



# PERCY GRAINGER (1882-1961): ARTIST AND ART COLLECTOR

Curated By Elinor Wrobel

Percy Grainger Self Portrait 1889 – aged 7 years

**GRAINGER MUSEUM  
THE UNIVERSITY OF MELBOURNE  
1997**

"... there again should dawn an age in which the bulk of civilized men & women will come to again possess sufficient mental leisure in their lives to enable them to devote themselves to artistic pleasures on so large a scale as do the members of uncivilized communities ..."

Percy Grainger, "The Impress of Personality in Unwritten Music." *Musical Quarterly* 1 (July 1915), 428.

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**THIS EXHIBITION AND CATALOGUE IS DEDICATED TO  
ROSEMARY FLORRIMELL  
MY DEAREST FRIEND AND COLLEAGUE AT THE  
GRAINGER MUSEUM FROM 1983 UNTIL 1997**

"... sorrow is fine & productive for me. Fear of death & loss, destruction & forgottenness spur me to compose, collect, preserve & embalm. May I live long & not accomplish all too little & not for my own silly sake, but because there is so much awaiting doing, & my heart really feels loving & feelingly & there ought to be some record of it. Also there must be someone to sit mourningly & hold the cold hands of dead races, men, & languages, lost battles & fail enterprizes (sic.)"

Letter, Percy Grainger to Karen Holten, from Commercial Hotel, Tenterfield, New South Wales Sunday Evening, May 5 1909 [original in English and Danish, translated by Philip Grigg].

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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.

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

COVER:

Percy Grainger watercolour (VB 2/2:35) "P" Self-portrait 1889. Aged 7 years.

## 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 am Main, Germany.
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	29TH SEPTEMBER — meeting 19TH OCTOBER	First concert tour in Denmark, with Herman Sandby. First Karen Holten.
1908	MAY	Makes his first recordings with the Gramophone Company.
1908-09		Tours Australasia for the second time with Ada Crossley and her concert party.
1910		First concert tours in Holland and Norway.
1911	OCTOBER	Adopts the name of Percy Aldridge Grainger, concurrently with the publication of his music by Schott & Co., London.
1912-13		H. Balfour Gardiner choral and orchestral concerts mark the beginning of Grainger's public career as a composer.
1912	15TH — 29TH AUGUST	Last holiday with Karen Holten, at Slettestrand, Jutland, Denmark.

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1913	14TH NOVEMBER	Last meeting with Karen Holten before World War I, at Copenhagen Railway Station.
1914	AUGUST	Postpones or cancels engagements when war is declared.
	2ND SEPTEMBER	Percy and Rose set sail for the United States.
1914		Obtains contract with publisher, G. Schirmer, and makes his debut in New York playing the piano part of <i>Shepherd's Hey</i> .
1915		Gives recital and concerto debuts in New York. Obtains contract with Duo-Art company to record piano rolls. Undertakes first American tour.
1916		Collaborates in recitals with Melba in support of the Allied War Effort.
1917	13TH APRIL	Death of Grainger's father, John Harry Grainger, in Melbourne, Australia.
1917	12TH JUNE	Enlists in the U.S. Army as a bandsman, learning oboe and soprano saxophone.
1918	3RD JUNE	Becomes a naturalised American citizen. Expects to be sent with the Band to France, instead appointed Band-Music Instructor.
1919	7TH JANUARY	Honourably discharged from U.S. Army.
1922	30TH APRIL	Death by suicide of Rose Grainger, at 27 West 42nd Street, New York, U.S.A.
1924		Makes a private visit to the Pacific Islands and Australasia.
1926	NOVEMBER	Makes his first solo tour of Australia. First meeting with Ella Viola Ström, Swedish-born poet and painter, when he boards R.M.M.S. "Aorangi" in New Zealand en route to the U.S.A.
1928	1ST MAY	Gives wedding gift to Ella Viola Ström — the manuscript score of <i>To a Nordic Princess</i> .
1928	4TH AUGUST	Secret marriage to Ella Viola Ström.
	9TH AUGUST	Marries Ella on the stage of the Hollywood Bowl at the conclusion of his concert, the last item of the programme being <i>To a Nordic Princess</i> . Honeymoon at the Glacier National Park.
1932-33		Appointed Head, Music Department, New York University.
1933	23RD SEPTEMBER	Ella and Percy depart Copenhagen aboard 4 mast brig <i>L'avenir</i> , on a journey of 110 days before landfall in Perth, Australia.
1934-35		Tours Australasia and establishes the Music Museum and Grainger Museum in the grounds of the University of Melbourne.
1938		Visits Australia. The Grainger Museum is officially opened.
1941		Travels widely, giving many concerts for the Red Cross and troops.
1947		Performs his first piano recital in Britain since 1914.
1950		Awarded <i>National Institute of Art and Letters</i> [U.S.A.] This was the only formal award Grainger would ever accept for his accomplishments.
1950s		Works with Burnett Cross on <i>Free Music</i> experiments.

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		Both assisted by Ella Grainger.
1953	3RD OCTOBER	Death of Karen Kellermann (née Holten).
1955-56		Visits Australia with Ella for nine months. Last visit to Australia.
1960	29TH APRIL	Gives his last public concert performance.
1961	20TH FEBRUARY	Dies at White Plains, New York, U.S.A.
	2ND MARCH	Burial in West Terrace Cemetery, Adelaide, South Australia.
1962	OCTOBER	Percy Grainger Library Society formed White Plains, New York, U.S.A. Founder Ella Grainger [1889-1979].
1963/5/7		Ella Grainger visits Australia and the Grainger Museum.
1972	19TH JANUARY	Ella Grainger marries Stewart Manville, Archivist, Percy Grainger Library Society.
1979	17TH JULY	Ella Grainger dies at White Plains, New York, U.S.A.

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**P E R C Y A L D R I D G E G R A I N G E R ( 1 8 8 2 – 1 9 6 1 )**

**O R I G I N A L C O M P O S I T I O N S**

**F O R B A N D**

*The Lads of Wamphray* (1907)

*Hill-Song No. 2* (1907)

*Colonial Song* (1911-14)

*The Immovable Do* (1933-39)

*Marching Song of Democracy* (1901, 1908, 1915-17, arr. for band 1948)

**F O R B A N D A N D P I A N O**

*Children's March "Over the Hills and Far Away"* (1916, 18)

*"The Gumsuckers" March* (1905-7, 11, 14, arr. for band 1942)

**F O R B A N D A N D O R G A N**

*The Power of Rome and the Christian Heart* (1918-43)

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## A R R A N G E M E N T S

### F O R B A N D

- Blithe Bells* (Free Ramble on Sheep May Safely Graze by J.S. Bach) (1930-31)  
J.S. Bach: *O Mensch, beweine deine sünde* Gross (1937, 42)  
J.S. Bach: *Sehet was die liebe tut* (1937)  
Gabriel Fauré: *Tuscan Serenade* (1937)  
William Lawes: *6-part Fantasy and Air No. 1* (1937)  
Guillaume de Machaut: *Ballade No. 17* (1937)  
John Jenkins: *5-part Fantasy No. 1* (1930s)  
Alfonso Ferrabosco: *The Four Note Pavan* (1940)  
Antonio de Cabezón: *Prelude in the Dorian Mode* (1941)  
Eugene Goossens: *Folktune* (1942)  
J.S. Bach: *March* (1946)  
Anon: *Angelus ad Virginem* (1940s)  
Katherine Parker: *Down Longford Way* (1940s?)  
Josquin des Prés: *La Bernardina* (1953)  
*Bell Piece* (Ramble on Now, O Now, I Needs must Part by John Dowland) (1953)

### F O R B A N D A N D P I A N O

- Franz Liszt: *Hungarian Fantasy* (1959)

### F O L K - S O N G S E T T I N G S

#### F O R B A N D

- Shepherd's Hey* (1908-13; arr. for band in 1918)  
*Molly on the Shore* (1920)  
*Country Gardens* (1918; arr. for band in 1920s?)  
*Lord Peter's Stable Boy* (1922-25; arr. for band 1930)  
*"Nightingale" and "The Two Sisters"* (1923-30)  
*Ye Banks and Braes O' Bonnie Doon* (1901, 1932)  
*Irish Tune from County Derry* (1902-11; arr. for band 1937)  
*Lincolnshire Posy* (1937)  
*"The Duke of Marlborough" Fanfare* (1939)  
*Faeroe Island Dance* (1943; arr. for band 1954)
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*Spoon River* (1919-29; arr. for band in 1940s?)

**P O S S I B I L I T I E S  
O F T H E C O N C E R T W I N D B A N D  
F R O M T H E S T A N D P O I N T O F A  
M O D E R N C O M P O S E R**

**B Y P E R C Y A L D R I D G E G R A I N G E R  
S E P T E M B E R 1 9 1 8**

When we consider the latent possibilities of a modern concert wind band it seems almost incomprehensible that the leading composers of our era do not write as extensively for it as they do for the symphony orchestra. No doubt there are many phases of musical emotion that the wind band is not so fitted to portray as is the symphony orchestra, but on the other hand it is quite evident that in certain realms of musical expressiveness the wind band (not of course the usual band of small dimensions as we most often encounter it, but an ideal band of some fifty or more pieces) has no rival. It is not so much the wind band as it *already is*, in the various countries, that should engage the creative attentions of contemporaneous composers of genius as the band as it *should be* and *will be* for it is still in a pliable state as regards its make-up as compared with the more settled form of the sound-ingredients of the symphony orchestra. Those who are interested in exploring the full latent possibilities of the modern concert wind band should consult Arthur A. Clappé's "The Wind Band and Its Instruments," an epoch-making work which is to the band of today what Berlioz's *Treatise on Instrumentation* was to the orchestra of his time – a standard work that no composer, musician, bandmaster or bandsman should fail to know and absorb.

On page 46 of Mr. Clappé's work the reader will find outlined an ideal concert wind band of 64 performers,\* which as a medium of expression peculiarly adapted to certain phases of the modern and ultra-modern composer out-rivals any symphony orchestra in existence.

MODERN WIND BAND A PRODUCT OF RECENT MUSICAL THOUGHT

The wind band, as we know it today, is a later growth than the symphony orchestra, and is, therefore, the product of recent musical thought, just as the music of Delius, Richard Strauss, Debussy, Cyril Scott, John Alden Carpenter is the product of recent musical thought. It is, therefore, not so surprising that the wind band should prove a more satisfying means of expression to the kind of music written by the geniuses of our own day than it does to the works of the older classics, which are naturally more at home in the symphony orchestra which grew out of their activities and was influenced (in its make-up) by their musical view-points. The wind band is peculiarly effective in music of a predominantly harmonic nature and as we all know, harmony (rather than melody or even rhythm) is the principal means of expression with the most modern composers.

The rich emotional harmonic languages of Delius and Cyril Scott, for instance, would sound magnificent for the wind band, and so would a large proportion of the music of the older moderns; particularly if composed directly for the wind band by the composers themselves, and not merely adapted and arranged for it from their orchestral scores.

REED AND BRASS SECTIONS AS THEY SHOULD EXIST

It is, of course, the reed sections of the ideal wind band (such as given in Mr. Clappé's above-mentioned book) that prove so very inspiring to the modern composer. The brass section, lovely, noble and heroic as its sound colors are, has not the great variety and expressibility of a fully-equipped reed section, comprising *complete families* of each of the following groups:

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\* Editor's Note: in Clappé's suggested concert wind-band, the proportion is about two-thirds reed to one-third brass and percussion.

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Clarinets, saxophones, oboe-bassoon group and sarrusophones. It is only when *family grouping* of reed instruments (a complete oboe-bassoon family consisting of oboes, English horn, bass oboe, bassoons and contrabassoon; a complete clarinet family consisting of E flat and B flat clarinets, alto clarinet, bass clarinet and contrabass clarinet; a complete quintet of saxophones; a complete sextet of sarrusophones) is insisted upon by composers and carried out by performers that the present, often monotonous tone colour of wind bands will give place to a kaleidoscopic variety of tone colors comparable to those in the orchestration of Wagner, Stravinsky, or Delius.

Mr Clappé lays great stress upon these facts in his above-mentioned book, "The Wind Band and Its Instruments," and he has furthermore demonstrated in practice the truth and practicability of his theories in the beautifully balanced "Institute of Musical Art" Band that he has built up at the Army Music Training School at Governor's Island of which he is principal. When I first heard this band, at a concert at Washington Irving High School, with its quintet of saxophones, its quartet of alto and bass clarinets, its quartet of oboes, bass oboe and bassoon, with the tone of its well-rounded brass section so proportioned and controlled so as never to (except for quite special intentional effects) obscure or over-blare the more subtly expressive sound colours of its unusually complete wood-wind sections, I realized, more than ever before, the truly immense potentialities of the concert wind band as an emotional musical medium.

#### FINER POSSIBILITIES OF ARRANGING FOR THE MODERN WIND-BAND

There is *plenty of variety* of tone color in ordinary wind bands even as at present constituted, but this variety is not utilized in the average arrangements for band because the arranger has to adapt his instrumentation to the haphazard make-up of most of the bands that will perform his adaptations. Thus there is great tonal contrast between the same note played upon the bassoon, bass clarinet or baritone saxophone. But the arranger cannot often utilize these contrasts to the full as he cannot be sure that all three instruments will be present in the bands that will play his arrangements. Consequently a great deal of doubling occurs in most publications, and we find parts published for "Alto Clarinet or Alto Saxophone," although the tone quality of the former is strikingly different from that of the latter. And the same thing holds good all along the line. Such delicious contrasts as those between trumpets, cornets and flügel-horns, between the French horns and E flat altos, between the brass basses and the deep reed basses (contrabassoon, double sarrusophone, contrabass clarinet, bass saxophone) are seldom, if ever heard at present, but we can be sure that they will form part of the normal stock-in-trade of contrast in the scores for wind bands of the near future – when once the band has assumed a *definite form* through the *uncompromising demands of composers* (think what has accrued to the richness of symphony orchestras through the insistent demands of such men as Wagner, Richard Strauss and Delius!) and the gradual realization of the utter necessity of providing *complete families* of each type of reed instrument, as before alluded to.

#### ADAPTABILITY OF CLASSIC AND MODERN MUSIC TO THE NEEDS OF A COMPLETE WIND BAND

In much of the older music, such as that by Mozart, Beethoven, Rossini, Weber, etc., the chief expressibility will frequently be found to lie among middle c (c') owing to the strong melodic interest of its harmonic or polyphonic sides. It is undoubtedly the influence (direct and indirect) of such music that has developed the higher-voiced reed instruments at the expense of those of lower compass in wind bands; as it is equally obviously the result of greater harmonic richness (with consequently greater concentration upon the lower-toned members of reed groups) of such more modern composers as Wagner, Tchaikowsky, Grieg, Dvorák, Puccini etc., that we have to thank for the gradual (though still irregular and incomplete) appearance of a few lower reeds such as the bassoon, baritone saxophone and bass clarinet, in the average band of today.

A large part of the expressiveness of the most modern music (say that of Delius and Cyril Scott) lies below, rather than above, middle c (c') owing to the fact (before mentioned) that modern music is more harmonic than melodic or rhythmic. This makes the presence of variety of deep and moderately deep reed instruments an absolute necessity to the modern composer.

An oboe is of but little use to him unless he can be sure of being able to continue the oboe color downwards by means of the English horn and the bass oboe (the latter peculiarly well-fitted for use in wind bands), just as alto and tenor saxophones do not provide him with a sufficiency of saxophone color unless supplemented by baritone and bass saxophones. If the necessity of such demands are insisted upon by composers with sufficient tenacity we will soon meet wind-bands able to carry out such contrasts of reed family groupings as the four following examples show, and when this happens, the wind-band will constitute a medium for emotional musical expression second to nothing that has ever existed in musical history. See musical examples Nos 1, 2, 3 and 4.

#### SUGGESTIONS FOR STRENGTHENING THE DOUBLE-REED SECTIONS

A word should be said to the particular need (from the viewpoint of the ultramodern composer) for strengthening the *double-reed* sections of the wind band, by providing a complete family of sarrusophones (forming a sextet), as well as adding a brass oboe and English horn to the oboe-bassoon family. This is particularly desirable as the double reeds are able to add a quality of "fierceness" and intensity to the band that no other instruments, reed, or brass, can boast. It is this fierce, primitive, "wild-man" note that stirs us in the shrill strident tones of the Scotch or Italian bagpipes and in Egyptian or East India double reed pipes, and which most modern composers (with the tendency to "throw-back" to primitive emotions and impressions – so noticeable in Stravinsky and Delius, for instance) keenly desire to incorporate into their instrumentations. The brass can be heroic and magnificent, the piccolos shrilly whistling, the clarinets brilliant and "reedy" but none of the instruments of the band except the double reeds can reproduce the snarling, skirling, nasal wildness of the bagpipe and similar primitive pipes – yet combining this quality with the accuracy of intonation needful to modern music.

#### THE PERCUSSION SECTION AS IT SHOULD BE PERFECTED

The percussion section must be completed in its family groupings if it is to be of real musical value to contemporary composers; that is to say, the xylophone should be extended several octaves downwards by the wooden marimba and the Deagan nabimba (a glorious instrument) and the bells (Glockenspiel) should likewise be completed downwards by steel marimbas, reveille tubes, etc., reaching as far as possible in the bass clef. All that has been said of the modern composer's need of low and medium low reed instruments applies with equal force to all the lower members of the various metal and wooden bell, bar and tube percussion instruments. When these instruments are employed in complete families they will form an adjunct as desirable to the full concert wind band as is (in a different way) the reed section or brass section today, and particularly if equipped with piano keyboard (with octave couplers) and an electric tremolo action (like Deagan's "Una-fon") their usefulness will be incalculable. But at present, a single glockenspiel and single xylophone is hardly more useful to the modern composer than a single trombone or single trumpet would have been to Wagner. When we recall the effects produced by Wagner in the "Ring" (in the Valhalla motif music) by using tubas plenteously in groups, and by his whole system of group orchestration, we can imagine the equally magnificent (though wholly different) gamut of group contrasts that the military band will offer to composers who will possess the insight, enthusiasm and tenacity to bring about the completion in instrumentation of concert wind bands of those manifold (but as yet mostly fragmentary) elements that even now prove so strangely fascinating and attractive to onward-looking creative musicians.

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## T H E B A N D M U S I C

### A N I N T R O D U C T I O N B Y C H A R L E S H U G H E S

The orchestra has a certain élite atmosphere. It plays symphonies and symphonic poems, and its natural habitat is the concert hall. The band, on the other hand, leans towards the popular. It is an out-of-doors organization, and it animates parades or occupies the bandstand in the park with the audience seated on benches or on the grass, with children playing about. Although Grainger had demonstrated his skill in scoring for a large orchestra in *The Warriors* he considered it a badly balanced ensemble and was tactlessly outspoken in his dislike of the conventional symphonic repertory. For the band he composed with increasing zeal, adapting his own compositions and creating new works for it.

Wind instruments always had a fascination for Grainger, especially those with an intense reedy tone. He recalled Egyptian oboe players at the 1900 Paris Exposition, Indian bagpipes and reed instruments at the Coronation of George V at Hampton Court, Scotch bagpipes in the Highlands where he even heard bagpipe music in the dining room as 'dinner music'.<sup>1</sup> These impressions found their extreme embodiment in the original version of *Hill-Song No. 1* which was scored for two small flutes, six oboes, six English horns, six bassoons and double bassoon. This version was never performed because of the excessive 'sameishness', to borrow Grainger's expression.

In order to familiarize himself with reed and brass instruments he entered into an arrangement with Boosey in 1904 and 1905 by which he borrowed an instrument a week.<sup>2</sup> This was a long-continuing interest, for as late as 1921, after he had settled in White Plains, New York, his mother recorded that 'Percy has been practising his new tenor sarrusophone this morning, on the top floor of the house, which he found pretty warm.'<sup>3</sup>

With these inclinations, it was natural that he should write for band. Although most of his band music belongs to his American period, his arrangement of *The Lads of Wamphray* was tried out with the Band of the Coldstream Guards in 1905 when he was still in England. In its original form it was a setting of a poem from Sir Walter Scott's *The Minstrelsy of the Scotch Border* for male chorus with orchestra. In 1906 Grainger, with his friend Balfour Gardiner, conducted sectional band rehearsals for Fred Huish, the band leader, in Frome, Somerset. It was at this time that Grainger first heard the saxophone, an instrument which he immediately liked.<sup>4</sup>

In 1915 Grainger sailed for New York. On 9 June 1917 he enlisted in the United States Army as a bandsman, and a portrait of the period shows him with a soprano saxophone suspended around his neck. His service at Fort Hamilton and later at Governor's Island provided him with an opportunity to hear, to rehearse, and to experiment with the sonorities obtainable from the band. He knew very well that the bandsmen would have preferred to be elsewhere, but since they had to remain where they were, they would rather rehearse than do nothing. An interesting souvenir of this war period is an arrangement of Halsey Mohr's patriotic song entitled *Liberty Bell* 'with additions by Grainger'.<sup>5</sup> He made band arrangements of his *Colonial Song*, the *Irish Tune from County Derry*

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<sup>1</sup> Manuscript notes in my handwriting made during a visit to the Graingers c. 1936.

<sup>2</sup> Grainger said 1908-9 at the visit referred to above. When he wrote to me later (17 August 1936) he had changed his mind: 'I think the Boosey reed & brass instruments dates back to about 1904-5.'

<sup>3</sup> P.A. Grainger, memorial volume entitled: *Photos of Rose Grainger*, p. 12.

<sup>4</sup> J.Bird, *Percy Grainger*, London, 1976, p. 97.

<sup>5</sup> T. Balough, *A Complete Catalogue of the works of Percy Grainger* (Western Australia, 1975), p. 249.

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and of *Shepherd's Hey*, and began working on *The Power of Rome and the Christian Heart* while he was still in the army. It was also at this time that he met Rocco and Francis Resta. The former was conductor of the 15th Band, Coast Artillery, in which Grainger served. The latter was later the conductor of the West Point Band and was to organize concerts which featured Grainger's band works. On 6 February 1919 Grainger returned to civilian life, but his interest in band music was to continue.

It was a good period for the band. John Philip Sousa had toured the country with his band giving concerts and playing at fairs and conventions. He composed marches, such as *Stars and Stripes Forever*, which made him a folk hero. It is amusing to note that in 1901, long before he had any idea of going to the United States, Grainger had written a little sketch called *Sousa from the U.S.A.*<sup>6</sup>

Central Park in New York City is really an appropriately large village green, and Edwin Franko Goldman and his Goldman Band who played on the Mall from 1922, were doing for the metropolis what many lesser known bands were doing in smaller places. This was a very fine band, due in part to the many highly skilled wind players who were available in New York. Edwin Franko Goldman wrote marches in popular style such as *On the Mall*, but he and his son Richard Goldman also played many important contemporary works for band including those by Grainger. The band of Wayne University, conducted by Graham Overgard, and the Eastman Wind Ensemble under Frederick Fennell were also important to Grainger.

Instrumental music in the American public schools may be said to date from 1910, and when Grainger resumed his concert tours after the war there were some excellent bands in high schools and colleges. Although much of their energy was expended on performances on the football field, accompanied by drum majorettes and other similar embellishments, there were also conductors and bands who presented impressive concerts and festivals. Grainger was aware of this movement and, as he conducted musical groups of all kinds on his tours, he had ample opportunities for observation. This was especially true at Interlochen, Michigan, where Joseph Maddy (with T.P. Giddings) had established a summer camp for gifted musicians of high school age.

A statement in *The Canton Repository* (Canton, Ohio, 25 October 1914) is typical: 'Mr. Grainger regards the American system of public school music as one of the most praiseworthy aspects of our life, for it has developed a higher degree of professionalism than can be found anywhere else in the world.'

Grainger considered that most bands were ill balanced. There were too many clarinets in relation to the lower woodwind instruments. The same was true of the brass group where there was a preponderance of trumpets and cornets. He sought a well balanced group without an undue weighting of the soprano line. With the saxophone family the trouble was the frequent absence of the soprano, which Grainger considered 'the most beautiful & characteristic of the saxophone family'. Here the alto in E flat was the usual soloist, and he found bands with several altos or tenors but with no soprano to complete the harmony. Not only did Grainger favour the soprano saxophone over the other members of the family, he also had very individual views as to how it should be played: 'A solo on the soprano saxophone is intended to be louder & more prominent than an oboe solo.' 'In all expressive & melodious passages I intend a great deal of vibrato - not a close, quick vibrato, but an obvious & bleating vibrato like that of a slow vibrato on the cello.'<sup>7</sup> His attention to detail and his anxiety to achieve a satisfactory balance within the saxophone choir is revealed in a letter of 22 March 1940 in which Grainger inquires whether Resta has a performer at West Point who can play the soprano saxophone. In case he does, Grainger will bring his own instrument with him.

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<sup>6</sup> K. Dreyfus, *Grainger Museum Catalogue 1, Percy Grainger Music Collection Part One* (Melbourne, 1978), p. 149.

<sup>7</sup> P.A. Grainger; two small pages in his hand headed: 'Saxophone parts in Grainger *Lincolnshire Posy*.' This is not to be found in the prefatory material included in the full score (Schott & Co. Ltd., copyrighted by Grainger in 1940).

Both in his compositions for orchestra and band Grainger became an ardent advocate for the use of what he called 'tuneful percussion instruments'.<sup>8</sup> Little had been demanded of these instruments. One thinks of the glockenspiel in Wagner's *Magic Fire Music*, the rattling of dry bones provided by the xylophone in the *Danse Macabre* of Saint-Saëns. Grainger wished to score for these instruments in lower as well as high registers and he felt that they should be doubled, that there should be more than one instrument to a part. The marimba had tuned wooden bars with resonators and it carried the range of the xylophone downwards. In the same way the vibraharp (or vibraphone), with tuned metal bars and resonators, extended the range of the orchestra bells into a lower register. As the name indicates, the instrument was also capable of an electrically produced vibrato. The staff bells, like church bells in shape, were arranged on a frame in order of pitch.

A number of letters show how careful Grainger was to make sure in advance that these instruments would be adequately represented. A letter of 3 May 1948 deals with plans for a concert in which *The Power of Rome and the Christian Heart* and the *Marching Song of Democracy* were to be played:

Ella will bring her staff bells along for both pieces. I presume you have vibraharp, wooden marimba, glockenspiel, & xylophone. It is very important to have the

marimba etc. etc. passages played on both wooden

and vibraharp & it sounds better the *more of these instruments* you can muster ... I think I will write out a *duet part* for the piano (2 players at each piano) in both *The Power of Rome & March S. of Democ.*, the pianos and tuneful percussion, if massed lend greatly to the brilliance & effect.<sup>9</sup>

In the discussion of important band works by Grainger which follows, his arrangements of music by other composers are first, then compositions not based on folk tunes and finally the folk arrangements.

#### ARRANGEMENTS FOR BAND

The amount of music composed for band is limited, and bandmasters have had to rely on arrangements. Grainger was active in this field as in so many others, but his efforts attracted very little attention. Eugene Goossens knew Grainger in his London period and was one of a group of friends who joined in music making at the Grainger apartment. Grainger liked and played a piece by Goossens called *Folktune* and in 1942 scored it for band. It remains in manuscript.

Another contemporary whom Grainger admired was Gabriel Fauré, whose *Ballade* for piano and orchestra was in his repertory. It was Fauré's *Tuscan Serenade* which Grainger arranged for band. This work has not been published.\*

The story of Grainger's most important arrangement for band is best told in his own words. On 5 June 1945 he wrote to Francis Resta:

A few years ago I made a band arr. of César Franck's 2nd *Organ Choral*. I think the band arr. is good. As for the composition: to my mind it is one of the SUPREME masterpieces of late-19th-century music – greater than the best of Brahms, because more perfect,

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<sup>8</sup> Grainger contributed two articles on the percussion instruments to *Pult und Taktstock – Die Ergänzung der Schlagwerkgruppe im Orchester* (January 1926) and *Neue Schlaginstrumente* (February 1926).

<sup>9</sup> Letter, from Grainger to Graham Overgard, 3 May 1948.

\* Editor's Note: This has since been published.

better worked out, thought out. If you would be interested to play this thru, sometime, I would keenly enjoy hearing you do so.

Perhaps the arrangement was tried out. We do not really know. What we do know is that it remained in manuscript.

#### COMPOSITIONS NOT BASED ON FOLK TUNES

Although the first sketches for Grainger's *Colonial Song* go back to 1905 it was not until 1911 that he presented it to his mother as a birthday gift. The version for band dates from 1918. Grainger disarms criticism by presenting this as the first of his 'Sentimentals' and the beguiling tune which enters two measures after **10** was to appear again in his *Gumsuckers' March*.

The *Children's March 'Over the Hills and Far Away'* was an extended treatment of an original theme of the utmost simplicity. The basic form was for piano with the wind and percussion instruments of the symphony orchestra, but with no strings except the double basses.

There was also a version for band published by G. Schirmer in 1919.

Grainger never tired of reworking his scores. As was indicated earlier, *The Lads of Wamphray* had been transformed into a march for band by 1905. Evidently Grainger had been revising it in 1937.<sup>10</sup> In 1938 he sent the parts to Graham Overgard in Detroit but still found the arrangement not entirely satisfactory. On 17 May 1938 Grainger wrote:

After yr kind advice I revised several matters in the Wamphray march scoring & yesterday I tried out the result with the Ernest Williams School of Music band. Personally I was very satisfied.

When Grainger decided on the title *The Power of Rome and the Christian Heart* he wished to suggest individual conscience in conflict with authority. The sight of soldiers engaged in bayonet practice during his own period of military service made him think of men forced to fight against their own inner convictions, and perhaps against their own people, by an over-riding power. The feelings thus aroused took form in a composition which Grainger insisted was not program music. He describes it in a letter to Francis Resta dated 13 March 1945:

I have a new piece for military band, string orchestra & organ called *The Christian Heart & the Power of Rome* & I was going to suggest that, because I believe you have string players, do you not? And you would have organ too, I think. The minimum number of string players would be about 2 to 4 violin I, 2 to 4 violin II, 3 or 4 violas, 3 or 4 cellos, 2 bass; of course it is better to have a bigger string orchestra ... I began *The Christian Heart* around 1918, just about the time you and I first met. It is one of my best compositions & being of an entirely expressive character makes a good contrast to other band numbers in a program.

It evidently did not occur to Grainger that it would be somewhat strange for the official band of an officers' training school to play a piece reflecting the emotions of a conscientious objector!

The *Marching Song of Democracy* was born of Grainger's admiration for Walt Whitman's *Leaves of Grass* and the chance view of a statue of George Washington while Grainger was walking in Paris. Somehow these disparate impressions fused and became music.

The composition had a characteristically deliberate period of gestation and was first performed in the earlier version for chorus and orchestra at the Worcester Music Festival in 1917.

Grainger described it with enthusiasm in a letter to Graham Overgard: 'If yr groups want to do something of mine that is grand, festive & massive, this is the work – above any other of mine!' Overgard, however, wanted a version for band, and Grainger began working on it, finishing the score before 30 March 1948, and the parts on 20 April. But, after all this concentrated effort, the work was not performed at the May concert at Wayne University. However, Grainger must have taken some comfort in a later London performance with band. In a letter dated 3 May 1950 he writes:

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<sup>10</sup> K. Dreyfus, op. cit., p. 126.



We had a most successful concert in Miami last night & the University wants to repeat it next year. This is the first time I did the band version of the *Marching Song of Democracy* together with the voices. The combination is perfect.<sup>11</sup>

Grainger's Hill-Songs, his hymns to the steep, high, wild and free places of the earth, were composed for large groups of single players. There was also a version of band of *Hill-Song II* which, unlike the first Hill-Song, was fast throughout. First composed in 1907, it was rescored and performed under Grainger's direction at Harrogate in 1929. The Wayne University Band had already played the 'room music' version, and on 2 December 1947 Grainger wrote to Graham Overgard:

I would like to run thru Hill-song II in its band form. (Previously we tried it for single winds you remember.) Could you tell me how many desks of B flat clarinets & how many desks of cornets and trumpets you use?

There was a last revision in 1949, perhaps as a result of this and other trials.

#### COMPOSITIONS BASED ON FOLK TUNES

The versions for band of Grainger's *Irish Tune from County Derry* and of *Shepherd's Hey* were made during Grainger's period of military service and evidently grew from his experience with the bands at Fort Hamilton and at Governor's Island. The *Irish Tune* had already appeared for chorus and in a version for strings. The variation form of *Shepherd's Hey* provided an opportunity for variety which Grainger was quick to exploit. Even the xylophone has its turn with the third appearance of the theme, foreshadowing Grainger's interest in 'tuneful percussion'. Somewhat later is the band version of *Molly on the Shore* (cop. 1911), completing the group of early and well known compositions, all based on Anglo-Irish folk sources, but not on melodies collected by Grainger himself.

Grainger's gathering of Danish folk-songs with Evald Tang Christiansen in 1922, 1925 and 1927, is not so well represented in his band music. The score of *The Nightingale and the Two Sisters* (cop. 1931) provides for performance by various groups, including band. The opening, which is scored for two solo cellos supported by sustained chords on the pipe organ or harmonium, might in the band version be played by clarinet and bassoon. It might also be played by trumpet I and trumpet II, although this would seem to be less appropriate. This piece was the third movement of Grainger's *Danish Folk-Song Suite*. One wonders why Grainger did not arrange *Lord Peter's Stable Boy* for band since it seems well suited for that medium. What we have is a version for elastic scoring published by G. Schirmer in 1930.

*Spoon River* was based on a lively American fiddle tune, the title of which chanced to be similar to that of Edgar Lee Masters's famous collection of poems. The piano version was copyrighted in 1922, a version for orchestra with elastic scoring in 1930. In response to a query by Graham Overgard Grainger wrote: 'There is no published arrangement of this for band. Dr. (Glenn Cliffe) Bainum made one (MS), but he is (I believe) in England.'<sup>12</sup> However, Bainum's arrangement was published in 1967.

Grainger called the *Lincolnshire Posy* 'my best band composition', a verdict that many would accept. In it he turned back some thirty-five years to the folk-singers of Lincolnshire and their songs, making each movement a kind of portrait in sound of the singer as well as a setting of his song. Three of the five movements are in their 'root form', to use Grainger's expression, that is to say, they were composed directly for band. These are: II *Horkstow Grainge*, III *Rufford Park Poachers* and IV *The Brisk Young Sailor*. The first movement, *Lisbon*, had earlier been

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<sup>11</sup> Letters from Grainger to Graham Overgard dated 10 November 1947, 30 March 1948 and 20 April 1948.

The London performance for band only is mentioned in a letter dated 9 February 1949, the Miami performance with band and voices in a letter dated 3 May 1950.

<sup>12</sup> T. Balough, op. cit., p. 250, lists an undated MS of *Spoon River* for band, formerly at Upsala College, which I have not seen.

'tone wrought for wind five-some' in 1931. *The Lost Lady Found* (the only melody not collected by Grainger himself but rather by Lucy F. Broadwood) was arranged for chorus and 'room-music' in 1910.<sup>13</sup> The flexibility of the rhythms, the skilful and varied use of the tone colours of the band, the characteristic and appropriate harmonies, all reflect the mature composer. The gravity and depth of the opening of *Horkstow Grange*, the canon at the opening of *Rufford Park Poachers* with each part doubled three octaves lower are only two of many examples of felicitous scoring. At the opening of this movement Grainger has provided two options, depending on whether the solo one measure after **18** is played by flügelhorn or soprano saxophone. Grainger writes:

The soprano saxophone is to be preferred – that is if its player has assurance enough to throb forth this melody with searching, piercing prominence. This solo was written, partly in the hopes of convincing bandleaders and bandsmen of the supreme desirability this glorious instrument – to my mind the loveliest of the saxophone family.<sup>14</sup>

It seems strange that Grainger, who wrote down these folk-songs with all their wayward irregularity and preserved this feature in his score, should have found it difficult to conduct certain passages. Yet this was the case. He writes:

A passage I never do right myself is page 30 (Lord M.)

I never keep it quite up to time – which I should. These things should be practised with the metronome ticking!!<sup>15</sup>

Other band compositions have less of a history. A postcard dated 6 May 1939 says: 'I have just finished a little Fanfare which seems to give pleasure so I send you a copy of score and parts.' (This was *The Duke of Marlborough Fanfare* for brass band.) On 22 March 1940 he announces *The Immovable Do*, 'my latest band composition'.<sup>16</sup> *The Gumsuckers' March* was the final movement of his orchestral suite *In a Nutshell* and was the only movement to be arranged for band. In a letter to Graham Overgard dated 10 April 1940 Grainger speaks of it as still in manuscript, and it would seem likely that the arrangement for band was made for the band of Gustavus Aldolphus College. A letter dated 1 January 1941 states that they were to play it on tour in February and March.

*Ye Banks and Braes o' Bonnie Doon*, set earlier for chorus with a part for whistlers, was arranged for band and copyrighted in 1949. *Country Gardens*, Grainger's most popular composition, had already been published for band by Shirmer in an arrangement by Tom Clark. However, a letter of 20 March 1950 shows that Overgard, dissatisfied with this version, had asked Grainger to make a band arrangement himself. Grainger reverts to this in a letter of 19 January 1952:

Your clever & wise suggestion that I do my own score of *Country Gardens* for band has not been forgotten & I now have my own version for band, quite delicate & quite unlike the coarse-sounding score you rightly objected to. This new band setting is not based on the piano version of *Country Gardens*, but on a chamber music sketch of 1908 & is a new piece in every way.

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<sup>13</sup> In the program note prefixed to the full score (dated August 1939) Grainger states that 'five of the six movements of which it is made up existed in no other finished form'; yet in the headings to *Lisbon* and *Lost Lady Found* he names other settings as the 'root forms'.

<sup>14</sup> See *To Band Leaders* inside the cover of the full score.

<sup>15</sup> Letter from Grainger to Francis Resta dated 12 April 1945.

<sup>16</sup> Reference to *Fanfare*, Grainger to Graham Overgard, 6 May 1939. Reference to *The Immovable Do*, Grainger to Graham Overgard, 22 March 1940.

For his last composition for band Grainger turned to the dance songs of the Faeroe Islands. The band version of *Let's Dance Gay in Green Meadow* was copyrighted in 1967, after Grainger's death.

Wherever Grainger went people wished to hear him play the piano, and this was equally true when he appeared as guest conductor at a band concert or festival. He was sometimes asked to play a concerto or a movement of a concerto with band. Evidently Francis Resta had suggested something of this kind. Grainger replied on 6 December 1939:

I keep my work as a composer quite distinct from my work as a concert pianist. The composer activities I look after myself; the concert pianist work I leave in Mrs. Morse's hands & do not interfere with her. I sometimes (only rarely) play concertos with band, but never without a fee. But I often conduct my own compositions & play my own compositions with band without a fee, just for the musical interest of it.

He goes on to suggest two of his own pieces with a prominent piano part: *The Gumsuckers' March* and the *Children's March 'Over the Hills and Far Away'*. He adds *The Merry King* which was for piano and twelve solo winds. However, Grainger's nature was so generous, and his gratitude to those who liked and played his music was so intense, that he surely violated his own rule. Indeed, a letter dated of 13 March 1945 offers three works that he could play: Tchaikowsky's [sic.] *Concerto in B flat Minor*, Gershwin's *Rhapsody in Blue*, and Liszt's *Hungarian Fantasy*. 'I have lots of other concertos, but I don't think they are available for band.' From other sources we know that he also played the Grieg Concerto with the West Point Band in an arrangement by Resta himself.

Grainger considered the solo recital a dull affair, and while we should not take this statement too literally, it is quite true that he preferred programs which offered greater variety. He liked band programs which included compositions for solo wind players. Including the 'room-music' version of *Hill-Song II* would be an example of this. Another composition which he liked to play was *The Merry King* for piano with twelve woodwind and brass players with harmonium. He formed a repertory of early works which pleased him, and these he arranged for solo players from the band. They came from various sources: medieval English music from Dom Anselm Hughes, English fantasies which Arnold Dolmetsch had scored, and early Spanish music by Cabezón and Diego Pisador which I had given him.<sup>17</sup> With these and other works he would form a group, more intimate and gentle in character than the robust tones of the band, thus introducing players and audience alike to a world of music of which most were unaware.

Grainger's earliest work for band dates from 1905; the last compositions were published after his death. He tested, revised and retested his pieces. Many other composers of the period wrote for band. Vaughan Williams composed his *Folk-Song Suite*, Darius Milhaud the *Suite Francaise*, Henry Cowell the *Celtic Suite*, and there are two suites for band by Gustav Holst. These works represent an occasional rather than a continuous interest for these composers. Not so with Percy Grainger, for whom the band was an expressive medium of major importance. Surely his *Lincolnshire Posy* is one of his finest works. The earlier folk arrangements, whether lyric, like the *Irish Tune from County Derry*, or lively and animated, like *Shepherd's Hey*, carry the breath of the countryside with them.

Much band music is scored in a routine fashion, but Grainger worked with an intimate knowledge of the instruments, and also with a lively musical imagination and an ability to make the band speak with a new and characteristic voice. In view of Grainger's love for the band as a musical instrument, and his important contributions to its literature, it was appropriate that, at what was to be his last appearance, he conducted one of his band compositions. The composition was

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<sup>17</sup> Grainger to Charles W. Hughes, undated, but from Australia. The enclosed (and marked) Hobart Symphony program which included these pieces took place of 27 November 1934. Grainger wrote: 'I want to tell you how very much I love the 2 Spanish pieces you so generously gave me.'

*The Power of Rome and the Christian Heart*. The place was Dartmouth College, Hanover, New Hampshire. The date was 29 April 1960.<sup>18</sup>

This article first appeared in the *Studies in Music* 16 (1982),  
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P E R M A N E N T E X H I B I T I O N

F O Y E R

SCULPTURE (N.A.)

*Cyril Meir Scott (1871-1970).*

Portrait c.1903.

Inscribed L.R. 'Cyril Scott.' by Derwent F. Wood (1871-1926)

Cast 1945-46.

Bronze grey green patina.

Derwent F. Wood achieved both portrait and monumental sculpture. Assisted Legnos at Slade School 1890-92; then at R.A. Schools. In 1895 he won a gold medal and a travelling scholarship. He married the Australian singer Florence Schmidt in 1903.

Cyril Meir Scott (1879-1970) English composer, author and pianist. Studied piano with Uzielli at the Hoch Conservatorium in Frankfurt for eight semesters, 1891-93 and 1896-99 taking composition with Iwan Knorr between 1897 & 1899. Grainger and Herman Sandby had played Scott's piano trio at a Conservatorium Concert 1 June 1899, with Edgar Wollgandt, violin.

Kay Dreyfus, *The Farthest North of Humanness*, p.2.

SCULPTURE (N.A.)

*Percy Grainger III 1956.*

Kaare Kristian Nygaard (1903-1989)

Portrait bust. Largest of the series.

Bronze, First Edition /6.

Acquired 1977.

Dr. Kaare Nygaard, the surgeon, scientist, sculptor and writer was born in Norway. In 1929 he came to the USA to continue post-graduate surgical training at the Mayo clinic, remaining on the staff for over fifty years. Many world-renowned artists became his patients and friends, e.g. Marcel Duchamp, Alexander Calder and Percy Grainger. In 1948 the King of Norway awarded him the Knight's Cross (First Class) in the Royal Norwegian Order of St Olaf for his war-time service. His writings included the textbook *Haemorrhagic Diseases, Knife, Life and Bronzes* and *The Spirit of Man: the Sculpture of Kaare Nygaard*. In 1985 he delivered the 10th annual Percy Grainger Lecture, entitled *Percy Grainger's Psyche: His Surgeon's View*.

CAROUSEL REVOLVING DISPLAY UNIT, 1988.

24 Panels of photo reproductions and text from the Grainger Museum archives, addressing the questions "Who was Percy Grainger?" and "What is the Grainger Museum?"  
Concept and research — Kay Horwood. Design and layout — Michael Flormell.

PAINTING (VB2/1:1)

*Percy Grainger: A Sketch*

c.1902-1904

By Rupert Charles Wulsten Bunny (1864-1947)

Oil on canvas.

Signed L.R. 'Rupert C. Bunny'

Size: 63.2 cm x 47 cm.

PAINTING (VA1/5:1).

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*Frederick Delius [aged 50]*

By Jelka Rosen Delius, (1868-1935).

Oil on canvas.

1912

Unsigned.

Size: 91.8 cm x 79 cm.

Frederick (formerly Fritz) Theodore Albert Delius (1862-1934), English composer of German descent, resident in France. Delius met Grainger for the first time in April 1907 while on a visit to London.

Kay Dreyfus, *The Farthest North of Humanness*, p.106.

## COURTYARD

### SCULPTURE (N.A.)

*Percy Grainger II 1954*

Kaare Kristian Nygaard

Bronze. First edition /6.

### SCULPTURE (M-H 11/4-1)

*G.W.L. Marshall-Hall*

W. Wallace Anderson

Bronze <sup>3</sup>/<sub>4</sub> portrait bust with hands folded in the front holding a conductor's baton. Bronze plaque inscribed "G.W.L. Marshall-hall. First Ormond Professor 1890 – 1900. Re-appointed 1914, died 1915."

W. Wallace Anderson (1888-1975) studied at the Gordon Technical Institute, Geelong, and under C. Douglas Richardson, Melbourne and the London Polytechnic. In 1919 he was a member of the A.I.F. Sculptor Group at Earl's Court, London. Commissions: Dioramas in the War Memorial Museum, Canberra, *Simpson & his Donkey* near the Shrine, Melbourne, *The Spirit of Anzac* and *King George V* in Geelong. Busts of Australian Prime Ministers up to and including Menzies, in Ballarat, *The Water Carrier* in Canberra.

George William Louis Marshall-Hall. (1862-1915) English-born composer and conductor. He had come to Melbourne as first Ormond Professor of Music at the University of Melbourne in 1891. Grainger's farewell benefit concert in Melbourne, 14 May 1895, had been under Marshall-Hall's direction. Between December 1892 and November 1912 the Marshall-Hall orchestra gave regular concerts in Melbourne.

Kay Dreyfus, *The Farthest North of Humanness*. p. 237.

## SPECIAL EXHIBITION

### FOYER

Making band conductors aware both of the immense role played by wind instruments down the earlier centuries of European music and of the renewed interest in the band taken by the most outstanding composers of today ... should go far towards establishing that viewpoint, without which even the continually expanding band activities of today will remain artistically fruitless: the realization that the band has esthetic possibilities and responsibilities every bit as high as those of the symphony orchestra.

Percy Grainger, foreword to Richard Franko Goldman, *The Band's Music* (New York: Pitman Publishing Corporation, 1938), xv.

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## DISPLAY CASE ONE

Grainger often 'buried' his thoughts and opinions within his manuscripts and letters. One of the more important documents of this type is his large rambling essay *To Conductors* – or the preface to the score, *Jutish Medley* – which espouses his ideals on 'elastic' scoring, the composition of the orchestra, and the orchestral use of keyboard players.

### T O C O N D U C T O R S

AND TO THOSE PERFORMING, OR IN CHARGE OF, AMATEUR ORCHESTRAS,  
HIGH SCHOOL, COLLEGE AND MUSIC SCHOOL ORCHESTRAS  
AND CHAMBER-MUSIC BODIES

B Y P E R C Y A L D R I D G E G R A I N G E R  
D E C E M B E R 1 9 2 9

#### ELASTIC SCORING

My "elastic scoring" grows naturally out of two roots:

1. That my music tells its story mainly by means of *intervals* and the liveliness of the part-writing, rather than by means of tone-color, and is therefore well fitted to be played by almost any small, large or medium-sized combination of instruments, provided a proper *balance of tone* is kept.
2. That I wish to play my part in the radical experimentation with orchestral and chamber-music blends that seems bound to happen as a result of the ever wider spreading democratization of all forms of music.

As long as a really satisfactory balance of tone is preserved (so that the voices that make up the musical texture are clearly heard, one against the other, in the intended proportions) I do not care whether one of my "elastically scored" pices is played by 4 or 40 or 400 players, or any number in between; whether trumpet parts are played on trumpets or soprano saxophones, French horn parts played on French horns or E flat altos or alto saxophones, trombone parts played on trombones or tenor saxophones or C Melody saxophones; whether string parts are played by the instruments prescribed or by mandolins, mandolas, ukeleles, guitars, banjos, balalaikas, etc.; whether harmonium parts are played on harmoniums (reed-organs) or pipe-organs; whether wood-wind instruments take part or whether a harmonium (reed-organ) or 2nd piano part is substituted for them. I do not even care whether the players are skilful or unskilful, as long as they play well enough to sound the right intervals and keep the afore-said tonal balance—and as long as they play badly enough to *still enjoy playing* ("Where no pleasure is, there is no profit taken" — *Shakespeare*).

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

#### ORCHESTRAL EXPERIMENTATION

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In our age orchestras and orchestral conditions are changing. In a few years an otherwise-put-together orchestra may replace the conventional "symphony orchestra." Rather than such a mere replacement of an old medium, by a new I, personally, would prefer to see different kinds of orchestras (included a revised, better balanced, more delicately toned "symphony" orchestra) thriving side by side in friendly rivalry; none of them final as to make-up and with no hard-and-fast boundaries between them.

We might well look upon the present time as one well suited to bold experimentation with orchestral and chamber-music sound-blends. Let us encourage all music-lovers, particularly those in their teens, to enter orchestras and other music bodies formed partly with the aim of trying new combinations of instruments. In such try-outs let us use copiously all instruments that young people like best — easy-to-play, characteristically-toned instruments such as saxophone, piano, harmonium (reed-organ), celesta, dulcitone, xylophone, wooden marimba, glockenspiel, metal marimba, staff bells (shaped like church bells or locomotive bells, having a very metallic, piercing tone), guitar, ukelele, banjo, mandolin, etc.

Let us not snub budding music-lovers because they have chosen instruments unwritten for in "classical" music! Let us not banish thousands and hundreds of thousands of musically-inclined young people from the boon of orchestral experience simply because their taste runs to instruments (charming instruments, too) which did not happen to have been invented or perfected in Europe a hundred years ago and therefore did not come to form a part of the conventional "symphony orchestra" as it grew up! Let us remember that at the time of the crystallization of the symphony orchestra most of our most perfect modern instruments (such as the saxophone, the sarrusophone, the harmonium, the modern piano, the modern pipe-organ, the celesta, the dulcitone, the ukelele, the marimbas) did not exist, or were not known in Europe! That, in most cases, sufficiently explains their absence from older symphony orchestrations. But it does not justify their absence from present and future orchestras!

What we need in our composers and in our leaders of musical thought is an attitude like Bach's: He seems to have been willing enough to experiment with all the instruments known to him and to arrange and rearrange all kinds of works for all sorts of combinations of those instruments. It is easy to guess what liberal uses he would have made of the marvellous instruments of to-day.

Let us rid ourselves of esthetic snobbery, priggishness and prejudice when orchestra-building! Let us take full advantage of the great richness of lovely new instruments, using them together with the lovely old instruments sanctioned by "classical" usage where it proves effective to do so. Let us build better-balanced, clearer toned, more varied-colored orchestras than ever before. Above all, let us press into orchestral playing as many young music-lovers as possible. Whether they are to become laymen or professionals, they need some experience of musical team-work before they can become *practical* musicians, *real* musicians sensing the inner soul of their art.

In addition to getting to know some of the world's best music the budding musician needs the inspiration of hearing a grand coöperation of myriad sounds surging around him, to which he joins his own individualistic voice. This is the *special experience* of music, without which mere lonely practising to acquire soloistic skill must always remain esthetically barren and unsatisfying.

#### ORCHESTRAL USE OF KEYBOARD-PLAYERS

Let us use in our orchestras the vast mass of keyboard players (pianists, organists, etc.) that preponderate everywhere in our musical life. Pianists — with their alarming lack of rhythmic neatness, their inability to follow a conductor's beat, their inability to listen while they play — are in more need of some kind of musical team-work (to offset their all too soloistic study activities) than almost any other class of musicians. Use pianists "massed," in smaller or larger groups, in experimental and study orchestras, letting them play on small, light, cheap, easily-moved upright pianos (where grand pianos are not easily available) and on harmoniums (reed-organs). These instruments are readily found and handled anywhere — in village or city; only laziness

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prompts a contrary belief! It is my personal experience, in many lands, that serviceable harmoniums (reed-organs) can be found in every community — by advertising in the newspapers, if not otherwise. By this latter means a really good instrument can sometimes be picked up, second-hand, for as low a figure as five dollars. In selecting a harmonium (reed-organ) for orchestral use, be sure it carries continuous 8 foot, 16 foot and 4 foot stops throughout its full range.

Harmonium (reed-organ) playing gives to piano students the legato-ear and legato-fingers they otherwise usually so sadly lack. Moreover, massed harmoniums (reed-organs) add a glowing, clinging resonance to the orchestral tone, while massed pianos (the more the mellower) provide brilliance, rhythmic snap and clearness of chord-sound. In determining how many pianos and harmoniums (reed-organs) should be used in a given orchestra we must really use our ears, our sense of balance: It is absurd to use only one piano, only one harmonium, in a large orchestra (having 16 first violins, for instance), when common sense listening tells us at once that three or six or eight pianos, and the same number of harmoniums, would be required to keep the proper tonal balance in such a big tone-body!

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

#### ABUSES IN THE PERCUSSION SECTION

One of the stupidest of stupid abuses in the orchestra is the unwarrantable habit of ignoring the composer's intentions with regard to percussion instruments. Conductors who would think twice before they left out 2 horns or a harp called for in a given score think nothing of essaying with 2 percussion players a work needing 4 or 8 percussion players — think nothing of leaving out important passages in glockenspiel, celesta or tubular chimes. I ask myself: Has my orchestral "Shepherd's Hey" ever been performed with the full complement of intended percussion players? If not, then this piece — despite thousands of performances — has never been completely played or heard! This indifference to percussion instruments is the more absurd in the case of amateur and student orchestras; as instruments such as cymbals, bass drum, glockenspiel, xylophone, tubular chimes, dulcitone and celesta are almost the easiest of all instruments to play without special training and are specially well suited to "breaking in" players to orchestral routine, counting rests, following the beat, etc.

#### "TUNEFUL PERCUSSION" INSTRUMENTS

And what are we to think of the lack of vision, lack of innate musicality, shown by "high-brow" composers and conductors in their neglect of the exquisite "tuneful percussion" instruments invented and perfected in America and elsewhere during the last 30 or 40 years — metal and wooden marimbas, staff bells, vibraphones, nabimbas, dulcitone, etc.? Yet these same "classicists" — who probably consider these mellow and delicate-toned instruments too "low-brow" to be admitted into the holy precincts of the symphony orchestra — endure without protest the everlasting thumping of kettle-drums (which with brutal monotony wipes out all chord-clearness) in the Haydn-Mozart-Beethoven orchestrations! The truth is that most "high-brows" are much more "low-brow" than they themselves suspect!

In this connection it is interesting to note that it is only the most harsh-toned tuneful-percussion instruments (glockenspiel, xylophone, tubular chimes) that have found a place in the symphony orchestra thus far. Can it be that the symphony orchestra prizes stridence of tone *only* in such

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instruments? If not, why has no place been found for the mellow-toned metal marimba (the continuation downwards of the glockenspiel) and the gentle-toned wooden marimba (the continuation downwards of the xylophone)? Perhaps because their quality of tone is too refined to be heard amidst the harsh sound-jumble of the symphony orchestra? If so, it is high time that we revised our symphony orchestrations in the direction of a delicacy and refinement that can accommodate the subtler creations of modern instrument-building geniuses such as Deagan and others.

To use, orchestrally, a glockenspiel without a metal marimba, a xylophone without a wooden marimba, is just as absurd and incomplete as it would be to use piccolo without flute, violins without lower strings, the two top octaves of the piano without the lower octaves. Let us get rid of this barbarism as soon as we can!

Young people love such colorful, easy-to-play instruments as staff-bells, marimbas, dulcitone, etc. Let us use such tuneful-percussion enthusiasts "with both hands": Every orchestra should sport at least 20 such players; 2 on 1 glockenspiel, 4 on 1 metal marimba, 2 on 1 xylophone, 4 on 1 wooden marimba, 4 or more on 1 staff bells, 2 on 1 tubular chimes, 1 on celesta, 1 on dulcitone.

(If the metal and wooden marimbas could be used in twos, threes, fours or fives it would be still better.) Apart from the luscious sounds thus produced — think how many "low-brow" beginners would be enticed into a knowledge of, and a love for, "high-brow" music by such means? Salvation Army Booth objected to the devil having all the good tunes. I object to jazz and vaudeville having all the best instruments! Let us find a place in high-brow music for the *gentler* instruments — ukelele, guitar, harmonium, saxophone, sarrusophone, marimbas, etc.

There is no reason why the symphony orchestra should be given over *exclusively* to loud and strident sounds.

Why do so many of our high-brow composers, our virtuoso conductors, our "leaders of musical thought" *lag so very far* behind commercial instrument-makers, jazz-musicians and vaudeville artists in musical imagination, refinement and vision? Because they are ignorant or lazy: They do not *know* the wonderful world of tone created by American and other musical instrument-makers or they cannot be bothered adapting it to their own fields. Such ignorance and laziness are dangerous. The public ear, trained to the orchestration refinements of Paul Whiteman, Grofe, jazz and vaudeville music, may get tired of the dulness and coarseness of the sound of the conventional symphony orchestra: It may move on, gently but irresistably, to better things.

#### ORCHESTRAL USE OF SAXOPHONES

If the saxophone (the crowning achievement of Adolphe Sax, that outstanding genius among wind-instrument creators and perfectors) is not the loveliest of all wind-instruments it certainly is one of the loveliest — human, voice-like, heart-revealing. It has been used in symphonic music by Bizet, Vincent D'Indy, Richard Strauss and others with lovely results. It has been used in jazz orchestras with excellent effect. Yet it has not yet been taken up into the symphony orchestra. Why not? What are we waiting for? Apart from its glorious orchestral possibilities as a *saxophone*, it is a most useful substitute for trumpet, French horn, bassoon — even for trombone.

The average amateur, school and music school orchestra usually holds artistically unsatisfying rehearsals because of gaping holes in its wood-wind and brass sections. These missing melodies, missing chords, lessen the musical benefits of such rehearsals to those taking part in them. Those in charge of such orchestras should make every effort *never* to rehearse with incomplete texture (with important voices left out). Texture and balance are, musically speaking, much more important than tone-color!

The complete wood-wind parts should always be arranged (an excellent task for the more musical members of the orchestra to tackle) for harmonium (reed-organ) or pipe-organ and played on these instruments if one of more wood-wind players are absent at rehearsal or concert.

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All the brass instruments can be replaced or supported by saxophones — always for study rehearsals and often with effect for concerts also. Generally more than one saxophone will be needed to replace each brass instrument with correct balance.

Let it be admitted that there are many passages originally written for French horn that sound better on that instrument than they do on E flat alto or alto saxophone. On the other hand, there are other passages, also originally written for French horn, that happen to sound as well, or better, on E flat alto or alto saxophone as they do on French horn. Let us experiment widely with all such cases, using E flat altos and alto saxophones on French horn parts until we have substituted experience for prejudice.

#### HOW TO ACHIEVE TONAL BALANCE IN STRING SECTIONS

In the symphony orchestra of to-day the clearness of the part-writing, the richness of the lower voices of the harmony and the balance of tone are all sacrificed to a cloying, over-sensuous over-weight of violin tone. I know of no good reason for using more violins to a part than violas or 'cellos to a part: I have yet to discover that the higher members of an instrumental family have more difficulty in making themselves heard than the lower members. In performing such a work as Bach's *Brandenburg Concerto No. 3* (for 3 violins, 3 violas, 3 'cellos, "violone e continuo") with single strings, one soon finds that the violas and 'cellos have some difficulty in holding their own, in tonal prominence, with the violins. The top-heaviness of the string section of the symphony orchestra was natural at a time when the melody mostly floated on the top of the musical texture like oil on water — at a time when harmonic expressiveness and subtle many-voicedness were not greatly valued. But our musical tastes are richer, more many-sided, to-day than they were at the time of the up-growing of the symphony orchestra and we now need properly balanced string sections that can do justice to the best many-voiced music of all periods, be it Purcell and Bach or Vaughan Williams and Cyril Scott. Our conductors are too apt to lag behind public taste and the taste of our best composers; our conductors are wedded too closely to the *banal* simplicities of the 18th and 19th centuries; they are too ignorant of the deeper, grander music of the 17th and 20th centuries.

String orchestras and conductors should feed their musical souls on Purcell's sublimely beautiful *Three-, four— and five-part Fantasias for Strings*, recently edited by Peter Warlock and André Mangeot (Curwen edition). This volume should be to string-quartet players and to string orchestras what Bach's "Well-tempered Clavier" is to pianists.

There is no reason why conductors should put up with such bad tonal balance (top-heaviness) as exists in the string sections of most amateur, school and study orchestras. Suppose your string section consists of 34 violins, 2 violas, 3 'cellos and 1 bass; you can still achieve perfect tonal balance, if you want to. Transcribe the viola part for third violin, either transposing up one octave such notes as lie below the violin range or leaving them out entirely where it seems more desirable to do so. (It is a good musical exercise for orchestral players, especially music students, to transpose and copy their own parts. Being able to read music is not enough; every musician should aim at writing music as freely as he writes his own language.)

Then divide up your violins as follows:

1st violins, 12 players	
2nd violins, 12 players	
3 violins (substitute for violas), 10 players	} 12 players on
Violas, 2 players	} viola part.

Arrange the 'cello and double-bass parts for piano and have this piano part played on about 3 or 4 pianos — also on harmoniums, if available. By such means the tonal balance is preserved, though the tone-color is, of course, distorted. But tonal balance is vastly more important than tone-color in most worth-while music. (In this connection consult the 3 viola parts transcribed for 4th, 5th and 6th violins, the 'cello and double-bass parts transcribed for piano 2 in my edition of Bach's

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*Brandenburg Concerto No. 3*; also my edition for strings of Scarlatti's "*The Quiet Brook*"; both published by G. Schirmer, Inc.)

#### LET OUR ORCHESTRAS GROW NATURALLY

The symphony orchestra uses many strings because string players abounded at the time of its formation. That was a good reason. Let us, in forming the orchestras of the present and the future, try using large numbers of the instruments that abound most to-day: The mere fact that they abound (that they are widely liked and there draw many beginners into musical habits) should be recommendation enough. If these instruments, under ample experimentation, prove orchestrally ineffective in massed usage, let us then discard such usage. But do not let us discard any instrument or usage of it without a fair trial.

\* \* \* \*

To *Conductors* aside, Grainger did not think highly of the art of conducting; His autobiographical sketches, for example, are replete with examples of 'band-bosses' (conductors) that could not interpret his works. Indeed, his stated view on his own conducting career is very much firmly tongue-in-cheek:

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

Letter, Percy Grainger to Michael Harrington, 6 February 1941

Nevertheless, conducting his own works was one method that guaranteed Grainger performances that would otherwise not take place. The first evidence of conducting one of his own works dates from as early as 1905,<sup>19</sup> where the Grand Evening concert of the North Lincolnshire Musical Competitions (held at Brigg on the 11 April) ended with the Grand Chorus *The March of the Men of Harlech* – one of the *Welsh Fighting Songs* – conducted by Grainger and accompanied by the Brigg Subscription Band and Drums.

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<sup>19</sup> Cf. Kay Dreyfus, *The Farthest North of Humanness* (South Melbourne: Macmillan, 1985), p. 45.

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Percy Grainger conducting, c. 1935

Grainger did retain a number of batons in his collection (see below), but, with the exception of several 'solo' conducting photographs from the 1930s, it would appear from the surviving pictorial evidence in the Grainger Museum that Grainger himself preferred to conduct using his hands.

BATON (IG 6/5:2)

In small black case with two silvery-metal clasps. Case is lined with pale turquoise coloured velvety material.

Baton is made of black laquered wood, tapered, with engraved sterling silver at both ends. Larger end bears the following inscription:

"Percy Grainger from Bridgeport Oratorio Society April 28, 1924"

Origin is unknown, presumably U.S.A.

"LADS OF WAMPHRAY" MARCH (MG3/48-1)

Full-score, ms. Scored for "brass & reed band".

The title page is inscribed "Birthday Gift Mother 3.7.05" by P.G.

*The Lads of Wamphray March* was Grainger's first composition for band. A rehearsal of this arrangement – the work was originally scored for men's chorus and orchestra – was given by the Band of the Coldstream Guards in 1905.

THE LADS OF WAMPHRAY (MG3/49-2:2)

Border Ballad for men's chorus and band.

Words taken from Walter Scott's *The Minstrelsey of the Scottish Border*.

THE LADS OF WAMPHRAY (MG3/49-2:1)

Copy of text (from Walter Scott's *The Minstrelsey of the Scottish Border*) in Rose Grainger's hand.

LETTER

Percy Grainger to Rose Grainger, 2 pages, blue card in blue envelope. It reads:

Darling Mum

You'll find 2 Birthday Greetings in the top (red-labelled) music drawer. The same love as all the other years goes with them. I'm sorry I've no surprize gift for this year, & also that the March's not finished yet.

Lovingly

Percy 1.7.05.

## DISPLAY CASE TWO

### THE POWER OF ROME AND THE CHRISTIAN HEART (MG7/2)

Dieline conductor's score for wind band, string orchestra & organ (pipe or electric)  
Inscribed on the first page is a series of dates, in Grainger's hand:

Tone-wrought, 1918-July 4 1943  
Final scoring: Early July-Sept. 12, 1943  
This particular page "Early July, 1943, Interlochen, Mich."  
Yule-gift for beloved mother, Dec. 1919  
Birthday-gift to the memory of beloved mother, July 1943.

Also included is the program-note, hand written, enclosed in a circle.

### THE POWER OF ROME AND THE CHRISTIAN HEART (MG1/69-1)

Compressed full-score.  
Published by Mills Music, 1952.

*The Power of Rome and the Christian Heart* was Grainger's longest and most ambitious work for band. Although he did come to loathe its "commonplace chords," he always counted it amongst his best compositions. It's title is perhaps best explained by the composer himself:

Just as the Early Christians found themselves in conflict with the Power of Ancient Rome so, at all times & places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority. And especially in war time. Men who hate killing are forced to become soldiers. And other men, though not unwilling to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practise, in the first world war, gave the first impulse to this composition, which, however is not in any sense program-music & does not portray the drama of actual events. It is merely the unfoldment of musical feelings that were started by thoughts of the eternal agony of the Individual Soul in conflict with The-Powers-That-Be.

Percy Grainger, Program Note to *The Power of Rome and the Christian Heart*, MG7/2, p. 1

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Percy Grainger as bandsman of the Fifteenth Coast Artillery Band. Originally printed in the *Musical Courier* (July 12, 1917).

### **DISPLAY CASE THREE**

An example of how one Grainger band work evolved over fifty years, even after his death.

RUFFORD PARK POACHERS (MG3/57-1-3:3)

Third movement of Grainger's *Lincolnshire Posy*, for band.

Compressed full-score ms., 1937.

LINCOLNSHIRE POSY (MG1/44-1-1)

Compressed full-score.

Published by Schott & Co., London, 1940.

RUFFORD PARK POACHERS (MG15/7-4-4)

"Blind-eye" Score, 1942.

Unlike traditional scores, Grainger's "Blind-Eye" Scores simply presented the music as a bare rhythmic outline with instruments cued in name only. Breathtaking in its simplicity, these scores served Grainger in his twilight years as a conducting memory aid and visually complemented the large paste-ups for 'music roller desk' that performed a similar function for his piano playing.

Alessandro Servadei, "Percy Grainger and the Musical Score: An Examination of the Australian composer through his notational practices in *The Warriors - Music to an Imaginary Ballet*." Unpublished Faculty of Music Centennial Conference Paper, 1995.

LINCOLNSHIRE POSY (SL1 MG1/44-3-1)

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Full-score, edited by Dr. Frederick Fennell for Ludwig Music, 1987.

Percy Grainger and his curved soprano saxophone, 1917. Photo by J.J. Fisher.

### **L O N D O N R O O M**

#### LEGEND:

Chelsea furniture, doubtless bought by R. G. during Chelsea Period (1905-1914) typical of her taste (most of it bot for 31a Kings Rd, Chelsea, 1908-1914).

[This furniture was used in White Plains, New York from 1914 during Rose's lifetime and later by Ella and Percy after their marriage in 1928.]

### **F U R N I T U R E**

#### **( F R O M R I G H T T O L E F T )**

#### POT BOARD DRESSER

English. Base late 18th-century. Oak. With carved frieze and turned legs. Three frieze drawers with replacement brass handles. Top late 19th-century replacement.

Display: A collection of English early to mid 19th-century willow pattern pottery. Unmarked and some marked Spode.

#### CHAIR

English. Mid 17th-century. Oak. Carved top rail, solid splat and seat. Some restoration.

LEGEND: "Dark brown peasant-like wooden chair, solid seat (P.G.'s favorite of all). P.G."

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COURT CUPBOARD

English. Elizabethan style, c.19th-century. Oak. Stained and carved.

PAINTING (VA1/1:1)

*Cootamundra Wattle* (*Acacia Baileyana*)

By Albert Edward Aldis (active c.1890 — 1920)

Oil on canvas

C.1916

Signed L. R. 'A.E. Aldis'

Donated December 1938 by his widow, Mrs A.E. Aldis.

Size: 60 cm. X 44.7 cm.

LEGEND:

A.E. Aldis, Painter and Linguist

(responsible for P.A. Grainger's love of the Maori language)

When I was a boy about 7 the English painter A.E. Aldis boarded with us at "Killala", Oxley Road, Glenferrie — "us" being my mother, our darling servant "Martha" & me. Mr. Aldis was a most lovable friend & artist through and through and no doubt it was his delightful drawings of men, beasts & birds that led me to make endless drawings of our "Killala" poultry. But it was his reciting of Maori chants that constituted his greatest influence upon me — & a life-long one.

He would keep the marrow-curdling Maori rhythms hammering away by the hour — or so it seemed to me — so that when I heard the Maori speech at Rotorua in 1909 it was like a home-coming for me. I have always adored heroic-sounding languages, and of these Maori, Icelandic & Faeroe (between the Shetlands & Iceland) are my favorites. And when I came to set the Faeroe Island "Father & Daughter" (for 5 single men's voices, double mixed chorus and orchestra) in 1908-1909 it was the heroic sonorities of Mr. A.E. Aldis's Maori recitations that I was trying to re-enact. And since my success as a composer largely hinged on "Father & Daughter" (at the Balfour Gardiner concerts of 1913) it may be said that my compositional career owes more to our sweet friend A.E. Aldis than to anyone else.

Percy Aldridge Grainger, April 24, 1956.

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PAINTING (Triptych) (VA2/2:7) (VA2/2:8) (VA2/2:5)

*Orient S.S. 'Oruba' leaving Plymouth for Australia, Nov 12, 1890.*

By John Grainger (1854-1917)

Watercolour

1891

Signed L.R. 'John Grainger'

Size: 16 cm x 28 cm.

*A Running Fight.*

By John Grainger

Watercolour

1894

Signed L.L. 'J.H. Grainger'

Size: 23.2 cm x 44.7 cm.

*Herring fishing boats returning to Banff,  
Scotland, early morning*

By John Grainger

Watercolour

1892.

Signed L.R. 'John H. Grainger'

Size: 20.2 cm x 35.5 cm.

PAINTING (VA2/2:10)

*Trawling on the Dogger 1893.*

By John Grainger

Watercolour

1893

Signed L.L. 'J.H. Grainger'

Size: 29.2 cm x 42.9 cm.

PAINTING (VA2/2:6)

*Northumbrian Scene 1891.*

By John Grainger

Watercolour

1891

Signed and Dated L.L. 'John H. Grainger'

Size: 38.4 cm x 23.8 cm.

[John Harry Grainger (1855-1917), architect and engineer, was Percy Grainger's father.]

SETTLE

English. Mid 18th-century. Oak. Cabriole front legs and turned stretchers. Five fielded panels on back. Pillows of the period.

LEGEND:

Settee, that stood in street level hallway (not far from the book case-secretaire with the native bead curios) in 31a Kings Rd., Chelsea, London (where Rose G. & P.G. lived ?1909-1914).

It was stored in London during the war & then came to 7 Cromwell Place, White Plains, N.Y. & stood in kitchen. Bought by Rose G. in Chelsea, no doubt.

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FOOT STOOL

English. Mid 19th-century. Oak. Caned top. LEGEND attached.

PERSIAN CARPETS

Late 19th-century.

EDVARD GRIEG DESK

Grainger Museum (University of Melbourne). LEGEND to EDVARD GRIEG DESK (SHOWING SIGNED PHOTOS OF GRIEG, PHOTOS OF E. GRIEG'S LETTERS TO PERCY GRAINGER, GRIEG'S WATCH & CHAIN ETC.) Percy Grainger, Dec. 8, 1938.

JOINED STOOL OR TABLE

English. 17th-century style — late 19th-century. Oak. Elaborately carved. LEGEND: "Carved wood no doubt bot by Rose G in Chelsea period."

BOOKCASE

English. c.1810. Mahogany with satin wood inlay. Breakfront, adjustable shelving, base of four drawers with brass handles, flanked by single cupboards. Top section with astragal glassed doors. Feet are later replacements.

**C O N T E N T S O F B O O K C A S E**

**R I G H T S E C T I O N**

ROSE GRAINGER'S JAPANESE RED CUPS AND SAUCERS WITH A DESIGN OF GOLD DRAGONS

PROVENANCE: Account Wahman Co. importers of Chinese & Japanese goods, 4th Nov 1920. To Mrs John Grainger, 680 Madison Ave., [New York]: "12 red & gold cup & saucers \$21 [U.S.], c.o.d."

ROSE GRAINGER'S JAPANESE BLACK CUPS, SAUCERS, PLATES, SUGAR, CREAMER AND TEA POT WITH A DESIGN OF SILVER DRAGONS

PROVENANCE: Account KO. Kozai Japanese Art Objects, 30 Sept. 1918. To Mrs Grainger 319 West 92 [New York]: "Tea set, 6 cups & saucers plates, sugar cream tea pot, pin cushion box, pocketbook, powder, perfume, 2 boxes, \$19.55 [U.S.] Paid. Kozai."

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

Ella Grainger's collection of early 20th-century Royal Copenhagen china tea & coffee services.

**L E F T S E C T I O N**

Rose Grainger's collection of 19th-century English crown Staffordshire tea and dessert services.

CHEST OF DRAWERS

English. Early 19th-century. Mahogany, curved front, original handles.

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TRAY

English. c.1900. Oval mahogany. Fluted edge. Brass handles.

PAINTING (VA1/3:1)

*Percy Grainger 1906*

By Jacques-Emile Blanche (1861-1942)

Oil on canvas

1906

Signed & inscribed L.R. "J.E. Blanche to Percy Grainger 1906."

Size: 90.1 cm x 71 cm.

CERAMIC VASE

Syrian. One of a pair. c.17th-century. Collection also holds a smaller pair.

CHAIR

English, early 19th-century. Oak. With arm rests. Old English tapestry re-cut for a loose cushion.

SECRETAIRE BOOK CASE

English, c.1780. Mahogany. Top with astragal glazed doors, adjustable shelves. Bottom with fall front secretaire fitted interior, over three drawers.

LEGEND:

(No doubt bought by Rose Grainger in Chelsea around 1909-11) stood in street hallway in 31A King's Rd, Chelsea, London. In the top part the bead work and other curios were shown. Stored in London during the war, it came to White Plains in 1921 & faced the front door in hallway.

**C O N T E N T S O F B O O K C A S E**

FRANZ LISZT BOX

Box owned by Franz Liszt (inscription inside) given to Percy Grainger (1910) by William Rathbone. Inscription: "To whom *Handel in the Strand* and *In Dahomey* are dedicated."

While Percy Grainger lived at 31A Kings Rd, Chelsea, Rathbone told him that when he bought the box at Weimar he was told that Liszt kept his private letters in it. Percy Grainger had it standing on his piano in London and later at White Plains.

FAN (907)

Three panelled, narrow leaves, woven round handle interwoven with string. 40 cm. Provenance unknown, probably Papua New Guinea. Attached label "Fan (from Papua, South Seas, Dutch Indies?) given to Rose Grainger when in her teens in Adelaide by some (German?) explorer. I seem to remember it at 'Killala' (36 Oxley Rd, Glenferrie, Melbourne) & ever since, in Germany, Engl, America." — P.G.

FAN (908)

Woven New Zealand flax leaves, triangular shape; soft flax fringe along upper edge, regular pattern in two colours — grey and natural; flat handle.

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BELT (942)

Beadwork; red, white, blue, black in lattice work suspended over heavy black cotton lining attached at edges with red bead work. Closure with leather thongs secured with 4 brass peaked buttons each side. Attached label: 'S. Africa' — P.G.

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**C O N T E N T S O F B O O K C A S E ( C O N T I N U E D )**

BRACELET (941)

Coiled spiral brass with three panels of pink, white and blue threaded on metal. Original label: 'S. Africa' — P.G.

HORN (954)

Animal horn, narrow end fitted with wood. Original note inside: 'S. African. Prized as musical instrument in London 1910-14 by P.G. (knocking it). Gift of S. African pupil? Or bought Tost & Rohu, Sydney 1909?' — P.G.

BIRD (955)

Carved wooden stained. Legs tree branches, drawing pin attached to base of right leg by PG for stability. 'Gift to PG by S. African pupil. Music admired by PG 1909-1911?' — P.G.

CHARCOAL DRAWING

*Percy Grainger 1910*

By John Singer Sargent

Copy

1910

Signed and inscribed "To my friend Percy Grainger."

The original given by Percy Grainger to the National Gallery of Victoria.

WELLINGTON CHEST

English. Late 19th-century. Mahogany with inlaid cross banding. Drawers labelled in Percy's hand with names of composers, originally held his sheet music.

LITHOGRAPH (VC10:1)

*Portrait of Baron Sir Ferdinand Jakob Heinrich von Mueller (1825-1896).*

Unknown artist.

Lithograph by Troedel & Co. Melbourne.

Inscribed to "the rising young musician Percy Grainger with best wishes for a brilliant career from Ferd. J Von Mueller 14/5/[18]95".

A botanist, arrived 1852 Melbourne, appointed Government Botanist 1853 and began his botanical, land and mountain exploration expeditions, naming Mt Kosciusko in 1855. He was appointed Commissioner for the Melbourne Exhibition in 1854. Appointed as Botanist to the North West Australia Expedition in 1855. In 1857 he was appointed director of Melbourne Royal Botanical Gardens, where he established a herbarium. He published over 800 papers and major works on Australian botany ... and was largely responsible for the international recognition given to Australian scientific endeavour. Much of his work has never been superceded and is a measure of his lasting contribution to botany.

Compiled from *Australian Dictionary of Biography 1788-1939*, Vol. 5, pp. 306-08.

PHOTOGRAPHIC REPRODUCTION (VC12:1)

[Sepia of the original oil painting]

*The Fountain, Villa Torlonia, Frascati, Italy 1907*

By John Singer Sargent (1856-1925)

Inscribed by the artist "To my friend Percy Grainger. John Singer Sargent."  
The couple depicted are Wilfred and Jane De Glehn, artists and friends of Percy Grainger.

CHROMO LITHOGRAPH (N.A.)

By C. Troedel & Co., Adelaide.  
Lazar & Allison Lessees.

Testimonial presented to John H. Grainger in acknowledgement of honorary services rendered at the musical festival at opening of the organ, Town Hall, Adelaide, October 2nd 1877.

Caption [typescript]:

"My father (John H. Grainger) was fond of promoting musical activities. He organised the first string quartet in Adelaide. Percy Aldridge Grainger, Feb. 2, 1956."

PHOTOGRAPH (W12-35)

Maudie and Violet Aldridge  
Hand coloured  
c.1890

Handwritten caption:

"Maudie & Violet Aldridge. Daughters of Uncle Jim & Aunt Sarah (Mr & Mrs James Henry Aldridge) given to the Grainger Museum by Mrs R.R. Marshall (Violet)."

PHOTOGRAPH (GM 100-23)

'Drawing room at home of Uncle George & Aunt May' (Mr & Mrs George S. Aldridge) Medindie, Adelaide, S.A. About 1897.'

Photographer: T. McGann.

BUREAU

English. 19th-century. Mahogany with oak and pine inlay. Brass handles and lock plates replacements. Manufacturer: Williamson & Sons, Guilford. Gift to Percy Grainger from W.G. Rathbone.

William Gair Rathbone (1849-1919), Liverpool born financier and company director, with John Singer Sargent a benevolent patron and friend of Grainger's London years. He is the dedicatee of *In Dahomey* and *Handel in the Strand*. Rathbone was keenly interested in Grainger as a composer and, according to Grainger, "at home" engagements at his house were frequently devoted to simulated performances of Grainger's works rather than to more conventional pianistic efforts.

Kay Dreyfus, *The Farthest North of Humanness*. p.68.

CERAMIC BOWL

Large black with a design of golden dragons.

PHOTOGRAPH

Baron Adolf de Meyer

Signed and inscribed "To my dear Percy from his friend."

Framer: Alfred Davis.

[?1909-1911].

Adolf Edward Sigismund de Meyer (1868-1949), baron of the kingdom of Saxony. *Who's Who* for 1905 listed his recreations as music, painting and photography. He took piano lessons from

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Grainger and was his generous patron, giving him a gold watch after his piano recital on 15 November 1905, and always paying him well for "at home" engagements. Described by Cecil Beaton as "the Debussy of photographers", he photographed both Percy and Herman [Sandby] around this time.

Kay Dreyfus, *The Farthest North of Humanness*. p.49.

FOLDING CHAIR

Syrian. Unknown wood. Carved wood with inlaid mother-of-pearl.

TRUNK SEAT

English. Oak; carved and painted.

DINING ROOM CHAIRS

English. c.1770. Mahogany. Pierced splats, no arms, cotton covered drop in seats.

DINING ROOM CHAIRS

English. c.1780. Mahogany. Matching pair with arm rests. Pierced splats have a different design to the suite of chairs. Cotton covered drop in seats.

DINING TABLE

English. Late 19th-century. Oak. Octagonal top with pedestal leg and bracket feet. Large Knob of pedestal roughly carved with gadroon on top and stylised foliage on the bottom.

**T A B L E D I S P L A Y**

TABLE SETTING

Ella Grainger's collection of early 20th century Royal Copenhagen China.

PERCY GRAINGER. BRIEFCASE (N.A.)

Brown leather with 3 destination labels attached. Sets of leather thongs for extra closure. Inside: 3 ply wood board with hand sewn canvas pockets of varying sizes, press studs for closing — containing: rubber bands, string, new shoe laces, biro with a rubber plus clip on the end, plastic collar stay. Double ended pencil black/red. Pen with nib. Ebony jet black pencil. Label on case inscribed by Ella, "April 1961 Percy's much used music case."

CHILDREN'S MARCH (OVER THE HILLS AND FAR AWAY). (MG1/10-3-1)

For solo piano and military band.

Conductor's compressed score.

Schirmer's Military Band Compendium No. 29: 28980 [©1919, P.G.]

"1st U.S. edition, 1919" P.G. Reprinted in 1947.

NEW YORK CENTRAL HARLEM DIVISION TIMETABLE EFFECTIVE SEPT. 29. 1940

PERCY GRAINGER. HAT (216)

Dark olive green felt. Italian. Size 7 7/8.

PERCY GRAINGER. SCARF (370)



Silk wine coloured square.

PERCY GRAINGER. GLOVES (274)

Leather. Fur lined.

**MUSIC GALLERY  
DISPLAY AREA FOUR**

**PERMANENT COLLECTION OF KEYBOARD INSTRUMENTS**

PAINTING (VA 1/5:3)

Copy of Gaugin's *Nevermore*  
By Jelka Rosen Delius (1868-1935)  
Oil on Canvas  
n.d.

The artist was the wife of composer Frederick Delius. The painting was a gift from the composer Balfour Gardiner to Percy Grainger after the death of Jelka Delius. The original *Nevermore* (1897) was acquired by the Delius' from Paul Gauguin, a friend of both Jelka and Frederick. It was acquired by the Courtauld Institute, London in 1898 and then placed on permanent loan to the Tate Gallery.

Of *Nevermore*, Gauguin wrote:

I simply wished to suggest with the simple nude, a certain barbaric luxury of ancient times . . .  
As a title — *Nevermore*. Not at all the Raven of Poe, but a lurking Devil-Bird.

Letter, Paul Gauguin to de Monfried, 14th February, 1897. Reprinted in *Catalogue of the Pictures and other Works of Art at Home House*, 1935, p. 13.

LEGEND:

Copy of Paul Gauguin's *Nevermore* picture by Jelka Delius (wife of Frederick Delius)

Delius had sold the original painting in 1898 . . . We should remember how many of Delius's greatest creations were inspired by the thoughts of primitive nature: . . . it was this urge to express in art the mood of virgin nature, the spirit of wild races, that drew Delius and me so closely together. . . This urge is behind my "Free Music," "Jungle Book" Settings (Kipling), "Hill Songs 1 & 2," "Father and Daughter," etc., and also informs my reverence for the African, South Sea and North American Indian beadwork, for the Greenland patterned furclothes, and for other examples of primitive decorative art displayed in this museum . . . Not that Delius and I, in worshipping primitive art, were seeking "the charm of the exotic" or "turning our backs on civilisation". . . We did not belong to the generation that needed to make so drastic and exclusive a choice. For Delius and for me civilised life and art on the one hand, and primitive life and art on the other hand, were twin halves of a cultural whole that must have flourished long before the earliest dawn of known history.

Percy Grainger, November 1938.

PAINTING (VA1/4:1)

*Percy Grainger* c.1903  
By Rupert Charles Wulsten Bunny (1864-1947)  
Oil on canvas  
Signed: L.R. 'C.W. Bunny'  
Size: 99.2 cm x 83.6 cm

Reference: Thomas, David. *Rupert Bunny*, (Lansdowne, 1970), pp. 40-44. Catalogued [072].

Exhibited: "Uncommon Australians: Towards an Australian Portrait Gallery." Toured NGV, Queensland Art Gallery, Art Gallery of NSW, Art Gallery of South Australia, 1992-93.

Illustrated: Catalogue no.51 p.84.

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PHOTOGRAPH (N.A.)

Roosevelt, Franklin D.  
President of the United States.  
Jan 6, 1938.  
Sepia.  
Photographer: Harris & Ewing.  
Inscribed "for Percy Grainger from Franklin D. Roosevelt, Jan 6 -1938."  
Frame: Light brown wood. Brass plaque with presidential seal, inscribed  
"this wood was part of the White House roof erected about 1817 and renovated in 1927".  
PHOTOGRAPH (N.A.)

Roosevelt, Eleanor.  
[Mrs Franklin D. Roosevelt]  
Sepia  
Photographer: Harris & Ewing.  
Inscribed "to Mr Percy Grainger, with good wishes, Eleanor Roosevelt."  
Frame: Light brown wood. Brass plaque with presidential seal, inscribed  
"this wood was part of the White House roof erected about 1817 and renovated in 1927".

PHOTOGRAPH (N.A.)

Percy Grainger.  
Black and white.  
Photographer: Morse, New York.  
c. 1920s.

PAINTING (M-H 11/3-1)

*Professor George W. L. Marshall-Hall 1900*  
By Tom Roberts (1856-1931)  
Oil on canvas  
Signed & dated: L.R. 'Tom Roberts 1900'  
Size: 53.5 cm x 43 cm.

**SOUTH GALLERY  
DISPLAY CASE 5**

**ROSE GRAINGER COLLECTION**

SHOES (155)

American, c. 1915-16.  
Black kid and grey garbadine fabric.  
LABEL: "Cravenetta" Regd. Trade Mark  
"Damp proof shoe".  
Lord & Taylor, New York.

HAT (232)

American, c. 1915.  
White straw with a black design on cream silk swathed around the crown.  
P.G. LEGEND: "White hat from Robinson N.Y. 42 st."

PARASOLE (115)

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Possibly English, c. 1910.  
Chestnut coloured silk with silver handle.

**P E R C Y G R A I N G E R C O L L E C T I O N**

SHOES (198)

c. 1916.  
Stone coloured suede lace-up style. Worn with a pair of cream knitted socks stored inside shoes.

TIE (62)

c. 1916.  
Knitted silk.

BELT (N.A.)

SHIRT (324)

Cream silk.

TROUSERS (603a)

CONVERTABLE DRESSING TABLE (N.A.)

English 19th century. Mahogany.

VASE (N.A.)

Ceramic. Syrian. c. 17th century. One of a pair. Collection holds a similar pair.

Costumes displayed in this case are to be found in Percy Grainger, *Photos of Rose Grainger and 3 short accounts of her life by herself in her own handwriting; reproduced for her kin and her friends by her adoring son Percy Grainger*. [Private publication], 1923. Pictures 32 and 33: At the home of Mrs. Samuel Thorne, Long Island, N.Y., late Summer, 1916.

Percy and Rose Grainger at the home of Mrs Samuel Thorne, Long Island, N.Y., late summer, 1916.

Reprinted in Percy Grainger, *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), picture 33, p. 32.

## **S O U T H G A L L E R Y D I S P L A Y A R E A 6**

### PHOTOGRAPH (N.A.)

Percy Grainger.  
Photo portrait by Morse.

## **' T U N E F U L ' P E R C U S S I O N I N S T R U M E N T S**

Grainger pioneered the introduction of 'tuneful' percussion instruments into the orchestra and band. Consisting of the glockenspiel, xylophone and bell families, as well as the dulcitone, celeste and the piano, the object of this group was, according to Grainger

not to create a larger volume of sound. The listener is often disappointed when he sees large instruments and hears no enormous sonorities. I insist, though, we need more clarity and distinctness of tone than solid volume of tone. I have always been impressed by the clarity and independence of tone in the Oriental orchestras, notably the Javanese, Siamese and Chinese. Each instrument in these orchestras stands out independently and there is not the tendency to get 'soaked up' in indistinct conglomeration of sounds such as with our own orchestras when loud and complex in tone.

Percy Grainger, "Mr. Grainger's Percussions," in concert programme for *The Warriors*, 18 March 1927, p. 447.

Grainger also bought and made several mallets to complement these instruments, varying from soft to medium-soft and hard, as well as double-headed mallets in various configurations.

### DULCITONE (IG 1/4-1-1:1)

Polished mahogany dulcitone made by Thomas Machell & Sons, Glasgow, Scotland, c. 1920s. Top is rectangular in shape and base consists of 4 legs (folding) and damper pedal. Keyboard is surrounded by darker wood and has a compass of 5 octaves. Middle C has been marked by Grainger with a piece of sticking plaster.

The mechanism works on the same principle as the celeste, with the exception that metal tuning forks are used instead of metal bars. There are no resonators, however Grainger has constructed an internal mechanism whereby a row of nails can be moved in between the tuning forks, yielding a metallic, buzzing sound. This is operated by another pedal.

When in playing position, the dimensions of the instrument are 96 cm x 80 cm x 37.5 cm.

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Grainger obtained his dulcitone in the early 1920s, in time for the publication of his work, *The Warriors* by Schott, Mainz, in 1926 – one of the first works to specify the instrument. Later 'tuneful' percussion arrangements, such as that of Ravel's *La Vallée des Cloches*, and band works, such as *The Power of Rome and the Christian Heart*, were to make extensive use of the instrument.

This instrument was recently restored by Robert Ruggeri (Melbourne) in 1996, with generous financial assistance of the Friends of Percy Grainger.

#### METALLOPHONE (IG 1/4-1-1:5)

Large metal marimba made by R.H. Mayland, New York, consists of aluminium bars set above rectangular wooden resonators. These are supported on a frame made of wood and metal. Compass is nearly 3 octaves, chromatic, beginning an octave below middle C. At least one additional octave is furnished by an extension table made in the 1930s, with the following tag by Grainger:

"Balcony for high aluminium bars made by Prof. Rorr's carpenter at Perth University (May?) 1934."

Grainger has also written on the bars the pitch of some of the notes on the top and directions to string players on the sides – for unlike most glockenspiel-like instruments, these bars were originally intended to be removable to facilitate bowing effects by the string section of the orchestra (for the 'lullaby' section of the *Tribute to Foster*)

Size: 174 cm x 83 cm x 110.5 cm.

#### STAFF BELLS (IG 1/4-4-1)

Set of chromed metal staff bells with tubular resonators, mounted on two separate frames. The bells cover 4 chromatic octaves (beginning on middle C) and each has a chromed metal resonator at the back. Resonators are a "closed pipe" system.

Grainger's tag for the Staff Bells is as follows:

RESONATED STAFF BELLS (Chime Bells, Swiss Hand Bells) bought (4 or more octaves) from Deagan (Chicago) around 1916 for about \$200 to \$300, used in the first performance of *The Warriors* Worcester (Mass.) Festival of 1917 (May?) just before entering U.S.A. army, & used later also.

#### **L O W S T A F F B E L L S**

Large wooden frame has four rows of bells, beginning with the lowest pitch. Row one (bottom) has seven bells; row two has five bells; row three has seven bells and row four (top) has five bells. Size of large set is 150 cm x 76 cm (at highest point) x 54 cm.

The low staff bells were intended for use by two players in performance.

#### **H I G H S T A F F B E L L S**

Small metal frame has two rows of bells: fifteen bells on bottom row and ten bells on top row. Size of the small set is 110 cm x 36 cm x 32 cm (across base of stand).

The high staff bells were only meant to be used by one player.

Grainger had originally intended to complete this instrument in 1920 with a keyboard mechanism, as shown by this letter to Rose Grainger, however the project folded due to the expense:

Some time I shall write to Mayland for an estimate on his pianokeyboard [sic] bells & if it is reasonable we can have it made, & if it is too dear we will give the idea up ...

Letter, Percy Grainger to Rose Grainger, 8 January 1920

Ultimately, the dulcitone was deemed by Grainger to be a suitable replacement for such a 'bell piano' in the 'tuneful' percussion section.

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Ella Grainger playing steel marimba with the Western Australian Symphony Orchestra, 1934.

**S O U T H G A L L E R Y**  
**D I S P L A Y C A S E 7**

PERCY GRAINGER (N.A.)

U.S. Army DOGTAGS. 'George P. Grainger. Mus. 2. cl.15th Band, C.A.C. U.S.A. 605298.'

PERCY GRAINGER (214)

U.S. Army Hat. 1st World War. Size 7.

LOCKET BAG (728)

Cream crocheted. PG Legend: "probably made by beloved mother".

LOCKET (138)

Plain round gold locket with two pictures of Rose Grainger inside.

PHOTOGRAPH (N.A.)

Percy Grainger as 2nd Bandsman, 15th Band, Coast Artillery Corps, U.S. Army 1917 (Fort Hamilton?).  
Photo by J.J. Fisher.

SOPRANO SAXOPHONE (IG 2/3-2)

Straight soprano saxophone, made in France by Buffet Crampon & C<sup>ie</sup> a Paris.  
Instrument no. 27135.

Size: 65.5 cm x 9 cm (across bell opening)

Inscribed by Carl Fischer Inc., New York. Mouthpiece and reed are missing.

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Grainger obtained a soprano saxophone on June 9, 1917, before enlisting as a bandsman at Fort Totten. It is likely that this is the instrument that now appears in this exhibition. The curved soprano saxophone that appears in the surviving photographs may have been on loan to Grainger by the U.S. Army. Its whereabouts are unknown.

That Grainger should prefer to play a soprano saxophone instead of the more well-known alto saxophone is unusual for the time. Yet there is no denying his advocacy for this particular model:

Personally I consider it the most beautiful and characteristic voice of the entire saxophone family. It has a rich bucolic timbre that enables it to take, in the band, a place similar to that occupied by the oboe in the orchestra.

Percy Grainger, "The Saxophone's Business in the Band," *The Instrumentalist* 4 (September – October 1949), 6.

#### PHOTOGRAPH (N.A.)

Percy Grainger and Robert ("Rocco") Resta at Fort Hamilton, 1917.

Grainger had already known Resta in civilian life, so choosing him as his prospective bandmaster came quite naturally. As he would later recall:

When I decided to join the United States army, I inquired as to who was the most progressive conductor. Resta was recommended. I found him to be a great musician.

Grainger quoted in Lois Gilbert, "San Pedro Symphony Concert Great Success," in *News-Pilot*, San Pedro, California, Saturday Evening, February 22, 1941.

Resta was the band leader of the 15th Band of the Coast Artillery Corps, and introduced Grainger to the oboe after discovering his lack of proficiency on the saxophone. He was impressed with Grainger's conducting technique, however, and often allowed Grainger to conduct the band when he was ill.

A generous man, Resta even invited Grainger's mother Rose to live at Fort Hamilton with him and his wife, and, not surprisingly, Grainger was to remain in close contact with him for many years afterward.

#### PERCY GRAINGER (N.A.)

Enlistment record.

#### PERCY GRAINGER (N.A.)

Honourable discharge from the U.S. Army.

#### PERCY GRAINGER (N.A.)

U.S.A. Citizenship declaration.

#### PRESS RELEASE (N.A.)

Press release re: Army service.  
In Grainger's hand.

#### PROGRAMME (16-1-17)

Nellie Melba and Percy Grainger, Symphony Hall, 17 January 1916.

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PRESS CLIPPING (PF1 18-6-19:1)

Grainger seated at piano in his Army uniform.  
Reprinted in the *Philadelphia Record* (19 June 1918).

PRESS CLIPPING (PF1 18-6-23:1)

Grainger seated at piano in his Army uniform. Enlargement of above picture.  
Reprinted in the *Baltimore Sun* (23 June 1918).

PRESS CLIPPING (PF1 17-7-7:3C)

Grainger playing the oboe.  
Photo by Bain.  
Reprinted in *Musical America* (7 July 1917).

This is the only known picture of Grainger playing the oboe, as opposed to the saxophone.

JOURNAL ARTICLE

"The Saxophone's Business in the Band." *The Instrumentalist* 4 (September – October 1949), 6-7.

Although this is perhaps the saxophone article for which Grainger is best known, it was not his first attempt at clarifying the role of the instrument in various ensembles. His previous efforts include the articles "What Effect is Jazz Likely to Have Upon the Music of the Future?" *The Etude* 62/9 (September 1924), 593-4 and "The Orchestra for Australia." *The Australian Musical News* (March 1, 1927) 11, as well the 'Orchestral Use of Saxophones' section of *To Conductors* (1927), reproduced in this catalogue.



Percy Grainger performing at the Military Lawn Fete at Fort Hamilton, New York, for the benefit of the Red Cross. Reprinted from the *Philadelphia Record* (19 June 1918).

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Grainger seated at the piano in his Army uniform. Reprinted from the *Baltimore Sun* (23 June 1918)

Percy Grainger playing the oboe.  
Reprinted from *Musical America* (7 July 1917).

## **T H E S A X O P H O N E ' S B U S I N E S S I N T H E B A N D**

**B Y P E R C Y A L D R I D G E G R A I N G E R  
S E P T E M B E R 1 9 4 9**

The world-renowned composer knows all about bands and writes for them. The sax family, he says, is indispensable, but must be balanced and complete.

We are told that Adolph Sax created the saxophones with the definite intention of providing a group of instruments midway in tonal strength between the weaker sonorities of the reeds and the stronger sonorities of the brass. This office the saxophone family most satisfactorily performs - that is to say, as long as the family is complete and tonally well-balanced within itself. It is obvious that if the soprano saxophone is missing, the tone-strength gap between the oboe and the cornet will be unfilled, and that Adolph Sax's laudable intention (of providing a delicately gauged transition from weaker to stronger instruments within each register) will be frustrated in the soprano tonal area. Likewise, if the baritone saxophone be missing, the midway tone-strength between the bassoon and the trombone will be lacking and Sax's subtle scheme brought to nought in the bass tonal area.

### BALANCE OF TONE

As regards the balance of tone within the saxophone family itself, as intended by Sax: It is obvious that planless aggregations of saxophones, such as are all too often encountered in carelessly organized bands - say 6 altos, 3 tenors, and 1 baritone - can never produce a good balance of tone. And one cannot but wonder what it is that makes budding saxophonists so unreasonably inclined to mass on one or two voices of an instrumental family, every member of which is amenable and highly rewarding to play - a family, moreover, in which the changing from one voice to another is singularly easy and convenient.

I think this tendency to mass upon the alto and tenor saxophones and to neglect the other members of the family is the result of an old-fashioned "soloistic" view of music and an inability to grasp the chief advantage to be gained from band playing, which latter is rich harmonic experience.

### HARMONIC EXPERIENCE IN BAND

Band conductors fail in their esthetic duty if they do not impress upon band members an understanding of the major role played by harmony in all types of art-music from the 13th century onward - whether the 500 years of exquisite church music that preceded Bach; whether the great giants of the "classical" and "romantic" periods, such as Beethoven, Schubert, Wagner, Brahms, or Cesar Franck; whether the tonal harmonies of Arnold Schoenberg or the rich expressiveness of American jazz and swing harmonies.

### NEED OF COMPLETE FAMILY

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Band conductors also should be able to convince saxophone players of the utter necessity of maintaining a complete saxophone family in each band. As a soloist, a player may justifiably prefer one saxophone voice to another, but band leaders must prevent this soloistic viewpoint from playing havoc with the effectiveness of the saxophone group as a whole and of the band as a whole.

The neglect of the soprano saxophone is an extraordinary example of musical shortsightedness; for what is any family of instruments without its soprano? What would the brass section be without cornets or trumpets? What would a choir of voices be without its sopranos? What would a string quartet be without its first violin? There are differences of opinion concerning the tonal quality of the soprano saxophone. Personally, I consider it the most beautiful and characteristic voice of the entire saxophone family. It has a rich bucolic timbre that enables it to take, in the band, a place similar to that occupied by the oboe in the orchestra.

(In passing, it may be remarked that the oboe plays a very different role in the band from that which it does in the orchestra. In the orchestra it gives the impression of great intensity and considerable prominence - owing to the gentle tonal background of the strings. In the band the oboe sounds much thinner - and produces an impression of distance and frailty - owing to the larger number of brass instruments and the massing of clarinets. This is where the soprano saxophone, with its stronger-than-oboe sonority, is able to prove its unique value in the band - as a kind of band oboe.)

#### ENSEMBLES AND PRE-BACH MUSIC

Adolph Sax was deeply wise in arranging the tonal ranges of his saxophone voices in conformity with the vocal ranges - the soprano saxophone covering the range of the soprano voice, the tenor saxophone covering the range of the tenor voice, and so on. Because of Sax's foresight in this particular, it is possible for saxophone ensembles to play, without rearrangement, the entire vocal polyphonic literature of the Christian Church from the 13th century up to and including Bach. This embraces the finest works of such giants as Guillaume de Machant, Guillaume Dufay, Bedingham, John Dunstable, Josquin des Prez, Antonio de Cabezon, Adrian Willaert, Claude Le Jeune, John Jenkins, Alfonzo Ferrabosco, and many others. These masterworks sound as satisfying on saxophone groups as they do on the voices for which they were originally written.

#### ROOTS OF SAXOPHONE POPULARITY

The world-wide and ever-growing popularity of the saxophone must, I think, be considered part of that great revival of interest in melody that characterizes our century. For just as the zenith of interest in technical display - on the voice, the piano, the violin, etc. - must be placed in the 19th century, so the 20th century may be described as a period of vital concern with every type of melodiousness: In Gregorian chant, in primitive music, in folksong, and in polyphonic melodiousness (as in Vaughan Williams, for instance). There is some connection between what we call "melody" (as distinct from "tune," "theme," "motive") and the human voice; in fact, true melody may be described as "that kind of music which naturally suits the human voice."

Since the saxophones are perhaps the most voice-like of all musical instruments, it naturally follows that they have a great role to play in the present-day revival of interest in melodiousness.

#### MUSIC TRENDS AND WORLD PEACE

In every age there appears to be some main urge behind the combined activities of humanity. There is little doubt in my mind that in our age the main urge behind all humanity is a longing and striving for world peace. Musically speaking, this urge seems to me to manifest itself not only in the yearning soulfulness and affectionate emotionalism of the great composers of our era (men such as Frederick Delius, Sibelius, Cyril Scott, Herman Sandby, Sparre Olsen, Arthur Fickenscher, George Gershwin and Duke Ellington), but also in the current fondness shown for sustained, singing, emotionally expressive instruments such as the saxophones. The war-loving periods of Frederick the

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Great and Napoleon were heralded by the war-like music of Bach (Brandenburg Concertos), Haydn, Mozart, Beethoven and Rossini - music in which militaristic fanfares, march-like drum-beating and mass-dragooned rhythms prevail. This war-attuned musical trend swayed the "military" band in its early days, to which band programs of the last century clearly attest. But what a change has come over band music and band programs in our lifetime! The band has become the vehicle *par excellence* for music of a peaceable, loving, yearning, intimate nature. Think of the *English Folksong Suite* of Vaughan Williams, the *Suite Francaise* of Darius Milhaud, the *Shoonthree* of Henry Cowell, the band Fantasy on "Porgy and Bess"!

To this deepening and beautifying of the Band's message, the saxophone family (with its yearning voices, its exquisitely balanced harmonies, its heart-throb sonorities) has most valuably contributed. This, in my opinion, is the main office of the saxophone family in the military band: To refine our emotional susceptibilities, thereby making music-lovers (and perhaps mankind in general) more receptive to all those delicate stirs that make for world-peace and for a gentler and happier life on this globe.

It may sound fantastic, to many readers, to wish to trace some connection between music and world trends. On the other hand, there must be some deep-rooted instinct abroad in humanity today that makes it willing and anxious to spend so much time and money upon the art of music.

I have noticed that those who attempt to ascribe world trends to economic factors are usually unable to foretell human history at all accurately, while philosophers like Cyril Scott - who take a soulful or esoteric view of life - seem much cleverer at being able to forecast world movements and events before they happen. Is this, perhaps, because we live in a subtle rather than in a simple world - a world in which the underlying forces are emotional rather than materialistic?

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Percy and Rose Grainger at Fort Hamilton, South Brooklyn, New York, late summer, 1917, Photo by J.J. Fisher.

Reprinted in Percy Grainger, *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), picture 35, p. 33.

**SOUTH GALLERY  
DISPLAY CASE 8**

**PERCY GRAINGER COLLECTION**

**U.S. ARMY 1ST WORLD WAR UNIFORMS  
WORN DURING HIS ENLISTMENT**

**12TH JUNE 1917 — 7TH JANUARY 1919**

U.S. ARMY GREAT COAT (551)

Khaki wool.

U.S. ARMY JACKET (552)

Khaki wool. Original U.S. Army Buttons. Inside right side of lining handwritten "G.P. Grainger 15 Band. C.A.C. 6'7/4'."

U.S. ARMY SHIRT (553)

Khaki wool.

U.S. ARMY TROUSERS (559)

Khaki wool.

U.S. ARMY SOCKS (287)

Khaki wool.

U.S. ARMY BOOTS (209)

Tan leather lace up boots U.S. Army regular issue Fort Hamilton, July 1917, Size 7.

LEGEND:

"P.G.'s boots (most liked regular Army issue at Fort Hamilton, July about 1917. Although size 7 (usual size is 8) the most comfortable boots I ever had."

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U.S. ARMY GAITER (687)

Brown leather.

U.S. ARMY HAT (215)

Khaki. Size 7.

PHOTOGRAPH (P7/120)

Percy Grainger seated, wearing U.S. Army uniform, 1919.  
Photo by Bachrach, New York.

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Percy Grainger seated, wearing U.S. Army uniform, 1919. Photo by Bachrach, New York.

**SOUTH GALLERY  
DISPLAY CASE 9**

**PERCY GRAINGER COLLECTION**

**U.S. ARMY 1ST WORLD WAR UNIFORMS  
WORN DURING HIS ENLISTMENT  
12TH JUNE 1917 — 7TH JANUARY 1919**

U.S. ARMY BAG (683)

Canvas hold all with spare handle.

U.S. ARMY GAITERS (687)

Khaki canvas. P.G. inscribed "Winter 15th Band, C.A.C., G.P. Grainger."  
Size 4, stamped U.S.A. Contract Jan., 1914-17.

U.S. ARMY GAITERS (687)

Leather.

SCARF (250)

Khaki wool scarf.

KNEE OR HAND WARMERS (278)

Khaki wool.

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KIDNEY WARMER (282)

Khaki wool.

STEEL BOX (267)

U.S. Army 1st World War Buttons and collar studs.

BALACLAVA (248)

Khaki wool.

BOOTS (210)

Brown leather.

LONG UNDERPANTS (259)

SHORT SLEEVE VESTS (260)

U.S. ARMY JACKET (555)

Khaki cotton.

U.S. ARMY TROUSERS (561)

Khaki cotton.

U.S. ARMY JERKIN (558)

Khaki wool.

COLLAPSABLE CLOTHES HANGER IN A CARRYING CASE (268)

SMALL CANVAS BAG WITH TIES (685)

BROWN LEATHER DRAWER STRING BAG (686)

SOCKS (287)

CLOTH BAG AND HANKERCHIEFS (272)

RAZOR (732)

Metal box containing cut-throat razor.

Listers patent no. 14338. Handle inscribed 'Grainger'.

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Percy Grainger and Rocco Resta, 1917.

**SOUTH GALLERY  
DISPLAY CASE 10**

**PERCY GRAINGER COLLECTION**

SPORTS JACKET (550)

Green / blue wool tweed.

SHIRT (577)

Brown and white cotton pin stripe.

TIE (64)

Striped silk.

WAISTCOAT (583)

Brown / cream / green wool tweed.

TROUSERS (582)

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Fawn cotton gabardine.

SHOES (185)

Brown punched leather walking shoes. Rubber soles.

SOCKS (288)

Cotton. Typical workman's socks. Made U.S.A., 45 cents.

BELT (821)

Plaited leather.

PHOTOGRAPH (N.A.)

Percy Grainger wearing tweed jacket, conducting the Band of the Royal Military School of Music, 1957. Kneller Hall, Twickenham, England. (Photographer unknown.)

Reproduced on catalogue cover.

Rocco Resta, Grainger's superior at Fort Hamilton, had been a graduate of the Kneller Hall in England. Impressed with his friend's training, Grainger had always wanted to enrol in their band training programme, but was not able to arrange a visit until May 1957. By this stage, his visit was not as a recruit but as a guest of honour. Ultimately, Grainger was to conduct three of his own pieces, *Shepherd's Hey*, *Irish Tune from County Derry* and *Molly on the Shore* (see overleaf for history of Kneller Hall, reprinted from the May 1957 programme).

Grainger's final public appearance occurred three years later, in 1960. At the Third Annual Dartmouth Festival of Music, Grainger firstly gave a talk on "The Influence of Folksong on Art Music," using illustrative examples from *Let's Dance Gay in Green Meadow*, *Spoon River*, *The Lonely Desert Man Sees the Tents of the Happy Tribes*, *La Cucuracha* and *English Waltz*. This was followed by a moving performance of *The Power of Rome and the Christian Heart*, with Grainger conducting.

A copy of this programme is reproduced in this catalogue, immediately following the Kneller Hall programme excerpt.

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**SOUTH GALLERY  
DISPLAY CASE 11**

1. PHOTOGRAPH (N.A.)

Percy Grainger conducting, c. 1935. (Place and photographer not known).

2. PHOTOGRAPH (N.A.)

Percy Grainger playing the piano, Interlochen, Michigan, U.S.A., c. 1940.

3. PHOTOGRAPH (N.A.)

Percy Grainger taking a piano class at Interlochen Music Camp, Michigan, c. 1946.  
(Photographer not known).

4. PHOTOGRAPH (N.A.)

Percy Grainger seated at keyboard, looking over the top of grand piano, Louisiana, U.S.A., 1949.  
Photo by George Larrieu.

5. PHOTOGRAPH (N.A.)

Percy Grainger conducting student orchestra, Oak Ridge, Tennessee, 1950.  
(Photographer not known).

**B A C K G R O U N D**

POSTER (N.A.)

Background: "Grainger. Manager Antonia Morse, White Plains, New York."  
n.d. (one of several copies held in the Grainger collection.)

**O N F L O O R**

ASSORTED MALLETS (IG 6/3:10)

6 double-ended, 8 single headed.  
Bamboo handles made by Grainger and inscribed with "PG" or "Grainger".  
6 manufactured, mostly by Deagan's in Chicago.

Not content to design his own percussion instruments, Grainger also designed his own mallets to go with them. In his own scores, three different types were specified: soft, medium-soft and hard. To facilitate rapid alternation between, for example, soft and medium-soft, several double-headed mallets were custom made.

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Percy Grainger conducting one of his own compositions (note the unusual combinations of instruments in the orchestra). Percy Grainger standing on rostrum, Bernard Heinze standing on left. Melbourne, October 1926. (Photographer not known).

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The guitars and mandolins in the orchestra were used for performing Grainger's choral/orchestral work, *Father and Daughter* (1912).



Percy Grainger conducting in the Interlochen Bowl, Michigan, August 1942.

**SOUTH GALLERY  
DISPLAY CASE 12**

OBOE (N.A.)

Loree "Reynolds" Model.

Paris, 1910.

Instrument has a bracket for a portable music stand [missing] which is used when on the march.

Donated to the Grainger Museum by Mr. Leigh Reeves, 1995.

HILL-SONG NO. 1 (MG5/26-1)

Original version, scored for double-reed band, 1901-2.

I consider *Hill-Song* No. 1 by far the best of all my compositions. But the differences of conducting its highly irregular rhythms are almost prohibitive. At the time of composing *Hill-Song* No. 1 (1901-1902, aged 19-20) wildness and fierceness were the qualities of life and nature that I prized most & 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 & fiercest of musical tone-types.

Excerpt from Percy Grainger, "Percy Aldridge Grainger's Remarks about his *Hill-Song* No. 1." Typescript, 1949, Grainger Museum, p. 1.

PERCY GRAINGER

Extract from Percy Grainger, "Percy Aldridge Grainger's Remarks about his *Hill-Song* No. 1." Typescript, 1949, Grainger Museum, reprinted in Teresa Balough, *A Musical Genius from Australia*. Nedlands: University of Western Australia, 1982.

**P E R M A N E N T D I S P L A Y**

**E T H N O G R A P H I C G A L L E R Y**

PAINTING (VA1/15:1)

Ella Viola Ström (later Grainger).

Oil on canvas.

1919.

By Arnold Henry Mason (1885-1963).

Signed: A.H. Mason, l.r.

Size: 89.9 cm x 69.4 cm.

Born in Birkenhead on 20th March, 1885, Arnold Mason was a portrait and landscape painter. He studied at the Macclesfield School of Art, the R.C.A., the Slade School, and in Paris and Rome. Mason joined the Artists' Rifles in July 1915, exhibited at the R.A. from 1919 and was elected A.R.A. in 1940 and R.A. in 1951. Although he lived in London (where he died on 17th November, 1963), Mason worked extensively in Provence in the South of France, and his work is represented in many public collections.

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Cf. Dictionary entry for Mason in the *Dictionary of British Artists*.

**I N S T R U M E N T S O F T H E M I L I T A R Y B A N D  
( T W O D I S P L A Y C A S E S )**

CLARINET (IG 2/3-1)

Wooden clarinet with metal fittings and metal mouthpiece cover.

Mouthpiece and reed are intact, with a slight crack in the bell.

Mouthpiece bears the inscription "Chappel & Co., Ltd." although there is no maker's imprint on the main body of the instrument.

Size: (with mouthpiece) 64 cm x 7.8 cm (across bell opening).

SOPRANO TROMBONE (IG 2/6-1:1)

Nickel-silver soprano trombone.

Inscription on bell reads "The Martin Band - Inst. Co. Elkhart, IND."

Mouthpiece no. is 10885.

A slight twist or spiral is in the tube length towards the bell end.

SOPRANO TROMBONE (IG 2/6-1:2)

Nickel-silver soprano trombone.

Inscription on bell reads "The Martin Band - Inst. Co. Elkhart, IND." with "Union Label".

Mouthpiece no. is 10331 with inscription "Vincent Bach, N.Y."

Both trombones were likely to have been made in the early – mid 1920s.

FIFE (IG 2/1-2:1)

Metal fife. Simple design with 6 holes.

Maker and provenance unknown.

Size: 48 cm x 2 cm across open end.

FIFE (IG 2/1-2:2)

Wooden fife with metal ends (one end missing).

Simple design with 6 holes.

"London PPE Co. [or Pipe Co.?] Sialkot".

19TH-CENTURY FLUTE (IG 2/1-2:3)

Wooden orchestral flute with metal fittings.

No maker's imprint visible.

Size: 64.5 cm x 2 cm (across open end).

PHOTOGRAPH (N.A.)

15th Band Coast Artillery Corps. U.S. Army, c.1917. Percy Grainger seated in front row, 5th from right.

SARRUSOPHONES

Sarrusophones are hybrid instruments, combining brass manufacture with the double reeds of the oboe family. They were designed for by the French bandmaster Sarrus in 1856 for use in military bands. Their tone is, by modern standards, coarse, and more appropriate for outdoor use. Grainger often scored for sarrusophones in his own works for military bands (*Irish Tune from County Derry*, 1937) and wind instruments (*Hill-Song* No. 1, 1923). Pictorial evidence of him playing the instrument

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is scant, but a photo of Grainger, Ella and conductor William Durieux in 1939 playing the Museum's instruments confirm that they were used in actual performance.

#### Bass Sarrusophone (IG 2/4-2:4)

Large metal [nickel-silver] instrument.  
Tubing doubles back on itself twice.  
Inscribed on bell: "Hawkes and Sons, London".  
Height of instrument is 114 cm and it is 17 cm across bell opening.  
Curved separate metal crook with large, double reed.  
Ornamentation around three of the largest key holes.

Although no serial number is visible, the initials G.M. may be found on the cover guards – Gautrot-Marquet – suggesting a late 19th century French manufacturing date. Hawkes & Sons inscription is on the bell. The instrument was donated by Mr. John Bone, South Australia, in 1974, and was given to him by an unknown donor for use in the South Australian Education Department.

Label originally found on instrument states: "P.G.'s ophicleide [sic.] used by him when playing in Sousa's band during WWI." An ophicleide, despite some physical resemblance to a bass sarrusophone, is a true brass instrument with a cup mouthpiece – the early predecessor of the modern tuba. The Hawkes and Sons inscription on the bell suggests Grainger picked up the instrument when he was in London - before the war. Indeed, as he attended the premiere performance of Joseph Holbrooke's *Apollo and the Seaman* (which includes a sarrusophone in the orchestration), this date may be as early as 1908.

There is no evidence that Grainger played in Sousa's band, however the extant correspondence suggests that the two were at least on familiar terms. In addition, both composers jointly adjudicated band competitions in the U.S.A., and Sousa even offered Grainger a military post in Canada before he joined the U.S. Army, which regrettably, fell through.

Grainger, however, knew of Sousa's *reputation* from his teenage years, writing to Herman Sandby in 1901 how he found that

SOUSA, the great March composer, is English. He is a Mr. John Philip So, & on going to America, put on his boxes Mr So, U.S.A. The guard in America made a mistake, addressing him as SOUSA, so he adopted that name. So the biggest march writer belongs to us too ...

Percy Grainger, letter to Herman Sandby, 29 September 1901

Grainger also attended a concert given by Sousa in the Royal Albert Hall in October that year, and even composed a little sketch entitled "Sousa from the U.S.A." (reproduced on next page).

#### Alto Sarrusophone (IG 2/4-2:2)

Made in France by Buffet Crampon & C<sup>ie</sup> à Paris.  
Inscribed on bell: "Evette & Schaeffer, Anc<sup>e</sup> M<sup>on</sup> Buffet Crampon & C<sup>ie</sup>, 18820 Passage du Gd Cerf., Paris."  
No instrument number, but letters L.P. engraved.  
Instrument is 71 cm high and is 8 cm across bell opening.  
Tubing doubles back with curved metal mouthpiece and double reed.  
Inscribed by Carl Fischer Inc., New York.

#### Sopranino Sarrusophone (IG 2/4-2:3)

Made in France by Buffet Crampon & C<sup>ie</sup> à Paris.  
Inscribed on bell: "Evette & Schaeffer, Anc<sup>e</sup> M<sup>on</sup> Buffet Crampon & C<sup>ie</sup>, 18820 Passage du Gd Cerf., Paris."

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Instrument no. 142.  
Instrument is 49.5 cm and 5.3 cm across bell opening.  
Inscribed by Carl Fischer Inc., New York.  
Reed is missing.  
Also known as metal or 'field' oboe.

OBOE (IG 2/4-2:1)

Wooden and ivory made by Joh. Selboe (date unknown).  
Grainger's label reads "An old Danish oboe bought in 1904-05? in Copenhagen."

PHOTOGRAPH (N.A.)

Percy Grainger with members of the 15th Band Coast Artillery Corps, US Army 1917.  
(Grainger second from left holding alto saxophone).

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Percy Grainger, sketch for *Sousa from the U.S.A.*, MG3/101:5





## OTHER MUSICAL INSTRUMENTS

### VIOL AND BOW (IG 4/2-1-2)

Alto viol made in Germany (date unknown) with the bow, which is an example of Dolmetsch's craftsmanship. Donated by Arnold Dolmetsch — 1938. (Original tag.)

LEGEND: "Alto Viol (German Antique) given by Arnold Dolmetsch".  
Percy Grainger, December 25th, 1938.

### GIUITAR (IG 4/2-2-1:2)

Percy Grainger bought this guitar for his mother, Rose, c1910 at Hill's in Bond Street, London. Probably French, c1860. Original legend.

### GIUITAR (IG 4/2-2-1:3)

Percy Grainger bought this guitar in Dordrecht, Holland, c1911 and used it for many of his works such as Scotch Strathspey and Shallow Brown. Maker and date unknown. Original legend.

### TUNING FORK (IG 6/3:13)

Metal Tuning Fork which belonged to Percy Grainger. It was made by Degan's in Chicago (U.S.A.), the firm which constructed many of Grainger's experimental percussion instruments.

### PHOTOGRAPH (W 50)

Rose Grainger (aged 60) playing guitar and Percy Grainger (aged 39) playing the ukelele.  
From moving picture (cinematograph) taken at their home at White Plains, New York. July 21, 1921.

## ETHNOGRAPHIC GALLERY — THE ORIENT

### 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 3 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 2 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)

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This small wooden instrument is played by striking the sides with a beater.

Japan, n.d.

AUTO-ZITHER (IG 4/1-2-4)

This more modern instrument has 3 strings over a fretted board. The keys are depressed with the left hand while the right hand strums or plucks the strings.

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

Cerimonial head-dress as worn by bridal couples at weddings.

China. Provenance uncertain.

#### JUG

Large chinese jug white ground, hand painted domestic scenes with birds and foliage decorations. Narrow top, graceful pouring lip, simulated bamboo handle.

#### STOOL

Chinese, profusely carved in dark wood (possibly rosewood), four ball and claw feet supports, inlaid marble seat.

#### 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."

#### DOLL

Chinese woman dressed in national costume.

#### BOX

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

#### JAPANESE TINS

2 hand painted round; various heights with lids. One contains tea.

#### VASE

Minature satsumi. Hand painted Japanese women and floral decoration.

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Japan, n.d.

CHINESE SCROLL

Small.

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.

CARVED HORSE ON WOODEN STAND

Hand carved inscribed in pencil on base of stand: "Knut Brekkus Engeland. Jossestrand."

**ETHNOGRAPHIC GALLERY — AFRICA**

SANSA (IG 1/8)

The metal tongues over the metal resonator are plucked with the thumbs and this has led to the instrument being called a thumb piano. Zaire.

KEBAR (LYRE) (IG4/4-2)

The kebar is a popular folk instrument of North Africa. The six strings are tuned to the pentatonic scale and are played with a leather or claw plectrum. Donated by Dr. Georgina Sweet, 1943.

RABAB (REBAB) (IG4/2-1-1:3)

This is a 7 string North African fiddle, (bow and bridges are missing). It is thought to be nearly 200 years old. Tanzania. Donated by Dr. Georgina Sweet, 1943. The rebab is a folk instrument found throughout the islamic world in various forms. The Afghani rebab is the precursor of the sarod, which is used in North Indian (Hindustani) music.

RABAB (REBAB) (IG 4/2-1-1:2)

This form of middle eastern fiddle is known as the "spike fiddle". The single string is played with a simple type of bow.  
Origin uncertain, probably Iraq.

DRUM (IG 3/2-3)

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

FLY SWITCH

Made from ebony and tail hair.  
Central or Southern Africa. (Provenance uncertain).

HEADREST

Wooden — probably mission work.  
East coast of southern africa. (Provenance uncertain).

WOODEN STATUE

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Carved and decorated, this statue represents a mother and 2 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.

SPOON

Large, hand-carved wooden spoon with black geometric designs on handle.  
Sudan.

SPOON

Long handled wooden spoon with intricately carved designs on handle.  
Probably North Africa.  
Given to Percy Grainger by Mrs. R. Legge (1910-1914?) who said it was "mohammedan work."

OBJECT

No display information. Curved wooden with string and small curved wooden separate piece attached with string.

MAP OF AFRICA

Bartholomew world travel series.

**ETHNOGRAPHIC GALLERY — PACIFIC**

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.

UKULELE (IG 4/2-2-1:5)

The ukulele developed in Hawaii from the Portuguese machete. The 4 strings are played with the fingers or a soft felt plectrum. Grainger wrote for this instrument in several compositions, such as *Shallow Brown*.

UKULELE (IG 4/2-2-1:6)

Rose Grainger's ukelele bought for her by Percy Grainger, c.1921, and played by her in rehearsals for *Shallow Brown*. Hawaiian islands.

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. Gunditjmara 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)

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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., Feb. 1940.

#### BOOMERANG

Non-returning type; dark brown wood; incised patterns on one surface. Eastern Australia, probably Queensland. 92 cm.

#### NECKLACE

Aboriginal work — probably mission station; made from poisonous abrus seeds. Northern Australia.

#### 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.

#### BASKET

Large cylindrical; closely-woven; brown background with woven black pattern; thin plaited handle running right around basket, attached by loops at base and top edge. 39.8 cm. Probably from Eastern Malaysia (Northern Borneo). (Provenance unknown).

#### 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

#### PURSE

Plain, basket-weave, rectangular, flat; opening along length; 2 twisted cord strings in similar material. S.W. Pacific. (Provenance uncertain).

#### MANUSCRIPT

Photocopy of Grainger's notation of 3 Aboriginal songs collected by Spencer and Gillen in the Southern Aranda district. (Original ms. in Spencer Collection, National Museum of Victoria.)

#### LEAF PAINTING

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

Alfred William Eustace, (1820-1907) Born in England, migrated to Australia 1851. Painter and taxidermist. 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

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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.

#### WALKING STICK

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

#### NECKLACE

Gift to Percy Grainger from a Japanese composer-pupil.  
From Hawaii. Chicago, 1927.

#### OUTRIDER CANOE

Small, hand carved.

#### CATALOGUE

*Percy Grainger & the Arts of the Pacific*, by Helen Griffiths.  
Grainger Museum, University of Melbourne, 24 September — 5 October, 1979.

### **T R I P L E F R O N T E D C A S E**

#### **R I G H T S I D E**

#### 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.

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## MIDDLE SECTION

### 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. Accesories 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.

## LEFT SIDE

### CONCERTINA (IG 2/7-2:2)

Large duet concertina made especially for a Tasmanian friend of Grainger's, Robert Atkinson, by Wheat Stones, England. Donated by Mrs Mary Atkinson, 1953.

### ACCORDIAN (IG 2/7-2:1)

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

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

These 3 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).

## ETHNOGRAPHIC GALLERY – NORTH AMERICA

### NEEDLE CASE

Ivory needle case with Caribou engraved and hide thong to house ivory or bone needle.  
Western Eskimo. Canada/Alaska.

### 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 (?). Plains Indian, USA.

SPOON

Large horn spoon with beadwork and leather strips on handle. Probably Plains Indian, USA.

BOOTS

Pair of Indian boots made from skin with separate rawhide soles. Plains or Northern Forest Indian. USA/Canada.

RUG

Small woven blanket or rug with dyed wool designs, horizontally striped with diamond pattern in centre. Navaho Indian, South western area, USA.

BASKET

Small, round basket with black, triangular designs. Pomo Indian. California, USA.

PAINTING (VA2/3:1)

Watercolour.

By Percy Grainger

Of 'Barstow, California [U.S.A.] 1922'

Unsigned. Dated: L.R. 'July 2-4, 1922'.

Inscribed by Grainger: "in memory of my beloved mother, Birthday gift July 1922, Barstow, where we were happy."

PEBBLES

Small, round, wooden bowl containing various pebbles collected by Grainger in the USA. [some pebbles inscribed by Grainger].

PROGRAM O-MES-QUA-W-GI-SHI-GO-QUE

(Stella Prince Stocker) in a program of [American] Indian music with tom-tom, bells and Indian rattle. Duluth, Minnesota.

PROGRAM CHIPPENNA MELODIES

Gathered among the Indians and printed in her Indian play *Sieur du Lhut* by Stella Prince Stocker. Duluth, Minnesota.

**A U S T R A L I A N C E D A R B O O K C A S E  
1 9 T H - C E N T U R Y**

Belonged to Percy Grainger's Aunt Clara. Holds a collection of Rose Grainger's oriental, domestic and decorative ceramics, glass ware and objects.

LIDDED LEAF BOWL ON A FIXED LEAF STAND

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[Meissen ?]. Cabbage design. A gift to Ella from the Rt. Hon. Frederick Leverton Harris (1864-1926) in the early 1900s. At that time he was a British conservative member of parliament and an art collector and Ella Viola Ström's [later Ella Grainger] lover.

MEISSEN COLLECTION OF MONKEY MUSICIANS

18th-century. Originally the sets comprised 22 figurines. The Grainger Museum collection comprises 11; a conductor and 10 musicians.

PAIR OF VASES ON METAL STANDS (MM 9-15)

One only copper vase intact.

LEGEND: "Music Museum belonged to Prof. MARSHALL HALL"

**S M A L L C E D A R B O O K C A S E  
L A T E 1 9 T H - C E N T U R Y**

Holds a collection of Ella Grainger's copperware (U.S.A.) and Royal Copenhagen China.

INK WELL, TRAY AND BLOTTER

Trade mark: Royal Copenhagen.

LEGEND:

Gift from PG's Danish sweetheart Karen Holten to him (1906-1910?) and used by him, writing at Rathbones Writing Table (and other tables) in London (31A Kings Road and America).

Karen Holten: (1879-1953) Danish pianist, was an intimate friend of Percy Grainger in the years 1905 – 1912 and a life-long friend thereafter. A friend of the Herman Sandby family, Karen met Percy at their home on his visit to Copenhagen in 1904. Of all Grainger's intimate correspondence, the most uninhibited and honest letters were those written to Karen Holten.

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

FIRST FREE MUSIC MACHINE 1946 (IG 6/1:2) [in glass display case]

Original Grainger Museum Legend:

July 2, 1946 White Plains, N.Y. (suggested by Burnett Cross, June 29, 1946).

Museum Legend:

Grainger's first model (1946) for playing "gliding tones" with accurate control. When Burnett Cross saw this model he said, "You might do better to have it upright, so that gravity will work for you at least in one direction." This led to other experiments.

REED-BOX TONE TOOL CROSS-GRAINGER EXPERIMENTAL INSTRUMENT FOR PLAYING GRAINGER'S "FREE MUSIC" 1951 (IG 5/1:2)

"KANGAROO POUCH" TONE TOOL CROSS-GRAINGER EXPERIMENTAL INSTRUMENT FOR PLAYING GRAINGER'S "FREE MUSIC" 1952 (IG 5/1:1)

MUSEUM LEGEND [Displayed on wall left side of "Kangaroo Pouch" machine]

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by Burnett Cross, 1983.

"ELECTRONIC EYE" TONE TOOL CROSS-GRAINGER EXPERIMENTAL INSTRUMENT FOR PLAYING  
GRAINGER'S *FREE MUSIC*

[Third machine not extant. One component was exhibited in display case 9, Special Exhibition 1994. Location of other components not known].

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