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## PERCEIVING PERCY

For band lovers, Percy Grainger's name evokes popular works like *Molly on the Shore* and *Lincolnshire Posy*. Grainger also made his mark as a virtuoso pianist from the late-Romantic School, a collector of folk songs rigorously employing scientific methods, and an innovator, inventing musical instruments and adding new colors into his musical scores.

Grainger's unique outlook in his professional life owes much to his peculiar upbringing. An obsessively close relationship to his mother Rose Aldridge Grainger – what biographer John Bird called a “neurotic guardianship” (*Percy Grainger*, Oxford University Press, 1999) – raises red flags in our post-Freudian world. Unhappily married to Percy's father John, Rose Grainger cast all her energies into her only child, born in Melbourne, Australia on July 8, 1882. She kept him in feminine curls, sheltered him from a normal childhood, and filled his young mind with Nordic legends, Icelandic sagas, and early English history. They were “two Australians against the world,” she often said.

Until her death by suicide in 1922, Rose never let go of her son psychologically. While the controversy about his upbringing lingered, Percy eventually enjoyed a stable marriage to Ella Ström (1889-1979), a Swedish artist and poetess whom he met aboard ship in 1926 and wed in 1928.

Percy Grainger was raised to observe nature, spending countless hours listening to wind or waves. He said such expanses of time fostered his desire for a new kind of “Free Music.” Throughout his life, he cherished native grasses and flowers. Such titles as *Lincolnshire Posy* are not accidental, invoking a tightly-bound bouquet of his beloved wildflowers and grasses.

Grainger mixed his views of Nordic superiority with a burning indignation over the minimal role British and Scandinavian cultures played in European arts, especially classical music. He left Australia in 1895 to become a piano student in Germany, but found himself repelled by German music, with the exception of J.S. Bach. He was thrilled when his concert schedule took him to live in England in 1901.

Grainger launched curious campaigns, including a personal effort to rid himself of all English words that arose after the Battle of Hastings (1066). He compiled what he called a “blue-eyed” dictionary, referring to “room music” rather than chamber music, pieces “dished up” rather than arranged, a “four-some” instead of a quartet, and a “middle-fiddle” instead of a viola. He avoided writing works entitled concerto, sonata, symphony, since those names had Southern-European roots.

Grainger became a leading pianist of his era. Had he not composed a note, he would still be famous for his early recordings ranging from Bach to Debussy, both on wax cylinder and on Duo-Art piano rolls. But there was problem with being a pianist, in Grainger's mind. When he composed or invented instruments, he was a creative artist; when he performed as a pianist, he was a re-creative vessel for other people's art. He reconciled those roles only through his passion for folk music. While folk musicians were recreating old songs, they delivered the text and melody in individual ways, fashioning them anew.

Grainger collected folk songs throughout his life, particularly in the years between 1905 and 1908. He was inventive in his collecting. In a story often told, he was desperate to “catch tunes” from an uncooperative granny, so he enlisted her granddaughter in a devious plan. Late that night, Granny sang willingly for the granddaughter, unaware of Grainger scrunched under the bed, scribbling notes.

Folk-song collectors at the turn of the twentieth century contended with the issue of method: whether it was better to notate tunes on paper, or to use wax cylinders to capture the songs with greater accuracy. To Grainger, only the horn and wax cylinder

could capture the endless nuances of real folk singers. In this decision, Grainger was joined by Europe's most famous collectors: Béla Bartók and Zoltán Kodály.

The embrace of gramophone technology marked Grainger as a modernist. He loved gadgets and contraptions, particularly early electronic instruments. He was fascinated by the theremin, the first electronic instrument to gain a footing. He followed developments that led to the modern electronic organ. *The Immovable Do* (a.k.a. *The Ciphering C*, 1933-39) was born when a note “stuck” on his harmonium, inspiring a set of improvisations around the persistent pitch.

Provocatively, he claimed to disdain the sound of classical instruments including, surprisingly, the piano. He endorsed the experimental composer Henry Cowell (1897-1965), whose compositions featured strumming and plucking piano strings from the inside. Beginning in 1945, Grainger worked with New York physicist Burnett Cross (1914-96) to develop “free music” machines, in part to recapture the malleable sounds of nature and the environment. Not surprisingly, these inventions sported colorful titles such as the “Kangaroo-Pouch Tone-Tool,” and the “Electric-Eye Tone-Tool.”

Grainger's search for vivid sound fostered his love of band instruments. He became a U.S. Army Bandsman in 1917, after leaving England for New York in 1914. He was one of the first composers to establish the sound of a concert band, as opposed to a military band. He wrote significant parts for piano, organ, and harmonium into his wind-band scores and expanded the use of what he called “tuneful percussion” (bells, chimes, xylophone, marimba, etc.). He relished low reeds and saxophones, particularly the soprano saxophone, using an entire family of saxophones whenever possible. He was one of the first to score piano and harp into the wind band, and he created what he termed “elastic scoring” which gave latitude in selecting instrumentation.

## The Recording

Both in its interpretation, and in the meticulous reconstruction of Grainger's orchestration, this recording sets a new standard for Percy Grainger's music. H. Robert Reynolds, Conductor of the Wind Ensemble at the University of Southern California, Conductor Emeritus of the University of Michigan Bands, and devotee of Grainger's music, praises the "great joy" apparent in these performances, and says the Dallas Wind Symphony captures "the brilliant colors in Grainger's music." In his view, they "do not play a bland version of any of these pieces. They highlight the dramatic gestures and dramatic colors," in short, doing "all those things you expect a professional group to do; in addition, they play with the enthusiasm of amateurs, and Grainger would have loved that."

Principal Percussionist Roland Muzquiz describes the effort to obtain the most authentic complement of instruments possible for this recording. "The Dallas Wind Symphony set out," he says, "to deliver exactly what Grainger envisioned this music should sound like: Grainger's 'Grand Vision'." Muzquiz reminds us of Grainger's approach to scoring – "The More, The Merrier!" – particularly in the percussion parts. He would write a line in octaves and indicate "two players if possible." Since certain percussion instruments from Grainger's period are no longer manufactured, the search-and-rescue mission included obtaining (via eBay) and restoring a ca. 90-year-old set of "Song Bells" – essentially a Glockenspiel pitched an octave lower. Such actions attest to the enthusiasm for Grainger's music that sparkles on every track.

## The Repertoire

Grainger grouped his extensive compositions into categories with titles, such as American, British, Danish Folk Music Settings; Sea-Chanty Settings; Free-Settings of Favorite Melodies; Kipling Settings; Musical Relics; and Room-Music Tidbits. Compositions were frequently revised, and sometimes incorporated into extended sets. The pieces on this recording stem largely from his British Folk Music Settings and his Room-Music Tidbits.

### **The Duke of Marlborough Fanfare** ("The British war mood grows") British Folk Music Setting

Composed 1939 in Coral Gables, Florida, this popular Grainger work was inspired by an 18th-century “broadside Ballade” that depicts the Battle of Ramillies (1706). The ballad portrays the duke, lying ill, recalling his past glories on the battlefield. Lucy Broadwood collected the tune c.1895 from master English folk-singer Henry Burstow. The tone of Grainger’s setting is close in style to the polite music heard in English pleasure gardens, rather than war-like. The piece opens with a significant horn passage, played offstage, meant to evoke poetic memories of war.

### **Lincolnshire Posy** British Folk Music Setting

Grainger’s most famous composition features tunes collected primarily in 1905-06. He dedicated the completed 1937 version to “the folksingers who sang so sweetly to me.” He intended each movement as “a musical portrait of the singer’s personality no less than of his habits of song.”

*Dublin Bay [Lisbon]*: A sailor's song with a counter-melody based on a phrase from Duke of Marlborough. Mixed chorus setting, 1906; wind-band version, 1937.

*Harkstow [Horkstow] Grange* (The Miser and his Man—a local Tragedy): Theme and variations. Wind-band version 1937, from sketches of 1934 and earlier.

*Rufford Park Poachers*: A musical depiction of poaching game from a private hunting reserve. Wind-band version 1937, from sketches of 1933.

*The Brisk Young Sailor* (who returned to wed his True Love): Theme and variations depicting a sailor about to be married. Mixed unison chorus, horns and strings, 1919 from earlier sketches; wind-band version, 1937.

*Lord Melbourne*: A brisk war song featuring brass and percussion, with melody also a variant of Duke of Marlborough. Unison chorus, organ and brass, 1910; wind-band version, 1937.

*The Lost Lady Found*: A dance song “caught” by Lucy Broadwood from her Lincolnshire nurse, Mrs. Hill, featuring “tuneful percussion.” Mixed chorus and twelve or more instruments, 1910; wind-band version 1937.

### The Merry King – British Folk Music Setting

Grainger captured the tune in Wimbledon, London from folk-singer Alfred Hurt in 1905. Grainger wanted it played “Flowingly, somewhat waywardly.” The four verses become complex and passionate. Set first for piano, sketched for chorus, the wind-band version was made in 1936-39 from early sketches made for chorus by 1906.

**Children's March** (“Over the Hills and Far Away”) – Room-Music Tidbit  
The only original work from his military period, composed 1916-1918, Grainger gave the piece the enigmatic subtitle “for my playmate beyond the hill.” Despite the

title, the melody is original and not based on the children's song by the same name. The earliest of Grainger's pieces to integrate piano into the orchestration, the score includes bass oboe and indicates that low piano strings be hit with a percussion mallet. Grainger also added an optional wordless vocal part, originally to be sung by band members. Grainger once explained his preference for wordless chorus: "Music carries its own special message to the soul – a message that is weakened if words are set to music."

#### **Colonial Song (Up-Country Song)**

A "Yule-gift" for his mother in 1911, scored in 1913 both for soprano, tenor, harp, and orchestra and for wind band. Called his "love song to Australia," he compared the piece's spirit to "that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art." It is considered the earliest wind-band piece to use piano and harp.

#### **Mock Morris – Room-Music Tidbit**

Created as a "Birthday-gift" for his mother in 1910. It was intended for a "string six-some" (Grainger's term for Sextet) or a string band. Its original melody follows the course of a Morris Dance. He intended it to be played "At fast jog trotting speed."

#### **The Gum-Suckers March (Cornstalkers March)**

Completed in 1914 and incorporated into an orchestral suite *In a Nutshell* (1916). A "gum-sucker" is a nickname for an Australian born in Victoria, Grainger's birth state, and a reference to the native gum (eucalyptus) trees that send "suckers" up from the bottom of their trunks. Grainger used his "Australian Up-Country Song" (1905) as the second theme. He wanted the piece to raise a clatter, urging 7 or 8 percussion players be used. Grainger made the wind-band version in 1942.

### **Molly on the Shore – British Folk Music Setting**

A birthday gift for his mother in 1907, set first as an Irish Reel for piano based on two Cork Reel tunes, “Temple Hill” and “Molly on the Shore,” taken from *The Complete Petrie Collection of Ancient Irish Music* (1855) edited by Sir Charles Villiers Stanford. The wind-band version, created in 1920, is considered one of the most technically demanding of Grainger’s works.

### **Spoon River – American Folk Music Setting**

Grainger described the tune as “very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types.” He got the tune in 1915 from a Capt. Charles H. Robinson who heard it played by a fiddler at a country dance in Bradford, Illinois, in 1857. Grainger aimed at “preserving a pioneer blend of lonesome wistfulness and sturdy persistence.” First arranged for piano solo in 1919, and completed for orchestra in 1929, *Spoon River* is “elastically scored” and features “tuneful percussion.” The wind-band arrangement was made by Glenn Cliffe Bainum in 1967.

### **After-Word (After-Song)**

Found in the late 1970s in a basement vault at Grainger’s White Plains, New York, house, the score was compiled in 1994 from manuscript and sketches by Grainger’s U.K. publisher Barry Peter Ould (Bardic Editions). Grainger conceived this piece for ten brass instruments and wordless choir in 1910-11 (rev. 1957) at the height of his eight-year love affair with Danish pianist Karen Holten. Due to their schedules, the two musicians were rarely together, so their nights of passion were memorable. *After-Word* commemorates the morning following such a night, “when one sits fresh at the piano, completely happy and with a kind of child’s fresh pure tiredness over one . . . then one longs for a long drawn out song line, rich and lasting with a kind of fragrant harmonic support.” (Grainger, in a letter to Holten).

### **Lads of Wamphray – March**

Inspired by a poem of the same time in Sir Walter Scott's *Minstrelsy of the Scottish Border*, this was Grainger's first work for wind band to be performed (1905), although it was not published until 1941. Despite its source, it is not based around a folk tune.

### **Irish Tune From County Derry – British Folk Music Setting**

This tune, like that for *Molly on the Shore*, comes from the *Complete Petrie Collection of the Music of Ireland* (1855). Grainger admired what he called "the old Irish race" in which, "with less foreign admixture, the ancient melodies of the country have been so extensively preserved." Grainger wrote several versions before setting *Irish Tune From Country Derry* for wind band in 1918. A second wind-band setting was made in 1920 (recorded on *Crown Imperial*, RR-112). Grainger added notable complexity and dissonances to the wind-band arrangements.

### **Shepherd's Hey – British Folk Music Setting**

First composed first for piano (1913), it is based on four variants of a tune Grainger received directly from English folksong collector Cecil Sharpe (1859-1924). The wind-band version was created in 1918. Although Grainger wrote "This setting is not suitable to dance Morris Dance to," the character of the dance is conveyed. The word "hey" refers to an actual step in a Morris Dance.

– Carol Reynolds

## DALLAS WIND SYMPHONY

**Piccolo:** Juli Purcell Powers **Flute:** Melinda Jean Wilson (Principal), Kathy K. Johnson

**Oboe:** Kelli Short (Principal), Sharon Lacey **English Horn:** Aryn Mitchell **Eb Clarinet:**

Garry Evans **Bb Clarinet:** Deborah Ungaro Fabian (Concertmaster), Sharon Knox Deuby (Associate Concertmaster), Mary Alice Druhan, Alex Yeselson, Ricky J. Reeves, Jeanie Murrow,

Rich Colodney, Bonnie Dieckmann, Pamelia Henderson Urban **Basset Horn:** Sam Kaestner

**Bass Clarinet:** Mickey Owens **Contra-alto Clarinet:** Robin Owens **Bassoon:** Kelbert Taylor (Principal), Marty Spake **Contrabassoon:** Leslie Massenburg **Alto Saxophone:** Donald Fabian

(Principal), David Lovrien, Noelle Fabian **Tenor Saxophone:** Roy Allen, Jr.

**Baritone Saxophone:** John Sweeden **Bass Saxophone:** Robin Owens

**Horn:** David Lesser (Principal), Jeffery Whaley, Chris Dulin, Michael Morrow, Timothy Stevens

**Trumpet:** Tim Andersen (Co-Principal), Brian Shaw (Co-Principal), Steve Fitts, Luis Martinez,

Shaun Abraham, Gary Dobbins, William Carmichael **Trombone:** Jimmy Clark (Principal),

Chris Clark, Bob Burnham **Bass Trombone:** Barney McCollum **Euphonium:** Jeremy McBride (Principal), David Strand **Tuba:** Alex Cauthen (Principal), Jason Wallace **String Bass:** Kyp Green

**Harp:** Naoko Stromberg **Piano:** Brian Allison **Harmonium:** Naoko Stromberg

**Timpani:** Dale Powers (Principal) **Percussion:** Roland Muzquiz (Principal), Jon Lee, Michael

E. McNicholas, Drew Lang, Greg White, Christopher Deane, Steve McDonald, Andy Anker,

Justin Preece, Barry Knezek, Dave Cook **Hand Bells:** Estelle Spradling, Rachel Reimer

**Artistic Director & Conductor:** Jerry Junkin **Associate Conductor:** David Kehler

**Executive Director:** Kim Campbell **Director of Development:** Lee Papert

**Operations Manager:** Courtney Dodson **Director of External Affairs:** John Mahood

**Personnel Manager:** Donald Fabian **Librarian:** Juli Purcell Powers

**Equipment Manager:** Roland Muzquiz **Technical Director:** Michael E. McNicholas

**Stage Manager:** Jason Biggs **Stage Hands:** James Coleman, Elliot Mayen



## ARTS DISTRICT CHORALE

**Soprano:** Patricia Brooks, Carol St. George, Paige Meritt, Janelle Pendleton, Justina Silwood, Karen Thomas, Suzanne Watts **Alto:** Julie Adkins, Patrice Higgins, Kristin Moore, Susan Morgan, Mindy Paine, Linda Piper, Jennie Strahan, Ruth Vera **Tenor:** Joseph Adkinson, Tom Morgan, John O'Neil, David Reinig, J. Christopher Stinnet **Bass:** Robert Brooks, Michael Dobbins, Thom Hulme, Jack Luby, Geoffrey Moore, Mike Nicholson, Danny Wesley Ray, Bob Robertson  
**Artistic Director:** H. Michie Akin **Creative Director & Assistant Conductor:** Geoffrey Moore

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**Recorded:** August 23–24, 2008, Meyerson Symphony Center, Dallas, Texas

**Producers:** Robert Carnochan, J. Tamblyn Henderson, Jr.

**Engineer:** Keith O. Johnson

**Executive Producers:** Kim J. Campbell, Marcia Martin, JTH

**Editing/Mastering:** Paul Stubblebine, JTH

**Design:** Bill Roarty, JTH



**Jerry F. Junkin** serves as Artistic Director and Conductor of the Dallas Wind Symphony, as well as Director of Bands and the Vincent R. and Jane D. DiNino Chair in Music at The University of Texas at Austin, where he also holds the title of University Distinguished Teaching Professor. In 2003 he was appointed Music Director and Conductor of the Hong Kong Wind Philharmonia. Professor Junkin

became conductor of The University of Texas Wind Ensemble in the fall of 1988, following an appointment as Director of Bands at the University of South Florida. From 1978 to 1982, he served as Assistant Director of Bands at UT, after which he held a similar position at The University of Michigan. In addition to his responsibilities as Professor of Music and Conductor and Music Director of the UT Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He is a recipient of the Texas Excellence in Teaching awards, presented annually by the Ex-Student's Association. Additionally, he received the Outstanding Young Texas-Ex Award also from the same organization. In 2004, he was elected to the Academy of Distinguished Teachers at UT and in 2005 was the recipient of the UT Fine Arts Achievement Award.

Jerry Junkin became the Artistic Director and Conductor of the Dallas Wind Symphony in the fall of 1993. Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. In February of 2005 he led the world premiere performance of Corigliano's *Circus Maximus: Symphony No. 3*, in both Austin and New York's Carnegie Hall. *The New York Times* named the recent release on Reference Recordings with Jerry Junkin and The University of Texas Wind Ensemble, *Bells for Stokowski*, one of the best classical CDs of 2004.

## Thank-You

The Dallas Wind Symphony is forever grateful to Carol A. Winkelmann whose extraordinary contribution in memory and honor of her late father, Eugene C. Winkelmann – a great friend to the DWS and devotee of Grainger's music - served as the catalyst for this recording. We wish to recognize the magnanimous support of the Eugene McDermott Foundation. Our profound appreciation is offered to Natalie Potter, Deborah & Todd Toney, Steven Page & Linda Newman, Vera & Ford Hall, and the Diane & Hal Brierley Foundation, whose generous gifts were essential to realizing this effort. Additional contributions by Jane Barton and an Anonymous donor in honor of Howard Thomas Dunn brought *Lincolnshire Posy* to fruition.

Our sincere thanks to Keith Johnson, Tam Henderson, Rob Carnochan and Marcia Martin, the incredibly talented production team behind this recording. The selfless dedication of our musicians and the inspired leadership of Jerry Junkin made everything you hear possible. We wish to acknowledge the staff of the Meyerson Symphony Center, who are always there to lend a helping hand: Kerry Musick, Les Studdard, Lamar Livingston, Chris Head, Ed Schmidt, and Sam Saenz. Our heartfelt thanks goes to Scott Taylor and Roland Muzquiz at Richardson High School for their faithful support. The Dallas Wind Symphony is proud to be sponsored by Elliott's Hardware, with additional funding from the City of Dallas—Office of Cultural Affairs, TACA, and The 500, Inc. Please visit our website at [dws.org](http://dws.org).

*This album is dedicated to the loving memory of Howard Thomas Dunn  
— Founding Conductor, Dallas Wind Symphony, 1938-1991*

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