The Music Lover's GRAINGER

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

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The Music Lover's Grainger

Percy Aldridge Grainger strove for recognition as a composer throughout his life. While his prodigious skills as a concert pianist are legendary and provided the most consistent source of respect and revenue for the duration of his career, Grainger had a love/hate relationship with the piano, which he referred to as a "nasty percussion instrument," and struggled with feelings of inadequacy and stage fright up to his last days as a performer. He believed he could make his greatest and most lasting impression as a composer, and considered his career as a virtuoso as merely the best means to gain the financial independence he needed in order to devote all his time to composition. While he never achieved that goal, he cannily used the concert platform to promote his compositions by reducing his fee if the performing ensemble agreed to program his music. Grainger employed this tactic with increasing frequency throughout his career until near the end he was performing for little more than expenses. Eager to make his music playable by as many ensembles as possible, he scored and rescored much of his music for multiple instrumental combinations, and even developed the concept of "elastic scoring," which allowed a conductor a seemingly infinite number of instrumental combinations.

Grainger was fond of saying that in America, the country in which he lived and worked for the last four decades of his life, "neither he nor his music ever had a friend." While this statement is more than a little hyperbolic, it does convey his frustration with his constant struggle to get his compositions noticed and appreciated. That Grainger ever had to work so hard to get people to play his music may be difficult for today's band musician to imagine. Fifty years after his death it is nearly impossible to find a concert season of any high school, college, or professional band that doesn't contain at least one of his selections. Then again, it is important to remember that there has never been a community of musicians which values Grainger's music more than the band world. It is well

documented that Grainger fell in love with bands when he discovered the saxophone, and the ensuing years have demonstrated that the feeling is mutual.

In observance of the fiftieth anniversary of the death of Percy Aldridge Grainger, "The President's Own," in collaboration with the Choral Arts Society of Washington, D.C., offers a tribute to the composer that includes several of his most beloved works for concert band, as well as a number of selections for band and chorus, several of which are recorded here for the first time. When one surveys the works and writings of Grainger it becomes clear that he made little, if any, distinction between types of ensembles and styles of music, so we have freely "dished up" a unique blend of repertoire unified only by the fact that it came from the mind of one of the most distinctive composers of his generation. The title *The Music Lover's Grainger* was borrowed from one of Grainger's many unfinished projects, an intended series of the composer's favorite works arranged for piano.

GRAINGER AND FOLKSONG

It seems impossible to consider the music of Percy Aldridge Grainger without discussing the impact of folksong on his craft. While he had been interested in folk music from an early age, until 1905 he used secondary sources—tunes harvested by other collectors. This changed in March 1905 after the young piano virtuoso attended a lecture by Miss Lucy E. Broadwood, a British folksong collector (and, incidentally, the collector of "Lost Lady Found," the final movement of *Lincolnshire Posy*). Grainger was intrigued by her presentation and was especially moved by her unaffected and natural singing of the melodies she had collected. The next month found Grainger in Brigg, Lincolnshire, for a series of festival contests sponsored by the North Lincolnshire Musical Competitions. His primary reason for attending these events was to conduct and/or hear several of his new compositions for chorus and band. While in Brigg, Grainger was on hand for a new event known as the Village Competition. According to the published guidelines,

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

The legendary Evald Tang Kristensen (seated) notates as Grainger encourages local Jutish folksinger Jens Kristian Jensen, Aug. 8, 1922.

Although this new competition did not attract numerous entries, it did yield some marvelous tunes. More importantly, it made Grainger fully aware of the dying art of folksong and put him in contact with folksingers Joseph Taylor and Dean Robinson, two of the artists to whom Grainger paid tribute in *Lincolnshire Posy*. According to Grainger

scholar Kay Dreyfus, "At Brigg [Grainger] made his first contact with the living tradition. The experience was definitive. He responded with passionate enthusiasm, as collector and arranger."

Grainger with a Columbia gramophone in Minneapolis, 1921.

Grainger's passion led him into pioneering work as a collector. He quickly became dissatisfied with the limitations of recording folksong through the traditional method of dictation, which made it nearly impossible to capture every melodic and rhythmic nuance of a performance. In 1907 he ventured back out into the countryside with an Edison phonograph strapped to his back, the very first person to use a mechanical recording device in the British Isles. In a letter to Karen Holten, Grainger explained that the idea occurred to him when he learned that the gramophone had been used to record music of North American Indians.

In his essay "Grainger and Folksong" David Tall notes:

> *Grainger's innovatory use of recording equipment was amazing in that no one had seriously done it in England before. It was not for the want of public knowledge of the idea that the method had not been utilised. In his inaugural address to the Folk-Song Society on its formation in 1898, Sir Hubert Parry had stressed the need for accurate recording: "I could almost wish for the first time in my life for a gramophone," stated the chairman. "I should like them to be noted down with all their errors, and not have them changed according to the good taste, or the bad taste, or the whim or humour of those who take them down."*

It took nearly a decade, but someone finally followed Sir Hubert's advice. Over the next three years Grainger collected 216 folksongs on wax cylinders, many of which he notated carefully, scientifically transcribing every performance detail. He published several of the songs in the *Journal of the Folk-Songs Society* in 1908, along with advice about the best use of the phonograph in the field. The response of the editing committee, however, was rather cool. Although Grainger was not the only folksong collector convinced of the importance of capturing every detail of performance, it put him at odds with the philosophy of the conservative Folk-Song Society. The essence of their disagreement is apparent in the following committee observation of his irregular meters in "Rufford Park Poachers":

> *The bars of 5/8 time are probably due to an exaggerated accent being put on the third note of a bar of 2/4 time. The bars of 3/4 are clearly uniform in design with these, and the whole tune points to a perfectly regular original in 2/4 time.*

The divide between Grainger and the Folk-Song Society only deepened in the ensuing years, and while Grainger's love of folksong never diminished, there was a substantial reduction in his activity as a collector. For the remainder of his life he occasionally dabbled in collecting, but never with the fervor and commitment he demonstrated early on. The only time he came close was from 1922 to 1927 when he and one of his folksong collecting heroes, Evald Tang Kristensen, amassed nearly 200 Danish melodies, several of which were incorporated into his *Danish Folk-Music Suite*.

A wide range of Grainger's folksong settings are included on this recording. We begin with the folksongs from the Lincolnshire District, many of which were among the first melodies Grainger collected, and we also offer a set that includes folksongs from Scotland, Denmark, Ireland, and America. Because Grainger wrote so insightfully, entertainingly, and loquaciously about his music, we have endeavored to use his own words in these liner notes whenever possible. Although his commentary about some

of this music is copious, it contains a wealth of information beneficial to any conductor or serious student of Grainger's music.

FOLKSONGS FROM LINCOLNSHIRE

LINCOLNSHIRE POSY

Program Note by Percy Aldridge Grainger

With the exception of military marches almost all the music we hear played on wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band—and as good as never by the composer. (Notable exceptions are: Wagner's "Huldigungs-marsch,; Henry Cowell's "Celtic Set," R. Vaughan Williams's "Folksong Suite" and "Toccata Marziale" (Boosey & Hawkes), Gustav Holst's two "Suites for Band" and "Hammersmith," Hindemith's "Concert Music for Wind Band" (Schott, Mayence), Ernst Toch's "Spiel," Florent Schmitt's "Dionysiaques," Respighi's "Hunting-Tower Ballad," several compositions by Leo Sowerby.)

Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass (both wide-bore and narrow-bore)—not the equal of any medium ever conceived? As a vehicle of *deeply emotional expression* it seems to me unrivalled.

"Lincolnshire Posy," as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905–1937). These indebtednesses are stated in the scores. The version for two pianos was begun a half-year later after the completion of the work for wind band.

This bunch of "musical wildflowers" (hence the title "Lincolnshire Posy") is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905–1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are—with their monotonous mooing and bellowing between *mf* and *f*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain—were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal ranges spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.

But even more important than these art-skills and personality-impresses (at least to Australia—a land that must upbuild itself in the next few hundred years, a land that cannot forever be content to imitate clockwork running down) is the heritage of the old high moods of our race (tangible proofs that "Merry England"—that is, *agricultural* England—once existed) that our yeoman singers have preserved for the scrutiny of mournful, mechanised modern man.

Up to the time of the Norman Conquest—in spite of the roaming of Danish armies over the English land—English art showed the characteristics we might expect of a proud Nordic people: in its heathen and half-heathen poems the glorification of race-redeeming, mankind-rescuing, blind-to-gain saviour-heroes such as Beowulf; in its Christian literature the veneration of true Christian meekness, studiousness, culture. It was only after the Norman adventurousness, opportunism and luck-chasing, and that the "inferiority complex" of a defeated people revealed itself in the mock-heroics,

flighty pessimism, self-belittlement, South-worship and Continent-apery so distressing (from an Australian standpoint) in Spencer, Chaucer, Shakespeare, Milton, Byron, Keats, Tennyson, Swinburne, and much other English art. (It is upheartening to note that this defeatist self-effacement, this indiscriminate groveling before things foreign is blessedly absent from American poetry such as Walt Whitman's and Edgar Lee Master's and from such Australian art as Barbara Bainton's prose and the drawings, paintings, and novels of Norman Lindsay. Here we meet again the affirmative life-worship and robust selfhood so characteristic of Scandinavian art (of all periods) and of pre-Norman English Art. Perhaps it is not too much to hope that American and Australia are in process of de-Normanising, re-Anglo-saxonizing and re-Scandinavianising themselves!)

Yet in spite of the defeatist pessimism so rampant in the more courtly, townified and university-bred branches of English art during the last 900 years, our yeoman artists have been able to hand down to us a large body of proud English moods, qualities and feelings: grandeur, sturdiness, socialness, unmatched sweetness (what folktunes are so meltingly sweet as the English?), wistfulness, island-minded mildness (for a nation without land-frontiers is, naturally, a stranger to continent-bred harshness and intolerance). And it is this yeomanship (this ability to stubbornly remain immune to all sorts of upstart un-English influences) that I wished to celebrate in my "Posy."

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness—bitterness at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poor-houses or in other down-heartening surroundings) and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded, and unhonoured.

It is obvious that all music lovers (except a few "cranks") loathe genuine folksong and shun it like the plague. No genuine folksong ever becomes popular—in any civilized land. Yet these same music-lovers entertain a maudlin affection for the word "folksong" (coined by my dear friend Mrs. Edmund Woodhouse to translate German "volkslied") and the ideas it conjures up. So they are delighted when they chance upon half-breed tunes like "Country Gardens" and "Shepherd's Hey" (on the borderline between folksong and unfolkish "popular song") that they can sentimentalise over (as being folksongs), yet can listen to without suffering the intense boredom aroused in them by genuine folksongs. Had rural England not hated its folksong this form of music would not have been in process of dying out and would not have needed to be "rescued from oblivion" by townified highbrows such as myself and my fellow-collectors. As a general rule the younger kin of the old folksingers not only hated folksong in the usual way, described above, but, furthermore, fiercely despised the folksinging habits of their old uncles and grandfathers as revealing social backwardness and illiteracy in their families. And it is true! The measure of a countryside's richness in living folksong is the measure of its illiteracy; which explains why the United States is, to-day, the richest of all English-speaking lands in living folksong.

There are, however, some exceptions to this prevailing connection between folksong and illiteracy. Mr. Joseph Taylor, singer of "Rufford Park Poachers"—who knew more folksongs than any of my other folksingers, and sang his songs with "purer" folksong traditions—was neither illiterate nor socially backward. And it must also be admitted that he was a member of the choir of his village (Saxby-All-Saints, Lincolnshire) for over 45 years—a thing unusual in a folksinger. Furthermore his relatives—keen musicians themselves—were extremely proud of his

Grainger hiking in 1923

prowess as a folksinger. Mr. Taylor was a bailiff on a big estate, where he formerly had been estate woodman and carpenter. He was the perfect type of an English yeoman: sturdy and robust, yet the soul of sweetness, gentleness, courteousness, and geniality. At the age of 75 (in 1908) his looks were those of middle age and his ringing voice—one of the loveliest I ever heard—was as fresh as a young man's. He was a past master of graceful, birdlike ornament and relied more on purely vocal effects than any folksinger known to me. His versions of tunes were generally distinguished by the beauty of their melodic curves and the symmetry of their construction. His effortless high notes, sturdy rhythms and clean unmistakable intervals were a sheer delight to hear. From a collector's standpoint he was a marvel of helpfulness and understanding and nothing could be more refreshing than his hale countrified looks and the happy lilt of his cheery voice.

Mr. George Gouldthorpe, the singer of "Harkstow (sic) Grange" (born at Barrow-on-the-Humber, North Lincolnshire, and aged 66 when he first sang to me, in 1905) was a very different personality. Though his face and figure were gaunt and sharp-cornered (closely akin to those seen on certain types of Norwegian upland peasants) and his singing voice somewhat grating, he yet contrived to breathe a spirit of almost caressing tenderness into all he sang, said and did—though a hint of the tragic was ever-present also. A life of drudgery, ending, in old age, in want and hardship, had not shorn his manners of a degree of humble nobility and dignity exceptional even amongst English peasants; nor could any situation rob him of his refreshing, but quite conscious, Lincolnshire independence. In spite of his poverty and his feebleness in old age it seemed to be his instinct to shower benefits around him. Once, at Brigg, when I had been noting down tunes until late in the evening, I asked Mr. Gouldthorpe to come back early the next morning. At about 4:30 I looked out the window and saw him playing with a colt, on the lawn. He must have taken a train from Goxhill or Barrow, at about 4 am. I apologised, saying "I didn't mean that early, Mr. Gouldthorpe." Smiling his sweet kingly smile he answered: "Yuh said: Coome eearly. So I coom'd."

Toward the end of his life he was continually being pitch-forked out of the workhouse to work on the roads, and pitch-forked back into the workhouse as it was

seen he was too weak to work. ("When Ah gets on to the roäds I feel thaht weeäk!") But he was very anxious to insist that no injustice was done to him. In the midst of reciting his troubles he would add quickly, impulsively: "Aw, boot Ah'm nawt complaainin'! They're verra kahn tummuh (kind to me) at the workkus; they're verra kahn tummuh!"

His child-like mind and unworldly nature, seemingly void of all bitterness, singularly fitted him to voice the purity and sweetness of folk-art. He gave out his tunes in all possible gauntness, for the most part in broad, even notes; but they were adorned by a richness of dialect hard to match.

In recalling Mr. Gouldthorpe I think most of the mild yet lordly grandeur of this nature, and this is what I have tried to mirror in my setting of "Harkstow (sic) Grange."

Mr. George Wray (the singer of "Lord Melbourne") had a worldlier, tougher, and more prosperously-coloured personality. He too was born at Barrow-on-Humber, and was eighty years old when he sang to me in 1906. From the age of eight to seventeen he worked in a brick yard, after which he went to sea as cook and steward, learning some of his songs aboard the ship. After that he again worked at a brick yard, for forty years; and, later on again, he sold coals, taking them to Barton, Barrow, Goxhill, etc., in his own ship, and also carrying them round on his back (in "scootles"), as much as twenty tons a day. This he did to the age of seventy-three, and then he "give over." In his old age he enjoyed independence, and said: "and thaay saay (they say) a poor mahn 'ahsn't a chahnce!" He used to be a great dancer. (Yet in spite of this association with strict rhythm, his singing was more irregular in rhythm than any I ever heard.) He took a prize—a fine silver pencil—for dancing, at Barton, at the age of fifty-four, performing to the accompaniment of a fiddle, which he considered "better than anything to dance to." His brother was a "left-handed" fiddler (bowing with his left hand, fingering with his right). Mr. Wray held that folksinging had been destroyed by the habit of singing in church and chapel choirs, and used to wax hot on this subject, and on the evils resultant upon singing to the accompaniment of the piano. He was convinced that most folks could keep their vigour as late in life as he had, if they did not overfeed.

He lived alone, surrounded by evil-smelling cats. I asked him if he often went to town, and he answered: It's too temptatious for a mahn of my age!" A consciousness of snug,

Grainger in studio at 3LO, a Melbourne radio station, 1926

self-earned success underlay the jaunty contentment and skittishness of his renderings. His art shared the restless energy of his life. Some of his versions of tunes were fairly commonplace (not "Lord Melbourne," however!), yet he never failed to invest them with a unique quaintness—by means of swift touches of swagger, heaps of added "nonsense syllables," queer hollow vowel-sounds (doubtless due to his lack of teeth) and a jovial, jogging stick-to-it-iveness in performance. He had an amazing memory for the texts of songs. "Lord Melbourne" (actually about the Duke of Marlborough) is a genuine war-song—a rare thing in English folksong.

Mrs. Thompson (the singer of "The Brisk Young Sailor"), though living in Barrow-on-Humber, North Lincolnshire, came originally from Liverpool.

The first number in my set, "Dublin Bay," was collected under characteristic circumstances. In 1905, when I first met its singer—Mr. Deane, of Hibbaldstowe—he was in the workhouse at Brigg, N.E. Lincolnshire. I started to note down his "Dublin Bay," but the workhouse matron asked me to stop, as Mr. Deane's heart was very weak and the singing of the old song—which he had not sung for forty years—brought back poignant memories to him and made him burst into tears. I reluctantly desisted. But a year or so later, when I had acquired a phonograph, I returned to get Mr. Deane's tune

"alive or dead." I thought he might as well die singing it as die without singing it.

I found him in the hospital ward of the workhouse, with a great gash in his head—he having fallen down stairs. He was very proud of his wound, and insisted that he was far too weak to sing. "All right, Mr. Deane," I said to him, "you needn't sing yourself; but I would like you to hear some records made by other singers in these parts." He had not heard half a record through before he said, impulsively: "I'll sing for you yoong mahn." So the phonograph was propped up on his bed, and in between the second and third verse he spoke these words into the record: "It's pleasein' muh." Which shows how very much folksinging is part of the folksinger's natural life.

The last number of my set ("The Lost Lady Found") is a real dance-song—come down to us from the days when voices, rather than instruments, held village dancers together. Miss Lucy E. Broadwood, who collected the tune, writes of its origin as follows, in her "English Traditional Songs and Carols" (Boosey & Co.):

> *Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it beating time on the stone kitchen floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the "ballad," which is the English equivalent of the Italian "baletta," (from ballare, "to dance"), signifying a song to dance measure, accompanied by dancing.*
>
> PERCY ALDRIDGE GRAINGER, AUGUST 1939

"LOST LADY FOUND"

British Folk-Music Settings, Nr. 33

As Grainger mentions early in his commentary, five out of the six movements that comprise *Lincolnshire Posy* existed in no other form prior to his creation of the suite in 1937. The exceptional movement is "Lost Lady Found," which Grainger set for chorus and orchestra in 1910. This early setting (the "root form," in the language of the composer) is nearly identical in structure and development to the version that Grainger created for the concert band, confirming that his vision for presenting these wonderful folk tunes was not heavily influenced by the ensemble for which he was writing. Whether writing for band, orchestra, chorus, piano duo, harmo-

nium, or any combination thereof ("elastic scoring"), the essentials of the setting never varied much from Grainger's original presentation of the tune. In order to emphasize the strong similarities between Grainger's vocal and instrumental settings of folk music, we have replaced the *Lincolnshire Posy* version of "Lost Lady Found" with a new transcription for chorus and band based upon the composer's original setting for chorus and orchestra. For those *Lincolnshire Posy* purists who prefer a more traditional approach, we have included the instrumental version of "Lost Lady Found" at the end of the recording.

Study of the choral version of "Lost Lady Found" is very illuminating to any conductor of *Lincolnshire Posy*. Especially informative are Grainger's "HINTS TO PERFORMERS," which include the following guidance:

> *Begin primly and neatly and bit by bit rouse up to a great and rowdy to-do. Keep an unchanged speed throughout. In this type of dance-folksong the singers, or singer, should provide the same sort of rhythmic leadership that a dance-orchestra provides when playing for a dance. Such songs should not be "elocuted" with too much regard for the drama of the story or for the sense or meaning of the words (the world is dying of "sense," "meaning," anyway), but should be sung so as to get the greatest amount of lilt out of them—which means that the first beat of each bar (except where marked otherwise) should be sounded much louder and heavier than the second and third beats. The voices, or voice, may be electrically amplified if found tonally weak in relation to the instrumental background, which latter should not be subdued, but should keep its own full sound-strength contrasts and extremes.*

In his "hints" Grainger goes on to emphasize the difference between "clinging" (legato), "detached" (non-legato), and "hammeringly" (semi-non-legato), providing examples of notation with adjusted note lengths. He also recommends an awareness of the "dance-action" associated with this music:

> *In singing and playing this setting, three types of dance-action should be clearly mirrored (and if possible, demonstrated by the solo singer to the audience, or by the conductor to his singers and players):*
>
> *1. The weight of the body falling heavily on the 1st beat of the bar, with an upward lilt of the body on the 3rd beat (bars 2-9, 14-17, 130-137, etc.)*
>
> *2. A light step with one foot on the 1st beat of the bar and a violent kick forward, into the air, with the other foot on the 3rd beat (bars 10-12, 42-43, 98-120, etc.)*
>
> *3. Jumping heavily, with the whole weight of the body, on both feet at once on each of the 3 beats of the bar (bars 94-96).*
>
> *This affinity between the music and the above-mentioned definite dance steps and actions should be borne in mind if this setting is used (as it should be) as a musical background to a folk-mooded ballet-piece.*

The lyrics of "Lost Lady Found" are also worthy of examination for any conductor of *Lincolnshire Posy,* especially in light of the strong correlation between the text and Grainger's dynamic and articulation direction.

Lost Lady Found

'Twas down in yon valley a fair maid did dwell;
She lived with her uncle they all knew full well.
'Twas down in yon valley where violets grew gay,
Three Gypsies betrayed her and stole her away.

Long time she'd been missin' and
could not be found.
Her uncle he searched the country around
Till he came to the trustee between hope and fear.
The trustee made answer "she has not
been here."

The trustee spoke over with courage so bold:
"I fear she's been lost for the sake of her gold.
So we'll have life for life sir," the trustee did say.
"We'll send you to prison and there
you shall stay."

There was a young squire that loved her so,
Oft-times to the school-house together
they did go:
"I'm afraid she's been murdered,
so great is my fear;
If I'd wings like a dove I would fly to my dear."

He traveled through England, through France
and through Spain,
Till he ventured his life on the watery main;

And he came to a house where
he lodged for a night,
And in that same house was his
own heart's delight.

When she saw him she knew him and
fled to his arms;
She told him her grief while he gazed
on her charms.
"How came you to Dublin my dearest I pray?"
"Three Gypsies betrayed me and
stole me away."

"Your uncle's in England, in prison does lie,
And for your sweet sake is condemned
for to die."
"Carry me to Old England, my dearest,"
she cried;
"One thousand I'll give thee and
will be your bride."

When they came to Old England,
her uncle to see,
The cart it was under the 'igh gallows tree.
"Oh pardon, Oh pardon, Oh pardon I crave!
I'm alive! I'm alive! Your dear life to save!"

Then from the high gallows they led him away;
Their bells they did ring and
their music did play.

Every house in that valley with
mirth did resound
As soon as they heard the lost lady was found.

"I'M SEVENTEEN COME SUNDAY"

British Folk-Music Settings, Nr. 8

Grainger collected the principal melody from Fred Atkinson in 1905 while in Brigg for the North Lincolnshire Musical Competition. Cecil Sharp collected the second melody (corresponding to "It's now I'm with my soldier lad") in 1904 from folk-singer William Spearing. The première performance occurred in conjunction with the 1906 installment of the North Lincolnshire Musical Competition held on May 7. In a letter to Karen Holten, Grainger refers to the performance:

> *I cannot deny that my things came off with much success last night. The choirs were not so bad as they had written to me, and the brass band was very full of rhythm, and kept the whole thing together in the strongest sounding way. People were very pleased and I really believe that they nearly all liked the Folksong Settings, and that they will contribute to promote the already great interest in Lincolnshire for this sort of thing.*

I'm Seventeen Come Sunday

O, as I rose up one May morning,
One May morning so wurly (early),
I overtook a pretty fair maid,
Just as the sun was dawnin'.
with me rue rum ray,
fother didle ay,
wok fol air didle ido.

Her stockin's white, and her boots were bright,
And her buckling shone like silver:
She had a dark and a rolling eye,
And her hair hung round her shoulder.
with me, etc.

"Where are you going, my pretty fair maid,
Where are you going, my honey?"
She answered me right cheerfully:
"I'm an errand for me (my) mummy."
with me, etc.

"How old are you my pretty fair maid,
How old are you my honey?"
She answered me right cheerfully:
"I am seventeen come Sunday."
with me, etc.

"Will you take a man, my pretty fair maid,
Will you take a man, my honey?"
She answered me right cheerfully:
"I darst not for me (my) mummy."
with me, etc.

"Will you come down to my mummy's house,
When the moon shone bright and clearly.
You'll come down, I'll let you in,
And me (my) mummy shall not hear me."
with me, etc.

"O it's now I'm with my soldier-lad,
His ways they are so winnin'.
It's drum and fife is my delight,
And a pint o' rum in the morning."
with me rue rum ray,
fother didle ay,
wok fol air didle ido.

FOLKSONGS FROM AROUND THE WORLD

Scotland

"YE BANKS AND BRAES O' BONNIE DOON"
British Folk-Music Settings, Nrs. 30 and 31
Scottish folksong (words by Robert Burns)
Set Oct. 22–24, 1901

Although the late number in the series of British Folk-Music Settings suggests otherwise, this was one of Grainger's earliest folk-music arrangements, dated October 1901. Originally scored for "women's and/or children's unison chorus accompanied by four men's voices (singly or massed) and whistlers (harmonium or organ at will)," it was dedicated to Grainger's "beloved friend Sigurd Fornander, who showed [him] the charm of whistling." The composer created an "elastic scoring" instrumental version of the work in 1932 (British Folk-Music Setting, Nr. 31) that could be combined with the original choral arrangement.

Ye Banks and Braes O' Bonnie Doon

Ye Banks and Braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary, fu' o' care?

Thou' It break my heart, thou warbling bird,
That wantons thro' the flow'ring thorn,
Thou minds me o' departed joys
Departed never to return.

Aft ha'e I rov'd by bonnie Doon
To see the rose and woodbine twine,
And ilka bird san o' its luve,
And fondly sae did I o' mine

Wi' light-some heart I pu'd a rose,
Fu' sweet upon its thorny tree,
But my fause lover staw my rose,
But ah! he left the thorn wi' me.

America

"SPOON RIVER"
American Folk-Music Settings, Nr. 2
edited by William S. Carson and Alan Naylor

The edition bears the following program note from the composer:

A Captain Charles H. Robinson heard a tune called "Spoon River" played by a rustic fiddler at a country dance at Bradford, Illinois (U.S.A.) in 1857.

When Edgar Lee Masters' "Spoon River Anthology" appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles—that of the old tune and that of the poem-book—and he sent the "Spoon River" tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types.

My setting, begun in 1919, ended 1929, aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

Grainger, Ella Grainger, and William Durieux play sarrusophones in Grainger's dining room in White Plains, N.Y.

William Carson provides the following insight into this newly discovered setting by the composer:

Percy Grainger's orchestral setting of "Spoon River" was published in

It is believed that this was taken during Grainger's walk across the South Australian Desert, Adelaide, 1930s.

1929, with instructions for what he called "elastic scoring," allowing the conductor to perform the work with any number of instrumental combinations, from three instruments up to full orchestra, as long as proper balance was achieved. The piece became widely popular, and Grainger traveled around the United States, performing the flashy piano part as a soloist with many different orchestras.

By this time in his career, Grainger was already popular with band musicians, having published his band version of "Irish Tune from County Derry" in 1916, "Children's March" in 1919, and "Molly on the Shore" in 1920. Grainger's 1919 band arrangement of "Colonial Song" had been created for Edwin Franko Goldman's professional band in New York City. In February of 1933, Goldman heard that Grainger was preparing a band version of "Spoon River" for his publisher, G. Schirmer. Goldman wrote to the composer, suggesting that he would "be very glad indeed to use this number frequently" with the Goldman Band. Goldman also planned to use Grainger's "Irish Tune," "Blithe Bells," "Hill Song," and "Children's March" during the 1933 season.

The première performances of "Spoon River" were set for June 22 at New York University and June 23 in Central Park. By May the parts had been created and were read through by the Columbia University band. It appears, however, that the parts were created rather hastily, and without benefit of a full score. Although adjustments were made to the parts between the Columbia reading in May and the Goldman Band's rehearsal at Carnegie Hall on the morning of June 22, numerous transposition errors remained. Grainger never completed a full score for the band version of "Spoon River," and, although it was performed a few times after the première, the work did not end up getting published by Schirmer. Eventually, after Grainger's death, and without reference to these parts, Glenn Cliffe Bainum published a band arrangement of "Spoon River," and it is through Bainum's version that most band musicians have become familiar with "Spoon River."

When the set of manuscript parts of the 1933 version was re-discovered, it was clear that this version was substantially different from the Bainum arrangement, and would offer band musicians the opportunity to hear an authentic "Spoon River" as Grainger and Goldman had performed it in its band première. This new edition of "Spoon River" has been created from the original manuscript parts, correcting the numerous transposition errors, and faithfully preserving the 1933 version.

Denmark

DANISH FOLK-MUSIC SUITE

arranged by Joseph Kreines
Program Note by Percy Aldridge Grainger

My Danish Folk-Music Suite is based on Danish folk-songs collected in Jutland by me, with the phonograph, during the years 1922–1927, together with Evald Tang Kristensen—Denmark's veteran folklorist. He was 84 years of age at the time of our final gatherings. My part of the collecting was undertaken, partly, in order to compare the singing habits of Danish countryside singers (as preserved in minute detail in the phonograph records) with those

of English folk-singers similarly recorded with the phonograph by me in the period 1906–1909. This investigation revealed striking similarities in Danish and English folk-singing habits—similarities that might be compared to those existing between Danish and English speech-dialects.

The first movement of the suite is a setting of a folk-song, "The Power of Love," which tells the story of a maiden who has a clandestine lover. Her seven brothers challenge him to combat because he has made love to their sister without "asking their rede." In the fight that follows he kills the seven brothers.

"It's I have struck down thy brothers all seven;
What answer to that wilt thou give me?"
"Yea, hadst thou struck down my father as well,
I ne'er would be minded to leave thee."

Of this ballad Mrs. Ane Nielsen Post (who sang it to Evald Tang Kristensen and me) remembered only the last verse—so symbolical of love's ruthless sway.

A green-growing tree in my father's orchard stands,
I really do believe it is a willow tree.
From root to crown its branches together bend and twine,
And likewise so do willing hearts at love's decree.
(Refrain) In summertime.

It is the mood of this last verse that is mirrored in my setting.

Printed variants of the text of this ballad may be seen in Evald Tang Kristensen's *Jydske Folkeviser og Toner*, Copenhagen, 1874 (pp. 109-111), *100 Gamle Jyske Folkeviser,* Copenhagen, 1889 (pp. 266-269) and *Gamle Viser I Folkemunde,* Copenhagen, 1891 (pp. 139-143).

The tune that underlies the second movement of the suite, "Lord Peter's Stable-Boy," is a sturdy dance-song, cast exclusively in seventeen bar phrases. This build of tune is a rare survival from the middle ages.

The ballad of "Lord Peter's Stable-Boy" tells of "Little Kirsten," who dons male attire because she wants to be a courtier at the Dane-King's castle. On her way thither she meets the Dane-King and Lord Peter as they are riding in the green-wood and she asks the Dane-King for employment as a stable-boy.

Lord Peter, Lord Peter all to himself he said:
"Just by looking at your eyes I can tell you're a maid."

She becomes Lord Peter's stable-boy and—

Eight years she rode his young foals out on the lea;
A stable-boy everyone did deem her to be.

The royal court is much taken aback when, nine years later, this stable-boy gives birth to twins:

The Dane-King he laughed and he smacked loud his knees:

"Now which of my fine stable-boys has given birth to these?"

"This morning I had but a stable-boy so bright:
A groom and coachman as well are mine to-night!"

The whole of the folk-rhyme may be consulted on page 107 of Evald Tang Kristensen's *Jydske Folkeviser og Toner* (Copenhagen, 1871).

It was no mere chance that the fine tone-works I wrote after my beloved mother's tragic death in April, 1922, were my settings of "Lord Peter's Stable-Boy" and "The Power of Love." The tune and words of the latter (the more so as grippingly, piercingly, heart-searchingly sung by sixty-year-old Mrs. Ane Nielsen Post—a wondrously gifted folk-singer of the very finest type, whose Nordic comeliness, knee-slapping mirth and warm-heartedness, paired with a certain inborn aristocratic holding-back of herself, reminded me of my mother) seemed to me to match my own soul-seared mood of that time—my new-born awareness of the doom-fraught undertow that lurks in all deep love.

I was drawn no less strongly to "Lord Peter's Stable-Boy" on other grounds: For many years my mother and I had read aloud to each other, and doted on, sundry of the rimes in Evald Tang Kristensen's Danish folk-song books. Some of these my mother knew by heart (in Danish). The rimed tale of "Lord Peter's Stable-Boy" had long been one well-liked by both of us. Guess, then, my joy on hearing from Coppersmith Michael Poulsen of Vejle (on August 27, 1922) the manly, ringing melody he sang so well to that ballad. His tune seemed to me to give me a chance to paint a tone-likeness

of one side of my mother's nature—sturdy, free, merry, peg-away, farmer-like.

Both these settings are lovingly honor-tokened to my mother's memory.

In the third movement are combined two songs of a fanciful and supernatural character, "The Nightingale" and "The Two Sisters." Both were sung with winsome singing grace by the afore-mentioned deeply gifted folk-songstress Mrs. Ane Nielsen Post (of Gjedsø, Tem Sogn, Jutland).

The movement is dedicated to Herman Sandby, the champion of Danishness in music, through whom I learned to know and love Danish folk-music as long ago as 1900.

The song-words of "The Nightingale" (freely Englished) begin as follows:

I know a castle, builded of stone,
Appearing so grand and so stately;
With silver and the red, red gold
Bedecked and ornamented ornately.

And near that castle stands a green tree—
Its lovely leaves glisten so brightly;
And in it there dwells a sweet nightingale
That knows how to carol so lightly.

A knight rode by and heard the sweet song,
And greatly it was to his liking;
But he was astonished to hear it just then,
**For the hour of midnight was striking.*

*Another singer here sang "For it was winter-time," and this Evald Tang Kristensen held to be the first-hand form.

Further verses lay bare the fact that the nightingale is, in reality, a maiden, who has been turned into a nightingale by the spells of a wicked step-mother. When the knight, wanting to break these evil spells, suddenly seizes hold of the nightingale, she is shape-changed into a lion, a bear, "small snakes," and a "loathsome dragon." But the knight does not loosen his grip on her during these shape-changings, and while she is in the dragon-shape he cuts her with his penknife, so that she bleeds. Hereby the evil spell is broken and she stands before him "a maiden as fair as a flower."

This folk-story is widespread in many lands and tongues. Under the title "Kempion" or "Kemp Owyne" it is found in gatherings of Scottish and English ballads such as Buchan's and Moderwell's, and there is a glorious summing-up of sundry forms of the ballad, titled "the Worm of Spindleston-heugh," in Algernon Charles Swinburn's

read-worthy "Ballads of the English Border" (London, Wm. Heinmann, Ltd., 1925).

The first verse of "The Two Sisters" (Englished) runs:

Two sisters dwelt within our garth,
Two sisters dwelt within our garth;
The one like sun, the other like earth.
(Refrain) The summer is a most pleasant time.

The verses that follow unfold the story of the elder sister (dark as earth) who pushes her younger sister into the water and lets her drown, because she wants for herself the young man to whom the younger sister is bethrothed. Two fiddlers find the younger sister's corpse and make fiddle strings of her hair, diffle pegs (screws) of her fingers.**

**It is light-shedding to match side by side with this two verses from "the Two Sisters" as noted in North Carolina (U.S.A.) and forth-printed in Olive Dame Campbell and Cecil Sharp's *English Folk-Songs from the Southern Appalachians* (New York, 1917).

O what will we do with her fingers so small?
We'll take them and we'll make harp screws.

O what will we do with her hair so long?
We'll take it and we'll make harp strings.

This folk-poem, also, is widespread in many lands, being well-known in Scottish and English as "The Two Sisters," "Binnorie," etc.

"Jutish Medley" (the fourth movement) is, as its title implies, a succession of tunes hailing from Jutland. The first, "Choosing the Bride" (sung with fetching liveliness and energy by Mrs. Anna Munch, of Fræer Mark, Skørping, Jutland) voices a young man's dilemma in choosing between two sweethearts—one rich, one poor—and his reasons for finally taking the poor one. The second melody employed is the sentimental "The Dragoon's Farewell" (likewise sung by Mrs. Anna Munch)—supposed to be sung by the dragoon just before setting out for the wars. The third is a very archaic religious song entitled "The Shoemaker from Jerusalem," magnificently rendered by Mrs. Marie Tang Kristensen, the wife of the collector. The final ditty in the medley, "Hubby and Wifey," is a quarreling duet (interpreted with sparkling wit by Jens Christian Jensen, of Albæk, Herning, Jutland) in which the wife brings her obstreperous husband to his senses by means of a spinning spindle skillfully applied to his forehead.

Of these songs, "Choosing the Bride" and "The Dragoon's Farewell" were

unearthed by State-Forester Poul Lorenzen (of Mosskovgaard, Skørping, Jutland), and "Hubby and Wifey" by H. P. Hansen, Director of the Herning (Jutland) Museum.

The "Jutish Medley" is dedicated to Evald Tang Kristensen as a token of boundless admiration.

EVALD TANG KRISTENSEN'S GENIUS

In 1905 I met Hjalmar Thuren (whose masterly work *Folksangen paa Færøerne*, Copenhagen, 1908, showed forth to the outer world, for the first time, the great richness and manifoldness of the folk-music of the Færoe Islanders) and asked him to what printed source I should turn to get to know Danish folk-song in its full selfhood. He answered: "Evald Tang Kristensen seems to me the folk-gatherer who best has known how to keep alive, in his notings-down, those rhythmic unregularnesses, personal oddnesses, and old-time modal folk-scales that mean so much in the songs of the Danish country-folk. He was the only one in the sixties [1860's]—when a great wealth of folk-song could still be harvested from the unlettered folk in this land—who was brave enough and sharp enough of hearing to note down the old songs as they really were sung to him by the old singers without "watering" them to suit the right-deemings of art musicians."

Whereupon I studied Evald Tang Kristensen's folk-song books *Jydske Folkeviser og Toner* (Copenhagen, 1871), *Gamle jydske Folkeviser* (Copenhagen, 1876), *Hundrede gamle jyske Folkeviser* (Copenhagen, 1889), *Gamle Viser I Folkemunde* (Copenhagen, 1891) and *Et Hundrede gamle danske Skjaemteviser* (Aarhus, 1901), and soon came to rate their writer as the greatest genius known to me amongst folk-song-gatherers anywhere in the world. None other seemed to me to have delved as deep as he to the very roots of folk-music—to have held as dear as he every shade of feeling from wistful purity to rankest coarseness; none other seemed to have foreseen as clearly as he how endlessly much even the last leavings of this dying art were to mean to later ages, none as untiring as he in his truly giant-like powers of work of every kind, none as unyieldingly truthful at all times as he.

When Evald Tang Kristensen and I fared together through Jutland in 1922, 1925, and 1927 to gather the sparse aftermath of folk-music that still might be culled in some few spots (and above all to study by means of the phonograph the singing-wonts of the

Evald Tang Kristensen and Grainger, 1922

true folk-singers) the phonograph (which does not lie) made two facts stand out very clearly; firstly, how very true to nature Evald Tang Kristensen's notings-down had been from the very start; secondly, how uncalled-for and knowledge-less had been the belittlings of this musical notings-down by those Danish folk-song "connoisseurs" of the seventies who dubbed as "wrongly noted" those very traits in his melodies that were most strikingly typical of the middle ages and of the Danish country-side, and hence of rarest worth. Again and again I have heard tunes from out newly-taken phonograms that follow almost note for note the notings-down printed by Evald

Tang Kristensen in the above-given folk-song books before I was born—and this in spite of the fact that over fifty years lie between the two gatherings and that the singers were in no case the same!

I feel that it is now high time that some of the very many lovely songs that Evald Tang Kristensen (who fills his 85th year today) has saved from forgottenness should be put within reach of music-lovers in forms fitted for home-music and the concert hall.

PERCY ALDRIDGE GRAINGER,
JANUARY 24, 1928

Ireland

COUNTY DERRY AIR

British Folk-Music Settings, Nr. 29

The tune now recognized as "Danny Boy" was virtually unknown when Grainger came across it in *The Petrie Collection of the Ancient Music of Ireland*, a work first published in 1855. His discovery of the tune most likely occurred in 1901, shortly after he moved to England to embark upon a career as a solo pianist, and several years before he began collecting folksongs on his own. Grainger's first setting was for a six-part a cappella chorus, an arrangement made between 1902 and 1904. As is often the case in his folk music settings, Grainger credits his source, including George Petrie's annotation to the melody:

> *For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limvady, in the County of Londonderry, a lady who has made a large collection of the popular unpublished melodies of the county . . .. The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was "very old," in the correctness of which statement I have no hesitation in expressing my perfect concurrence.*

The setting for chorus was later adapted by the composer for a variety of ensembles, including string orchestra, concert band, and full orchestra. Around 1920, in the midst of creating these orchestrations of essentially the same beautiful but straightforward arrangement, the composer decided upon a radically different approach in a version he conceived for chorus, harmonium, and an "elastic" combination of orchestral and/or band instruments. It is a highly chromatic and haunting treatment that reveals Grainger at his idiosyncratic best. In a 1944 letter to friends, the composer wrote, "Ella & I have just come from Oberlin College, Ohio, where I gave . . . my seldom-done 'County Derry Air' (which is the setting of 'Irish Tune from County Derry' written in 1920 for sing-band [chorus], organ & band—a setting which has nothing in common with the 1902 setting. The 1920 setting has a Handel-like breadth & grandness about it.)" Although the need for an alternate title to differentiate between Grainger's two divergent treatments is easy to understand, the reason for the slightly suggestive title "County Derry Air" remains a mystery, although noted Grainger authority Barry Ould reports that the composer's copious writings contain a few "ribald comments relating to the 'Derry Air' portion of the title!"

"MOLLY ON THE SHORE"

British Folk-Music Settings, Nr. 23
edited by Larry Clark

Grainger began his sketches for "Molly on the Shore" in June of 1907. In a letter to Karen Holten he says, "I have such a terrible desire to compose, these days, but I don't dare. I have begun a setting of 2 Irish folk dances (something like Green Bushes) for chamber music. Both songs are used for one piece." The melodies to which Grainger refers are "Temple Hill" and "Molly on the Shore," both of which are Cork reels taken from *The Complete Petrie Collection of Ancient Irish Music*. One of Grainger's unique talents was his ability to combine different folk melodies with his own original material in a manner that was both seamless and seemingly predetermined, and "Molly on the Shore" is one the finest examples of this technique.

The work was originally scored for string quartet and presented to Grainger's mother as a birthday present on July 3, 1907. The composer published a version for orchestra in 1914, dished it up for piano in 1918, and created a band setting in 1920. Although he based the band version on his orchestral setting, he did make a few adjustments, such as raising the entire work a half-step to the key of A-flat, including additional percussion instruments, and adding material that did not exist in any previous arrangement. It was one of the last band settings

Grainger undertook while still a member of the U.S. Army Band stationed at Fort Hamilton, a position that allowed him to refine his technique of scoring for band.

KIPLING AND WHITMAN

Of all the literary influences on Grainger, Rudyard Kipling and Walt Whitman are undoubtedly the greatest. Grainger was educated at home by his mother Rose, whose curriculum was devoted almost entirely to the study of music and literature. When he wasn't practicing, young Percy spent hours listening to his mother read to him from her favorite authors, and his love for both Kipling and Whitman can be traced back to these earliest memories. He became a voracious reader in his own right, and although his palette of reading material ranged far beyond his childhood favorites, his enthusiasm for these two unique authors never waned. The ideas he harvested from their work are most certainly on an equal footing with the folk-song that inspired him so profoundly.

"THE WIDOW'S PARTY"

Kipling Settings, Nr. 7
Composed in 1906, rescored in 1924

Grainger composed his first musical treatment of a Rudyard Kipling poem in 1898 at age fifteen, and his last setting nearly fifty years later at age sixty-four. His first attempt at a song based upon "The Widow's Party" occurred in 1901 as part of a set he titled *Three Barrack Room Ballads*. Unsatisfied with this first attempt, he came back to the poem with new musical ideas in 1906, and the style of his second try reveals the influence of the folk-song with which he had been imbued throughout the previous year. As with so many of his works, the composer created several settings for varied instrumentation. The version for men's chorus and military band was first conceived and sketched in 1906, but the full score bears the notation: "Final scoring 9-17 December, 1924." Each page of the score is dated separately, revealing that Grainger did the final orchestration during a train ride from Perth to Adelaide.

In his preface to "The Widow's Party" Grainger states, "Kipling has been called the poet of Imperialism; but he showed us the tragedy, not the splendours, of Imperialism. This tragic note is seen in his Barrack Room Ballad 'The Widow's Party' . . .. 'The Widow' is of course 'The Widow of Windsor' (Queen Victoria) and the 'Widow's Party' is one of the small frontier wars in India." The nature of the music accompanying this tragic poem is jaunty and joyful, a perfect match to the biting irony of Kipling's assault on the hidden human costs of Britain's imperial stance.

The Widow'S Party

'Where have you been this while away,
Johnnie, Johnnie?'
'Long with the rest on a picnic lay,
Johnnie, my Johnnie, aha!
They called us out of the barrack-yard
To Gawd knows where from Gosport Hard,
And you can't refuse when you get the card,
And the Widow gives the party.

'What did you get to eat and drink,
Johnnie, Johnnie?'
Standing water as thick as ink,
Johnnie, my Johnnie, aha!
A bit o' beef that were three year stored,
A bit o' mutton as tough as a board,
And a fowl we killed with a sergeant's sword,
When the Widow give the party.

'What did you do for knives and forks,
Johnnie, Johnnie?'
We carries 'em with us wherever we walks,
Johnnie, my Johnnie, aha!
And some was sliced and some was halved,
And some was crimped and some was carved,
And some was gutted and some was starved,
When the Widow give the party.

'What ha' you done with half your mess,
Johnnie, Johnnie?'
They couldn't do more and they wouldn't do less,
Johnnie, my Johnnie, aha!
They ate their whack and they drank their fill,
And I think the rations has made them ill,
For half my comp'ny's lying still
Where the Widow give the party.

'How did you get away—away,
Johnnie, Johnnie?'
On the broad o' my back at the end o' the day
Johnnie, my Johnnie, aha!
I comed away like a bleedin' toff,
For I got four fellas to carry me off,
As I lay in the bight of a canvas trough,
When the Widow give the party.

'What was the end of all the show,
Johnnie, Johnnie?'
Ask my Colonel, for I don't know,
Johnnie, my Johnnie, aha!
We broke a King and we built a road,
A court-house stands where the Reg'ment goed.
And the river's clean where the raw blood flowed
When the Widow give the party.

MARCHING SONG OF DEMOCRACY

edited by Keith Brion
adapted for chorus and band by
Col. Michael J. Colburn
Program Note by Percy Aldridge Grainger

In "A Backward Glance o'er Travel'd Roads" (*Leaves of Grass*) Walt Whitman wrote:

The New World receives with joy the poems of the antique, with European feudalism's rich fund of epics, plays, ballads— . . . and though if I were ask'd to name the most precious bequest to current American civilization from all the hitherto ages, I am not sure but I would name those old and less old songs ferried from east to west—some serious words and debits remain; some acrid considerations demand a hearing. Of the great poems receiv'd from abroad and from the ages, and today enveloping and penetrating America; is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult to democracy?

When a boy of 16 or 17 I was greatly struck by the truth of this assertion, not merely as regards America and literature, but as applying no less to Australia and the other younger Democracies, and to all the arts; and I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.

When in Paris during the Exhibition of 1900 I happened unexpectedly upon the public statue of George Washington when trolling about the streets one day, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate humanity might be heard "chanting the great pride of man in himself," the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.

My original plan was to write my "Marching Song of Democracy" for voices and whistlers only (no instruments) and have it performed by a chorus of men, women, and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later realization of the need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert-hall. An athletic out of door spirit must, however be understood to be behind the piece from start to finish.

The vocal parts are sung to "word-less syllables" such as children use in their thoughtless singing; firstly, because I thought that a more varied and instinctive vocalism could be obtained without the use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey, but aimed at devoting it, rather, to a less "mental" immersion in a general central emotional mood.

The musical material dates from the summer of 1901 (Frankfurt-am-Main, Germany), December, 1908 (Stawell, Vic., Wangaratta, Vic., Albury, N.S.W., Australia), and the summer of 1915 (New York City, U.S.A.); the final scoring was made in the summer of 1915, the spring and summer of 1916, and the spring of 1917 (New York City).

The work, which perhaps it might not be amiss to describe as a kind of modern and Australian version of the "Gloria" of a Mass, carries the following dedication: "For my darling mother, united with her in loving adoration of Walt Whitman."

Colonel Michael J. Colburn is the 27th Director of "The President's Own" United States Marine Band. During his twenty-three years with "The President's Own," Col. Colburn has served as principal euphonium, Assistant Director, and, since July 2004, the Director who is leading the Marine Band in its third century.

As Director of "The President's Own," Col. Colburn is music adviser to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.'s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster's Association.

After joining "The President's Own" in May 1987 as a euphonium player, Col. Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band's annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his euphonium duties, Col. Colburn was active as a conductor for "The President's Own" chamber music series. In 1996, he was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of "The President's Own" on July 17, 2004. He was promoted to colonel on July 3, 2007, by President George W. Bush in an Oval Office ceremony. On July 11, 2008, the Marine Band's 210th birthday, Col. Colburn was awarded the Legion of Merit by Marine Corps Commandant General James T. Conway.

As Director, Col. Colburn has attracted prominent guest conductors to the podium of "The President's Own," including Leonard Slatkin, José Serebrier, and renowned film composer John Williams. He is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski (*Ten of a Kind, Sibling Revelry, Cantina*), David Chaitkin (*Celebration*), Melinda Wagner (*Scamp*) and Jennifer Higdon (Percussion Concerto). Another commission is forthcoming from Michael Gandolfi. Col. Colburn has worked to expand the Marine Band's educational outreach efforts by increasing master classes at schools throughout the nation during the band's annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from "The President's Own" to perform in Washington, D.C., area high schools.

Col. Colburn is a native of St. Albans, Vt., where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor's degree in music performance in 1986. In 1991, Col. Colburn earned a master's degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello.

THE PRESIDENT'S OWN

UNITED STATES MARINE BAND

For more than two centuries, the United States Marine Band has been part of the events that have shaped our nation. As "The President's Own," its omnipresent role has made it an important thread in the fabric of American life.

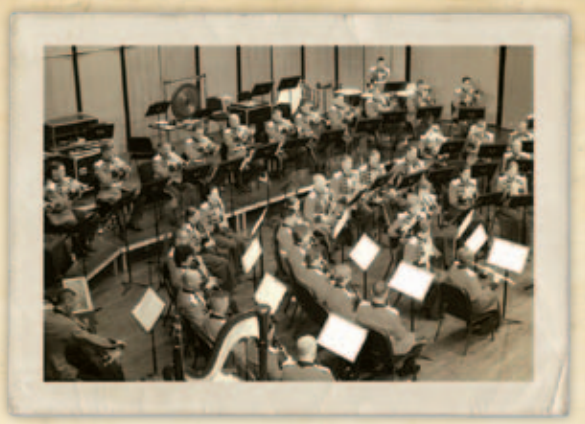
Established by an Act of Congress in 1798, the Marine Band is America's oldest continuously active professional musical organization. Its primary mission is unique—to provide music for the President of the United States and the Commandant of the United States Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year's Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for the inaugural of Thomas Jefferson, and has performed for every Presidential Inaugural since that time. In Jefferson, the band found its most visionary advocate and friend. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive and is credited with giving the Marine Band the title "The President's Own."

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, D.C., metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition initiated by John Philip Sousa, the band's legendary 17th Director.

As Director from 1880–92, Sousa brought "The President's Own" to an unprecedented level of excellence and shaped the band into a world-famous musical organization. During his tenure, the band was one of the first musical ensembles to make sound recordings. Sousa also began to write the marches that earned him the title "The March King."

"The President's Own" continues to maintain Sousa's standard of excellence. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most of today's members are graduates of the nation's finest music schools, and more than sixty percent hold advanced degrees in music.



In its third century, the Marine Band continues to uphold the traditions that earned it the title "The President's Own." Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.

MARINE BAND RECORDING PERSONNEL

Piccolo
MGySgt Cynthia Rugolo

Flute
*MGySgt Betsy Hill
GySgt Elisabeth Plunk
SSgt Heather Zenobia

Oboe
*MSgt Leslye Barrett
*SSgt Richard Basehore

Oboe/English Horn
SSgt Joseph DeLuccio
SSgt Tessa Vinson

E-Flat Clarinet
GySgt Michelle Urzynicok

B-Flat Clarinet
GySgt William Bernier
GySgt Vicki Gotcher
SSgt Christopher Grant
*MGySgt Lisa Kadala
MGySgt Elizabeth Matera
MGySgt Ruth McDonald
SSgt Patrick Morgan
MSgt John Mula
MGySgt Janice Murphy
GySgt Tracey Paddock
MSgt Randall Riffle
MGySgt Jeffrey Strouf
MSgt Frederick Vare
MGySgt Charles Willett

Bass Clarinet
MSgt Jihoon Chang
MSgt Jay Niepoetter

Bassoon
MGySgt Roger Kantner
GySgt Bernard Kolle
*MSgt Christopher McFarlane

Contra Bassoon
MGySgt Roger Kantner

Soprano Saxophone
GySgt Steve Longoria

Alto Saxophone
MSgt Audrey Cupples
*GySgt Steve Longoria
GySgt Steven Temme

Tenor Saxophone
SSgt David Jenkins

Baritone Saxophone
GySgt Otis Goodlett IV

Bass Saxophone
SSgt Jacob Chmara

Cornet/Trumpet
MSgt John Abbracciamento
SSgt Benjamin Albright
*MGySgt Kurt Dupuis
GySgt Scott Gearhart
GySgt David Haglund
*MSgt Matthew Harding
SSgt Amy McCabe
SSgt Jeffrey Strong

French Horn
*MGySgt Max Cripe
SSgt Gabriel Gitman
MSgt Amy Horn
SSgt Jennifer Paul
MGySgt John Troxel

Euphonium
*MGySgt Philip Franke
GySgt Mark Jenkins

Trombone
*MGySgt Bryan Bourne
MSgt Charles Casey
SSgt Timothy Dugan

Bass Trombone
GySgt Karl Johnson

Tuba
GySgt Franklin Crawford
*MGySgt Cameron Gates
GySgt Mark Thiele

Percussion
*MGySgt Mark Latimer
SSgt Michael Metzger
SSgt Gerald Novak
GySgt Steven Owen
MSgt Christopher Rose
GySgt Kenneth Wolin

Timpani
MGySgt Mark Latimer

Double Bass
MSgt Glenn Dewey

Piano/Keyboard
GySgt AnnaMaria Mottola
GySgt Russell Wilson

Guitar
GySgt Alan Prather
SSgt Brian Turnmire

Harp
MSgt Karen Grimsey

**Principal/co-principal*

THE CHORAL ARTS SOCIETY OF WASHINGTON

Norman Scribner,
Artistic Director

Now entering its forty-sixth season, The Choral Arts Society of Washington is one of the major choral organizations in the United States. Under the leadership of its founder and artistic director Norman Scribner, Choral Arts presents its symphonic chorus of over 180 professional-caliber volunteer singers in an annual season subscription series at The John F. Kennedy Center for the Performing Arts and other DC-area venues. In addition, the Society has designed and implemented an award-winning educational program, and presented a variety of community outreach programs which include its popular Family Christmas Concerts and Annual Choral Tribute to Dr. Martin Luther King, Jr. The chorus has performed with leading symphony orchestras, sung under the world's most distinguished conductors, produced seventeen acclaimed recordings, toured nationally and internationally, and participated in numerous special events both live and televised. Choral Arts has an impressive history of commissioning and performing new works, as well as presenting area and world premieres of outstanding contemporary music.

NORMAN SCRIBNER

Considered an institution among his choral contemporaries, Norman Scribner is one of Washington's most versatile and respected musical figures. In 1965, Mr. Scribner founded The Choral Arts Society of Washington, and over the last forty-six years has led and prepared the Choral Arts Chorus for numerous performances with the world's leading conductors and orchestras, television appearances, recordings and tours, performing the standard repertoire, world premières, and new works commissioned by the Society. Through his work with Choral Arts and beyond, Norman Scribner's work has greatly influenced the quality of musical life in the nation's capital for the last forty-six years.

After graduating with honors from the Peabody Conservatory, Mr. Scribner taught at George Washington University, American University, and the College of Church Musicians at Washington National Cathedral, and became organist/choirmaster of St. Alban's Episcopal Church, a position he held until May of 2007. Among his many career highlights, Mr. Scribner served as staff keyboard artist for the National Symphony Orchestra (1963 to 1967), as Chorus Master for the Washington Opera, and as a member of the Choral Panel of the National Endowment for the Arts (1974–76), as well as preparing the Handel Festival Chorus for eleven years and producing the annual Christmas and Spring Festivals at the Kennedy Center (1972–76). Mr. Scribner is well known as a composer with his compositions including commissioned pieces for the United Methodist Church and The British Institute, as well as numerous shorter instrumental, solo vocal, and choral works.

Notable honors include Washingtonian magazine's 1984 "Washingtonian of the Year," the Cultural Alliance Founder's Award in 2001, an honorary degree of Doctor of Humane Letters from the Virginia Theological Seminary in 2002, and the Peabody Distinguished Alumni Award in 2006.

SOPRANOS

Lynda Adamson
Julie Avetta
Ellen Bachman
Laura Bradford
Jan Childress
Alexandra Denby
Agnes Donahue
Glenda Finley
Beth Friedman
Julie Gilmore
Joanna Han
Lisa Harter
Heather MacDonald
Susan Manola
Rebecca Mullen
Connie Rhodes
Hedy Rothfuss
Beverly Sauer
Theresa Severin
Lisa Sommers
Ann Stahmer
Deb Unger
Lydia Whitehead
Bonnie Williams
Peggy Wilson
Yvonne Wise-Bailey
Julie Wommack
Pat Yee

ALTOS

Petia Antova
Jan Bexhoeft
Katie Burke
Pat Byram
Judy Dodge
Elke Gordon
Barbara Greene
Robin Hellier
Elizabeth Horowitz
Nell Jeter
Joyce Korvick
Marilyn McCabe
Rebecca Nielsen
Virginia Pancoe
Tricia Pickard
Catherine Piez
Ruth Powell
Anne Provencher
Laura Pruitt
Joan Reinthaler
Cindy Speas
Candy Steel
Liz Tankersley
Karen Toth
Sharon Weinstein
Nancy Witherell
Deborah Zahrt

TENORS

Ken Bailes
Bob Barnes
Armin Bondoc
Paul Carkin
John Clewett
Mitch Cohen
Nancy Diener
Jeffrey Dokken
Brian Galebach
Joseph Gordon
Jerry Haggin
Andy Henriksson
Joe Jones

Geoffrey Kaiser
Lynn Main
David Petrou
Alexander Riley
Gary Roebuck
Harlan Rosacker
Dileep Srihari

BASSES

David Bragunier
Charlie Cerf
Ron Davies
Bill Elcome
James Evans
Timothy Evans
Stephan Griffin
Ray Hohenstein
John Jimison
George Krumbhaar
Dave McGoff
Nathan Mitchell
Joe O'Leary
Scott Pritchett
Larry Robertson
Howard Spendelow
Jed Springfield
Ray Williams

MARINE BAND RECORDING POLICY

The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale. Educators, librarians, and station managers may request that their educational institution, library, or radio station be added to the CD mailing list by writing on official letterhead to:

Head, Marine Band Branch
Division of Public Affairs (PAB)
Headquarters, U.S. Marine Corps
3000 Marine Corps Pentagon
Washington, DC 20350-3000

To receive concert information and *NOTES*, the Marine Band's bimonthly newsletter, please write to:

United States Marine Band
Public Affairs Office
8th & I Streets, SE
Washington, DC 20390-5000

(202) 433-5809

marineband.publicaffairs@usmc.mil

www.marineband.usmc.mil

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CREDITS

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MSgt Jane Cross

CD Project Manager
GySgt Kristin Mergen

The Music Lover's Grainger was recorded June 21–25, 2010, at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria campus.

Lincolnshire Posy
edited by Frederick Fennell
© 1987 Ludwig Music Publishing Co., Inc.

"Ye Banks and Braes o' Bonnie Doon"
text by Robert Burns
© 1936, 1937 Schott

"Spoon River"
setting by Percy Grainger
edited by William S. Carson and Alan Naylor
© 2010 Southern Music Company (obo/Percy Grainger Estate)

Danish Folk-Music Suite
arranged by Joseph Kreines
edited by MSgt Donald Patterson*
© G. Schirmer

County Derry Air, BFMS 29
© 1930, 1931 Percy Grainger

"Molly on the Shore"
edited by Larry Clark
© 2002 Carl Fischer

"The Widow's Party"
edited by Barry Peter Ould
text by Rudyard Kipling
© 2003 Bardic Edition

Marching Song of Democracy
edited by Keith Brion
© 1991 G. Schirmer

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The Marine Band wishes to express its sincere gratitude to Mr. Norman Scribner, the members of the Choral Arts Society, Mr. Barry Ould, and Mr. Stewart Manville for generously donating their time, effort, and artistry on behalf of this project. We couldn't have done it without you!

The Music Lover's GRAINGER

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND
CHORAL ARTS SOCIETY OF WASHINGTON

1–6	***Lincolnshire Posy***	16:20
	edited by Frederick Fennell	
	1 "Lisbon" (Sailor's Song)	1:27
	2 "Horkstow Grange" (The Miser and his Man: A local Tragedy)	2:45
	3 "Rufford Park Poachers" (Poaching Song)	4:05
	4 "The Brisk Young Sailor" (who returned to wed his True Love)	1:40
	5 "Lord Melbourne" (War Song)	3:15
	6 "The Lost Lady Found" (Dance Song) transcribed by MSgt Donald Patterson* (*world première recording of this transcription*)	3:08
7	**"I'm Seventeen Come Sunday"**	3:05
8	**"Ye Banks and Braes o' Bonnie Doon"**	3:11
	text by Robert Burns	
	(*world première recording of this version*)	
9	**"Spoon River"**	4:15
	setting by Percy Grainger	
	edited by William S. Carson and Alan Naylor	
	(world première recording of this edition)	
10–13	***Danish Folk-Music Suite***	18:50
	arranged by Joseph Kreines	
	edited by MSgt Donald Patterson*	
	10 "The Power of Love"	3:37
	11 "Lord Peter's Stable-Boy"	2:54
	12 "The Nightingale and the Two Sisters"	4:14
	13 "Jutish Medley" (*world première recording*)	8:05
14	**County Derry Air, BFMS Nr. 29**	6:12
	(*world première recording of this version*)	
15	**"Molly on the Shore"**	3:42
	edited by Larry Clark	
16	**"The Widow's Party"**	3:47
	edited by Barry Peter Ould	
	text by Rudyard Kipling	
	(world première recording of this version)	
17	**Marching Song of Democracy**	7:14
	edited by Keith Brion	
	(world première recording of this edition)	
18	**"The Lost Lady Found"**	2:42
	(band version)	
	Total Time:	**69:34**

**Member, U.S. Marine Band*

COLONEL MICHAEL J. COLBURN, DIRECTOR, U.S. MARINE BAND
MR. NORMAN SCRIBNER, ARTISTIC DIRECTOR, CHORAL ARTS SOCIETY OF WASHINGTON