wide wood and plaster, inner edge embossed gilt.

The John Grainger "legend" is that he discovered the most beautiful voice of the Age, the daughter of his close friend and business associate, David Mitchell, the building contractor – is a direct reference to Nellie, later the great opera singer, Nellie Melba. On his visits to their home, John would often sing accompanied by the teenage Nellie. It was Grainger's father John, who persuaded Mitchell to allow her to pursue a professional singing career. The friendship was long and in 1912 Melba commissioned John Grainger to design Coombe Cottage at Coldstream in Victoria, her first Australian home.

When Grainger launched himself as a solo concert pianist in London on 29th October 1901, aged 19 years, it was Melba who gave her imprimatur to his career, not only by her attendance, but by her favourable comments on his talent which was widely reported in the press. Her social prestige and influence made Grainger acceptable to the beau monde Edwardians.

S O U T H G A L L E R Y
D I S P L A Y C A S E 7
(F R O M L E F T T O R I G H T)

NATIONAL HEAD DRESS (437)

Rose and Percy Grainger collection. 19th century. Scandinavian.

Pink and silver bullion embroidery on centre back panel. Wide woven patterned silk ribbon trim. Streamers in pink, black and green silk ribbon. Tan silk ribbon ties under the chin.

PHOTOGRAPH (W44)

Evald Tang Kristensen (1843-1929).

Inscription in Grainger's hand on the cover of photograph.

"Danish author and folklore collector on his 86th (?) birthday, looking at full orchestral score of Percy Grainger's *Jutish Medley*, given to Kristensen as a birthday gift."

MUSIC (MG1/40-1-2)

Jutish Medley (Danish Folk-music Settings Nr. 8)

1st Edition.

Dedicated to Evald Tang Kristensen.

London: Schott & Co, 4470 [c. 1928, P.G.]

DANISH FOLK SONG COLLECTION (SL1 MG13/2-5)

Envelope labelled "Melodier/Melodilister [?] fra Rysen 1928 med Percy Grainger."

A Selection from thirty-three loose sheets of handwritten texts (in E.T. Kristensen's hand?).

Some loose pages marked with melody number.

P.G.'s envelope notes "Evald Tang Kristensen's Danish folksong texts given to PG at Folkeminde – Samlung, Det Kongelige Bibliotek København, Nov. 1948." Texts of folksong ETK & PG. Collected together 1922, 1925, 1927."

RECOLLECTION

I must also in a few words, mention my specially good friend Percy Grainger, who has visited me three times now and with whom I have made expeditions to collect folklore. Since no one else in my time has volunteered this assistance, when H. Gruner-Nielsen, with whom I made the trip around Jutland previously mentioned, is excepted, it was all the more commendable that this man, with his ardent love of our folklore, wanted to come and undertake the work which no-one from the country's capital would tackle not a single musician from over there could bother to go around and listen to what the old people could sing, and that,

I think, is completely incomprehensible ... But just at the last hour a man arrived from the other side of the world and got to work. He did not mind either the great expense on the hard work, but came completely uncalled for and got on with the job which Danish musicians had neglected because they could not spare a moment to travel around a bit and talk with people.

Excerpt from Evald Tang Kristensen, *Minder og Oplevelser: Opskrevne of Evald Tang Kristensen*, trans. Bruce Clunies Ross (Viborg, 1927, Vol. 4) 439.

ENGLISH FOLK SONG COLLECTION (SL1 MG13/1-8:1-5)

Percy Grainger.

Extra verses of *Six Dukes went a fishin'* in Lucy Broadwood's hand.

ENGLISH FOLKSONG COLLECTION (SL1 MG13/1-12)

Exercise book covered in brown paper and labelled "P.A. Grainger's Folksong Collecting (England) History and anecdotes of folksingers Phonograph record Nos. and contents."

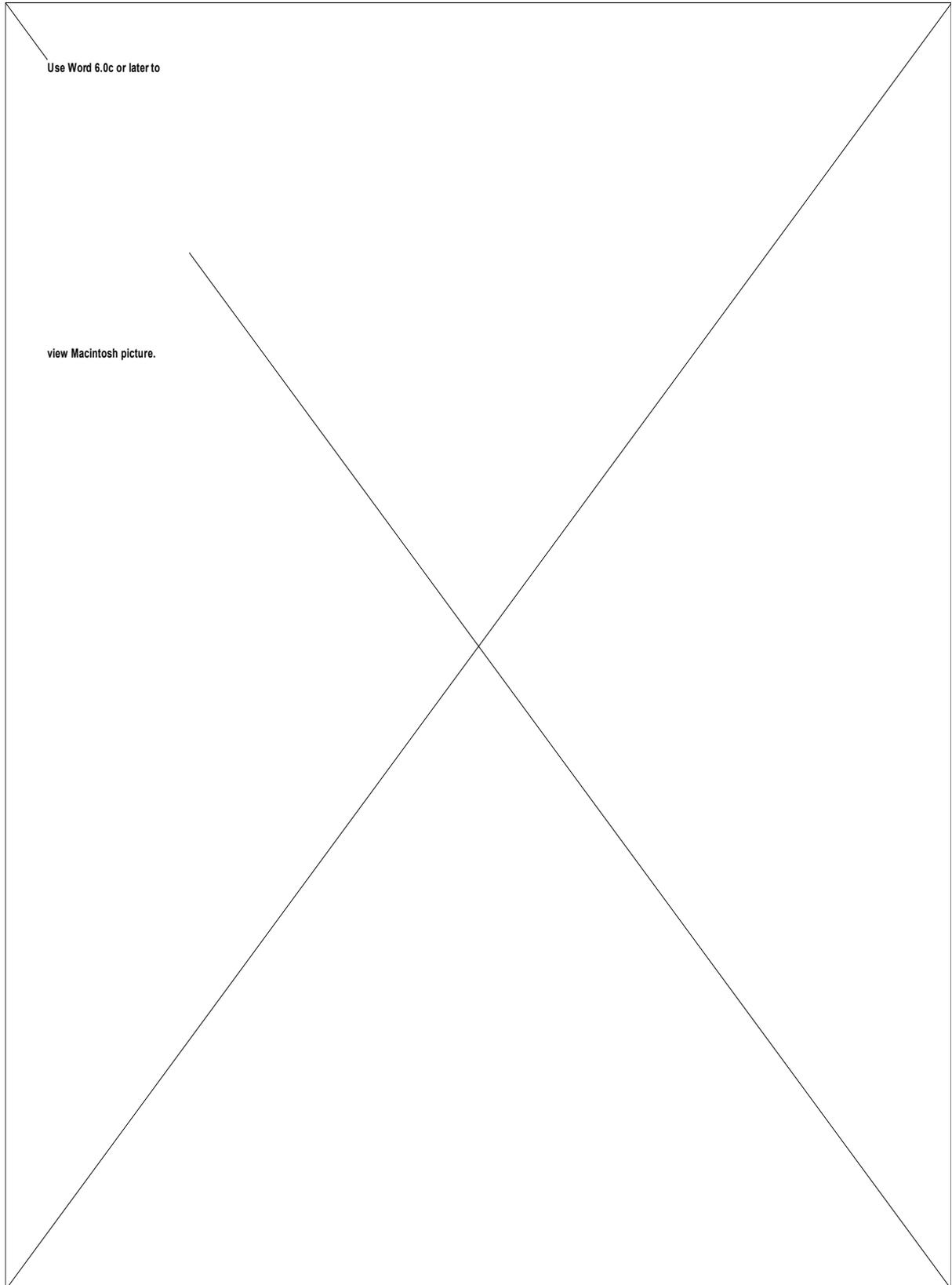
Not arranged alphabetically or chronologically. Mostly relates to material collected in 1906-8, but is incomplete. Gives names of folksinger (and sometimes his/her background) followed by list of songs collected from that singer. There are 41 singers listed and 231 songs. In the back of the book is a listing of phonograph records. This consists of name of singer, titles on first line of songs, number of phonograph cylinder on which song is recorded, followed by the date of recording. Note that phonograph listings contain folksongs other than those collected in England, for example Raratongan and New Zealand Maori.

ENGLISH FOLKSONG COLLECTION (SL1 MG13/1-15:1A)

Percy Grainger.

Green paper printed pamphlet: 'Folksongs – Phonographed & noted in North Lincolnshire by Percy Grainger' (text of six songs). Copy "for Gervase".

Jane O'Brien notes that this was the programme for a concert sung by Gervase Elwes and Percy Grainger at Aeolian Hall, November 1906.



Grainger's hand-drawn cover of his Jutish Medley for solo piano

ENGLISH FOLKSONG COLLECTION (SL1 MG13/1-18:1-3)

Percy Grainger.

Three Rolls of Graphic Transcriptions of English folksongs.

Graph paper trade mark: The British Development Company. Printed in USA.

1. 6 Dukes. [George] Gouldthorp[e]
2. W'cester City. [Joseph] Taylor.
3. First run thru of Record

(found by Burnett Cross, July 1983, together with *Free Music* components)

Excerpts from Grainger's Daybooks 1944-1960 reveal his experimentation:

1. Tues. 24 July, 1945: "Eve at Cross's, seeing tone-vibration machine."
2. Friday 18 Oct, 1946: "Saw Stone at teachers college, Columbia University about inventing sliding tone instrument for free music & gear for noting down folk songs by vibrations." (Clarence stone was a staff member of the Physics Department at Columbia University, a consulting engineer & inventor. Burnett Cross introduced PG to Stone)
3. Sat. 12 April 1947: "Bus to Mt Vernon, C.G. Stone 304 So. 1st Ave, Mt. Vernon met Brush Co. representative, saw oscillator notations of Taylor & Gouldthorpe folksong records." Cross: "PG. found that the 'oscillator notations' (ie., oscilloscope sound eaveform traces) were of no help with the folksong notation problem."

NATIONAL HEAD DRESS (436)

Rose and Percy Grainger Collection. Nineteenth century. Scandinavian.

Green silk cap with silver and coloured embroidery on black velvet, with ribbon ties.

**S O U T H G A L L E R Y
D I S P L A Y C A S E 8**

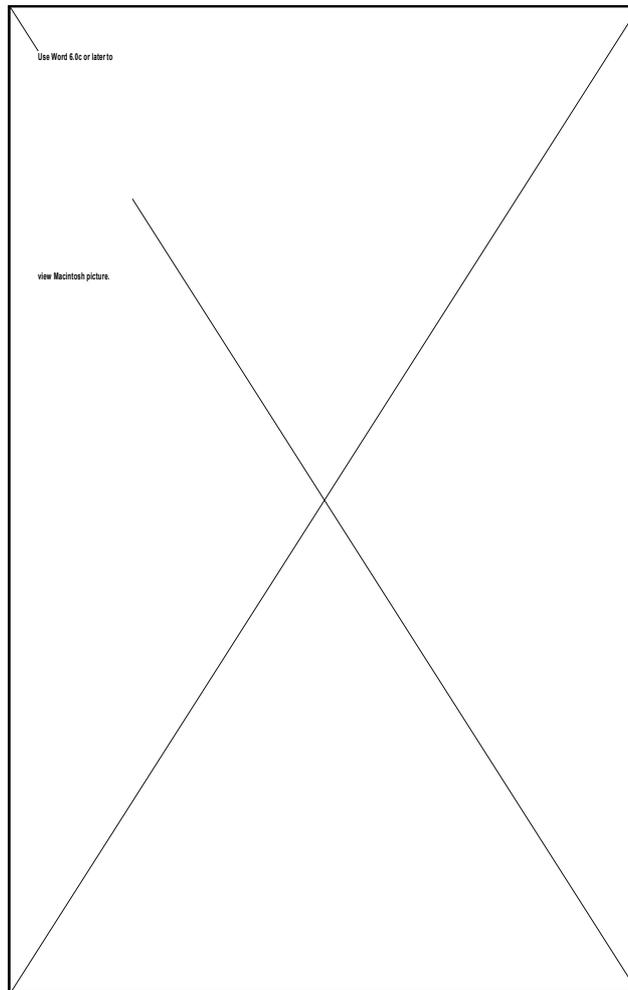
K A R E N H O L T E N

Danish born pianist, Karen Holten (1879-1953) was an intimate friend of Percy Grainger in the years 1905-1912, and a life-long friend thereafter. Karen was a friend like Percy of the Herman Sandby family, Karen met Percy at the Sandby home on his visit to Copenhagen in 1904. Of all of Grainger's intimate correspondence, the most uninhibited, passionate and honest letters were those written to Karen Holten. Years later, Grainger requested she give him her old worn National dress Costume, and return his letters – this she did.

LETTER

Sometimes when I call to mind how long I must wait till your flesh & my flesh meet, and that it is quite impossible for us to be united in half-an-hour's time, a madness flows over me & boundless anger ... Then I must pull, hit, cut, whip, tear, burn some pain in myself. Afterwards I feel much less unsatisfied.

Excerpt from letter, Percy Grainger to Karen Holten, 1 August 1909.



*Karen Holten (in National Costume) and Percy Grainger.
Summer 1909, Slettesstrand, Denmark (W54-58). Photo by Miss Nutzhorn.*

THREE PIECES (658)

a. DANISH NATIONAL COSTUME

Karen Holten's skirt, c. 1900.

Predominantly red floral striped cotton.

Skirt unlined, full and gathered waist onto a plain cotton waist band.

Closure one brass hook, hand made eyelet.

b. BODICE

Separate bodice in cotton material to match the skirt.

Sleeveless fitted bodice with scooped neckline, lined with white cotton material. Centre closure with six mother-o-pearl buttons and handmade button holes.

The garment is very worn, but was much loved by Percy, the bodice shows evidence of repairs and darning over the years by Karen.

c. APRON

Sky blue cotton with a repeat pattern, white leaf design.
Gathered onto a waistband with ties at the back.
INKWELL, TRAY AND BLOTTER (N.A.)

Trademark: Royal Copenhagen

LEGEND

Gift from P.G.'s Danish sweetheart Karen Holten to him (1906-1910?) and used by him, writing at Rathbone's writing table (and other tables) in London (31a Kings Road and America).

LETTER

Percy Grainger to Karen Holten, which includes Grainger's illustration of the inkwell.
2 May 1906, copy of original.

PEN AND NIB (N.A.)

Percy Grainger Collection.

STATIONERY (N.A.)

2 postcards, with two blue envelopes.
Printed: "Mr Percy Grainger will be returning to London.
31a Kings Road, Sloane Square S.W. Telephone 818 Kensington."

BOOK (PA2/839.8:43)

Det Flager I Byen Og Pa Havnen
by Bjoernstjerne Bjoernson. 1887.
Inscribed inside: "Til Percy" in Karen's handwriting.

BOOK (PA2/839.8:16)

En Deljig Dag
by Herman Bang. 1911.

PHOTOGRAPH (W54-58)

Karen Holten (in National Costume) and Percy Grainger.
Summer 1909, Slettesstrand, Denmark.
Photo by Miss Nutzhorn.

LEGEND

Chelsea furniture, doubt less bought by Rose Grainger during Chelsea period (1905-1914) and typical of her taste (most of it BOT for 31a King's Road Chelsea, 1908-1914).

ARMCHAIR WITH RUSH SEAT (N.A.)

VASES (N.A.)

Small blue and white Persian vases with Iceland poppies.
Pots of cyclamens on English Willow plates.

TABLE (N.A.)

English stained oak.
Gate legs, drop sides and concealed drawer.

S O U T H G A L L E R Y
D I S P L A Y C A S E 9

P E R C Y G R A I N G E R ' S C O N C E R T C L O T H E S

OPERA TOP HAT (345)

Black plush velvet. Inscribed in pencil PG c. 1901-1914.
Label: Lock & Co., Hatters, St. James Street, London.

EVENING SHOES (201)

Black, 'shiny' leather, lace-up style.
Trademark: 'Beck' 'Thorobred' U.S. Period c. 1920s-30s.

BLACK EVENING SOCKS (N.A.)

JACKET (339)

Black wool evening tails. Black silk satin revers and buttons.
Inside is embroidered label 'Mors tid' (Mother's time).
Label: 'M.B. Guilford – New York'

TROUSERS (342)

Wool striped black and grey.
Inside is embroidered label 'Morstid' (Mother's time).
Handwritten tailor's label sewn in back seam "Percy Grainger ESQ 6.4.[19].07". London period.

EVENING COAT (336)

Black wool with cape, revers and buttons lined with black satin.
Label: 'B. Smith. White Plains' [New York]. U.S. Period.

WAISTCOAT (589)

White cotton formal evening style with mother of pearl buttons.

COLLAR (291)

White cotton, starched, winged evening concert style.
Brand: 'E&W' Earl and Wilson.

SHIRT (588)

White cotton starched front evening concert style with long sleeves cut off.
As preferred by PG for performances. Trademark 'Manhattan'.

TIE (59)

White cotton formal evening bow tie.

WALKING STICK (835)

Polished fruitwood stick with curved horn handle and tip.

Trademark: 'Howell, London, Eng.'

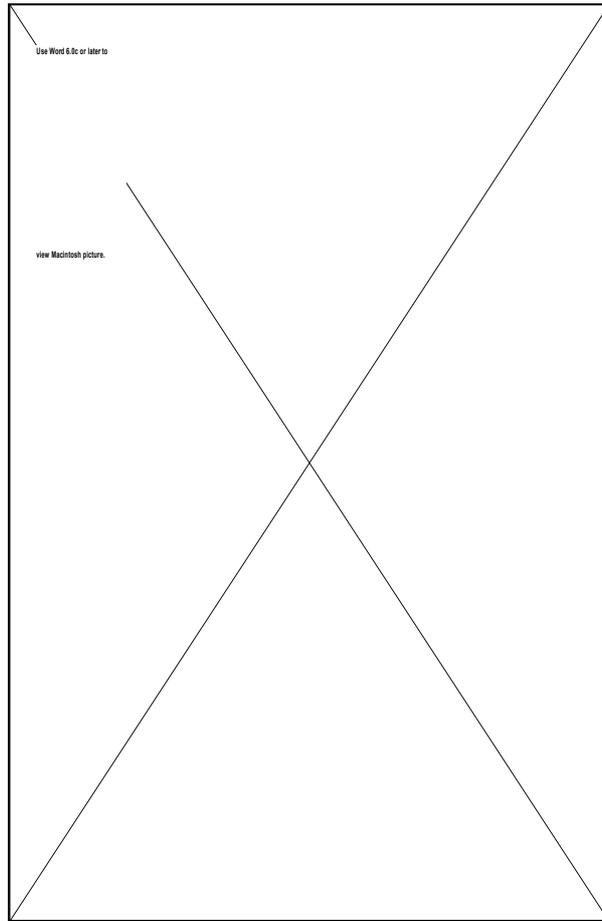
Sterling silverband inscribed "To Percy Grainger with appreciation from the Captiol Theatre
New York May 1921."

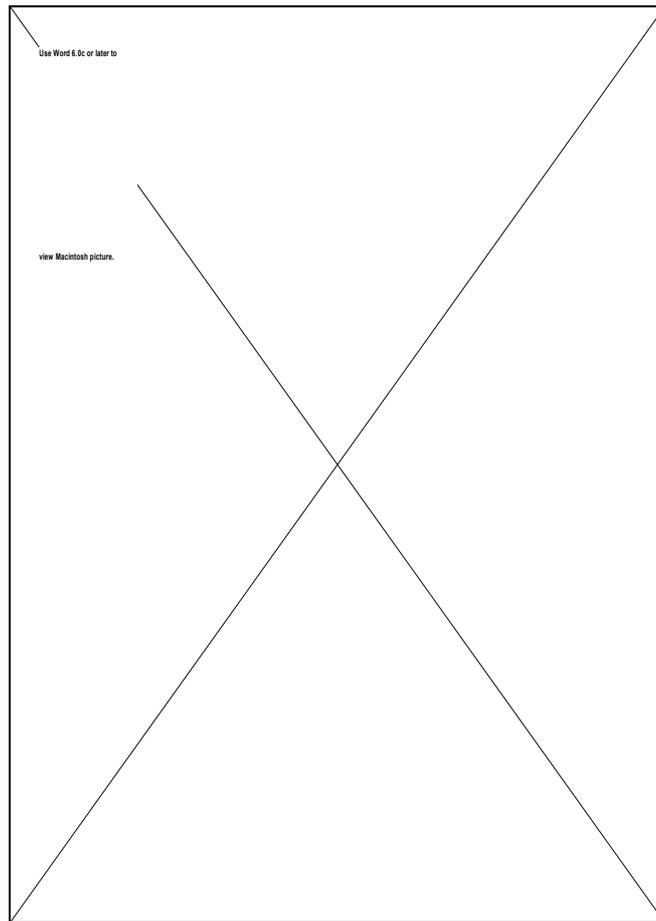
R O S E G R A I N G E R

Born 3 July 1861. Committed suicide on Sunday 30 April, 1922. Beloved mother of Percy Grainger. Even her suicide was the result of her passionate obsession to the genius she had created.

Rose was Grainger's first piano teacher, constant critic, closest friend and confidant, who devoted her life to promoting his success as a pianist, composer and conductor.

She combined a duality of roles professionally as business manager, secretary, publicity agent and as his hostess and housekeeper.





*Two images of Rose Grainger:
Norway, 1910 (Photo by Rude og Hilfing) and London, 1903 (Photo by G.C. Beresford)*

ROSE GRAINGER COLLECTIONEVENING GOWN (71)

American, 1917. Black silk satin and tulle.

Label: 'Maison Camille Ladies Outfitters, Madison Ave.'

Provenance: Purchased from Maison Camille, Madison Ave, 59th and 60th Streets, New York.

Original receipt for US\$107.00 in 1917.

The gown is machine sewn, hand finished and is lined with black silk taffeta. Gathered floating panels of black tulle, cut in peaks at the ends, extend from the shoulders to the hemline.

The décolleté neckline with black tulle over nude tulle is lavishly embroidered with jet-beads and small bugle and multi-faceted beads with six ornaments of large jet medallions outlined in beads, the side medallions terminating in cascades. The cross-over back has an extended train attached to the centre back waistline with a press stud. The inside bodice, lined with pink jap silk, is boned, and the centre back closure is secured by four hooks and eyes. The gown is intricately cut back and front to feature a hobble skirt of the period.

EVENING SHOES (140)

American, c. 1915.

One pair of black silk satin, court style evening shoes with pointed toes, Louis heels and jet beaded buckles. Handmade. White kid skin lining. Leather soles and heels.

Label: Lord & Taylor, New York.

S O U T H G A L L E R Y
D I S P L A Y C A S E 1 0

ELLA VIOLA STRÖM GRAINGER (1889-1979)

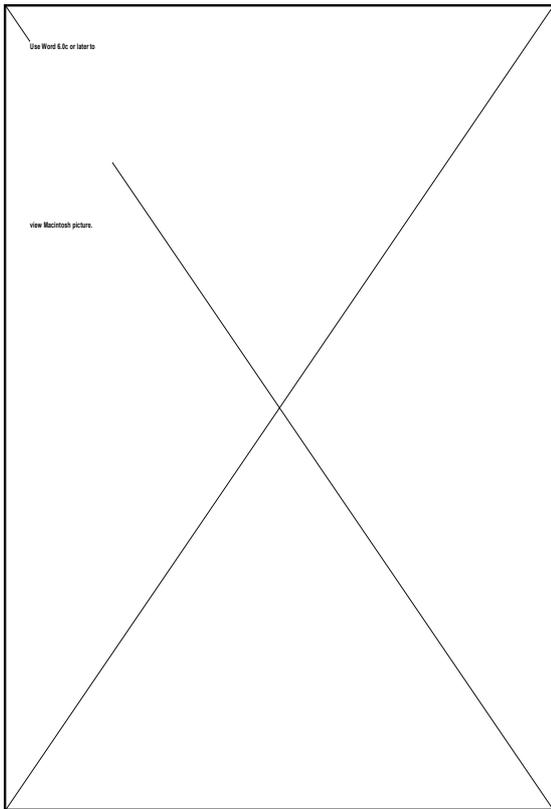
Painter, poet and composer. Born Stockholm, Sweden. Naturalised American Citizen, 1942.

C H R O N O L O G Y

1914-15 & 1917		Studies at The Slade School of Fine Art, University College, London on the Bernard Shaw scholarship for foreign students.
1920-21		Attends classes at the London County Council Central School of Arts. Crafts in wood carving and pottery decoration. Begins ceramic tile work.
1921		Attends the Andre L'Hote School of Drawing, Paris.
1923		Receives endowment of the house "Lilla Vran", Pevensey Bay, Sussex, from Frederick Leverton Harris.
1925	2 November	Exhibition of ceramic tiles by Ella Strom at the Bond St. Galleries, London.
1930	10-22 November	Exhibition of decorative tile portraits and tile designs by Ella Grainger at the Feragil Galleries, New York.
1935	9-20 July	Exhibition of paintings by Ella Grainger with the Contemporary Art Group at the Athenaeum Gallery, Melbourne.
1936	March	'Ladder of fame' exhibition at the Seden Galleries in Melbourne.

1939 September *The Pavement Artist and Other Poems* by Ella Grainger published by Hutchinson, London.

1941		<i>A Wayward Girl: Poems by Ella Grainger</i> with illustrations also by Ella Grainger published in U.S.A.
1944-1950		Composes various music, including <i>Love at First Sight</i> (1944) – words and melody by Ella Grainger, harmonised by Percy Grainger.
1950s		Assists Percy Grainger and his associate Burnett Cross with their <i>Free Music</i> experiments.
1951	1-17 March	Exhibition of paintings and tile designs by Ella Grainger at Beck Hall, Upsala College, New Jersey, U.S.A.



*Ella Grainger, 'Nordic Princess' in 1927.
Photo by by E.O. Hoppé.*

About 1907, Ella began an intimate friendship with the Rt. Hon. Frederick Leverton Harris (1864-1926), a British Conservative member of parliament and renowned connoisseur and collector of ceramics and art. During his patronage she studied art, and began her designs and painting on tiles, the influence of the André L'Hore School, in Paris is most evident in her oil paintings.

In 1923, Leverton Harris endowed her with a house *Lilla Vran*, at Pevensey Bay, Sussex, even though by 1922 she had also formed an intimate relationship with the Hon. Iyemasa Tokugawa (1884-1963), later Prince Tokugawa, First Secretary Councillor of the Embassy, London. Later Tokugawa was appointed Japanese Consul-General for Australia and New Zealand, and Ella joined her lover in Sydney during March to November 1926. Ella departed from Sydney in November on the R.M.M.S. Aorangi, and first met Grainger when he boarded the ship in New Zealand en route to the USA. It was indeed 'Love at First Sight',⁸⁷ and the passionate Grainger proposed marriage. On 6th December, onboard the vessel, she received a radio cable from Tokugawa informing her of the death of Leverton Harris. So, Percy Grainger's 'Nordic Princess, Courtesan and 20th Century Woman'⁸⁸ faced the future: of her three lovers, two could never offer her marriage, one was now dead, so Percy Grainger proved to be irresistible.

Even though Grainger's biographer John Bird claims that "at the time of their wedding, Ella knew nothing of her husband's sexual interests, and when she discovered she was horrified"⁸⁹ This is most unlikely, more a revisionist portrayal of Ella, whose wedding gift to Grainger was an Australian kangaroo hide riding whip, and a letter on 26 June 1928 pre-dating their wedding: "I am bringing a kangaroo-whip to the Bowl, but as it has a very comfortable broad looking leather lash, you need not have any sadistic fancies in connection with it."⁹⁰ In August 1927, Grainger had holidayed with his lover Ella at her home *Lilla Vran*. On 3 August 1928, she re-joined

⁸⁷ Ella Grainger, *Love at First Sight*. Words and melody by Ella Grainger, harmonised by Percy Grainger. New York: G. Schirmer, 1946.

⁸⁸ Elinor Wrobel, *Percy Grainger's Nordic Princess, Courtesan and 20th Century Woman*. Exhibition Catalogue. Melbourne: Grainger Museum, 1990.

⁸⁹ Bird, 200.

⁹⁰ Letter, Ella Ström to Percy Grainger, 26 June 1928.

Grainger in the U.S., to be secretly married to him on the 4 August. On 9 August 1928, Ella and Percy were publicly married before a capacity audience under the stars, at a concert Grainger was conducting at the Hollywood Bowl. The last item being his composition *To a Nordic Princess*, dedicated as a wedding gift to Ella. Grainger had survived his lost love Karen, and his devoted mother's suicide, but he had found a sophisticated woman of the world to fulfil his erotic, passionate love and fantasies.

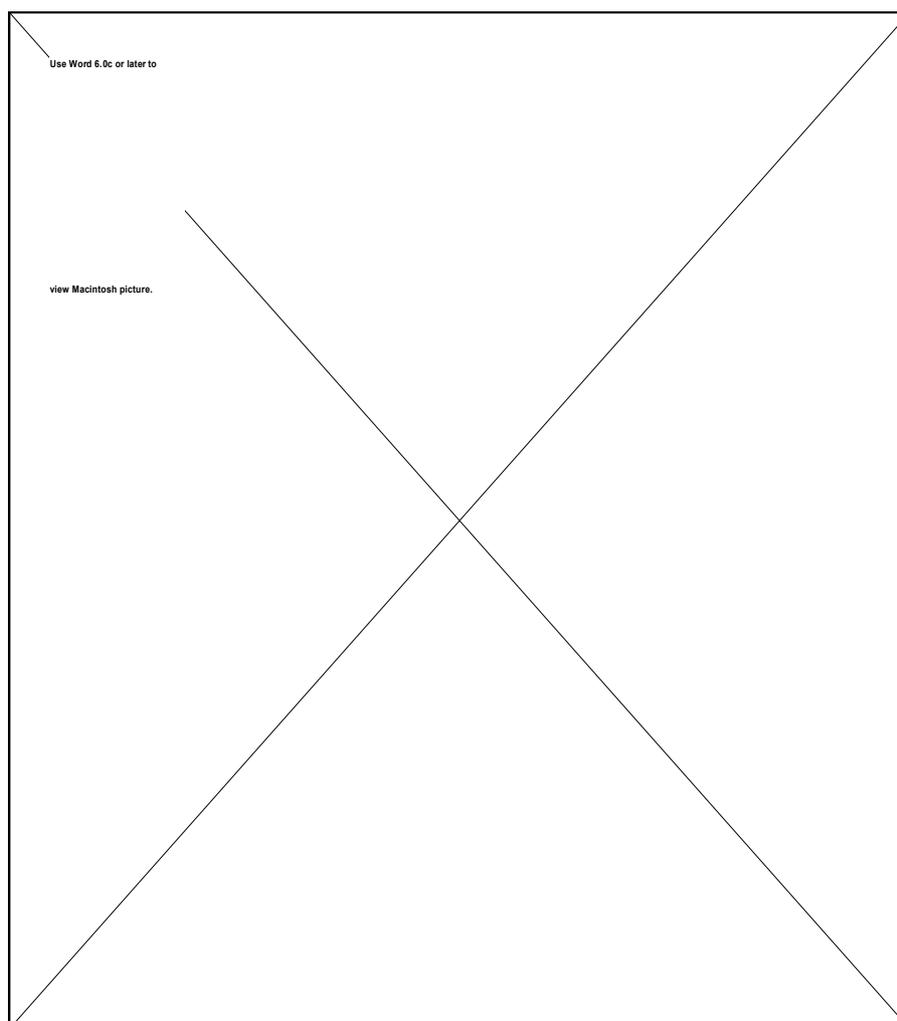
These things are part of yr life & in the end they, yr art and other "sublimated" records will be all that remains of it. These things, sooner or later, belong to the "public". We love individuals because they (far beyond most men) understand us, or we them. But no individual ever understands or loves us as the public does, for the public is the only audience that understands & prizes everything we have painted or written or done. Somewhere in the public is the favoring mind that likes some part of us (or echo of it) that weas never liked (it seemed) before. So it is the public that all things "revert" to , or should.

Letter, Percy Grainger to Ella Grainger. Tuesday morning, 25 April 1933.

TWO PHOTOGRAPHS (N.A.)

Ella Grainger in Swedish National Costume, 1930s.

Ella Grainger in another Swedish National Costume, *Lilla Vran*, Pevensey Bay, Sussex, 1929.



Ella Grainger in Swedish National Costume, 1930s.

STOOL

English stained oak.

Grainger Legend: "Carved stool, no doubt bot by Rose Grainger in the Chelsea Period."

ELLA GRAINGER COLLECTIONSWEDISH NATIONAL DRESS COSTUME (881)BONNET (8)

Fine white cotton self striped bonnet with tape drawstrings.

Head band covered with machine made valenciennes lace joined to form points towards the chin. Small self fabric frill at the back of the neck. Bonnet trimmed with orange and black ribbons.

SMOCK (881)

White cotton lawn machine constructed. Long sleeves, gathered at wrist onto cuffs.

Stand up collar trimmed with traditional embroidery and eylet work in white mercerised cotton.

DRESS (881)a. SKIRT

Woven wool in wide vertical bands of black, rust and blue with fine yellow stripes and white hearts woven into the centre of these stripes. Gathered waist line and the closure with a concealed placket wrap over the left side at the waistline.

b. BODICE (881)

Camisole, sleeveless style. Lined with cream cotton fabric. Closure centre front with two pairs of etched gold leaf shaped clasps. Fob pocket black velvet suspended from right side of waist line with gold chain and the gold leaf decoration sewn in place through a gold metal triangle.

The waist line and fob pocket are trimmed with a plait of black, rust and peach coloured wool.

SHOES (167)

A pair of red punched leather T-bar style flat sandals.

Grainger Legend: "Bought at a shoe fair near Delius' house in France. 1927."

**SOUTH GALLERY
DISPLAY CASE 11****TOP SHELF**STOLE (466)

Ella Grainger. Early twentieth century or late nineteenth century. Swedish.

Black silk damask material. Back cut in a peak, with two long lappets at centre front, edged with a green and black rose patterned fringed braid. Stole heavily embroidered in a brightly coloured wool in a Scandinavian-style floral design.

STOLE (464)

Ella Grainger. 19th century. Swedish.

Black silk taffeta, peaked back with two long lappets at the front, edged with a black silk fringed braid. Coloured silk hand embroidered motifs.
Grainger Legend: "Ella & Ella's mothers things."

MIDDLE SHELF

EMBROIDERY (502-A)

Rose Grainger Collection. Nineteenth century. Origin unknown.

Linen fragment of a band of white work embroidery in a floral design; demonstrating stem and satin stitch, eyelet and drawn thread techniques. Edges of band turned and seamed.

Size: 9 cm x 34.5 cm.

EMBROIDERY (502-B)

Rose Grainger Collection. Nineteenth century. Scandinavian.

Cut cream linen fragment, with hand-sewn band of cut and drawn threadwork depicting pairs of stylised winged horses, possibly supporting a chalice.

Size: 27.5 cm x 32 cm

BONNET (457)

Ella Grainger. Swedish. Nineteenth century.

Cream linen hand sewn. Centre back of crown gathered into fine cartridge pleats decorated with a needle woven circular disc of shaded brown linen threads. A band of cut and drawn thread. Cream embroidery in a stylised pattern featuring dragons decorate the front edge of the bonnet. The one remaining linen tape to tie under the chin is finely embroidered in cross stitch with initials "T.S.D."

PHOTOGRAPH (N.A.)

Ella Ström Grainger by E.O. Hoppé.
Inscribed in Swedish "To Percy Grainger from Ella, May 1927."

SAMPLER (503-A)

Rose Grainger Collection. Nineteenth century. Scandinavian.

Ecru linen. Embroidered in black, pale green and shades of brown. Threads in a geometric design. Top and bottom edges cut left edge over sewn and right edge turned and hemmed.
Size: 15.5 cm x 21 cm

JACKET (38)

Ella Grainger. Early twentieth century. Swedish.

Heavy cream linen waist length jacket with short sleeves and peaked side fronts at waist line. Edges of jacket and sleeves finished with cream hand embroidered scalloped button hole stitch.

Garment embroidered in cream linen circles and eyelet work. Bands of cream crochet work decorated with crochet roses inserted into sleeves, shoulder seams and side fronts of garment. Heavily crocheted daisies with bunches of toggles for tying or decorative effect trim either side front below neckline.

Grainger Legend: "Made by Ella in her early youth."

BOTTOM SHELF

STOLE (469)

Rose Grainger Collection. Nineteenth century.

Black silk taffeta with coloured silk embroidered roses around the border.

STOLE (467)

Rose Grainger Collection. Nineteenth century.

Dark brown cotton and silk woven damask, with coloured wool embroidery and fringe in shaded brown to black corded rayon.

ETHNOGRAPHIC GALLERY – THE ORIENT

PERCY GRAINGER COLLECTION

JACKET (23)

Rose Gainger. Chinese. Early twentieth century.

The handmade hip-length jacket has wide short sleeves and side vents. The centre front closure is secured by four gold metal buttons and cord loops and at the neck by a Chinese knotted button. The stylised bands of hand embroidered silk in a design of flowers, butterflies and foliage is trimmed with a coloured woven silk braid. The edges of the silk fabric garment are bound with black satin. The jacket is lined with blue silk.

SLIPPERS (152)

Rose Grainger. Chinese. Early twentieth century.

Label: "Elk" and Chinese writing.

One pair of grey satin court style slippers with a tab at the heel. Flat leather heels and thick leather soles stitched with a heavy linen thread in a pattern. Coloured silk embroidery of roses and butterflies over the toes and stylised bands of flowers embroidered on the sides.

FAN (801)

Rose Grainger. Chinese. Late nineteenth century.

White painted frame, with Chinese figures. Peacock feathers.

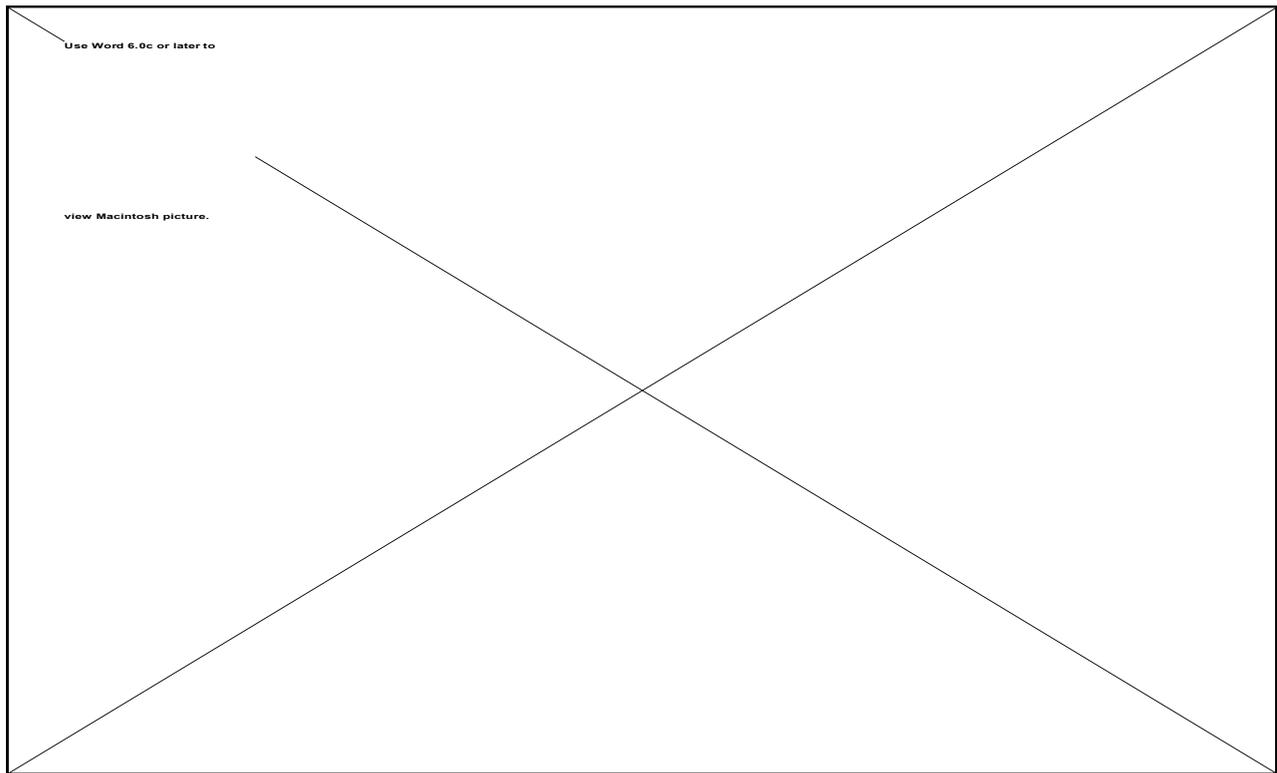
MUSIC (SL1 MG4/3)

Beautiful Fresh Flower (Chinese melody harmonised by Joseph Yasser).

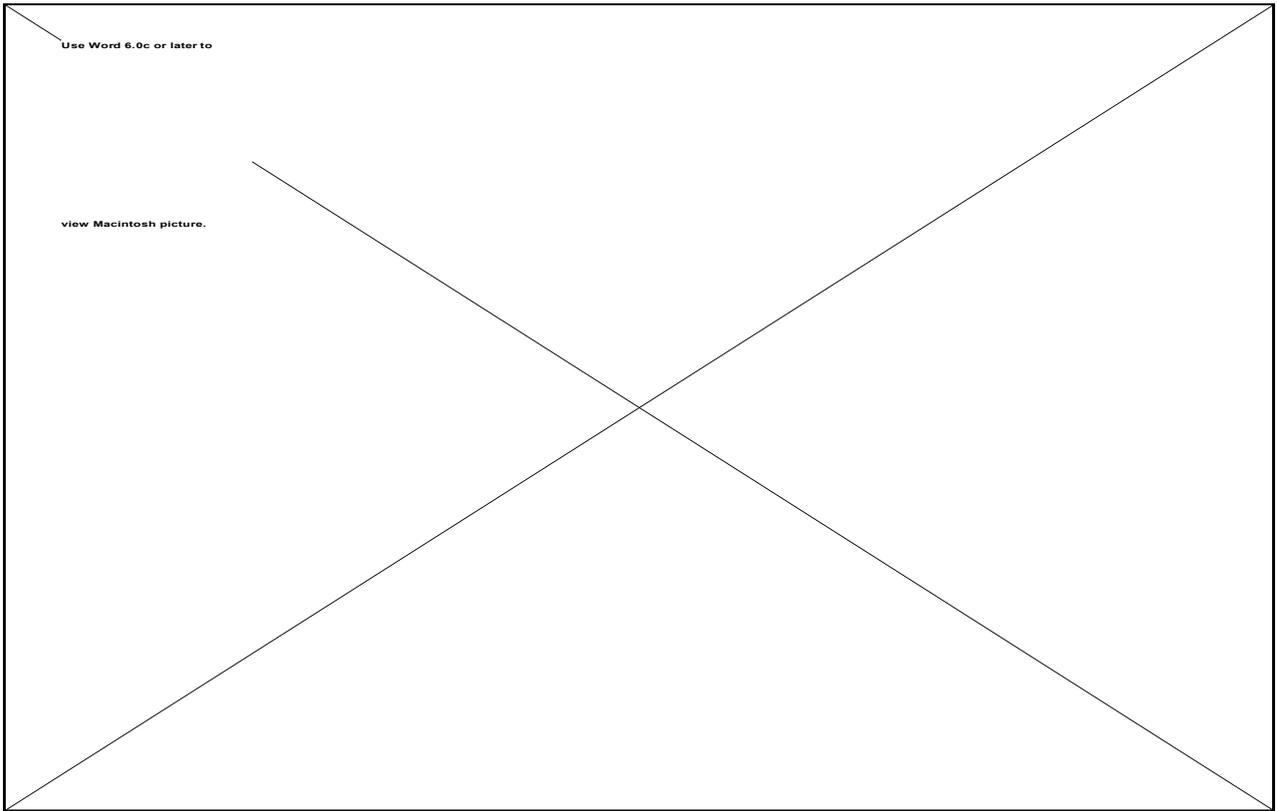
'Pianised' by Percy Grainger, 1935. MS Lincoln Center.

Grainger's arrangement, arranged for easy piano solo by Ronald Stevenson for the young pianist's Grainger edited by Ronald Stevenson.

London: Schott & Co., 1967. B. Schott's Söhne editions Max Eschig, Associated Music Publishers inc.



Rose Grainger's early twentieth century Chinese Jacket (23)



Rose Grainger's early twentieth century Chinese Slippers (152)

MUSIC (SL1 MG3/64-1)

Gamelan Anklung (Berong Pengètjèt)
Balinese ceremonial music.

Transcribed in 1935 from *Musik des Orients* No. 12 (Odeon 0-1936A) by James Scott-Power and Percy Grainger. Australian 1935 Sketch-book, page 6.

Scored for multiple gongs (high, middle and low), tom-toms and flute.
MS. Library of Congress.

MUSIC (MG15/6-1)

Sekar Gadung.
Javanese traditional.

Transcribed from *Musik des Orients* No. 9 (Odeon 0-1936A) by Norman Voelcker and Percy Grainger in 1932-33.

Scored for tuneful percussion (wooden and steel marimbas, staff bells / tubular chimes, xylophone), piccolo and voices. MS.

YANG CH'IN (DULCIMER) (IG 4/1-1-3)

This instrument is played by striking the strings with two small bamboo hammers.
Gaung Dong (Kwangtung) province, China.

YU EH CH'IN (FLAT LUTE) (IG 4/2-2-1:7)

Commonly known as a 'moon guitar' because of its shape, this instrument has 4 pairs of strings which are plucked. Belonged to Percy Grainger.
China. Provenance uncertain.

SAN HSIEN (FLAT-BACKED LONG LUTE) (IG 4/2-2-1:4)

The three strings are played with a large heavy plectrum of bone.
China. Provenance uncertain.

BAN HU (FIDDLE) (IG 4/2-1-1:4)

This is a two stringed instrument which is bowed. The bow (missing here) cannot be removed as its hair passes between the strings. Gift to Percy Grainger from the English singer, Everard Feilding, c.1910. China. Provenance uncertain.

MU YU (SLIT DRUM) (IG 1/4-2)

This small wooden instrument is played by striking the sides with a beater.
Japan, n.d.

VASES

This pair of vases was given to Percy Grainger by his concert manager, Antonia Sawyer, to place in the museum in memory of his mother, Rose Grainger.
China, n.d.

SHOES

Pair of embroidered shoes with wooden soles; child's size.
China. Provenance uncertain.

HEAD DRESS

Ceremonial head-dress as worn by bridal couples at weddings.
China. Provenance uncertain.

SEWING BOX

Black lacquer and gold, Chinese or Japanese resting on 4 clawed feet. Inside lined with blue and white silk, removable sectioned upper tray. Rose Grainger's sewing and equipment still intact. P.G. label inside: "little sewing box from dining room."

BOX

Black lacquered gold design of fans on oblong box, inside black lace mantle. Label inside: "E's Mother's Aug 1948".

VASE

Miniature satsumi. Hand painted Japanese women and floral decoration.
Japan, n.d.

BOX

Carved red coromandel. Oblong, hinged lid inside brass plaque inscribed "Percy Grainger Hon. Musician Art Club Saskatsen 1936". Inside is another cardboard box — lid inscribed "Miss Hedley Yule 1922" — it contains a rat playing a fiddle; metal cast, hand painted. Possibly German. Now displayed.

ETHNOGRAPHIC GALLERY — PACIFIC**PERCY GRAINGER COLLECTION**MUSIC (S11 MG13/6-5:1)

Percy Grainger: "Fierce Rarotonga I (Tu ma pa ne e tau mai nei)."

Collected and phonographed 12.1.[19]07 by A.J. Knocks in Otaki, New Zealand; noted by P.G. 20-21.2.09, Otaki, N.Z.

Two double leaves of 12-stave ms. paper stitched together by P.G. and containing 4 1/2 sides of his transcription. Ink and pencil. For four men's voices. Library of Congress, 1982.

MUSIC (S11 MG13/6-5:3)

Percy Grainger: Pencil sketch "Rarotonga I (1947)".

Two sides of a single leaf, fourteen staves. Dated 28-29 September 1947.

WAX CYLINDER DISCS

Edison No. 2. A.J. Knocks Raratongan record.

Edison Himaito 6.1.09 Maori. Pao.
Daansk Fonograph – Knocks Maori.

GONG (IG 1/4-3)

Circular brass gong suspended by twisted string to a decoratively carved wooden stand.

Gong: 28 cm diameter.

Stand: 75 cm x 60 cm.

Indonesia; probably Java.

Purchased by Rose Grainger in Holland c.1912.

"used in London rehearsals of *Random Round* to acquaint players with change of section" — Percy Grainger.

BEATING STICKS (CLAP STICKS) (IG 1/5-2)

Two wooden sticks for beating rhythmic accompaniments, tapered at both ends; five rings of carvings around each stick. Guditjmara tribe, Western Victoria. Obtained by Mr. P.C. Cole from an earlier settler at Lake Condah and donated to the Grainger Museum by him through Mr George Sutherland of Allan & Co., Feb. 1940.

DIDJERIDU (IG 2/1-1:1)

Hollow, wooden tube, made from eucalyptus sap; Decorated with red ochre and white pipe clay designs. 129 cm long. Eastern area of the Kimberley district [or Melville island?], Australia.

Donated by Mr P.C. Cole through Mr George Sutherland of Allan & Co., February 1940.

BOOMERANG

Non-returning type; dark brown wood; incised patterns on one surface.

Eastern Australia, probably Queensland. 92 cm.

MALANGGAN MASK (N.A.)

Carved wooden face, fibre crest, cloth sides decorated in red, white and black painted design.

The mask was used in Malanggan ceremonies which combined the initiation rites for boys and commemorative rites for the dead.

Owned by Ella Grainger.

Acquired in Australia and taken to White Plains, New York in 1928.

Later donated by Ella to the Grainger Museum.

New Ireland, 54 cm.

POI

These balls, made from doubled-up bullrush leaves (raupo), are used by women in the Maori poi dance. The string is made of flax. New Zealand.

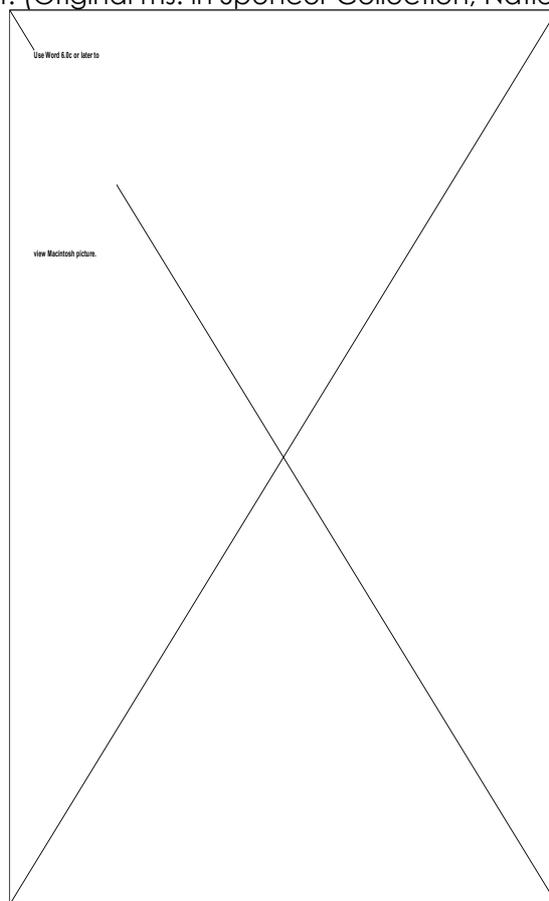
SPOON

Made from coconut; circular spoon with carved handle; handle design painted white. Provenance uncertain, probably Papua New Guinea. 13 cm.

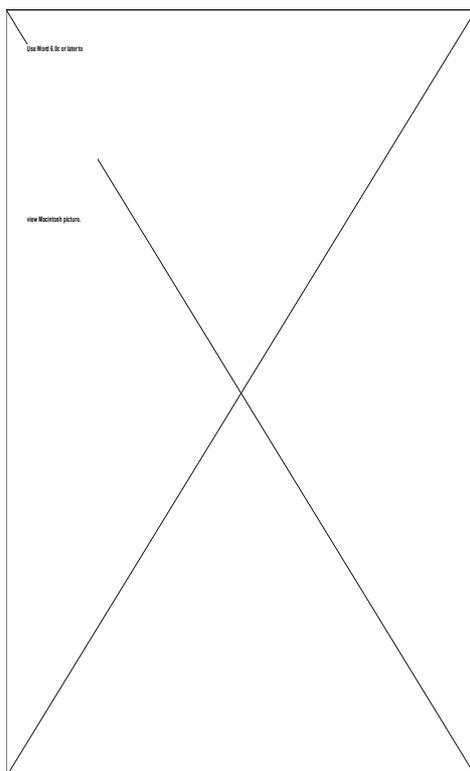
"Papuan work. Gift to PG from his mother. Likely bought at Tost & Rohu's, Sydney. Great favourite of PG's." — Percy Grainger

MANUSCRIPT

Photocopy of Grainger's notation of three Aboriginal songs collected by Spencer and Gillen in the Southern Aranda district. (Original ms. in Spencer Collection, National Museum of Victoria.)



Ella Grainger's Malanggan Mask from New Ireland.



Grainger's Coconut Spoon from New Guinea
ALFRED WILLIAM EUSTACE (1820-1907)

Australian painter and taxidermist. Alfred William Eustace was born in England and migrated to Australia in 1851. A shepherd on Victorian goldfields whilst he taught himself to paint, from 1856 became renowned in district for his paintings on gum leaves. In 1869 two were shown in *Art and Art Treasures* exhibition, establishing his Melbourne reputation until the 1880s. In 1887 he exhibited at the Victorian Academy of Arts. A skilled taxidermist represented in the Beechworth Museum. In 1976 his work exhibited in *Australian Art in the 1870s*, Art Gallery of New South Wales, Sydney.

LEAF PAINTING

Australian scene painted onto a leaf (*Eucalyptus* sp., Juvenile form) with oils by A.W. Eustace. Dates from c.1856-1880s.

WALKING STICK

Wooden walking stick with kangaroo foot as a handle. Provenance unknown.

ETHNOGRAPHIC GALLERY – AFRICA

PERCY GRAINGER COLLECTION

DRUM (IG 3/2-3)

This small African kettle drum is made from half a gourd. Origin uncertain; probably Eastern Africa.

WOODEN STATUE

Carved and decorated, this statue represents a mother and two children. Made by the Yoruba people, Nigeria/Dahomey/Toga area, West Africa. Given to Percy Grainger by one of his South African pupils, probably 1903-04.

MUSIC (MG13/4-2)

*Zanzibar Negro Songs*_(Two songs).

Noted by Percy Grainger on 18 December 1919.
Half sheet of fourteen stave paper.

MUSIC (SL1 MG13/9)

African / Bima Adamu.

Four sides of a double leaf, Schirmer Style No. 10, twelve stave ms. paper. Mostly blank after side 1.
Date, side 1, 4 June 1936.
Library of Congress, 1981.

MUSIC (MG3/40)

In Dahomey (Cakewalk Smasher) for solo piano by Percy Grainger.

Grainger's work uses tunes from Darkie Comic Opera *In Dahomey* by Will Marion Cook and tunes from Arthur Pryor's *A Coon Band Contest*.

Piano solo score – not in Grainger's hand (possibly Rose Grainger's hand, but compare Grainger's youthful script for *Hill-Song No. 1*)

Fourteen pages, twelve stave ms. paper.

Dated final page: "Prompted by Williams & Walkers Darkies Co. performance of 'In Dahomey' and begun Summer 1903. Written down Christchurch NZ. 1.3.1907. Tamworth NSW 5.5.1909. Adelaide S.A. and at sea late in May, 1909. Ended Aden Harbour 12.6.1909."

MUSIC (MG3/77-14)

The Rag-time Girl. American popular song.
Arranged by Percy Grainger 2 July 1900, London.

ETHNOGRAPHIC GALLERY – NORTH AMERICA

PERCY GRAINGER COLLECTION

BASKET

Small round basket with black triangular designs. Pomo Indian, California, U.S.A.

POTTERY VESSEL

Large clay pot with designs in red, white and black.
Pueblo Indian.
Arizona/New Mexico area, USA.

RATTLE

This rattle, with its rough wooden handle, is made from painted hide stitched with sinew or gut thread, pebble (?) rattles. Plains Indian, USA.

NAVAHO BLANKET (238-A)

Percy Grainger Collection. Collected early twentieth century U.S.A.

Grey wool ground hand knotted fringe at ends, bands of black, red, fawn and cream woven wool stripes. Stylised geometrical pattern in the same colours in the centre.
Size: 150 cm x 49 cm. Fringe 5.5 cm.

DRUM (IG 3/2-2)

Percy Grainger Collection. Collected early twentieth century U.S.A.

Old small frame drum constructed without glue or nails. Animal hide is laced through holes in the wooden frame with skin thongs, cross brace with thongs used for support and for holding the drum. Faded hand painted figure of an Indian, in dark blue and red.
Wooden frame: 26.5 cm deep and 5.5 cm wide.

VEST (1006)

Percy Grainger Collection. Collected early twentieth century U.S.A.

American Indian, hand-made vest for a male. Natural coloured animal skin. 'Lazy' stitch beadwork in yellow, red and blues on a white bead background. Hide fringe around arm holes and lower edge of vest. Centre front closure with two sets of long thongs. Edge of garment bound in black cotton, lined inside with white cotton. Perspiration stains on fringe underarms and across back indicate considerable wear. Yellow check pattern on red beads form a border around entire perimeter of garment. Fronts: a geometrical beaded stylised design. Back: profile of two Indians on horseback facing each other, both are formally dressed and holding U.S. flags, above them are two teepees with flags. Between the flags are the initials 'F.G.S.'

Size: Chest – 103 cm. Length: Shoulder to hem – 57 cm.

VEST (978)

Percy Grainger Collection. Collected early twentieth century U.S.A.

American Indian vest for a female. Front closure with seven patent hooks and eyes. Black velvet with floral beadwork in shades of green, pink, yellow, blue, mauve, bronze and crystal on the front and back of garment. Machine constructed, bound around armholes with black cotton jacquard fabric. Back lined with blue/cream striped cotton, sides lined with black/cream floral cotton fabric. Garment has been let-out under the arms and side seams with black velvet, and the alterations lined with blue/cream floral and striped fabric.

Size: Chest – 102.5 cm. Length: 47 cm.

HANDBAG (960)

Percy Grainger Collection. Collected U.S.A., 1922.

American Indian. Black wool, machine woven European material. Narrow top opening, wider at base dividing into four fillets, each of which divides into two more, and terminating with skin thongs with black, olive green and turquoise beads and orange, green and yellow wool tassels. Similar wool is plaited to form the handle. Black silk lining. heavy coloured floral beadwork on both sides of bag. Perimeter of bag outlined in rows of white beads.

Size: Width – 17 cm to 27 cm. Length – 46 cm.

Provenance: Label inside bag "Cree Indian beaded handbags."

Grainger Legend (n.d.) and 1938 Exhibition Label by Grainger: "Woodlands Indian, probably Chippewa, USA."

Taxidermist account from E.W. Darbey, Winnipeg, 1922: "1 large beaded handbag \$25.00."

GAUNTLETS (959)

Percy Grainger Collection. Collected U.S.A., 1922.

American Indian. Heavy natural coloured animal skin hand sewn. Cuffs lined with heavy red, European cotton fabric. Edges bound with red velvet. White bead work and skin fringe on outer edge of cuffs. Front of gauntlets and cuffs heavily beaded in stylised floral design in red, pink, yellow, orange, blue and bronze beads on a white beaded ground. Patched on inside ring finger.

Size: 7 1/2 glove.

Provenance: Taxidermist account from E.W. Darby, Winnipeg, 1922: "1 pair beaded gauntlets \$20.00."

MOCCASINS (961)

Percy Grainger Collection. Collected early twentieth century U.S.A.

One pair North American Indian handmade. Skin uppers, separate lightweight raw hide sole. Seam at centre back heel. Tongue and upper cut in one piece. Separate cuff. Cotton European fabric lining on inside and uppers. Coloured red, pink, mauve and blue quillwork design front and uppers.

Size: Width – 8 cm. Length – 23 cm.

Grainger Legend: "Originals from which cover design of 'Tribute to Foster' was copied by P.G." n.d.
FRAMED PHOTOGRAPH (VE2.3/8:1)

Natalie Curtis Burlin in Mexican costume, Christmas, 1917.

BOOK (PA2/784.7:3)

The Indians' Book. Ed. Natalie Curtis Burlin.

"An offering by the American Indians of Indian lore, musical and narrative, to form a record of the songs and legends of their race."

New York: Harper, 1907.

BOOK (PA2784.7:4)

Songs and Tales from the Dark Continent by Natalie Curtis Burlin.

New York: Schirmer, 1920.

MUSIC (MG12/2-3-1)

Lullaby, by Natalie Curtis Burlin.

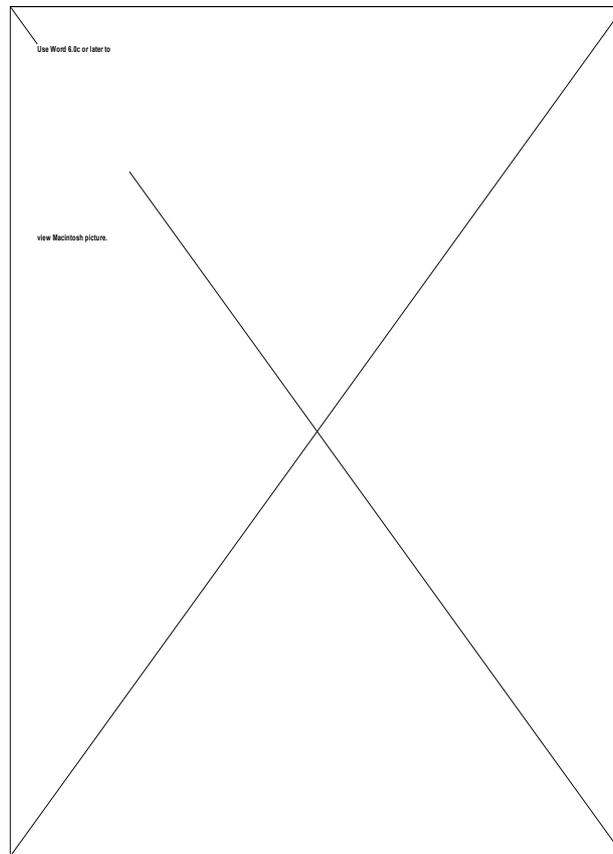
Negro folk-song collected by Natalie Curtis-Burlin and arranged for seven to eight mixed voices by Percy Grainger.

Vocal score, dated 18 May 1934.

MUSIC (SL1 MG12/2-17)

Songs and Tales from the Dark Continent, by Natalie Curtis Burlin.

Scores of African tunes, two pages. Probably prepared by P.G. for his lectures at New York University, 1933.



Cover of *Songs and Tales from the Dark Continent*, by Natalie Curtis Burlin.

TRIPLE FRONTED CASE

RIGHT SIDE

CHURCH CARVING

Carved wooden head decorated in red, white and black (date unknown) from an old Danish church. Gift to Percy Grainger from Knud Larsen, 1907.

SPOON

Carved wooden spoon from Scandinavia.
Date and provenance unknown.

MANGELTROE

Mangling wood with carved designs, dated 1704. Norway. Belonged to Percy Grainger.

WOODEN MUG

Large carved, lidded beer mug, wood and cane.
Norway, date unknown. Bought by Grainger c.1911.

WOODEN SCOOP

Carved, plain wooden scoop of Scandinavian origin.
Exact location and date unknown.

HARDANGERFELE (HARDANGER FIDDLE) (IG 4/2-1-1:1)

In addition to the conventional 4 strings, this sophisticated folk fiddle has 5 sympathetic strings which give a drone-like effect. Made by Bjørnvik Parsmyr, Norway (undated).
Donated by Alfhild Sandby in 1933.

M I D D L E S E C T I O N

PHOTOGRAPH (N.A.)

Percy Grainger (second from right) with Evald Tang Kristensen (third from right), collecting folk songs in Denmark, c.1925.

EDISON PHONOGRAPH

Used by Grainger for recording folk music in the field. Accessories include headphones, pitchpipe, wax cylinders, record head and brush.

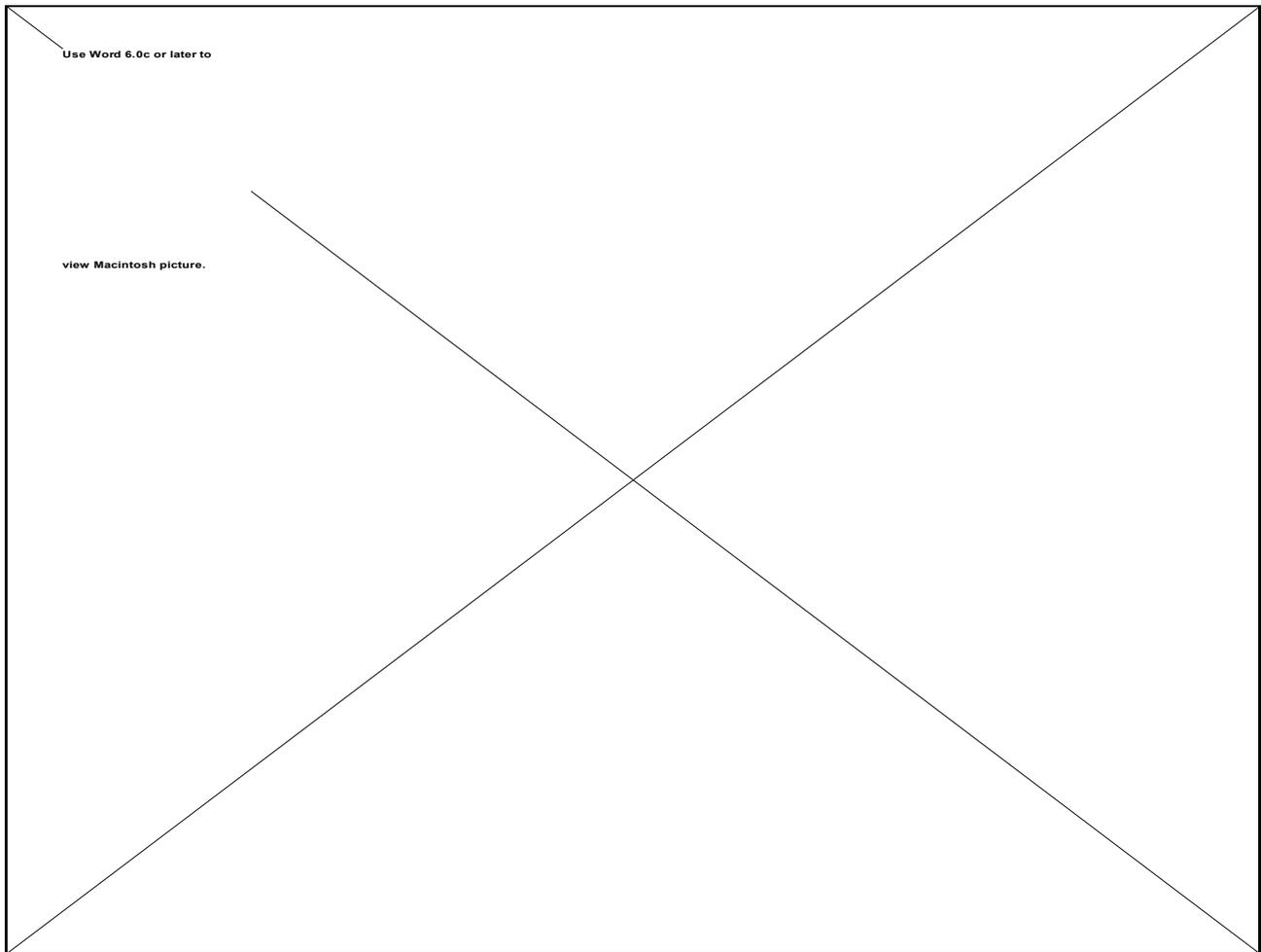
PAMPHLET

Catalogue of the New Century Talking Machine Company, *The Talkeries* .
Wellington N.Z. October 1908.

L E F T S I D E

ACCORDION (IG 2/7-2:1)

Mid 19th-century with unusual lever-like keys, highly decorative.
Probably French. Provenance uncertain.



*Percy Grainger (second from right) with Evald Tang Kristensen (third from right),
collecting folk songs in Denmark, c.1925.*

SWANEE WHISTLES (IG 2/2-2:2,3,4)

These three whistles belonged to Grainger, who used them to make gliding sounds for his *Free Music* experiments. USA.

SLIDE WHISTLE (IG 2/2-2:1)

Handmade by John Fowler, grandson of James Mackinnon Fowler, author of *False Foundations of British History* (held in Grainger Library).

A BIBLIOGRAPHY ON FOLK MUSIC, FOLK CULTURE AND LANGUAGE

FROM PERCY GRAINGER'S PERSONAL LIBRARY

- Aakjaer, Jeppe *Af gammel Jehannes hans bivelskistaarri: en bette bog om stur' folk.* København: Gyldendal, 1911.
- . *Da lampen taendtes, og andre jyske fortaellinger.* København: Fremad, 1953.
- . *Fræ wor hjemmen, vers og prose I jydsk mundart.* Med tegninger af A. Friis. Aarhus: Jydske Forlag, 1902.
- . *Hvor der er gjaerende kraefter, landarbejderroman.* København: Gyldendal, 1916.
- Abbie, A.G. *Students Songs for Camp and College.* London: Bayley & Ferguson, 1937.
- Abrahamsen, Erik. (ed.) *Melodier: Med beryttelse af forarbejder af H. Thuren.* København: Gyldendal, 1935.
- Adams, Arthur Henry *Maoriland and Other Verses.* Sydney: The Bulletin, 1899.
- Afzelius and Arvid August (ed.) *Svenska folkvisor.* Stockholm: Haeggström, 1880.
- . *Svenska folk-visor från forntiden.* Stockholm: Strinnholm och Haeggström, 1814-16.
- Alander, Bo. *Swedish Music.* Stockholm: Swedish Institute, 1956.
- Allingham, William (ed.) *The Ballad Book: A Selection of the Choicest British Ballads.* London: Macmillan, 1867.
- Andersen, Hans Christian. *Billedbog med billeder.* København: Winkel & Magnussens, 1905.
- . *Eventyr og historier.* Jubilæumsudgave for danske børn. København: Gyldendal, 1905.
- . *Eventyr og historier, folkeudgave.* København: Reitzel, 1881.
- . *Racueil de contes d'Andersen.* Trans. K. Fitzgerald. Philadelphia: Jacobs, n.d.
- . *Stories for the household.* Trans. H.W. Dulcken. London: George Routledge, n.d.
- Andrews, Lorrin. *A dicitonary of the Hawaiian language.* rev. by H.H. Parker. Honolulu: Board of Public Archives of the Territory of Hawaii, 1922.
- Argolis *The Prince of Argolis: A Story of the old Greek Fairy Time.* London: Chatto and Windus, 1877.
- Árnason, Jón (comp.) *Islenzkar pjodsogur og aefintyri.* Stockholm: Svensk Läraretidnings Förlag, 1928.
- Asbjørnsen, Peter Christen. *Norske folke – og huldre-eventyr I udvalg.* Kristiania: Gyldendal, 1909.

- . *The Ballad Minstrelsy of Scotland, Romantic and Historical*. New and Rev. Ed. London: Gardner, 1893.
- Atcherley, Mary H. *Fisrt book in Hawaiian*. Honolulu: Honolulu Star Bulletin, 1930.
- Barbeau, Charles Marius (ed.) *Folk songs of French Canada*. New Haven: Yale University Press, 1925.
- Barrett, Charles. *Blackfellows of Australia*. St Kilda: Lawrence Kay, c. 1930s.
- Berrey, Lester V. *The American Thesaurus of Slang*. New York: Crowell, 1942.
- Bjoerndal, Arne. *Då ein høyrde "underjordisk musikk" på Kyrkje-Byrkjeland I Fana: eit musikkhistorisk hende frå 1695 som gav utgangspunktet for gransking I av norsk folkemusikk*. Bergen: Bergen Museum, 1946.
- Bjoerndal, Arne. *Nasjonalinstrumentet hardingfela 1651-1951*. Bergen: Universitetet i Bergen, 1951.
- . *Norsk folkemusikk*. Bergen: Nord-og Midhordland, 1952.
- Bjoernson, Bjoerstjerne. *Digte og sange*. København: Gyldendal, 1904.
- Blicher, St. *Skizzer og Bladartikler: Samlede og uggivne af Evald Tang Kristensen*. Vejle: Vejle Amts Folkeblad's Trykkeri, 1899.
- Boehme, Franz Magnus. *Altdeutsches Liederbuch: Volkslieder der Deutschen nach Wert und Weise aus dem 12. bis zum 17. Jahrhundert..* Leipzig: Breitkopf und Härtel, 1877.
- Borrow, George Henry (trans.) *Ballads of all Nations – A Selection*. Ed. R.B. Johnson. New York: Knopf, 1928.
- Brown, John Macmillan. *Maori and Polynesian: their origin, history and culture*. London: Hutchinson, 1907.
- Buck, Sir Peter Henry *Ethnology of Manihiki and Rakahanga*. Honolulu: The Museum, 1932.
- . *Ethnology of Tongareva*. Honolulu: The Museum, 1932.
- Bugge, Alexander. *Kelterna och deras kultur*. Stockholm: Norstedt & Söners, 1926.
- Burlin, Natalie Curtis (ed.) *The Indians' Book: An Offering by the Americans Indians of Indian lore, musical and narrative, to form a record of the songs and legends of their race*. New York: Harper, 1907.
- . *Songs and Tales from the Dark Continent*. New York: Schirmer, 1920.
- Burrows, Edwin Grant. *Native music of the Tuamotus*. Honolulu: Bernice P. Bishop Museum, 1933.
- . *Songs of Uvea and Futuna*. Honolulu: Bernice P. Bishop Museum, 1945.
- Burton, Frederick Russell. *American Primitive Music, with especial attention to the songs of the Ojibways*. New York: Moffart, Yard, 1909.
- Campbell, Olive Arnold (Dame) *English Folk Songs from the Southern Appalachians*. Coll. O.D. (ed.) Campbell and C.J. Sharp. New York: Putnam's, 1917.
- Campbell, Olive Arnold (Dame) and Sharp, Cecil James. *English Folk Songs from the Southern Appalachians*. Ed. M. Karpeles. 2nd Ed. London: Oxford University Press, 1932.
- Chambers, Harold (Comp.) *A Simple Introduction to the Grammar and Construction of Fijian*. Suva: Methodist Mission Press, c.1936.

- Chappell, William. *Old English Popular Music*. Rev. H. E. Wooldridge. London: Chappell, 1893.
- Cleishbotham, the younger, pseud. *A Dictionary of the Scottish Language*. Ed. J. G. Ingram. Glasgow: Bryce, 18--.
- Conrad, Joseph. *The Mirror of the Sea*. New York: Doubleday, Doran, 1930.
- . *An Outcast of the Islands*. New York: Doubleday, Page, 1923.
- . *Typhoon*. New York: Doubleday, Page, 1924.
- . *Under Western Eyes*. New York: Doubleday, Page, 1924.
- Cook, Albert Stanburrough. *A First Book in Old English*. 3rd Ed. Boston: Ginn, 1903.
- . *The Phonological Investigation of Old English*. Boston: Ginn, 1891.
- Cook, Albert Stanburrough (ed.) *Select Translations from Old English Poetry*. Boston: Ginn, 1926.
- Cook, Samuel. *The Jenolan Caves: An Excursion in Australian Wonderland*. Eyre and Spottiswoode, 1889.
- Covarrubias, Miguel. *Island of Bali; with an album of photographs by R. Covarrubias*. New York: Knopf, 1938.
- Conwell, Henry (ed.) *American Composers on American Music: A Symposium*. Stanford: Stanford University Press, 1933.
- Crabb, George. *Crabb's English Synonymes*. New York: Grosset & Dunlap, 1917.
- Cross, Tom Peete (ed.) *Ancient Irish Tales*. Ed. T. P. Cross & C. H. Slover. New York: Holt, 1936.
- Croxall, S. and Sir Roger L'Estrange (trans.) *The Fables of Aesop*. London: Warne, c. 1920s.
- Cummings, William Hayman. *The Rudiments of Music*. London: Novello, 1877.
- Dampier, E. (trans.) *A Book of Danish Ballads*. Comp. Axel Olrik. New Jersey: Princeton University Press, 1939.
- Dasent, Sir George Webbe (trans.) *The Story of the Burnt Njal*. London: Dent, 1911.
- Davis, James Richard Ainsworth (eds.) *A New pocket-dictionary of the English and Dano-Norwegian languages*. Leipzig: Holtze, 1897.
- Densmore, Frances. *Chippewa Music*. Washington: Government Print, 1910-13.
- . *Mandan and Hidatsa Music*. Washington: Government Print, 1913.
- Dick, Stewart. *An Elizabethan Garland*. Edinburgh: Foulis, 1903.
- Dinneen, Patrick Stephan (ed.) *A Concise English-Irish Dictionary for the use of Schools*. Dublin: Gill, 1918.
- Dobie, James Frank (ed.) *Follow de Drinkin' Gou'd*. Texas: Texas Folk-lore Society, 1928.
- . *Texas and Southwestern Lore*. Texas: Texas Folk-lore Society, 1927.
- Du Bois, William E. B. *The Souls of Black Folk: Essays and sketches*. 10th Ed. Chicago: McClurg, 1915.
- Edwards, Tomas. *An English and Welsh Dictionary*. New York: J.M. Jones, 1853.
- Ehlers, Otto Ehrenfried. *Samoa, die perle der Südsee*. Berlin: Paetel, 1904.
- Emerson, Oliver Farrar. *A Middle English Reader*. new and rev. ed. London: Macmillan, 1915.
- Eskeland, Lars. *Norli rettskrivings-ordbok*. Kriterion: Norli, 1906.

- Èskëland, Severin (trans.) *Eiriks Saga Rauda*. Oslo: Norske Samlaget, 1907.
- Èskëland, Severin (ed.) *Ragnars saga lodbrókar ok sona hans*. Oslo: Norske Samlaget, 1914.
- Faraday, Lucy Winifred. *The Edda*. Lodon: Nutt, 1902.
- Fitzgerald, Kathleen (comp.) *Recueil de contes d'Andersen*. Philadelphia: Jacobs, 19--.
- Flanders, Helen Hartness (ed.) *Vermont folk-songs & Ballads*. 2nd Ed. Ed. H.H.Flamders & G. Brown. Brattleboro: Daye, 1932.
- Fletcher, H.J. *Hinemoa, with notes and vocabulary*. Christchurch: Whitcombe & Tombs, n.d.
- Forchhammer, Henni. *How to learn Danish*. Kobenhavn: Gyldendal, 1906.
- Fornander, Adraham (comp.) *Fornander collection of Hawaiian antiquities and folk-lore*. Honolulu: Bishop Museum Press, 1916-19.
- Gairdner, William Henry Temple
(comp.) *Egyptian hymn-tunes*. Privately printed: London, 1910
- Garborg, Arne. *Ivar Aasen*. Oslo: Norigs Ungdomslag og Student-maallaget, 1909.
- . *Norsk klaedebunad*. Oslo: Norigs Ungdomslag og Student-maallaget, 1905.
- . *Sigmund Bresteson, folkestykke i 5 vendinger*. Olso: Norske Samlaget, 1908.
- . *Songdansen i nordlandi*. Kristiania: Aschehoug, 1913.
- . *Tyrihans, eventyrspel med song og dans*. Kristiania: Aschehoug, 1915.
- Gardiner, Sir Alan Henderson. *The theory of speech and language*. Oxford: Clarendon Press, 1932.
- Geijer, Erik Gustaf (ed.) *Svenska folk-visor från fortntiden*. Stockholm, Strinnholm och Haeggström, 1814.
- . *Svenska folkvisor; utgifna af E.G. Geijer och A. A. Afzelius*. Stockholm: Haeggström, 1980.
- Gilbert, Sir William Schwenk. *The Bab ballads*. 6th Ed. London: Macmillan, 1904.
- Gilman, Benjamin Ives. *Hopi songs*. Boston: Houghton Mifflin, 1908.
- Lindsay, Nicholas Vachel. *The golden whales of Calffornia, and other ryhmes in American language*. New York: Macmillan, 1920.
- Gordon, Robert Winslow. *Folk-songs of America*. New York: National Sevice Bureau, 1938.
- Grandineau, F. *Le petit précepteur*. London: Hodder and Stoughton, 1881.
- Grettir, Àsmundarson. *Gtrettis Saga*. Reykjavík: Kristjánsson, 1900.
- Grey, Sir George. *Polynesian mythology & ancient traditional history of the New Zealanders, as furnished by their priests and chiefs*. London: Routledge, 1906.
- Grimaux, Adrien and Clifton, E.C. *Manual of conversation with models of letters for the use of travellers and students: English and French with the figured pronuncitaion of the French*. Paris: Garnier, 1879.
- Grundtvig, Svend Hersleb. *Folkeloesning danske Kðempeviser og folkesange fra middel alderen, fornede i gammel stil*. Kjøbenhavn: Gad, 1867.

- Haas, Johaan Gottfried. *Wörterbuch der französischen und deuthcer Sprache*. Braunschweig: Westermann, 1898.
- Haeffner, Johan C.F. *Svenska folkvisor; utgifna af E.G. Geijer och A. A. Afzelius*. Stockholm: Haeggström, 1880.
- Haegstad, Marius. *Norsk maalsoga for skule og heim*. Oslo: Norigs Ungdomslag og Studentmallaget, 1907.
- Hall, James Norman. *Faery lands of the South Seas*. New York: Garden City Publishers, 1921.
- Hammershiamb, Venceslaus Ulricus
(ed.) *Faeroesk anthologi*. København: Møller, 1886-91.
- Hankins, Frank Hamilton. *The racial basis of civilization: a critique of the Nordic doctrine*. New York: Knopf, 1926.
- Hansen, Hans Peter. *Spind og bind*. København: Munksgaard, 1947.
- . *Trange Kaar af Hedebondens saga*. Ringkøbing: Rasmussen, 1932.
- Harper, William Rainey and Waters
W.E. *An inductive Greek method*. New York: American Book Co., 1888.
- Harper, William Rainey and Burgess,
I.B. *An inductive Latin method*. New York: American Book Co., 1888.
- Haynor, H. *Practical dicitonary of the Tagalog language with definitions in English*.
Ed. A.D. Rosario. New York: Lawyers Cooperative, 1930.
- Hazelwood, David. *A Fijian and English and an English and Fijian dicitonary: with examples of common and peculiar modes of expression and uses of words*. 2nd Ed. J. Calvert. London: 1872.
- Hearn, Lafcadio. *Kwaidan: stories and studies of strange things*. London: Kegan Paul, Trench, Trubner, 1905.
- Hernan, William James. *What you want to say and how to say it in Italian*. London: Eyre and Spottiswoode, 1909.
- Hjelm. *New Guide to modern conversation in Danish and English*. Berlin: Behr, 1883.
- Hodgart, Matthew John Caldwell. *The Ballads*. New York: Hutchinson's University Library, 1950.
- Alera, Don Brennus. *In Louisiana: slavish customs in the middle of the nineteenth century*. Sceaux: Select Bibliotheque, 1912.
- Ingram, John G. (ed.) *A Dictionary of the Scottish language*. Ed. by J.G.Ingram. Glasgow: Bryce 18--.
- Jakobsen, Jakob. *The Daialect and place-names of Shetlands: two popular lectures*. 2nd Ed. Lerwick: Manson, 1926.
- Jekyll, Walter (comp. and ed.). *Jamaican song and story:annacy stories, digging sings, ring tunes and dancing tunes*. London: Nutt, 1907.

- Jenness, Diamond (ed.) "Eskimo Songs: songs of the copper Eskimos," by H.H. Roberts and D.Jenness from *Canadian Artic Expedition* Vol. 14. Ottawa: Acland, 1913-1918.
- Jensen, L.Bernard. *South African natives: their home & customs*. Durban: S.A.P., n.d.
- Jespersen, Otto. *Modersmalets fonetik*. København: Schubotheske Forlag, 1906.
- Jones, Daniel. *The Pronunciation of English*. Cambridge, Cambridge University Press, 1909.
- Jones, Sir John Morris. *An Elementary Welsh grammar*. Oxford: Clarendon Press, 1921.
- Kristensen, Evald Tang. *Jydske folkeviser og toner, samlede af folkemunde, især i Hammerum-herred Med en efterskrift af S. Grundtwig*. Kjøbenhavn: Inversen, 1871.
- . *Aeresbog: I udvalg ved. H. Ellekilde*. Købnhavn: Schønberg, 1923.
- . *Aeventry fra Jylland, samlede af folkemunde*. Kjøbenhavn, Schønberg, 1881-1897.
- . *Danske börnerim, remser og lege, udelukkende efter folkemunde*. Århus, Zeuner, 1896.
- . *100 gamle jyske folkeviser, samlede af folkemunde*. Kjøbenhavn: Gyldendal, 1889.
- . *Gamle jyske folkeviser, samlede af folkemunde, især i Hammerum-herred.*: Kjøbenhavn: Gylendal, 1876.
- . *Gamle viser i folkemunde*. 4. samling. Kjøbenhavn: Gyldendal, 1891.
- . *Jyske folkesagn, samlede af folkemunde*. Kjøbenhavn, Gyldendal, 1876.
- . *Molbo-og Aggerbohistorier, samt andre dermed beslaegtede fortaellinger samlede af folkemunde*. Årgus: Forfatteren, 1905.
- . *Sagn fra Jylland, samlede af folkemunde*. Kjøbenhavn: Gyldendahl, 1880.
- . *Sagn og overtro fra Jylland, samlede af folkemunde*: Kolding: Jörgensen, 1886.
- . *Vore fædres kirketjeneste, belyst ved eksempler, optegnede efter folkemunde. Med et tillæg om præster og degne og studenter*. Aarhus: Forfatteren, 1899.
- . *Danske sagn, som de har lydt i folkemunde, Ny række*: Kjøbenhavn: Woel, 1928-39.
- . *Jysk lune, fortaellinger fra folkemunde*. Aalborg: Frede og L.C. Lauritzen, 1951.
- . *Bindestuens saga, jyske folkaeventyr*. København: Rom, 1897.
- Landstad, Magmus Brostrup (eds.) *Norske folkeviser*. Christiana: Tönsberg, 1853.
- . *Folkeviser fra Telemarken*. Oslo, Aschehoug, 1925.
- Lehmann, Edvard. *Almeuliv og eventyr*. København: Pio, 1910.

- Lyall, Archibald. *A guide to the languages of Europe: a practical phrase book*. 2nd Ed. London: Sidgwick and Jackson, 1935.
- Liestoel, Knut. *Scottish and Norwegian ballads*. Oslo: Aschehoug, 1946.
- . *Uppruni íslendinga sagna*. Reykjavík: Menningarsjod, 1938.
- Linderman, Frank Bird. *Blackfeet Indians*. Minnesota: Great Northern, 1935.
- Lugn, Pehr. *Egyptisk kultur i ord och bild*. Stockholm: Bokförlaget Natur och Kultur, 1926.
- McAlpine, Neil. *A pronouncing Gaelic dictionary: to which is prefixed a concise but most comprehensive Gaelic grammar*. 12th Ed. Edinburgh: Grant, 1903.
- MacFarlane, J. (comp) *New pocket dictionary of the Latin and English languages*. London: Eyre and Spottiswoode, 19--.
- Mckay, Claude. *Songs of Jamaica*. Kingston: Gardiner, 1912.
- Macleod, Kenneth, (ed) *Songs of the Hebrides and other Celtic saongs from the highlands of Scotlan.:* London: Boosey, 1909.
- MacPherson, Donald C. *Practical lessons in Gaelic for the use of English-speaking children*: Edinburgh: MacLachlan and Stewart, 1881.
- Malinowski, Bronislaw. *The sexual life of savges in North-Western Melanesia*. New York: Halcyon House, 1929.
- Marson, Charles Lattimer (comp.) *Folk Songs from Somerset*: London, Simpkin, 1905.
- Mason, Redfern. *The Song lore of Ireland: Erin's story in music and verse*: New York, Baker and Taylor, 1911.
- Masters, Edgar Lee. *Across Spoon River: An Autobiography*. New York: Farrar & Rinehart, 1936.
- Matéaux, Clara L. *Around and about old England*. 5th Ed. London: Cassell, Petter, Galpin, 187-.
- Mathews, Mitford McLeod. *A dictionary of Americanisms*. Chicago: University of Chicago Press, 1951.
- Metelerkamp, Sanni. *Outa Karel's stories: South African folk-lore tales*. London: McMillan, 1914.
- Metfessel, Milton Franklin. *Phonophography in folk music; American Negro songs in new notation*. Chapel Hill: University of North Carolina Press, 1928.
- Mortensen, Niels Theodor
Rosenkrands. *Dansk lune, Fortaeringer fra folkemunde*. Aalborg: Frede og L.C. Lauritzen, 1947.
- . *Jysk lune, fortaellinger fra folkemunde*. Aalborg: Frede og L.C Lauritzen, 1951.
- Mossé, Fernand (trans.) *La Laxdoela saga, légende historique islandaise*. Paris, Alcan, 1914.
- Munch, Peter Andreas. *Norse Mythology: legends of the gods and heroes*. New York: American-Scandinavian Foundation, 1927.
- Neal, Mary. *Set to Music*. London: Association for the revival and practice of folk music, 1907.

- Newman, Alfred K. *Who are the Maoris?* Christchurch: Whitcombe and Tombs, 1913.
- Ngata, Sir Apirana Turupa. *Nga moteatea: he maramara rere no nga waka maha.* Hastings: Cliff, 1928-9.
- . *Complete manual of Maori grammar and conversation, with vocabulary.* Christchurch: Whitcombe and Tombs, 18--.
- Ollendorf, Heinrich Gottfried. *A new method of learning to read, write and speak a language in six months.* 4th Ed. London: Whitaker, 1857.
- Olrik, Axel (comp.) *A Book of Danish Ballads.* Princeton: Princeton University Press, 1939.
- . *Danske foleviser i udvalg under medvirkning af I. Falbe-Hansen.* 2nd Ed. København, Gyldendal, 1908.
- Otto, Emil. *Elementary German Grammar.* 6th Ed. London: Nutt, 1893.
- Parker, Henry Hodges. *A dictionary of the Hawaiian language.* Honolulu: Board of Commissioners of the Public Archives of the Territory of Hawaii, 1922.
- Paterson, Andrew Barton (ed.) *Old Bush Songs, composed and sung in the bush-ranging, digging and over-landing days.* 5th Ed. Sydney: Cornstalk Publ. Co., 1926.
- Petri, Didrik (comp.) *Piae cantiones: a collection of church and school song, chiefly ancient Swedish.* London: Plainsong and Medieval Music Society, 1910
- Petrie, George. *The complete collection of Irish Music.* 3 vols. London: Boosey, 1902-6.
- Pitman, Sir Issac. *A Phonetic Shorthand and Pronouncing Dictionary of the English Language.* London, Pitman, 1883.
- Pratt, George. *Samoan Dicitonary.* Samoa: London Missionary Society's Press, 1862.
- Pulver, Jeffrey. *A Dictionary of Old English Music and Musical Instruments.* London: Kegan Paul, Tranch, Trubner, 1923.
- Raine, James Watt. *Mountain Ballads for social singing.* Berea: Ky. Berea College Press, 1923.
- Reese, Gustave. *Music in the Middle Ages, with an Introduction on the Music of Ancient Times.* New York: Norton, 1940.
- Ring, Frands Johan. *Thorvald Aagaard: mennesket, musikeren.* Odense: Fyn, 1954.
- Ritson, Joseph (comp.) *A Select Collection of English Songs:* London: J. Johnson, St. Paul's Church-yard, 1783.
- Rivas, F. M. de. *Laird and Lee's vest-pocket standard English-Spanish, Spanish-English dictionary.* Chicago: Laid and Lee, 1900.
- Roberts, Helen Heffron. *Ancient Hawaiian music.* Honolulu: The Museum, 1926.
- . *Canadian Arctic Expedition 1913-18 Vol. 14: Eskimo songs:* Ottawa: Acland, 1925.
- Rosario, A.D. (ed.) *Practical dictionary of the Tagalog language with definitions in English:.* New York: Lawyers Cooperative Fund, 1930.
- Rubow, Paul Victor. *H.C. Andersens Eventyr: Fornhistorien – idé og form, sprog og stil.* København: Levin & Munksgaard, 1927.

- Sànde, Olav. *Norske tonar. Vplden: Gjaerder, 1908-11.*
- Sapir, Edward. *Abnormal types of speech in Nootka, Ottawa: Government print Bureau, 1915.*
- . *Noun republication in Coox, a Salish lanuage of Vancouver Island. Ottawa: Government print Bureau, 1915.*
- Sargent, Helen Child. *English and Scottish Popular Ballats. Ed. H.C. Sargent & G. L. Kittrededge. Boston: Houghton Mifflin, 1932.*
- Schauffler, Theodor. *Althochdeutsche Litteratur mit Grammatik Übersetzung und Erläuterungen. Leipzig: Goschen, 1896.*
- Scott, Robert. *Classic dictionary: Liddell & Scott Greek-English lexicon. 26th Ed. Chicago: Follett, 1941.*
- Scott, Walter (Sir). *Minstrelsy of the Scottish Boarder. London: Tegg, 1839.*
- Scully, William Charles. *Kafir Stories. 2nd Ed. London: Urwin, 1896.*
- Seiss, Karl. *Singsang: Liederbuch für Deutschlands Töchter. Quedlinburg: Vieweg, 1883*
- Seubert, Adolf (trans.) *Chinesische gedichte; nach der Englischen Bearb., Leipzig: Reclaim, 18--.*
- Shahani, Anandram T. *European's Guide to Hindustani. 11th Ed. Karachi: Educational Publ. Co., 1931.*
- Sharp, Cecil James (comp.) *English Folk-Chanteys. London: Simpkin, 1914.*
- . *English folk-songs. London: Simpkin, 1907.*
- . *English folk-songs from the Southern Appalachians. London: Oxford University Press, 1932.*
- . *The Morris Book: a History of Morris dancing. Ed. C.J. Sharp & H.C. Macilwaine. London: Novello, 1907.*
- . *Mountian Ballads for Social Singing. Comp. J. W. Raine. Berea Ky.: Berea College Press, 1923.*
- Sheldon, Frederick. *The Minstrelsy of the English Border. London: Longman, 1847.*
- Sievers, Edward. *An Old English Grammer. 3rd Ed. Ed. A.S. Cook. Boston: Ginn, 1903.*
- Skeat, Walter William (Rev.) *An Etymological dictionary of the English Language. Oxford: Clarendon Press, 1910.*
- Slover, Clark Harris (ed.) *Ancient Irish Tales. Ed. T.P. Cross & C.H. Slover. New York: Holt, 1936.*
- Smith, Grafton Elliot (Sir) *The diffusion of Culture. London: Watts, 1933.*
- Smith, Stephenson Percy. *Hawaiki: the original home of the Maori. 2nd Ed. Christchurch: Whitcombe & Tombs, 1904.*
- Snelling, George Howard. *Hawaiian Interpretations. San Pedro: Hansen Pub. Co., 1936.*
- Snorri, Sturlason. *The Saga Library. Trans. W. Morris & E. Magnusson. London: Quaritch, 1891-1905.*
- Snowden, Keighley. *Tales of the Yorshire Wolds. London: Sampson Low & Marston, 1893.*
- Somerville, Edith Anna Oeone. *Some Experiences of the English. London: Longman & Green, 1906.*
- Spengler, Oswald. *The decline of the West. London: Allen & Unwin, 1926.*

- Stefansson, Johannes. *Retribution: A Story from Iceland*. Los Angeles: Standard Print. Co., 1924.
- Stewart, Alexander. *Elements of Gaelic Grammar in four parts*. 4th Ed., Edinburgh: Grant, 1892.
- Stimson, John Francis
(comp. & trans.) *Tuamotuan Legends*. Honolulu: Bernice P. Bishop Museum Bulletin, 1937.
- Stone, Christopher Reynolds (ed.) *Sea Songs and Ballads*. Oxford: Clarendon Press, 1906.
- Storey, Moorfield. *The Negro Question*. New York: National Association for the Advancement of Coloured People, 1918.
- Strettell, Alma *The Bard of the Dimbovitza: Roumanian folk-songs*. Trans. A. Strettell & E. Vacarescu. London: Harper, 1902.
- Surenne, Gabriel. *New French Dialogues*. 9th Ed. Edinburgh: Oliver & Boyd, 18--.
- Sutherland, Ivan L. *The Maori Situation*. Wellington: Tombs, 1935.
- Sweet, Henry. *An Anglo-Saxon Primer with Grammar*. 8th Ed. Oxford: Clarendon Press, 1905.
- . *A History of English sounds from the Earliest Period*. Oxford: Clarendon Press, 1888.
- . *A Primer of Phonetics*. 3rd Ed. Oxford: Clarendon Press, 1906.
- . *The Students Dictionary of Anglo-Saxon*. New York: Macmillan, 1897.
- Thalbitzer, William Carl. *Melodies from East Greenland*. Ed. W. Thalbitzer & H. Thuren. København: Luno, 1911.
- Thieme, F. W. *Thieme-Preusser Wörterbuch der Englischen und Deutschen Sprache*. Hamburg: Haendcke & Lehkuhl, 1898.
- Thimm, Franz J.L. *Spanish Self-taught*. Baltimore: Ottenheimer, 18--.
- Thorpe, Benjamin. *The Anglo-Saxon Chronicle*. London: Longman, Green & Roberts, 1861.
- Thuren, Hjalmar Lauritz. *Folkesangen paa Faeroerne*. København: Host, 1908.
- . *On the Eskimo Music in Greenland*. København: Luno, 1911.
- Tregear, Edward. *Fairy tales and folk-lore of New Zealand and the South Seas*. Wellington: Lyon & Blair, 1891.
- . *The Maori-Polynesian comparative dictionary*. Christchurch: Whitcombe & Tombs, 18--.
- . *The Maori Race*. Wanganui: A.D. Willis, 1904.
- Undset, Sigrit (trans.) *Tre Sagaer on Islandinger*. Kristiania: Aschehoug, 1923.
- Walters, Thorstina Jackson. *Modern Sagas: the story of the icelanders in North America*. Fargo, N.D: North Dakota Institute for Regional Studies, 1953.
- Warrack, Alexander (comp.) *A Scots Dialect dictionary*. London: Chambers, 1911.
- Weekly, Ernest. *The Matriculation French Course*. 3rd Ed. London: Clive, 1905.
- Wessén, Elias. *Fornsvensk litteratur: läsebok för skola och hem*. Upsala: Lindblad, 1936.

- Williams, Herbert William. *A Dictionary of the New Zealand Language*. 4th Ed. Wellington: Skinner, 1917.
- . *First Leasons in Maori*. 9th Ed. Auckland: Whitcombe & Tombs, 1930.
- . *A Dictionary of the Maori Language*. 5th Ed. Wellington: Skinner, 1917.
- Wimberly, Lowry. *Folk-lore in the English & Scottish Ballads*. Chicago: University of Chicago Press, 1928.
- Witcomb, Charles (comp.) *New guide to modern conversation in Danish and English* : Berlin: Behr, 1883.
- Wolzogen und Neuhaus, Hans. *Beowulf*. Trans. Freiherr von Paul. Leipzig: Reclam, 1872.
- Woodward, George Radcliffe
(eds.) *Piae cantiones: a collection of church and school song, chiefly ancient Swedish*. London: Plainsong and Medieval music society, 1910.
- Wooldridge, Harry Ellis (ed.) *Early English Harmony from the 10th to the 15th Century*. London: Quaritch, 1913.
- . *Old English Popular Music*. London: Chappell, 1893.
- Work, John Wesley. *Folk song of the American Negro*. Nashville: Press of Fisk University, 1915.
- Wright, Herbert Gladstone. *Ballads of all Nations*. New York: Knopf, 1928.
- Wright, Joseph *Elementary German Grammar, combined with exercises, readings and conversations*. London: Knut, 1893.
- . *The English Dialect Dictionary*. London: Frowde, 1898-1905.

FOLK MUSIC: A SELECTED BIBLIOGRAPHY

- Broadwood, Lucy E. and Maitland, J.A. Fuller *English Country Songs*. Britain: The Leadenhall Press, 1893.
- Broadwood, Lucy E. *English Traditional Songs and Carols*. London: Boosey & Hawkes, 1908.

- Broadwood, Rev. John. *Old English Songs as sung by the peasantry of the weald of Surrey and Sussex, and collected by one who has learnt them by hearing them sung every Christmas from early Childhood by the Country People who go about to the neighbouring houses singing, "wassaling" as it is called in that season. The Airs are set to music exactly as they are now sung, to rescue them from oblivion and to afford a specimen of genuine old English melody and the words are given in the original rough state with an occasional slight alteration to render the sense intelligible.* Private publication, 1834.
- Brendenberg, Alfred R. "Natalie Curtis Burlin (1875-1921): A Pioneer in the Study of American Minority Cultures." In *Connecticut Review* (Spring 1994).
- Chappell, William. *Popular Music of the Olden Time*. 2 Vols. New York: Dover, 1965.
- Child, Francis James. *The English and Scottish Popular Ballads*. 5 Vols. 2nd Ed. New York: Folklore Associates, 1956.
- Curtis, Natalie. *The indian's Book*. New York: Dover, 1968.
- . "The Negro's Contribution to the Music of America: The larger opportunity of the man of today." In *The Craftsman* (March 1913).
- . "Recording for Posterity the Music of Primitive Humanity." In *Musical America* (18 March 1922).
- . *Negro Folk-Songs*. Vol. 2 of 4. New York: G. Schirmer, 1918.
- Dorson, Richard Mercer. *The British Folklorist: A History*. Chicago: University of Chicago Press, 1968.
- Engel, Carl. *An Introduction to the Story of National Music*. London, 1866.
- Gurvin, Olav. *Norwegian Folk Music*. Oslo: Oslo University Press, 1958.
- Gelatt, Roland. *The Phonograph 1877-1977*. 2nd rev. ed. New York: Macmillan, 1977.
- Graves, A.P. and Stanford, C.V. *Songs of Old Ireland – A Collection fo Fifty Irish Melodies*. 1822.
- Grainger, Percy. "Can Music become a Universal Language?" Lecture, 26 June 1933.
- . Index to Percy Aldridge Grainger's Phonograph Cylinders (also Gramophone Discs) of English Folksongs, Sea-Chanties and polynesian Music.
- Haywood, Charles. *A Bibliography of North American Folklore and Folksong*. Revised ed. 2 Vols. New York: Dover, 1961.
- Herzo, George. "Music in the thinking of the American Indian." In *Peabody Bulletin* (May 1930).
- (various) *Journal of the Folk Song Society*. 8 vols. The Folksong Society, 1899-1931.
- (various) *Journal of the English Folk Dance and Song Society*. The Folk Dance and Song Society, 1932-
- (various) *Journal of the International Folk Music Council*. The International Folk Music Council, 1949-

- Kunst, Jaap. *Ethnomusicology: its history and theories*. 3rd Edition. The Hague: M. Nijhoff, 1959.
- Kremenliev, Boris. *Bulgarian-Macedonian Folk Music*. Berkeley: University of California Press, 1952.
- Lloyd, A.L. *Folk-Song in England*. London: Lawrence & Wishart, 1967.
- Merriam, Alan. *African Music in Continuity and Change in African Cultures*. Ed. William Bascom and Melville J. Herkovits. Chicago: Chicago University Press, 1959.
- . *The Anthropology of Music*. Evanston: North Western University, 1964.
- Nettl, Bruno. *Folk and Traditional Music of the Western Continents*. Prentice Hall, 1965.
- . *An Introduction to Folk-Music in the United States*. Detroit: Wayne State University Press, 1960.
- . *North American Indian Styles*. Philadelphia: American Folk Society, 1954.
- O'Brien, Jane. "Percy Grainger – The English Folksong Collection and the British Folksong Settings." Unpublished Masters Thesis. LaTrobe University, 1979.
- . "English Folksong and the Grainger English Folksong Collection." 2 Vols. Unpublished PhD thesis. LaTrobe University, 1979.
- O'Schaugnessy, Patrick. "Percy Grainger: The English Folk-song Collections." In *Studies in Music* 10 (1976).
- Roberts, Helen. *Musical Areas in Aboriginal North America*. Newhaven: Yale University Press, 1936.
- Reeves, Helen. "A Universalist Outlook: Percy Grainger and the Cultures of Non-Western Societies." In *Studies in Music* 16 (1982).
- Shephard, Leslie. *The Broadside Ballad*. Herbert Jenkins, 1962.
- Sharp, Cecil. *English Folk Carols*. London: Novello, 1911.
- . *English Folk Chanteys*. London: Schott, 1914.
- . *English Folksongs, Selected Edition*. 1 Vol, 2 parts. London: Novello, 1959.
- . *English Folksongs from Somerset*. 5 parts. The Wessex Press, 1904-9.
- . *English Folksong: Some Conclusions*. Mercury Books, 1965.
- . *Folksongs for Schools*. 9 parts. London: Novello, 1908-22.
- . *English Songs from the Southern Appalachian Mountains*. 2 Vols. Oxford: Oxford University Press, 1960.
- Sharp, Cecil and Mac Ilwaine. *The Morris Book: A History of Morris Dancing, with a description of dances as performed by the morris-men of England*. 3 parts. London: Novello, 1907.
- Thomson, R.S. "Songs from the Grainger Museum." In *Folk Music Journal* (2 May 1974).

- Tall, David. "Grainger and Folksong." In *The Grainger Companion*. Ed. Lewis Foreman, 55-70.
- . "Traditional and Folk Settings." In *Percy Aldridge Grainger: Symposium*. Ed. Frank Callaway, 22-31.
- (various) "The Yuman Musical Style." In *Journal of American Folk-lore* LXI (1928), 183-231.
- Wilgus, D.K. *Anglo-American Folksong Scholarship since 1898*. New Brunswick: N.J. Rutgers University Press, 1959.
- Williams, Ralph Vaughan. *Folksongs from the Eastern Counties*. London: Novello, 1908.
- . *English Folksongs*. London: n.d.
- Williams, Ralph Vaughan and A.L. Loyd (eds.) *The Penguin Book of English Folksongs*. London: Penguin Books, 1959.
- Young, A. "Folksong Hunting in Ireland a Century Ago." In *Journal of Irish Folksong Society* 11 ((1905).

PERCY GRAINGER: A SELECTED BIBLIOGRAPHY

- Balough, Teresa. *A Complete Catalogue of the Works of Percy Grainger*. Department of Music, University of Western Australia, 1975.
- . *A Musical Genius from Australia*. Department of Music, University of Western Australia, 1982.
- Bird, John. *Percy Grainger*. Revised Ed. Sydney: Currency Press, 1999.
- Clifford, Phil. *Grainger's Collection of Music by other Composers. Catalogue 2*, Grainger Museum, University of Melbourne, 1983.
- Clunies Ross, Bruce. *Percy Grainger's Personal Library*. Grainger Museum, The University of Melbourne. Catalogue 3, 1990.
- Dorum, Eileen. *Percy Grainger: the Man behind the Music*. Melbourne, the author, 1986.
- Dreyfus, Kay. *The Farthest North of Humanness*. South Melbourne, Macmillan, 1985.
- . *Music by Percy Aldridge Grainger. Percy Grainger Music Collection Part One. Catalogue One*, Grainger Museum, University of Melbourne, 1978.
- . *Music by Percy Aldridge Grainger. Percy Grainger Music Collection Part Four. Supplementary List and Index*, Grainger Museum, University of Melbourne, 1996.
- . *Objects, Documents and Pictures to Reflect Upon*. University of Melbourne, University Gallery, 1978.

- Florrimell, Rosemary (ed.) *The Rose Grainger Costume Collection*. Selection and preparation by Elinor Wrobel. Photographs by Jim Sheldon. Grainger Museum, University of Melbourne, 1988.
- Foreman, Lewis (ed.) *The Percy Grainger Companion*. London, Thames, 1981.
- Gillies, Malcolm and Pear, David (eds.) *The All-Round Man: Selected Letters of Percy Grainger, 1914-1961*. Oxford, Clarendon Press, 1994.
- Gillies, Malcolm. *Percy Grainger*. In the *Oxford Companion to Australian Music*. Sydney: Oxford University Press, 1996.
- Grainger, Percy. *Photos of Rose Grainger and of 3 short accounts of her life by herself, in her own handwriting, reproduced for her kin and friends by her adoring son Percy Grainger*. Private publication, 1923.
- Griffiths, Helen. *Percy Grainger & the Arts of the Pacific*. Catalogue. Grainger Museum, Archives Department, University of Melbourne, 1979.
- Lewis, Thomas (ed.) *A Source Guide to the Music of Percy Grainger*. White Plains: Pro/Am Music Resources, 1991.
- Mellers, Wilfred *Percy Grainger*. Oxford, Oxford University Press, 1992.
- Sawyer, Antonia. *Songs at Twilight*. New York, Devin-Adair, 1939.
- Simon, Robert. *Percy Grainger: The Pictorial Biography*. Troy, N.Y., Whitston, 1983.
- Taylor, Robert Lewis. *The Running Pianist*. New York, Doubleday, 1950.
-

G R A I N G E R E X H I B I T I O N
C A T A L O G U E S
c u r a t e d b y
E L I N O R W R O B E L

- 1982 *A Tribute to Percy Grainger.* Her Majesty's Theatre, Sydney, to celebrate the Centenary of the Composer's Birth. World Premiere of Grainger Costume Collection.
- 1983 *A Tribute to Percy Grainger.* Newcastle Region Art Gallery, New South Wales.
- 1984 *Tribute to Australia's America's Cup Win – Percy Grainger and the Sea.* Grainger Museum.
- 1985 *The Three Faces of Percy Grainger.* Performing Arts Museum, Melbourne, to celebrate the Sesquicentennial of the State of Victoria.
- 1988 *Rose Grainger: The Creator of a Genius.* Australian Bicentennial Exhibition and Book Launch of *The Rose Grainger Costume Collection.* Grainger Museum.
- 1988 *Percy Grainger: The Nordic Inspiration.* To celebrate the Symposium of International Musicological Society on a Festival of Music and the Third International Symposium of Scandinavian Migration to Australia. Grainger Museum.
- 1990 *Percy Grainger's Nordic Princess: Courtesan or 20th Century Woman.* *Ella Viola Ström Grainger 1889-1979.* Grainger Museum.
- 1991 *The Formative Years – Percy Grainger The Baby and Child.* Grainger Museum.
- 1992 *Percy Grainger: The Noble Savage.* Grainger Museum.
- 1993 *The Nordic Inspiration: Percy Grainger 1882-1961 and Edvard Grieg 1843-1907.* To commemorate the 150th anniversary of Grieg's birth. Grainger Museum.
- 1994 *Percy Grainger's Paradoxical Quest for World Music: "Free Music" and "Free Music" Machines.* Grainger Museum.
- 1995 *Percy Grainger's Gift to the Land of his Birth: The Grainger Museum.* *A Strange Heterogenous Treasure-Hoard-House.* Grainger Museum.
- 1996 *For Percy Grainger (1882-1961): The Band Plays On – And On – And On – And On ...* Grainger Museum.
- 1997 *Percy Grainger (1882-1961): Artist and Art Collector.* Grainger Museum.
- 1998 *Percy Grainger and the Sea: From Water, Wind and the Sea came the Soundscapes of Percy Grainger's Mind.* Grainger Museum.
- 1999 *Percy Grainger: The Passionate Folklorist and Ethnomusicologist.* Grainger Museum.
-

All of the above catalogues are published by the Grainger Museum
(except Her Majesty's Theatre 1982 and Newcastle Region Art Gallery 1983)
and are available on request
