

articles

Percy Grainger—Some Problems and Approaches

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[*Ed. Note:* This is the fourth and last in a series of writings conceived by Professor Josephson as an essay in bibliography, seeking to provide the foundation for a thorough and broadly-based study of the life and music of Percy Grainger. The first essay, "Percy Grainger: *Country Gardens* and Other Curses," is in *Current Musicology* 15 (1973): 56–63. The second, a review of Thomas Carl Slattery's 1967 dissertation on the wind music of Grainger, is in *Current Musicology* 16 (1973): 79–91. The third, a review of Margaret Hee-Leng Tan's dissertation on Grainger's "Free Music," is in *Current Musicology* 17 (1974): 130–33.]

The phenomenon of personal creative decline is found often enough in the annals of music history; in Percy Grainger's life it was unmistakable. We have good reason to suspect that Grainger was aware of a waning of his creative impulses by mid-life, even though he seems never to have acknowledged it. His courageous and remarkable effort in the last years to achieve a mechanically produced "Free Music" may well have arisen from a dimly-felt but powerful urge to regenerate those impulses or, perhaps, from an attempt to avert the recognition of their decline. Roger Covell has stated the general problem concisely and clearly:

Nearly all of Grainger's significant music, whether known, unknown or radically experimental, was sketched or at least conceived between his seventeenth and thirtieth years. Much of his later creative activity consisted of revising and rescoring his music for more or less conventional forces and of trying to translate into practicable terms his very early apprehension of newer types of sound organization and production . . . Everything known about his creative career indicates that he perceived its full possibilities at an exceptionally early date.¹

The fact that Grainger had been interested in one or another form of "Free Music" for almost all his life should not blind us to the dark spirits that hover somehow over his daring and imaginative experiments of the 1950s. There is something troubling, even desperate, about these last attempts. They seem to have progressed, uncharacteristically, by fits and starts. For all the toil they cost him, for all the hope they held out, these visionary experiments finally achieved virtually nothing. One cannot help but think that Grainger would have abandoned them had death not intervened first. Even the machines so painstakingly devised have disappeared; and we regret their loss as documents of the man rather than of his music.

We must ask why Grainger did not fulfill the promise of his experiments and go on from there to probe what seems, on the surface at least, to have been a puzzling and disappointing career. Hints of reasons appear in myriad places. A man who considered composition only "frozen inspiration" encountered difficulties when that inspiration deserted him. He found himself in one such situation in June 1904, when, in a revealing letter to his friend Herman Sandby, he admitted being in a

curiously 'nüchtern' and uncreative period, when all that touches music-writing seems at very far removes and when I lack the sympathy and insight to understand (let alone enjoy and like) even my own stuff. . . .

In single-voice writing our modern melodic lack comes out most baldly. We really must all try to get 'tunier'; otherwise our style will unnaturalize as did the grand old church-style even in Bach; and our splendid harmonic and formal strides be beaten back by a primitiver, barer, thinner, but clearer-cut stronger-lined throw-back (as was Haydn and what followed).

. . . We must all (how badly I need it) buck up melodically, or at any rate look more to *line* than we do; there must be more heart-pulsing sweep to our partwriting. I feel the need for it quite awfully.²

This passage may throw light on Grainger's embrace of folk-song collecting in the following year, his integration of its melody and spirit into his own work, and his abandonment of both the traditional compositions and radical experiments of his youth. In the meantime, his restless ear found other outlets, such as the exploration of non-Western musics and the experiments in composition for percussion. Grainger never abandoned folk-song; but in the early 1930s, as the fertility of its influence waned, he applied much of his energy to the mining of early European art-music and then returned to his interest in "Free Music." Meanwhile, however, youth had passed and his strength was being exhausted by a grueling professional career as a pianist; it soon would be drained further by his ambitious project to build a museum and library in Melbourne. If his was a fascinating life, it was also badly disjointed, and it never allowed a foundation to be built from which he could grow surely as a composer. His existence was an endless but distracted pursuit of old dreams and new, with scarcely a moment for the reflection and privacy that are so vital to the creative spirit.

It is interesting to note that Grainger's closest friends and fellow students during the formative years in Frankfurt suffered a similar deterioration of the creative impulse. None of these ambitious young men, whose prospects had seemed so bright in the early years of the century, would leave a mark on the music of our time. Yet in so many ways did their careers touch on and reflect Grainger's that in any serious study of his life they demand more than passing mention.

Norman O'Neill (1875–1934) spent twenty-five years as musical director of the Haymarket Theatre in London; despite long associations with the Royal Philharmonic Society and the Royal Academy of Music, his compositions consisted mostly of theater music and songs. Balfour Gardiner (1877–1950), a sensitive, eccentric, and fascinating individual, trained at Charterhouse and Oxford, was a composer of beautiful miniatures. He joined Grainger in the folk-song movement and for a short time collected songs for The Folk-Song Society.³ In 1912–13 Gardiner drew upon his personal fortune to subsidize concerts of new English music, in which Grainger was represented, at Queen's Hall in London. During the war years he began to withdraw from musical society; he left London for the provinces and allowed his membership in The Folk-Song Society to lapse. During the twenties he quit composition altogether. Eton-educated Roger Quilter (1877–1953) was also a miniaturist, rarely straying from the composition of elegant songs, whose creative powers did not outlive the 1930s. Quilter, too, joined The Folk-Song Society with Grainger. Cyril Scott (1879–1971), a highly cultivated if rather odd man, was perhaps Grainger's most understanding and perceptive friend. He was the only member of the Frankfurt group to write major works in the mainstream of European tradition; in his extended essays Scott sought—as did Grainger—some mode of organic development rather than classical procedures. And, like Grainger, Scott failed to achieve more than passing recognition in these essays; he is remembered rather for his shorter pieces. Scott openly acknowledged his debt to Grainger's experiments in polytonality and irregular rhythm. By the 1930s his creative powers declined (the piano works and songs, which account for most of his output, virtually ceased with the onset of the Second World War), as his literary efforts and interest in the occult came to absorb his energies.

One is struck by the musical and personal correspondences in the lives of these men, as well as by their melancholy collective experience.⁴ They spent their youth in the midst of all that was new and exciting, and then by the end of the Great War found themselves on the periphery, their gentle modernisms having been absorbed and overtaken by the hardier manner of the English "nationalists" and by the astonishing continental developments in musical vocabulary and technique. Sir Thomas Armstrong assessed them aptly as "belated pre-Raphaelites," independent but fragile spirits who could not withstand the shock of the war to all Europe.⁵ It is not only in retrospect that they appear to have had so much in common. They recognized their communality from the beginning and, with the exception of O'Neill, remained kindred spirits all their lives. Grainger took unusual interest in his friends' music and spent hours examining it and offering criticism and aid. With Gardiner he was especially close, and towards the end Grainger paid tribute to him by working out one of Gardiner's unfinished pieces, orchestrating another, and reworking a third for inclusion in a projected *Gardineriana Rhapsody*.⁶

The size of Grainger's correspondence with these men is staggering, and its tone invariably warm. This material is rich in insights into their lives, character, and music, and some day a representative selection of it must be published, with its sadnesses, hilarities, keen perceptions, misunderstandings, and reminiscences intact. Read, for instance, the following extract from a touching letter to Grainger written by Gardiner on 21 December 1924:

It looks doubtful whether I am ever going to write any music again, ever, on any terms: I am too much disheartened now by continual failure. I set out with great enthusiasm and write twenty or thirty bars: after that it is worry, first with one small point & then with others, till the whole edifice collapses under a weight of misery. I am ill for days after. The other reason is that I am hardly ever keen enough on old work to do anything more to it. My one & only chance of writing anything now seems to be a happy period of three or four hours in which I can get a section outlined, complete in itself. To this I would add others, & so in time build up a work. But as I say, I am disheartened, & hardly like to try. Indeed, for some time past, I have deliberately put music aside and engaged in other pursuits, & on the whole I am happier. Or perhaps I ought to say that I do not get the days & days of misery I used to get: on the other hand the exaltation of living in a world of music is something to forego than which there is nothing better on earth or in heaven: I feel as if I were an outcast from Paradise.⁷

Such painful sentiments were absolutely beyond Grainger's ken, although they should not have been so, for underneath them hid the sad recognition and acceptance of a creative deterioration that was afflicting both men. But Grainger refused to understand, and he prodded Gardiner over and over again to return to music. A long misunderstanding ensued, occasionally erupting into bitter exchanges. In one extraordinary letter, written on 11 June 1929, Gardiner related once again how he had loved music for its own sake, how he had struggled to keep it, what horror he experienced when it began to slip from him, and how he finally had to abandon it. Grainger, he wrote, was bound to music by other things: a sense of duty, theories, principles:

You have spun this web for years, & for all I know, may still be spinning it. At any rate, there is no question of your disentangling it now. You talk, quite rightly, of your being engaged in a "campaign for life". I am sorry, for your campaign is not likely to succeed, & there are many grievous disappointments in store for you.⁸

Gardiner was altogether correct, but his pleas fell on deaf ears. Grainger would find suffering without ever gaining the insights that should have flowed from it.

No less important than the influence of his friendships is the matter of

Grainger's musical experiences and formal education at Frankfurt. There he developed a broad repertory and superb technique as a pianist, as well as some very peculiar tastes in the music to which he was exposed. He came to worship Bach, but of Mozart's "Jupiter" Symphony, K. 551, he could write:

It is too shallow, lively & dance-like to be deemed a really great work of art.⁹

And of Beethoven:

The shortcomings of Beethoven's late works are too often laid at the door of his growing deafness. Surely it would be more sensible to attribute them to his lack of musical culture, to his ignorance of the great musical resources of the past.¹⁰

And of chamber music:

After Bach's time the noblest traditions of chamber music were lost for nearly two centuries, to be regained around 1900 by Herman Sandby, the Danish composer.¹¹

These opinions arose not from ignorance (indeed, the first two were not unique to Grainger) but out of a powerful reaction against the crushing force of the central European musical tradition imposed on Grainger during his childhood and especially during the Frankfurt years. The classical German training scarred him; to that experience one can trace his unhappy spell with Busoni in Berlin in 1903 (from whom he nevertheless absorbed the ideal of transcription as re-creation) and his later distrust of academic music and his inability to conceive and successfully execute large formal musical designs—an inability he masked as conscious rejection. It also sheds light on his embrace of Grieg in an intense if short-lived encounter, through whom he learned the art of condensation and who stamped upon his mind the legitimacy of a natural, direct, folk-song-based style to which he had begun to turn.

The Frankfurt years, the London years, Grainger's experience as a bandsman in the American army towards the end of the First World War: these are crucial areas which remain shrouded in darkness. So, too, is the seminal encounter with the writings of Rudyard Kipling. The similarities between Kipling and Grainger are extraordinary (keep in mind that the influence was not mutual, but flowed entirely from Kipling to Grainger); yet, nobody but Cyril Scott has made the slightest attempt to examine them. Read, for instance, the following passages from T. S. Eliot's brilliant essay on Kipling; substitute the composer and his music for the author and his verse, and you have Grainger:

The starting point for Kipling's verse is the motive of the ballad-maker; and the modern ballad is a type of verse for the appreciation of

which we are not provided with the proper critical tools. We are therefore inclined to dismiss the poems, by reference to poetic criteria which do not apply. It must therefore be our task to understand the type to which they belong, before attempting to value them: we must consider what Kipling was trying to do and what he was not trying to do. The task is the opposite of that with which we are ordinarily faced when attempting to defend contemporary verse. We expect to have to defend a poet against the charge of obscurity: we have to defend Kipling against the charge of excessive lucidity . . . we must defend Kipling against the charge of writing jingles.

This is exactly our problem with Grainger, and suddenly we realize how inadequate our defense has been. Further on, Eliot writes:

There is always a potential public for the ballad: but the social conditions of modern society make it difficult for the good ballad to be written. It is perhaps more difficult now than it was at the time when *Barrack Room Ballads* were written: for Kipling had at least the inspiration and refreshment of the living music-hall.

Here Eliot not only corroborates our hunch about the great impact of the music hall on the young artist (read: Grainger) recently arrived in London, but also illuminates the reasons for Grainger's settings of the Kipling ballads. Finally, there is a passage which lends powerful support to Grainger's insistence on scrupulous attention to either monotonously-recurring or irregular verse in his settings:

The variety of form which Kipling manages to devise for his ballads is remarkable: each is distinct, and perfectly fitted to the content and the mood which the poem has to convey. Nor is the versification too regular: there is the monotonous beat only when the monotonous is required; and the irregularities of scansion have a wide scope.¹²

Other, more subtle, matters remain to be examined. One is Grainger's affinity for cultural and professional backwaters—Australia, Norway, the Faeroe Islands, and the English fen country (Lincolnshire) and border marches (Gloucestershire). Even during his residence in New York he chose to live outside the city, in White Plains. His career as a pianist was not centered in the great cities but spread through the American hinterlands. Most of his compositions he would try out, rehearse, and perform with amateur rather than professional groups.

Another area of interest is the complex of personal, social, and cultural influences which molded him—despite his fascination with humbler societies and democratic ideals—into the cast of an upper-class Englishman, even while at the same time he retained a certain detachment from that society.

(Here, too, the shadow of that other colonial, Kipling, looms large.) Although Grainger grew up in Australia, his mother kept a home which reflected proper English values and which was a transplanted bit of the old country. Grainger did develop a consciousness of being Australian, despite his having left that land when he was twelve. While he could never return there permanently, neither could he shake off its attraction, and in later years he became quite tied to it. Covell indeed claims Grainger for Australia and presents his argument persuasively. But Grainger was not so unequivocal. He wrote the following statement, for example, in 1926:

There is no Nordic folk whose outlook I less share, no national hopes & aims that I could less easily make myself at one with than with those of the Australians I was a true & passionate Australian, or at least a would-be Australian, in my young manhood, in the days when I was still a spirit-filled [inspired] tone wright [composer], & works like *Bush Music*, *Marching Song of Democracy* & many others were awaredly [consciously] lit by a flame of being-filling Australianism. What, it would seem, cut me adrift . . . for ever [*sic*] was the going to Scandinavia—the finding there of the things I have liked best in Australian pioneeringness, in Icelandic pride and truth-zeal, in German art-worship . . . & in the farmer art, family sagas, steadily [local] folkspeeches [dialects] & self—that seem to me to be steering towards an uplift of mankind, a solving of human problems.¹³

Finally, in order to arrive at a reasonably enlightened understanding of Grainger, there are two periods of his life which demand close attention. One covers his childhood, his education at the hands of his mother, and his relationship to his parents. His father was a private and sensitive man, generous to his estranged wife, a great lover of music, and a superb draftsman. John Grainger fought a severe drinking problem, maintained an undoubting and unbroken love for a child who was clearly the mother's boy, and took full responsibility for the breakdown of his marriage. Yet only in his forties did Percy come to understand and identify with his father. "I seem closer to his fate & person," he wrote in the first of his autobiographical sketches in 1923, in a painful effort to sort out his past.¹⁴ Still, his beloved mother—who emerges from these writings as an attractive but cold, jealous, shrewd woman of enormous strength masked in a frail body—always exercised an incomparably greater hold on the composer. His art, he wrote, craved "to voice what she was." *Morning Song in the Jungle* "is like her sun kissed hair & open hearted pure eyes," *Marching Song of Democracy* "like her brave energetic mankind-loving nature," as opposed to his own timidity and gloominess. *Irish Tune from County Derry* was "typically Aldridge, & shows not the taint of Grainger that is upon me as a man," while *Shepherd's Hey* expressed "her skittish, somewhat teasing gaiety" rather than his "rougher and more sinister" humor. It is interesting to note that the works that he thought expressed himself (and therefore did not dedicate to her) were the

Hill Songs, which express “the unabridged wildness & non-humanness of nature,” *The Warriors*, “in which the type of excitement is mainly sinister & sadistic,” and perhaps, he added, *Father and Daughter* as well.¹⁵

The second period wanting examination is the crucial decade following his mother’s death in 1922. At its beginning, Grainger was a young composer moving in new directions, still growing and unpredictable (two of his most ambitious works, *The Warriors* and a revised edition of the first *Hill Song*, were soon to be published by Universal in Vienna), with the boundaries of his creative mind still undefined. At its end, his creative powers had waned decisively, his early accomplishments had been forgotten, and his youthful, romantic, quixotic life style had given way to one which was rather more stable. Now he began to settle back, collect, and save. The energy consumed from the late 1930s on by the construction and stocking of his museum in Melbourne was symptomatic of an energy turned in upon itself. Not that Grainger stopped producing: *Lincolnshire Posy* and *The Power of Rome and the Christian Heart* were still to be completed and published, and during the final years he worked to transform his fascinating ideals of “Free Music” into sound. But the former two works, while major achievements, had their genesis in earlier efforts, and the latter was not so much a creative task as a series of technical experiments whose philosophic foundations are more interesting than their musical results.

* * * * *

Perhaps the least explored area of Grainger’s music is the group of large-scale compositions that he himself thought would come to be recognized as the centerpiece of his *oeuvre*. If we eliminate the suites, we are left with only a handful of works, notably the two versions of *Hill Song*, *The Warriors*, and *The Power of Rome and the Christian Heart*. The second *Hill Song* has achieved a certain place in the wind repertory; the others remain curiosities. None, to my mind, is a success. Yet each piece contains some very interesting music, each cost the composer a good deal of time and effort, and each became a matter of considerable concern to him. It behooves us to inquire into the genesis and development of these major compositions, and in the process we can learn something of the workings of Grainger’s musical mind. Particularly interesting is *The Power of Rome*, the autograph sketches (in original or photocopy) of which are in the New York Public Library, the Library of Congress, and Grainger’s home in White Plains.

Having conceived *The Power of Rome* for organ and orchestra, Grainger began by working with a group of independently composed melodic gestures, sharply etched and differentiated through rhythm, harmony, and interval. By repetition and elaboration each gesture generated a phrase which the composer labeled with an identifying capital letter. The phrases were then developed and expanded into sections which were fitted together in building-block fashion. The following reconstruction is based on the three American sources mentioned above.¹⁶

The first building block was a rising melody for muted brass instruments, composed “summer or fall, 1918,” which Grainger called “The Power of Rome” and labeled *E* (mm. 30–35¹⁷). A connective fragment consisting of a

EXAMPLE 1

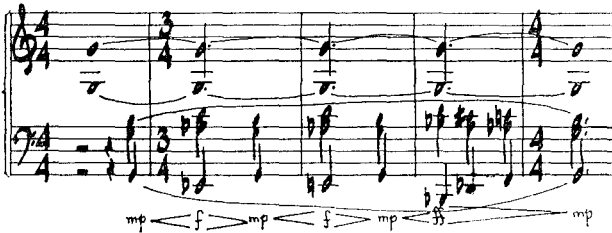
E



repeated measure in five variant forms, labeled *D*¹ to *D*⁵, was sketched on 10 September of the same year; it was eventually discarded. The opening subject, labeled *A* (transposed up a tone in the final version, mm. 14–23), was completed by January 1919, as was “the lonely man” subject, labeled *B*, and its close variant phrase *C* (mm. 24–29). A four-measure figure capable of

EXAMPLE 2:

A



B



expansion, labeled *F* (mm. 36–42), was composed in early December.

EXAMPLE 3:

F

The musical score for Example 3 consists of two staves, treble and bass clef, in 3/4 time. The top staff features a melodic line with several triplet markings (indicated by a '3' above the notes) and a sextuplet (indicated by a '6' above the notes). The bottom staff provides a harmonic accompaniment, also featuring triplet markings. Dynamics markings include piano (*p*) at the beginning and end, and fortissimo (*f*) in the middle. There are also some bracketed markings below the bass staff.

With this Grainger came to the end of what we may call the exposition of his piece. Scattered notes such as “[E] can follow C & be followed by F” betray the block structure with which the exposition was built.

If the fair copy in the New York Public Library is an accurate reflection of the original compositional process (which it seems to be),¹⁸ Grainger’s imagination caught fire, and he composed without interruption an authentic development of some seventy measures (mm. 36–108) around *F* and a fanfare figure. The sketch ends with a notation that *A* is to follow. By now he had worked out some of the orchestration of these sections, and on 20 December he tried them out (perhaps with his Army band) on Governor’s Island in New York.

The next sketches—like the first group, in piano score—date from August 1921: three related fragments, to be followed by *C*. Grainger eventually chose the second of them as the introduction to the entire composition, expanded the fragment, and followed it not with *C* but with the first subject, *A* (Ex. 4).

EXAMPLE 4


The musical score for Example 4 consists of two staves, treble and bass clef, in 4/4 time. The top staff features a melodic line with several triplet markings (indicated by a '3' above the notes) and a sextuplet (indicated by a '6' above the notes). The bottom staff provides a harmonic accompaniment, also featuring triplet markings. Dynamics markings include pianissimo (*pp*) at the beginning and fortissimo (*f*) in the middle. There are also some bracketed markings below the bass staff.

In October 1923 Grainger worked out a closing section (“near end of work”) in rough form, noting possible instrumentations and extensions of the material.¹⁹ The next surviving group of sketches, dating from August 1937, is a complete set of wind parts for the “Slow Bit” (mm. 129–49) written out at Interlochen, Michigan, apparently for rehearsal there. The existence of these parts offers positive proof that by this date Grainger’s habitual tinkering with arrangement and transcription had overcome his original instrumental conception of the piece; it was now being considered equally for orchestra or for band, both with organ obbligato. In February and March 1939, while

returning from a concert tour of the Midwest, he composed an orchestral sketch of the “Slow Bit” in short score, and two months later he scored it for strings alone. In two later scores, written out in January 1942 and identical except for their key (one is in C, the other in A \flat), Grainger entitled this passage a “Dreamery” and noted its function in pure “Graingerese” as a “Slow Tween-Play.” It was, he added, “my best writing for strings.”²⁰

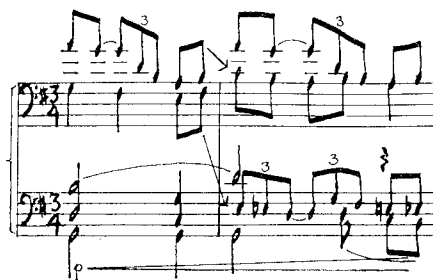
EXAMPLE 5 “Dreamery”



From January 1942 comes also an orchestral score of the “Tail-Piece” in A \flat (mm. 166–87), copied from a set of parts “tried out at Ernest Williams music camp, Saugerties, N.Y., summer, 1940.” This haunting set-piece for wind obbligato was to be followed by an “organ solo, much like the very beginning of the piece—maybe melting out into ‘The Power of Love’ ending: .

Two months later, while on tour in the West, he copied out some parts²¹ for sections A, B, and C. In the autumn of 1942 he sketched and in January 1943 wrote out another full score and a set of parts for the “Tail-Piece,” this time a tone higher, in B \flat . The final version would be in the key of G:

EXAMPLE 6 “Tail-Piece”



At this point the sketches end. All that was left to complete the composition was the marvelous merging of A and the fanfare (mm. 109–20) and the strangely woolly passage (mm. 121–28) which ends the development; the recapitulation of subjects E and B which separates the “Slow Bit” from the “Tail-Piece” (mm. 150–65); and the working out (as planned) of “The Power of Love” ending (mm. 188–210). With these additions and a re-

arrangement of the key scheme of the entire work—now scored for organ and wind band, with the string parts merely optional—Grainger came to the end of his labors in 1948.

One wonders about the descriptive titles that dot the earliest sketches and occasionally find their way into the final version. Is there an influence of the 19th-century symphonic poem at work in this piece? Grainger, after all, had written a long “Appreciation” of Strauss only a couple of years before starting the work; and he described it in the published score as

the unfoldment of musical feelings started by thoughts of the agony of Individual Souls in conflict with The-Powers-That-Be—as when the Early Christians found themselves at strife with the Power of Ancient Rome.

The Power of Rome and the Christian Heart owes a direct debt, hitherto unnoticed, to Wagner in certain details. In the earliest extant sketch of the “Tail-Piece” (1923), Grainger plays with a counterpoint figure: will it be, he asks, for violas and cellos, or perhaps instead for half of all the strings, as in Wotan’s “Abschied”?²² The farewell was strongly etched in his imagination: the scoring of the “Tail-Piece,” with its migrating melodic fragment, seems directly inspired by similar passages in the farewell,²³ as do the principal melody of the “Tail-Piece” and the chromatic passage that immediately follows it.²⁴

The building-block organization, however, is the most revealing facet of the work. It recalls the construction of the experimental *Random Round* (1912–14), where this method and its attendant labeling define the context and limits within which the suggested improvisation can proceed. In *The Power of Rome*, however, the blocks serve not the performers’ needs but the composer’s. Having rejected such classical procedures as sonata (and this piece is not a sonata, despite certain superficial similarities) or variation technique in his original instrumental works, yet determined to write a large-scale composition for instruments alone, Grainger was unable to sustain his effort without recourse to a step-by-step mode of writing. Perhaps “rejected” is the wrong word. Grainger had once before, in March 1911, tried to write a set of variations on Handel’s “Harmonious Blacksmith.” By the beginning of the third variation, either unable or unwilling to go on, he gave up the effort, and he later turned the work into the charming but undemanding *Handel in the Strand*.²⁵ Clearly, Grainger had his troubles with musical growth and form, as did his closest colleagues. Yet his music is rarely uninteresting. *The Power of Rome* is a strong and noble work. Its failure is one of technique, not of vision; and while its musical language is visibly dated, it bears undiminishedly the stamp of a wonderfully imaginative, persuasive, and individualistic spirit—a spirit we have barely begun to probe.

[*Author's Note*: The following entry should be added to classification B in the bibliography of the Slattery review of this series, in *Current Musicology* 16 (1973): 89–90:

Grainger, Percy. "Modernism in Pianoforte Study." *Great Pianists on Piano Playing*. Edited by James Francis Cooke. Philadelphia: Theodore Presser Co., 1913.]

NOTES

¹ *Australia's Music*, p. 90. See the author's article in *Current Musicology* 15 (1973): 62–63.

² Library of Congress, Grainger Collection.

³ Several songs noted by him in November 1906 and May 1907 are found in the third volume of the *Journal of the Folk-Song Society*, cited in the author's article in *Current Musicology* 15 (1973): 59.

⁴ One other student in Frankfurt must be mentioned: Herman Sandby (1881–1965), a Danish composer and cellist, who remained apart from the British contingent yet would share their musical fate. Grainger alone befriended him. Their warm and fruitful relationship, about which we know all too little, lasted until Grainger's death.

⁵ "The Frankfort Group," *Proceedings of the Royal Musical Association* 85 (1958–59): 1–16.

⁶ New York Public Library, Music Division, "New York and White Plains Compo. Sketch-Book Nr. 1."

⁷ Library of Congress, Grainger Collection.

⁸ *Ibid.*

⁹ Library of Congress, Grainger Collection, *The Aldridge-Grainger-Ström Saga*, p. 23.

¹⁰ *Music, A Commonsense View of All Types* ([Melbourne]: Australian Broadcasting Commission, 1934), p. 23.

¹¹ *Ibid.*, p. 6.

¹² "Rudyard Kipling," *A Choice of Kipling's Verse* made by T. S. Eliot (London: Faber and Faber, 1941), pp. 8, 12, and 13.

¹³ Library of Congress, Grainger Collection, sketches for *The Life of my Mother & her Son*, p. 68 (30 November–1 December 1926).

¹⁴ *Ibid.*, p. 29. The context of the passage suggests that Grainger thought that his father had died some years earlier. Indeed, in *Photos of Rose Grainger*, which Percy printed and circulated privately around the end of 1923 (see *Current Musicology* 16 [1973]: 81, 83), he claimed that John had died in 1917 (p. 5). But there exist in the Grainger Collection at the Library of Congress letters from John to Percy, dated 7 August 1923 and 2 February 1924! The former letter was in response to one from Percy, in which he told his father of Rose Grainger's death and of the book of her photographs that he was preparing. John answered: "The Book you are preparing will be deeply interesting & I will appreciate it." It is therefore shocking and bizarre that Grainger printed, only a few months later, the statement of his father's death in 1917.

¹⁵ *Ibid.*, p. 4. Aldridge was his mother's maiden name.

¹⁶ Since these manuscripts do not account for all of the music, and since in general the sketches are fair copies of the originals now apparently lost, this reconstruction must be considered only tentative.

¹⁷ These measure numbers, along with the musical examples, are derived from the published score (New York: Mills Music, 1953).

¹⁸ It was inscribed some time after January 1933. The presence of various jottings and sketches of music written fifteen years earlier (some of it rejected in the meantime) is inexplicable, unless we assume that Grainger was making an exact copy of an earlier working manuscript. At this point in the copy, by the way, *The Power of Rome* sketches are interrupted by a brief sketch, dated 1 January 1933, for the "slow movement" of *The Warriors*.

¹⁹ This sketch remains in a copy made in Australia in December 1926.

²⁰ Grainger seems to have been particularly fond of this “Dreamery.” In anticipation of the first performance of his *Youthful Suite* in April 1943, he found himself unable to complete the slow movement (“Norse Dirge”) of that suite. Instead, he rescored the “Dreamery” for full orchestra and inserted it in place of the slow movement. For the “Dreamery” was “one of the strongest of all my heart-throbby pieces.” (From a “Round-Robin” letter of 18 January 1943, in the Grainger Collection of the Library of Congress.)

²¹ Alto and bass clarinet, three cornets, and tuba.

²² *Die Walküre*, Eulenberg edition, p. 1007 ff.

²³ *Ibid.*, pp. 977–84, 1007–10.

²⁴ *Ibid.*, pp. 980 and 1005–06, respectively.

²⁵ New York Public Library, Grainger Collection. See the author’s review in *Current Musicology* 16 (1973): 84.