

The Grainger Journal

Volume 17, Number 2

CROSS-GRAINGER EXPERIMENTS
Febr. 1950. Gliding tones on whistle,
notes on recorders, produced by holes &
slits cut in paper rolls.

The Grainger Journal

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Editorial

Welcome to the first edition of *The Grainger Journal* for 2022. Last year saw a busy and successful year for the Percy Grainger Society, with a number of new initiatives launched, and with a significant increase in the society's membership. A selection of recent events and grant successes is given in our 'News from the Percy Grainger Society' section of this journal.

This edition also features the long-overdue publication of Teresa Balough's "Burnett as We Saw Him", an affectionate tribute to Burnett Cross, Grainger's long-time free music collaborator during the later years of his life. This article is published just as work is beginning on the conservation of the "Gliding tones on whistle" free music machine at the Percy Grainger Home and Studio, supported by a grant from the New York State Council on the Arts, and the Greater Hudson Heritage Network. The original image of the machine, taken by Burnett Cross in 1950, is reproduced on the front cover.

Cora Angier Sowa's article on the ethnomusicologist Natalie Curtis Burlin provides a fascinating account into the career of this remarkable woman who did so much to collect, notate and narrate the music of the indigenous peoples of America and Africa. Grainger was a great admirer of Curtis's work, and also brought to the concert platform a number of her collected songs through his own arrangements and orchestrations.

In "Grainger and the Intimate Saxophone", saxophonist Paul Cohen explores Grainger's love affair with the saxophone, an instrument he regarded highly and wrote for extensively. Grainger's understanding of the saxophone as an orchestral resource, and as an ensemble instrument, remains unparalleled in composers of his time.

The latest developments in the Grainger Museum, Melbourne are summarised in "Through the Lens of Tertiary Education and Research", by Heather Gaunt, Anthony Lyons and Rochus Hinkel. This exciting phase of development for the museum seeks to further reimagine it as a place of creative learning and exploration, embracing a range of digital possibilities. Grainger would surely have approved.

This edition also contains Dana Paul Perna's review of the CD "The Art of Agony: Australian Music for Two Pianists", which includes a performance of Robert Davidson's fascinating *The Art of Agony*, a composition that incorporates Grainger's own voice, drawn from a radio interview with Wayne Howell in 1952, into the musical landscape.

With news too of our forthcoming collaboration with the American Bandmasters Association on the occasion of the 85th anniversary of the composition of *Lincolnshire Posy*, and our online discussion in February with Colonel Jason K. Fettig, Director of the "President's Own" United States Marine Band, we look forward to another year of exciting activity in the Grainger world.

P.J., Cambridge, UK, January 2022

News from the Percy Grainger Society

Funded through a grant from the *Pomeroy Fund for NYS History*, a partnership between the William G. Pomeroy Foundation and the Museum Association of New York, the renovation of the dining room at the Percy Grainger Home and Studio was completed in October of 2021.

Funded by the Museum Association of New York, as part of their *Building Capacity, Creating Sustainability, and Growing Accessibility* program, the society has launched *GLOSS*, the *Grainger Library of Sampled Sounds*. *GLOSS* provides access to a collection of recorded sounds from the Percy Grainger Home and Studio, which may be used for further compositional or creative use. Access to *GLOSS* is via the society's web page.

A three-record set, *Personality in Art*, Grainger's 1942 lecture at Interlochen Music Summer Camp, was recently found in the collection at the Percy Grainger Home and Studio. The lecture has been professionally digitized and placed on the member's area of the website.

The Percy Grainger Society has been awarded a *Conservation Treatment Grant*, funded by the New York State Council on the Arts, and the Greater Hudson Heritage Network, to conserve the "Gliding tones on whistle" free music machine, the last remaining machine housed in the Percy Grainger Home and Studio. Work will be completed by October of this year, allowing the machine to be highlighted in a display on the first floor.

In collaboration with the Percy Grainger Society, Westchester Symphonic Winds, under the direction of Curt Ebersole, mounted *A Salute to Percy Grainger*, on November 14, 2021, at the Tarrytown Music Hall, New York. The concert featured a selection of Grainger's compositions as part the commemorative events for the 100th anniversary of Grainger's arrival in White Plains and the 60th anniversary of his death.

Grainger's masterpiece for band, *Lincolnshire Posy*, was commissioned by the American Bandmasters Association and first performed in 1937. The Percy Grainger Society is pleased to be collaborating with the American Bandmasters Association throughout 2022 to celebrate the 85th anniversary of one of Grainger's best-known works.

Our annual *Open House*, scheduled this year for Sunday 10 April, invites the community to experience the historic home and learn about the Grainger's life and work. This year we are delighted to host eminent saxophonist Paul Cohen, and friends, who will be performing a selection of Grainger compositions for saxophone ensemble, and saxophone and piano.

Further details of all of the society's events are available on our web site, at www.percygrainger.org.

Burnett as We Saw Him¹

Teresa Balough



Figure 1: Burnett Cross, Ella Grainger and Percy Grainger on board an unidentified ship, ca. August 1952

William Burnett Cross was born on August 7, 1914, in New York City, the eldest son of William and Elizabeth Burnett Cross, and died on March 4, 1996, at his home in Hartsdale, New York. During his long and illustrious career, he worked as a high school physics teacher, a US Army weather forecaster, an instructor at Columbia University Teacher's College, an educational consultant, an author of science texts, films and other educational materials for classroom use, a Senior Science Editor for Harcourt Brace Jovanovich, a photographer, an inventor, and, in the capacity most well-known to members of the Percy Grainger Society, a collaborator with Percy Grainger on the production of instruments for the performance of Grainger's "Free Music".

In reflecting on the significance of Burnett's life, particularly in relation to his work with Grainger, twelve people who knew him well and who had worked with him in Grainger research, offer personal comments which serve together to make a rounded portrait of the man and his accomplishments.

Most of the contributors met Burnett through Ella Grainger. Sir Frank Callaway (1919–2003), Foundation Professor of Music at the University of Western Australia, Honorary President of the International Society for Music Education, and founder of the Callaway International Resource Centre for Music Education wrote:

¹ Note: In 1976, Burnett Cross contributed a series of twelve annotated photographs of Percy Grainger to Volume 10 of the University of Western Australia publication *Studies in Music*. He titled this photographic essay "Grainger as I Saw Him".

us of Percy's piano transcriptions of Bach and his orchestral work *The Warriors*. I remember thinking how wonderful it was for Percy to have had such a fine friend as Burnett. Apparently, Percy felt this way too, for he wrote in a letter to Burnett dated June 22, 1950, after a series of successful Free Music experiments:

These months have been wonder-working [miraculous] months because you not only understand & feel the art side of my aims, not only because you understand the nature-laws that can put these aims into real-hoods [realities], but because (as I already said) you have the class-room bravery of putting everything to the test at once ... To see you always so quickly & deftly carry thoughts & hints into the deed-realm (& to hit the nail on the head in every case, after the lapse of a few hours, & earlier) has wonderfully upheartened my view of our tasks & allowed me no chance to sink into the downheartedness I all too easily am apt to dwell in ... it is unspeakably thrilling to work with one who has your lightning grasp & unfailing guess-right-ness – the more so for me, who have waited so very long to see my thought-germs [ideas] take shape & who is as bowed down as I am with a sense of belatedness. So I am hugely thankful for your speed & mastery ... I have vastly *joy-quaffed* [enjoyed] yr speed & mind-brightness. And thru it all I have sensed with out-chosen [special] thankfulness yr fatherly-mooded wish to be helpful & burden-lightening.⁷

It was while a student at Columbia University that Burnett had first met Percy. As timpanist in the Symphonic Band (he would later continue his studies with Saul Goodman, timpanist for the New York Philharmonic, and become a close friend of the Goodman family), he was asked to stop by the Grainger home and pick up some extra band parts for their performance of *Lincolnshire Posy*, then still in manuscript. Several years later, having been in the army and still in army uniform, he met Percy again, this time on the railroad station platform in White Plains, New York. In the words of Dr. Kay Dreyfus⁸, former curator of the Grainger Museum and author: "From that meeting their friendship and co-operation lasted and deepened until Grainger's death."⁹

From 1946 until Grainger's death in 1961, Cross and Grainger completed a series of successful machines for the production of Free Music sounds. Burnett often remarked that as soon as one of Percy's specifications had been met, he was eager to experiment with another. He felt that even if Percy had

⁷ Letter from Percy Grainger to Burnett Cross, June 22, 1950.

⁸ Kay Dreyfus's books include *The Farthest North of Humanness: Letters of Percy Grainger 1901–14* (Macmillan, 1985), *Percy Grainger's Kipling Settings: A Study of the Manuscript Sources* (UWA Press, 1980), *Grainger the Modernist* (ed., with Suzanne Robinson, Ashgate, 2015) and *Distant Dreams: The Correspondence of Percy Grainger and Burnett Cross, 1946–1960* (ed., with Teresa Balough, Lyrebird, 2020).

⁹ Kay Dreyfus, "In Memoriam Burnett Cross," *In a Nutshell*, Friends of Percy Grainger Newsletter, Vol. 4, No. 1, April 1996.

His capacity to articulate Percy's objectives and processes in his Free Music experiments impressed me, because he was able to pick up subtle (and not so subtle) misconceptions about either Percy's objectives or his processes and gently, but firmly, set one on the right track.¹⁴



Figure 2: With Percy Grainger on the veranda at 7 Cromwell Place

In her memorial tribute to Burnett, Kay Dreyfus wrote:

Following Grainger's death, Burnett devoted himself to making Grainger's aspirations and experiments with Free Music known to as wide an audience as possible. He lectured at universities and colleges throughout the USA and in Australia, where his efforts saw the ghostly machines in the Grainger Museum restored to life and sound. A vivid Museum memory is that of Burnett delivering a talk on Free Music to a local Fire Chief summoned – with supporting fire engines – when the vacuum cleaner used to drive the Reed-Box Tone-Tool overheated and malfunctioned, puffed out clouds of smoke and set off the alarms. Burnett's lucid, humorous, and transparent lecturing style – a legacy of his work as a science teacher and textbook author – made his talks attractive to all his listeners. As a final gift to the Museum, he prepared a slide show of his photographs, accompanied by a spoken commentary – a true testament to a working friendship.¹⁵

Harold Diamond, Emeritus Professor of Music and Fine Arts Librarian at Lehman College, City University of New York, believes that "Burnett's

¹⁴ McKellar, 8/12/96.

¹⁵ Dreyfus, "In Memoriam Burnett Cross".

acknowledge that Burnett had a central role of influence in the revival of interest—and the nature and quality of that revival—in Percy’s music innovations, and life.

But Burnett had his own directions in life as an author, editor and educator in the field of science education in addition to his role and contribution in relation to Percy. In this, he reveals himself to be a transformer and an innovator in his own right.²⁰

Burnett spent much of his later years in writing essays addressing the teaching of science to young people. Many of these were printed in science journals, such as the following excerpt from the Fall 1991 *Journal of Science Teacher Education*:

Collaboration is a vital component of the scientific method ... collaboration is a social operation. The scientific method is basically a social phenomenon ... Now we must recognize and explore the social dimension, collaboration ... Collaboration requires people to talk with one another. To talk with one another requires a common language. Scientists have developed an extraordinarily effective common language ... They bypass the common barriers to communication: social, economic, national, whatever. By means of this extraordinary social arrangement scientists swap wisdom—and by means of their common language of agreed-on objects ... This language of agreed-on objects is eminently rational. The scientists’ communication network is eminently social.²¹

Professor Kravitt continues: “Ultimately, of course, there was Burnett’s special gift, so rare among scientists and certainly among musicians: his remarkable use of the English language. He soon discovered, as science editor at Harcourt, how little scientists know about writing simple, clear English. Here is where he made prominent contributions.”²² John Bird, author of the ground-breaking biography *Percy Grainger*, supports this observation when he writes of Burnett’s ability to make the concepts of Free Music clear:

Of course, I am one of many who gladly acknowledge an unrepayable debt to Burnett, for not only was he unflinchingly generous with his time and energy in helping me understand the wider aspects of Grainger’s personality, but he was also endlessly patient in helping me gain insight into the Australian’s ideas and theories *behind* the “Free Music”.²³

Another effective component of Burnett’s success in working with Free Music may have been his belief that “there is still another dimension of the

²⁰ McKellar, 8/12/96.

²¹ Burnett Cross, “The Scientific Method Revisited”, *Journal of Science Teacher Education*, Fall, 1991, p. 83.

²² Kravitt, 7/1/96.

²³ Letter to author from John Bird, July 31, 1996.

of his last letters to me, I note that he would be referring in one paragraph to Karl Marx and in subsequent sections of the letter he would draw upon his extensive knowledge of Dickens, Yeats, Faraday and Buddhism.

Burnett undertook every project with an undeviating single-mindedness and a quiet passion which was remarkable to behold. He was uncompromising and gloriously stubborn when he had his mind set upon some object. Yet his quiet and winning charm withal could conceal many a talent and enthusiasm which at times would surprise. He had the Irishman's unfailing ear for music, and he was a competent jazz pianist. He could cap or capsize most comments made over a dinner table and he had many an engaging story to tell, for example, his meeting with Charles Lindbergh, the time he traveled on the 20th Century Limited (steam enthusiasts will understand the reference here!) and the afternoon he was "conducted" by Stokowski at Cromwell Place. His tales about the period he spent living in Ireland were endlessly entertaining. His example helped me to learn of the joys and of the freedoms of bachelorhood. I never once heard him speak of suffering from loneliness or boredom. I dare say he was so self-motivated that it would simply not occur to him.²⁷

Many different appellations could be applied to Burnett in addition to scientist, writer and musician: folk singer, pianist, scholar, inventor, photographer, audio engineer, to name a few. In 1949 he gave Percy a great deal of pleasure by learning to sing in dialect a setting of the English folk-song "Bold William Taylor" that Grainger had made forty years previously and had never heard sung. Burnett made a recording of this which Grainger used for practice with instrumental ensembles while on tour, and an enthusiastic Grainger wrote to him from the train:

"If I remember rightly there have been only 2 people who have ever sung a song of mine flawlessly – John Alexander, a tenor, who sang my *The Only Son* (Kipling) in Cincinnati 2 years ago, & yourself in *Bold William Taylor*:

The ability to build up effects, to sink back suddenly from the big into the small, to keep the over-all impression in mind while arranging one's momentary sound-sizes, this is what makes the born performer. And this ability you have shown most convincingly in yr *Bold William Taylor*. You have shown anew what was apparent all along (in yr drum playing, in your choice of music) that the artist is very predominant in you, or shall we say that the artist & scientist are perfectly balanced? Of course it is an unspeakable satisfaction to me to find someone who can sing my "narrative song" settings so flawlessly ... *the first art-music method of handling narrative song without curtailment of the complete unfoldment of all verses & without compromise in the matter of presenting folksong as an art ...*"²⁸

²⁷ Bird, 7/31/96.

²⁸ Letter from Percy Grainger to Burnett Cross, 27 November 1949.

Vaughan Williams, and John Ireland, and often spoke of the pleasure he obtained from the task.

Those of us who had the pleasure of visiting Burnett at his apartment in Hartsdale, New York viewed with fascination the photograph montages Burnett made of Grainger going about his daily activities, whether in the production of *Free Music*, giving concerts, composing, or relaxing. In a similar way he would record the artistic work of their mutual friend sculptor and physician K. K. Nygaard. Sir Frank Callaway recalled that his request for an essay by Burnett on “Grainger as I Saw Him” for the 1976 issue of the journal *Studies in Music* resulted in a series of twelve annotated photos of Percy and Ella at work:

Burnett made significant contributions to *Studies in Music*, the Australian musicological journal of which I was then editor. In volume 2 (1968) of that publication I had included an article by Ivar Dorum on “Grainger’s *Free Music*” which led a few years later to my asking Burnett to contribute an article on “Grainger as I Saw Him”. This I included in volume 10 (1976). It comprised twelve annotated photographs, all taken by Burnett, showing Percy and Ella Grainger at work on the various *Free Music* “experimental machines”. In 1982 I was grateful for Burnett’s advice when compiling the special *Percy Grainger Centennial Volume* of *Studies in Music*.³³



Figure 3: With Ella Grainger working on the “Kangaroo Pouch” machine

³³ Letter to author from Sir Frank Callaway, July 8, 1996.

editors also have to feel that they are contributing something essential. Give them that opportunity." Wise advice! The author-editor adversary relationship, in my mind, gradually changed into one of collaboration. Burnett's interest continued to his last days. After my book was going into print, he would ask: "What's the latest from Yale?"³⁶

Burnett's desire to be helpful was, of course, well-known to Percy. When in later years Percy's musical memory began to fail, Burnett devised a "desk roller" by means of which the musical score could be viewed without turning pages. In the words of Charles Hughes: "In his later years Percy's musical memory was less secure. Burnett played a major part in devising a machine, foot operated, which moved the music into view as the pianist needed it."³⁷ In this context, Scottish composer, pianist and correspondence friend of Grainger, Ronald Stevenson, reminisced about a memorable visit which Burnett paid to the Stevensons in 1987:

On a visit in the Summer of 1987 to our home in West Linton, Scotland, Burnett brought with him slides of drawings of the electronic music-machine which Percy Grainger had dreamed up and which Burnett transposed into technical reality, also slides of a demonstration of the piano-roller mechanism which explained its function as a mechanical page-turner, operated by means of a foot-roller, unmistakably similar to a roller skate! Percy had told Burnett that this mechanism made "the perfect concert" – it maintained the interest of those who were bored by the music and increased the enjoyment of those who were enjoying it already! Our music friends present watched with amused amazement at this combination of Percy's vision and Burnett's practicality.³⁸

Percy's appreciation for this device was endless. In two letters dated January 25 and August 30, 1952, he wrote to Burnett:

Your so kindly making the music desk roller, & making it so simple & easy-to-work has taken all the sting out of concert playing for me.

The other day I was writing to Detroit about my program there next Jan. with the Scand. Symp. Orch. & I proposed the D min. Brahms Concerto—a work I haven't played since about 1912, because it is hard on the memory. But otherwise it is one of the few things that NATURALLY SUIT ME. BUT WITHOUT THE DESK ROLLER I could never have so written to Detroit. So it is a wondrous boon, & who is to know what further good things it will lead to, even if my time is short?

As Ronald Stevenson has pointed out, both Percy and Burnett's sense of humor was evident in their discussion of the much-applauded desk-roller. Harold Diamond writes that "Burnett's sense of humor was well-known to all

³⁶ Kravitt, 7/1/96.

³⁷ Hughes, 7/17/96.

³⁸ Letter to author from Ronald Stevenson, July 30, 1996.

part of the process, with Percy yelling directions from 3 flights up the stairs to achieve volume, arrangement, etc.

Ella was usually present, graciously serving cake, cookies, tea and coffee, and Percy, always the perfect gentleman. This musical event might take place every week or so with a new theme (instrument) to be tested.

I remember about Percy – his energy – and strength – the piano vibrated, the room vibrated – his marvelous touch, tone, sounds. When he greeted me (and others) he would bow. Percy and Burnett seemed to have a great appreciation of their mutual goals and a harmonious relationship.⁴⁰

Percy once referred to Burnett as being “ruthlessly pro-Grainger”⁴¹ Harold Diamond writes:

Burnett’s English reserve and demeanor masked powerful passions. His quest for truth was fearless; his belief in the life and music of Percy Grainger unshakable and illuminating. Burnett’s belief in Percy went beyond his music to total acceptance of Percy’s personal behavior. He would often say, in response to a value judgment that Percy was profoundly eccentric, that the behavior may seem odd, but Percy always had a good reason for what he did. His devotion and unswerving belief in Percy were an inspiration.⁴²

Many of us found Burnett’s continued support of Percy’s work and evident delight in its manifestation both an inspiration and a joy to behold. In 1982, Burnett and I both attended the Percy Grainger Centenary Celebrations at The University of Melbourne in Australia. The joy that Burnett felt in hearing this wonderful music of his great friend performed, in some cases for the first time in years, was in itself a joy to behold. Mark Grant expresses it well:

Burnett was a true-blue loyal standard-bearer for Percy Grainger. He charted every step of Percy’s increasing recognition, the recordings, concerts, lectures, journals, books. He would send me (and many others, I well know) postcards and letters with his own notations on them. “The work goes on” he would write on these cards. He took an unselfish delight in each advance of Percy’s posthumous reputation. He was Percy Grainger’s ambassador to a new generation!⁴³

After the passing of Ella Grainger in 1979, Burnett became executor of Percy Grainger’s estate and as such obligated to fulfill the legal ramifications of Grainger’s will to the best of his ability. Contrary to the wishes expressed in Grainger’s will, many of his original manuscripts had gone to libraries throughout the world, and it was Burnett’s complicated task to try to ensure

⁴⁰ Letter to author from Howard Cross, undated.

⁴¹ Letter from Percy Grainger to Burnett Cross, August 7, 1950.

⁴² Diamond, 7/16/96.

⁴³ Grant, 8/9/96.

innovation, his pleasure in other's successes and achievements, and finally, the unspoken but clearly practised ethical principles by which Burnett led his life exemplify contemporary, visionary leadership values and practices. Simply by being himself, Burnett helped bring forth creative and sometimes visionary thinking in many of us, his Grainger colleagues.⁴⁹

The legacy of Burnett Cross will live with each of us who knew him and with those who know him only through his work. His work in Free Music, his Grainger scholarship, his texts on science education, his skills as a documentary photographer and audio preservationist, each of these are enough to win our lasting appreciation and thanks. When to these are added the humanity and generosity of the man himself, we find set before us the example of a Renaissance man to whom we can all look for inspiration. Now as a new era in Grainger studies begins, based on the deeper understanding of Grainger's spiritual/musical aspirations so well understood by Burnett Cross, we can look to Burnett as we strive to be collaborators with him in the dissemination of Grainger's message.



Figure 4: Burnett Cross in later life

(Images reproduced by kind permission of the Estate of Burnett Cross)

⁴⁹ McKellar, 8/12/96.

Natalie Curtis, Busoni, and Grainger

Cora Angier Sowa



**Figure 1: Image of Natalie Curtis from
The Crisis, February 1922, p. 170**

Percy Grainger's appreciation of American folk song

Percy Grainger was a composer with many interests. One of these was the collecting and arrangement of folksongs of various continents, and his work with English, Scandinavian and South Pacific song is well-known. In the years he spent in America, he developed an interest in the music of America. He lived in Springfield, Missouri from 1940 to 1943, and acquired an appreciation of the mountain music of the US, as exemplified by his performances of the old song "Arkansas Traveler."¹ But he also became interested in the songs of the Native Americans, or "Indians," as they were then called, and in the complex forms of the music of African Americans. In these pursuits, he was influenced by the work of Natalie Curtis Burlin (1875–1921), intrepid collector and writer, who overcame hardships, both physical and bureaucratic, to record first the music of the Hopi of Arizona and other Native American tribes, then the elaborate part-singing of the Blacks at the Hampton Institute in Virginia.²

¹ A catalog of *Grainger's Collection of Music by Other Composers* at the Grainger Museum in Melbourne lists a copy of an arrangement of "Arkansas Traveler" by Frank S. Kenyon, described as an "American country dance." And the *Guide to the Pianist's Repertoire* by Maurice Hinson lists among folk song adaptations by composer David Guion: "Arkansas Traveler: an old folk tune heard by Guion as a fiddle 'breakdown'; often performed by Percy Grainger." Grainger recorded another old fiddle tune, "Turkey in the Straw," also arranged by David Guion, for Columbia Records, as described in Olin Downes, *The Lure of Music: Picturing the Human Side of Great Composers*, Harper & Brothers, 1922, p. 302.

² I would like to thank Barry Ould, President Emeritus of the Percy Grainger Society, for first making me aware of the works of the fascinating figure of Natalie

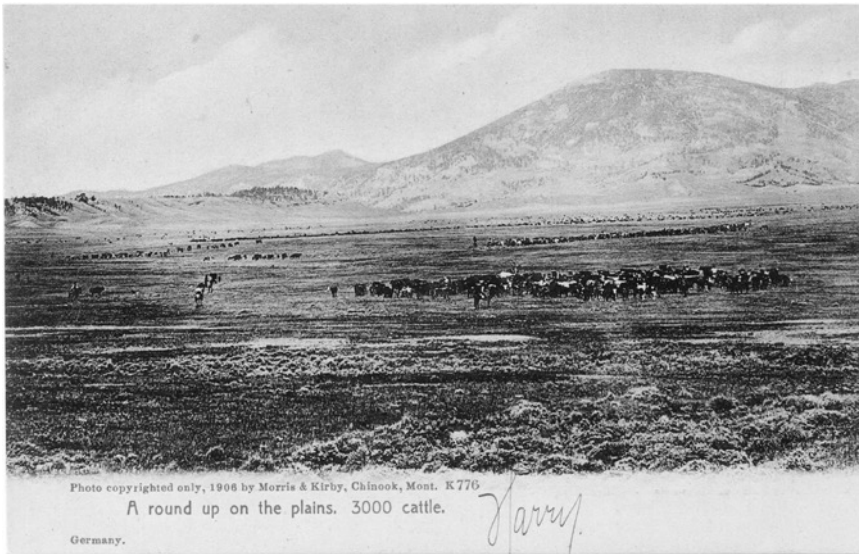


Figure 2: The vastness of the plains. A 1906 postcard depicting a cattle roundup in Montana

Cowboy music is not just one genre

We have to wonder which cowboy songs she heard. Doubtless the men sang only “cleaned-up” versions for her, suitable to sing in front of ladies. One of the most famous, for example, “Streets of Laredo,” had an original version, based on the English ballad “The Unfortunate Lad” (also known as “The Unfortunate Rake”) in which the hero is dying not of a gunshot wound, but from venereal disease, one of the most common causes of death for cowboys; the other most common cause was lightning strikes. The cowboy song originated in songs sung or played at night to soothe the thousands of cattle on long drives from Texas to the railheads in Kansas City or South Dakota, to keep them from stampeding at some sudden noise. The cowboys themselves were a mixed lot—white Confederate veterans, freed Black slaves, Mexicans. Their music varied, too, from old Appalachian ballads to contemporary show tunes to impromptu compositions (Natalie, speaking of American folk music in her *Negro Folk-Songs* writes of “the songs and ballads of the British Isles, still held in purity in the mountain fortresses of the Southern States, though strange versions of them crop up in the cowboy songs of the frontier”).⁵ William H. Forbis, in *The Old West: The Cowboys*, tells us that one cowboy sang Presbyterian hymns, another played the violin, and that some songs “had mournful tunes but no words and were termed ‘Texas lullabies’.”⁶ Natalie

⁵ *The Hampton Series: Negro Folk-Songs*, Book III: “Work- and Play-Songs”, 1918, p. 6. (see Note 18).

⁶ William H. Forbis, *The Old West: The Cowboys*, New York: Time Life Books, 1973, pp. 154/156. On a personal note, my great-uncle Albert Powell was a Texas cowboy in the 1890s, working on long cattle drives. His father, my great-grandfather James

stone outcropping known as the Third Mesa. There she won the trust of the elders, especially the Chief, Lololomai. The Hopi had songs for every aspect of life—songs for planting crops, grinding corn, putting children to sleep, dancing, watching the dawn, and every chore. Sitting on a rooftop with Lololomai and other singers, she began (in secret, to avoid the BIA), to collect and record the Hopi songs. During a visit in the East, Natalie made use of family connections with President Roosevelt to obtain from him a special letter of permission to continue recording the songs and studying their culture.



Figure 3: The Hopi Pueblo of Oraibi, perched on the Third Mesa of Arizona, from a postcard, ca. 1920. Upper stories of houses were reached by ladders or stairs on the outside

The Hopi and other Indian cultures

In 1907 Natalie published *The Indians' Book*, in which she presented not only the songs of the Hopi, but those of native American tribes from many parts of America, from Maine to the Great Plains to the Navaho and Apache of the Southwest. We find there the melodies, with the words in both the native tongue and in English, plus extensive essays on the culture of each tribe and details of how the songs were performed. There are work songs, war songs, and dance songs, and songs for every aspect of life.⁸

⁸ *The Indians' Book*, Harper and Brothers, 1907, 1923. This book has been reprinted by Dover Publications, 1968.

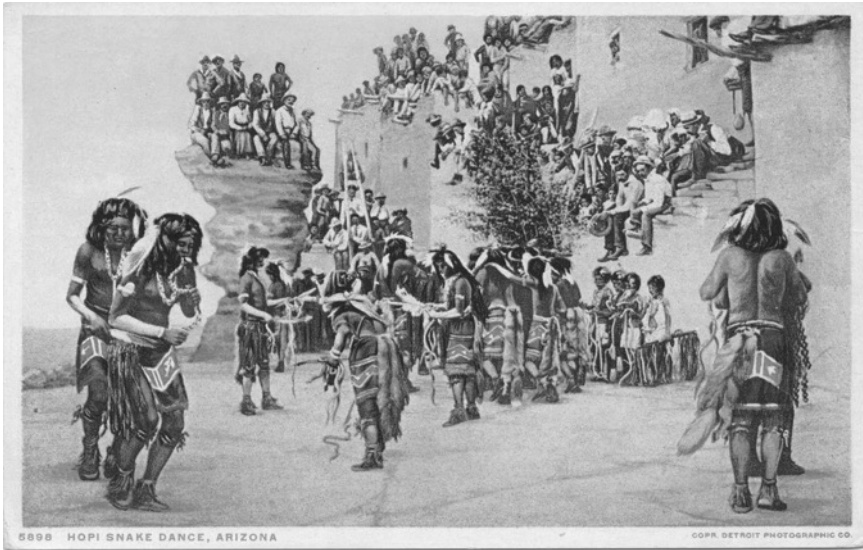


Figure 5: Hopi Snake Dance, Pueblo of Walpi, Arizona, from a postcard, ca. 1910s

Busoni's *Indian Fantasy*, with Grainger in the audience

In 1915, Ferruccio Busoni composed his *Indian Fantasy* for piano and orchestra, inspired by Native American songs which Natalie had collected. Natalie wrote a review of Busoni's *Indian Fantasy* in the October 1915 issue of *Southern Workman*, the journal published by the Hampton Institute in Virginia, where she pursued her recording of Native American, and later, African American songs and folktales. In the review, she recounted how the composition came about, and her meeting with Stokowski, who conducted the piece's first performance.¹¹ Natalie had met a young Leopold Stokowski when he arrived in America in 1905. She told him about Native Indian music and shared with him some of the songs she had collected. He listened, she wrote, in "reverent silence," and "was deeply moved, for this music seemed to him the very voice of the 'New World'." When he asked for some little remembrance, she says that she gave him "a silver ornament wrought into art-shape (a flower form) by some facile though untaught Navaho Indian silversmith."¹² This is, of course, nonsense, like her evolutionary ideas. The silversmith wasn't untaught. He would have learned his craft from an older smith, who would have been taught by his own teachers. It was a few years later that Natalie was asked by her old mentor, Busoni, for a few Native Indian melodies that he could work into "a rhapsody or fantasy for piano and orchestra." The result was *Indian Fantasy*, which was performed by the Philadelphia Orchestra, conducted by Stokowski. At the rehearsal on February 19, 1915, Natalie sat

¹¹ "Busoni's *Indian Fantasy*," *Southern Workman*, vol. 44, Oct. 1915, pp. 538-544.

¹² "Busoni's *Indian Fantasy*," p. 539.

(this being in the pre-civil rights South) that Black and Native students were fraternizing too much. The aim, it was said, to integrate the Indians into white, not Black society! While at Hampton, Natalie undertook to help the Indian students learn each other's languages, while transcribing their music for her own project. These songs were included in her *Indians' Book*.

African American part-singing

It may have been Natalie's friend, the anthropologist Franz Boas, who first suggested to her the idea of doing for the music of the African Americans what she had done for the music of the Native Americans.¹⁶ Natalie toured the South, meeting with Black communities where African heritage was preserved, although her actual recording was done at Hampton. She describes visiting the Calhoun Industrial School in Alabama, where she attended "a great meeting of colored people" that was "held one year to listen to discussions by Northern white scholars concerning the advancement of their race." The attendees, for their part, treated this event like a camp meeting, hitching their animals in the woods and gathering in a big clearing. Suddenly they burst into spontaneous song. She goes on to say, "And as usual with Negroes, this was extemporaneous part-singing, — women making up alto, men improvising tenor or bass, the music as a whole possessed so completely by them all (or so utterly possessing them!) that they were free to abandon themselves to the inspiration of their own creative instinct."¹⁷ Of particular interest to Natalie at Hampton was the elaborate part-singing, the improvisational *a capella* song. To record each part separately was a challenge, because each singer was unable to sing without the simultaneous singing of all the other parts. She adopted the method of putting the recording device next to the singer whose voice she was recording, while the others sang in the background, audible to the first singer but not picked up by the machine. Then she repeated the process for each singer. The result of Natalie's effort was the four-volume *Hampton Series of Negro Folk-Songs* (1918–19). As with the Native Americans, there were songs for every aspect of life. There were the well-known spirituals, but also work and play songs, like the "Peanut-Pickin' Song," the "Hammerin' Song" from the mines of Virginia, "Chicka-Hanka" (a railroad workers' song), and "Liza-Jane."¹⁸ In a 1912 essay, Natalie identified "Four Types of Folk-Song" in the United States: Native American, African American, mountain white, and cowboy.¹⁹

¹⁶ See Clements, "The Offshoot and the Root" (see Note 9). But, according to Clements, she "variously attributed" her interest to Boas and to members of the Hampton community, including Principal Frissell (p. 281).

¹⁷ From the *Hampton Series: Negro Folk-Songs*, Book IV pp. 3–4 (see Note 18).

¹⁸ *Hampton Series: Negro Folk-Songs*, recorded by Natalie Curtis-Burlin, in four books, 1918–1919. Books I–II: Spirituals; Books III–IV: Work- and Play-Songs. Published by G. Schirmer, New York and Boston.

¹⁹ *The Craftsman*, Vol. XXI, January, 1912, pp. 413–420, "Folk Music of America: Four Types of Folk Song in the United States Alone."

Mafuɔ

Dance of Girls

Not fast (♩ = 68)

Voice

E - yo - we, *we yo we i - ye* e - yo - we, *we yo we i - ye* e -
 A - las, O *we yo we i - ye* A - las, O *we yo we i - ye* A -

Hand-claps

Only the two dancers can clap this clap; though they as well as the onlookers may also clap all the other claps. The first beat of each bar, carrying the words of the song and accented by the two emphatic beats of the dancers, is made to stand out vigorously from the rest of the song; the following syllables, accompanied by the more rapid hand-clapping, sound somewhat parenthetical in character.

The first system of music notation for 'Mafuɔ' consists of a voice line and four hand-clap lines. The voice line is in G major (one sharp) and 2/4 time. The lyrics are: 'E - yo - we, we yo we i - ye e - yo - we, we yo we i - ye e - A - las, O we yo we i - ye A - las, O we yo we i - ye A -'. The hand-clap lines are in 3/4 time and feature a complex rhythmic pattern with accents and slurs. The first line of claps has a 3/4 time signature, while the others have 3/4 and 3/4. The claps are marked with '3' and '6' indicating groupings.

yo - we, *we yo we i - ye* Kwa-mai-we! *we yo we i - ye* e -
 las, O *we yo we i - ye* Moth-er's home! *we yo we i - ye* A -

The second system of music notation continues the voice and hand-clap parts. The voice line lyrics are: 'yo - we, we yo we i - ye Kwa-mai-we! we yo we i - ye e - las, O we yo we i - ye Moth-er's home! we yo we i - ye A -'. The hand-clap lines continue with the same rhythmic pattern, including a section marked with an asterisk and a '6'.

yo - we, ye we ye yo e - yo - we, ye yo we i - ye
 las, O a - las, a - las, a - las, O! ye yo we i - ye

The third system of music notation continues the voice and hand-clap parts. The voice line lyrics are: 'yo - we, ye we ye yo e - yo - we, ye yo we i - ye las, O a - las, a - las, a - las, O! ye yo we i - ye'. The hand-clap lines continue with the same rhythmic pattern, including a section marked with a '3' and a '6'.

* Sometimes this rhythm is used for beats 2 and 3:

Figure 7: The music notation for "Mafuɔ", from *Songs and Tales from the Dark Continent*

from the genius whose own sunny nature makes all who know him believe that "God's A-Gwine Ter Move All De Troubles Away."²⁷

In her introduction to the song, she recounts a story about a concert of Black music given by Black musicians at the Musical School Settlement for Colored People in New York, where Grainger comforted a young woman pianist who totally flubbed her performance and left the stage feeling a failure. Grainger immediately went backstage:

Hurrying behind the scenes he met the dejected little pianist as she came from the stage. "Don't mind," he said comfortingly, "we have all done the same thing; every artist has. That's part of a public career. Go back and play again. Don't you hear them applauding? This time you'll play better than ever!" Thus encouraged, the girl reappeared before her audience and now came off with flying colors. She had never met the great pianist before, but he marked a turning-point in her life, for he had helped her to change failure to victory.

Grainger's arrangements of Native American songs

Grainger made arrangements of several of Natalie Curtis' works (and Natalie herself also composed and performed original compositions based on both Native American and African American themes). Grainger's arrangements were the following:²⁸

1. From *Songs and Tales of the Dark Continent*, "Two Songs of Love": Iga'ma lo Ta'ndo (Zulu), Lu'mbo Igo Lu'do (Chindau), 1920;
2. From *Negro Folk Songs (Hampton Series)*, "Negro Lullaby" for mixed voices (1934), for string orchestra (1939);
3. "Matachina Dance," from *Memories of New Mexico* (Spanish-Indian melodies from Santa Fe, New Mexico, 1925), employing the following musicians:
group 1 (on platform): oboe, clarinet, bassoon, horn, harmonium, harp, piano #1, 2 violins, viola #1, cello #1;
group 2 (behind platform): flute, piano #2, viola #2, cello #2, bass;
4. "Lenten Chant (Crucifixion Hymn)" and "Sangre de Cristo" ("Blood of Christ"), also from *Memories of New Mexico* (1925), using the following:
flute (also piccolo), oboe, clarinet, bassoon, 2 horns, timpani, bells (tubular, staff), metal marimba, harmonium, piano (4 hands) + ad lib. harp, strings.

²⁷ *Hampton Series of Negro Folk-Songs*, Part II, p. 32.

²⁸ This list of Grainger's arrangements of Curtis's melodies was provided to me by Barry Ould, President Emeritus of the Percy Grainger Society.

transmit a rich cultural heritage.³¹ The research by Alex Haley into his African ancestor Kunta Kinte, and his meeting with the traditional *griots*, or bards, which became the basis for his *Roots, the Saga of an American Family*, lay even further in the future. Haley emphasized the necessity of the musical accompaniment in aiding the bard in his composition.³² There was an inherent racism in the attitude of musicians in the European tradition such as Grainger, Busoni, and Stokowski, who tended to regard indigenous and African music not as art forms in their own right, part of the fabric of each individual culture and spirituality, but as raw material for their own art works.³³ Grainger added his own peculiar dimension to this argument, with his obsession with Nordic music, although his definition of Nordic was elastic, having more to do with emotionality and an expansive appreciation of lonely nature than with biological race. In a 1921 lecture, for example, he says that "I believe that Jews, Negroes and plenty of other non-Nordic races could and would, if presented with Nordic surroundings and conditions, acquire all the Nordic traits" and "a great deal of Negro music is typically Nordic, just as a large part of Negro thot and emotionality is typically Anglo-Saxon."³⁴ But despite misunderstanding of the nature of the music and culture of the Native Americans and

³¹ The epic poems we know as the *Iliad* and *Odyssey* were handed down orally, with constant recomposition, for hundreds of years before a version of each was written down (the melodies that went with them are lost). Yet no one would accuse the ancient Greeks of being uncivilized! The work of Parry and Lord in the study of oral composition is described in Albert Lord, *The Singer of Tales*, Harvard University Press, 1960. The nature of ancient Greek epic is also treated in my own *Traditional Themes and the Homeric Hymns* (Cora Angier Sowa, *Traditional Themes and the Homeric Hymns*, Chicago: Bolchazy-Carducci Publishers, 1984). Selected chapters can be read on my web site at: www.minervaclassics.com/tthh.htm.

³² Alex Haley, *Roots: The Saga of an American Family*, Doubleday, 1976. This is a novelized account of his family's history, from his enslaved African ancestors to the present.

³³ Even Natalie could write in the Foreword to Vol. II of *Negro Folk Songs*, "Even as we now learn that the black man's contribution to the industrial development of our land is an essential economic factor, so [we can see that] his presence among us may be a powerful stimulus to the art, music, letters and drama of the American Continent" (p. 10).

³⁴ In "Nordic Characteristics in Music," typescript of a lecture delivered at Yale University in 1921 (in Gillies and Clunies Ross, *Grainger on Music*; (see Note 23), pp. 132-133). As Bruce Clunies Ross points out in "In Pursuit of Nordic Music," in Penelope Thwaites, ed., *The New Percy Grainger Companion* (The Boydell Press, 2010), Grainger considered the music of the Black jazz composer Duke Ellington and the Jewish George Gershwin to be "Nordic," but not that of Wagner! (pp. 162-163). In *Grainger on Music*, we see that in "A General Study of the Manifold Nature of Music," notes for a class taught at New York University in 1932, Grainger mentions Gershwin among those composers showing a Nordic temperament (p. 228). In "Nordic Characteristics in Music," he is quoted on Ellington's use of "gliding tones," which may be of "Nordic or Negro origin" (p. 266). In "Impressions of Art in Europe," Grainger puts Wagner, whom he admired, in a totally different category, speaking of his "ability to devour and use all styles" (p. 198).

Percy Grainger and the Intimate Saxophone

Paul Cohen

Percy Grainger's relationship with the saxophone extended far beyond academic and compositional appreciation. His enthusiasm and personal involvement were such that he owned at least three saxophones (curved and straight sopranos and a baritone), learned to play them, and even taught his wife, Ella, the baritone and soprano saxophone. Grainger's first encounter with the instrument occurred during a folk-song research expedition in England. In a letter to his friends recalling this event he wrote:

Around 1904 Balfour Gardiner & I heard our first sax-reed (a tenor) near Frome, Somerset. A man in a country band played one to us. And I knew then & there, that I was hearing the world's finest wind tone-tool – the most voice-like, the most mankind-typed.¹

When Grainger enlisted in the United States Army as musician third class (summer of 1917), he chose to audition on the soprano saxophone. When the time came to join, Grainger apparently bought a soprano, learned the *Blue Bells of Scotland* (his entire repertoire), walked to Fort Totten in New York, and enlisted as a bandsman. He kept secret his identity as an internationally-acclaimed concert pianist for some months, and concentrated his efforts on playing saxophone and oboe, while exploring the instruments and possibilities of the wind-band.



Figure 1: Percy Grainger with an alto saxophone in the Coast Guard Band, ca. 1917

¹ Grainger, "Round Letter to Kin and Friends, Sept 3, 1943," Grainger Museum.

In the fall, my whole *Danish Folk-Music Suite*, for organ piano & blent-band ((orchestra)) was given for the first time anywhere, in Grand Rapids, Michigan. Up to then the suite had lacked its first number (*The Power of Love*) which, tho sketched (& even tone-disc'd ((gramophoned)) in its kindred form for voice and room-band) had never been ready for blent-band. Some of you will recall that Delius had said I was wrecking my tone-art, using pipe organ & reed organ as much as I did & do. And I must up-own, many early forth-plantments of my pieces that used organ were not very hope-giving. But the organ was played in Grand Rapids more balm-bringingly than I have ever heard it before, & the blend of the she-high sax-reed ((soprano saxophone))—singing the main tune of *The Power of Love*—with the organ was one of the most unforgettable hope-fulfillments ((satisfactions)) of my life.⁵

In addition to his wind-band and chamber-music writing, Grainger was very much an orchestral composer. Naturally, the saxophone did not escape his attention either in his orchestrations or his prose writings. In an essay entitled "To Conductors and to those Forming, or in Charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies," Grainger wrote of the possibilities of the saxophone in the orchestra:

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

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

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

Let it be admitted that there are many passages originally written for French horn that sound better on that instrument than they do on E flat alto or alto saxophone. On the other hand, there are

⁵ Grainger, "PG's Round Letter to Kin & Friends, Feb 15-17, 1942," Grainger Museum, University of Melbourn.

But by the end of the summer Grainger agreed to an alto saxophone and piano setting of *Molly on the Shore*. He completed the piano part and a few pages of the saxophone part. Grainger then sent it to Leeson with the instructions to fill in the remaining measures as Leeson saw fit and as they had discussed. This was a collaborative arrangement, finished in 1938. Leeson performed the work numerous times, including at least two performances with Grainger at the piano. Despite efforts from both of them, it was never published. I discovered the original manuscripts (Leeson and Grainger each had a copy, both incomplete). I reconciled the manuscripts and restored *Molly* to a performance edition true to what Grainger and Leeson performed.¹¹

Grainger also enjoyed a decades-long friendship with Sigurd Rascher, the eminent concert saxophonist, who lived just a few hours north in Shushan, New York (Grainger lived at 7 Cromwell Place in White Plains for many years). Rascher often spoke of his friendship with Grainger, telling the story of how they first met on a ship to Australia. Rascher was traveling to his extensive tour of Australia in 1938, performing solo recitals and concertos and solo works with orchestra. According to Rascher, they immediately became fast friends, both respecting their artistry, buoyant energy and commitment to their musical craft and mission. Mr. Rascher



Figure 3: Percy Grainger and Sigurd Rascher, Detroit, 1942

told me that years later when he visited Grainger at his home, Grainger (who was not a youngster anymore) would insist on doing pull-ups in a door jamb from a pull-up bar. Both men were uncommonly physically fit and in full command of their powerful intellect for their lifetimes, and both enjoyed letting their younger peers be fully aware of their robustness. Rascher did perform Grainger's ensemble music, both in the early years of the Rascher Saxophone Quartet, and with the Rascher Saxophone Ensemble, in concerts and recordings.

Grainger's involvement with the saxophone extended into his home life as well. When the American composer Henry Cowell gave Grainger a 60th birthday present, it was in the form of a little original composition written for the occasion. Cowell's medium of choice—the combination that would give Grainger the most pleasure—was the saxophone. The work *60*, written in 1942, is scored for saxophone trio (SAB), and was undoubtedly played by Percy, Ella and Cowell during the birthday celebration.¹²

¹¹ Published by To the Fore Publishers.

¹² Henry Cowell's *60* is published by To the Fore Publishers, prepared by the author.

did most sweetly on it (among other things he played the long she-high sax-reed single in *Rufford Park Poachers* in my Lincolnshire Posy). In his big group we had 1 she-high, 3 or 4 she-lows ((altos)), 3 he-highs ((tenors)), 1 he-mid-low ((baritone)), 1 he-low ((bass)). This was something to work with! So I wrote out parts ... (& this was almost the only writing out of parts I did this summer at Interlochen).

No one could ask for a more committed champion of the saxophone! Grainger and his music reveal what many saxophonists have known all along about the merits of their instrument. His writings elevate the status of the saxophone to a level equal to the most traditional of orchestral instruments, while his compositions ably demonstrate—with invigorating, superbly crafted music—the extent to which his vision of the saxophone could be fulfilled. From this perspective, the study and performance of Percy Grainger’s music is an experience replete with musical enrichment and renewed celebration.



Figure 5: Percy Grainger in the army with his soprano saxophone

The Grainger Museum, University of Melbourne, Through the Lens of Tertiary Education and Research

Heather Gaunt, Anthony Lyons, Rochus Hinkel

Brief history of the Grainger Museum

Percy Grainger was both prescient and passionate in his conceptualisation and realisation of his multi-decade project to create his own autobiographical museum in Australia. Percy and his mother Rose visited museums frequently on their travels together, from the 1890s into the 1920s, and both understood the power of objects to evoke memories, carry narratives, and promote research and creativity.¹ In 1910 they began referring to Percy's growing collection of musical instruments and ethnography from around the world as his 'museum'. The tragic death of Rose, in 1922, was a trigger for Percy to formalise his museum concept: initially conceived as a memorial to Rose, the museum evolved into a showcase for Grainger's experimental musical genius, as well as for the art of contemporary composers who, in Grainger's conception, were significant but under-recognised.

Grainger began a dialogue with senior staff at the University of Melbourne, in the city of his birth in Victoria, Australia, in the early 1930s. He offered to create a museum on the central campus adjacent to the Music Conservatorium, entirely funded by the composer, including both architectural design and construction, and the establishment of a curated display and archive of objects and papers. Grainger proposed a 'Grainger Museum and Music Museum' that would feature his own collections, as well as collections to be chosen by the University to represent Australian musical culture.² Construction began in 1935, and in December 1938 the Museum was formally presented to the University in an opening ceremony attended by Percy and his wife Ella.³

Percy continued to add to the Museum's objects and archives collection through the 1940s and 1950s, sending crates of material back to the University from his home at White Plains in the USA. While some access to the collections was provided for scholars, the Museum did not open its doors to the public

1 See Belinda Nemic, 'I am hungry for fame-after-death': Percy Grainger's quest for immortality through his museum', *reCollections*, vol 2, no 2, National Museum of Australia. Available online:

https://recollections.nma.gov.au/issues/vol_2_no2/papers/i_am_hungry_for_fame_after_death#3.

2 See Percy Grainger, *Grainger Museum Display Legend: Aims of the Grainger Museum*, Grainger Museum Collection 04.0351. See full details:

<https://omeka.cloud.unimelb.edu.au/granger/items/show/507>.

3 On the design and construction of the museum see George Tibbits, 'Building the Grainger Museum', in Kate Darian-Smith & Alessandro Servadei (eds), *Talking Grainger: Perspectives on the Life, Music and Legacy of Percy Grainger*, University of Melbourne, Melbourne, 1998, pp. 45-70.

The Living Instruments project began in 2019 alongside the Grainger Museum exhibition, *How it Plays: Innovations in Percussion*, which focused on Grainger's contribution to the development, design and expansion of 20th-century percussion.³ This exhibition also displayed the tuned percussion instruments of the Grainger collection and presented an opportunity to digitize the sound of these instruments in creative ways that engaged multiple partners, collaborators, and creative practitioners. While there are some old recordings that capture some of Grainger's tuned-percussion instruments—these are in the context of orchestral performance (such as Grainger's *The Warriors*)—there has been no individual capturing of each instrument, no single notes, nothing to preserve the full range of timbre, colour and sound of these instruments.

In the first stage of the Living Instruments project, Interactive Composition students and staff from the University of Melbourne worked with the Grainger Museum to meticulously multi-sample each tuned-percussion instrument in small teams building up a detailed digital sound map of each instrument. The project then moved into a digital instrument making stage with each student making their own digital Grainger instrument from the captured samples using available software. Additionally, the Melbourne eResearch Group, School of Computing and Information Systems, joined the collaboration designing a web application, playable on iPads, as a digital interface that might house the sampled instruments so that visitors to the Museum (or remote online visitors) could easily and intuitively access the sounds of the original instruments.



Figure 1: Interactive Composition students recording in the Grainger Museum
(photograph by courtesy of Anthony Lyons)

³ See the online exhibition:
https://omeka.cloud.unimelb.edu.au/grainger/exhibits/show/how_it_plays_exhibition/innovations-in-percussion.

Sounding Grainger: experimenting in the digital space with architecture and sound

Sounding Grainger: re-tuning and re-imagining a museum is another example of digitally innovative programming that brings students and academics together in the creative research space that the Museum offers. This project is the culmination of an 18-month collaboration between the Grainger Museum, and academics and students from the Melbourne School of Design, and the Faculty of Fine Arts and Music, and will be presented during *Melbourne Design Week 2022*. *Sounding Grainger* pushes the boundaries of the Museum in both its physical and conceptual form, embodying the new approach that underpins a contemporary re-interpretation of the building through digital and sonic experiments. This multidisciplinary collaboration between a composer and an architect re-imagines the foundational bricks-and-mortar of Percy’s legacy in the heritage-listed building itself.

Sydney Miller, a recipient of the Grainger Museum Student Composer in Residence for 2021, and recent graduate of the University of Melbourne’s Bachelor of Music (Interactive Composition), creates a multi-channel soundscape. Responding to the resonances of the physical architecture, the multi-track soundscape is delivered by speakers throughout the museum. The installation extracts specific physical entities, re-calibrates them sonically via sound recordings from the space itself and objects in the collection, and creates a continuous, constantly evolving sound environment.

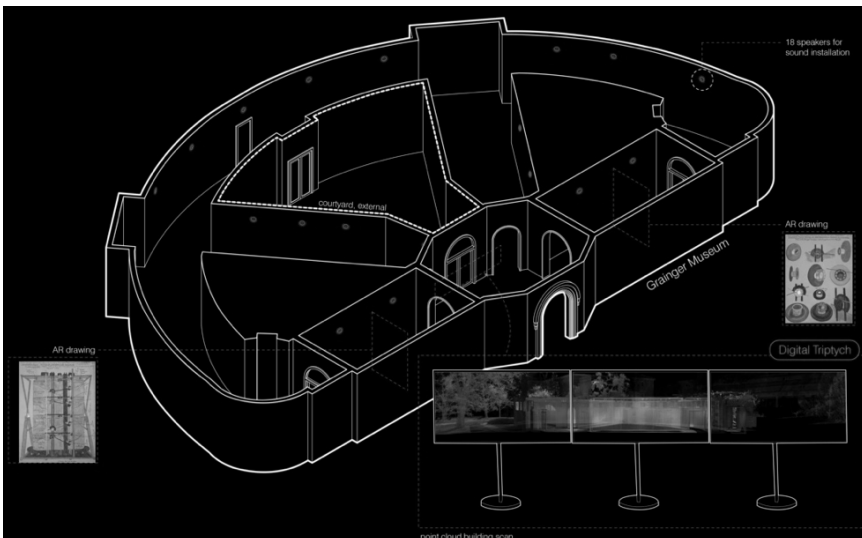


Figure 3: Diagram for the spatial arrangement of the Sounding Grainger project (image created by Emilie Evans and Rochus Hinkel, courtesy of Rochus Hinkel)

CD Review

Dana Paul Perna

The Art of Agony: Australian Music for Two Pianists

Viney-Grinberg Duo:
Liam Viney and Anna Grinberg

Naxos Classical, 2020
Catalogue No. 8.579075

What to make of a release with a title that, on the surface, appears to be as off-putting as *The Art of Agony*? This does not fully express what is contained within this interestingly intriguing presentation of music by Australian composers, names that may not be as widely known as Grainger, but which deserve recognition, nonetheless. Recorded at various times during 2019 in Queensland, and released on Naxos, this diverse collection includes eight premiere recordings. It is doubtful that one will hear them represented much better than by the Viney-Grinberg Duo as they appear on this release.

The Viney-Grinberg Duo is comprised of pianists Liam Viney (who also supplied the booklet's notes) and Anna Grinberg, and, while much of this release represents solely them on piano (piano duet = four hands at one piano), or pianos (two pianos/four hands), there are selections requiring interaction between them and pre-recorded electronic accompaniment, recorded spoken words, or overdubbing, respectively.

This album's title derives from a quote by Percy Grainger that Robert Davidson extracted from an interview Grainger gave in the 1950s, thereby making tracks 1 and 3 on this release create a frame around him, opening with 'Horkstow Grange' from *Lincolnshire Posy* (track 1), followed by *The Art of Agony* (from 2012) by Robert Davidson (track 2, in its premiere recording) in which Grainger's interview is used as it becomes superimposed by Davidson's original music, before returning to Grainger's 'The Lost Lady Found' (track 3) from *Lincolnshire Posy* to close out this triptych.

Following this, the program continues with the premiere recording of the 2012/13 opus *On Reflection* by Andrew Ford that was composed for the Viney-Grinberg Duo. Louise Denson's *Mill Life* appears next; its title relating to an art-event in Northern New South Wales that occurred in 2018. As explained in the notes, the Piano Mill is a purpose-built structure housing 16 pre-loved upright pianos, which inspired an idea that it is, in fact, a music factory. For this, its premiere recording, Viney and Grinberg created this studio version by using as many of the pianos as they could access throughout the University



of Queensland School of Music to generate the fascinating audible-quilt *Mill Life* requires.

Works that follow Denson's feature Viney-Grinberg Duo in their more usual form, since no other sound sources adjoin them, all in their premiere recordings. In order, these are: *Three Easy Piano Duets* by Colin Brumby; two works by Gordon Hamilton, the first titled *Shorter/Longer* (from 2015), followed by his *Lullaby for Liam and Anna's Kids* (from 2014); and *Etude I* (from 2016) by Kate Neal, of which I would be curious to hear some of the other etudes she may have written past this first one.

To close out this collection of Australian gems comes the premiere recording of *Visible Weapon* by Matthew Hindson. Commissioned by Liam Viney and Anna Grinberg, to whom it is dedicated, this tour-de-force was composed in 2013 with the idea of confronting notions of violence in our society, and to a culture of violence-without-consequences. The bravura piano parts link in with the pre-recorded parts, as well as occasional improvisation, providing the perfect opus with which to conclude this disc.

For the Viney-Grinberg Duo, this release was clearly a labor of love, a love that they managed to transfer onto this most worthwhile effort for an international audience to explore, examine, and enjoy. For those seeking music that will more-than-likely appear new to them, this is a most rewarding find by first-rate performers who have devoted themselves to expanding the repertory of piano duets, and two pianos/four hands; efforts for which they require applause, praise, and tons of gratitude.

List of Contributors

Teresa Balough is Adjunct Professor of Music at Eastern Connecticut State University. She has been writing about Grainger since she commenced a master's thesis at the University of Kentucky in the 1970s, and received her PhD in musicology from The University of Western Australia with a dissertation on "The Essential Grainger: Percy Grainger's Kipling Settings". Her books on Grainger include *A Complete Catalogue of the Works of Percy Grainger*, *The Inner Fire: Spirit and Evolving Consciousness in the Work of Percy Grainger*, and *A Musical Genius from Australia: Selected Writings by and about Percy Grainger*, which for decades was the principal published source for Grainger's writings. Her latest book, *Distant Dreams: The Correspondence of Percy Grainger and Burnett Cross 1946–60*, and published by Lyrebird in 2020, is a collection of the correspondence of Grainger and Burnett Cross, co-edited with Kay Dreyfus.

Dr. Cora Angier Sowa has a PhD in Classical Philology from Harvard, and has taught Classics at Mount Holyoke, Vassar, and Brooklyn Colleges. Her area of special interest is in oral composition, the transmission of poetry, music, narrative, and culture throughout the generations without the aid of writing. She is the author of *Traditional Themes and the Homeric Hymns*. She plays the harp, and is a long-time member of the Percy Grainger Society. She is an emerita member of its Board of Trustees, and is also the emerita webmaster of the society, having designed its original web site.

Dr. Paul Cohen is one of America's most sought-after saxophonists for orchestral and chamber concerts and solo recitals. He has appeared as soloist with the San Francisco Symphony, New Jersey Symphony, and Charleston Symphony. He has also performed with a range of orchestras, including the New York Philharmonic, the Metropolitan Opera (NYC), the American Symphony Orchestra, and the Cleveland Orchestra. Recent recordings include *American Landscapes* (American music), *Common Ground* (chamber music), *Heard Again for the First Time* (premiering lost music) and *Soprano Summit* (soprano saxophone). He is currently on the faculties of the Manhattan School of Music and Rutgers University and has published more than 100 articles on the history and literature of the saxophone.

Dr. Heather Gaunt is Academic Engagement Manager at the Museums & Collections Department, University of Melbourne, Australia. She is passionate about working creatively with academic collaborators to shape and deliver transformative learning experiences for tertiary students in the University's cultural collections. Heather has 20+ years' experience in the museum sector across museum-based pedagogy in multidisciplinary tertiary teaching and learning contexts, museum curation and collection management. She has

published widely and presented internationally, in tertiary education pedagogy in museums across disciplines, as well as library and archive history.

Dr. Anthony Lyons, Senior Lecturer in Music (Interactive Composition) at the University of Melbourne, is a composer, sound artist and musician whose practice is an interdisciplinary one traversing performance, production, moving image and installation. He has been a contributor and reviewer for the Australian Music Centre's online journal *Resonate*. He has worked with a number of arts, cultural and festival bodies including the Tilde New Music and Sound Art Festival, Creative Victoria, the ARC's Centre of Excellence for the History of Emotions, the Grainger Museum and the National Gallery of Victoria.

Rochus Hinkel is Associate Professor for Architecture and Design at the Melbourne School of Design, and co-director of the Advanced Digital Design + Fabrication research hub at the Architecture, Building and Planning Faculty at The University of Melbourne. His research explores, through creative practice, the various spaces humans inhabit, relate to and interact with. Current research focuses on immersive digital and analogue realities (AR/VR/XR) for cultural storytelling, exhibitions, archives and heritage.

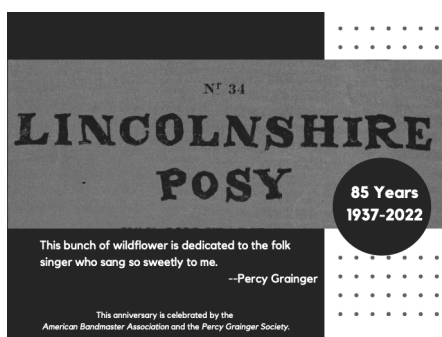
The 85th Anniversary of Lincolnshire Posy

The Percy Grainger Society and American Bandmasters Association celebrate:

The 85th Anniversary of Lincolnshire Posy

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 interpretation of the rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. [PAG]

Lincolnshire Posy was commissioned by the American Bandmasters Association and first performed on March 7, 1937, by the Milwaukee Symphonic Band. Within its compact sixteen minutes duration, it features six movements, each adapted from folk songs collected by Grainger during his 1905 and 1906 trips to Lincolnshire, England. During 2022, eighty-five years since its first performance, the Percy Grainger Society and American Bandmasters Association are collaborating to celebrate this composition.



The anniversary year will begin with Colonel Jason K. Fettig, 28th Director of the United States Marine Band, speaking on Friday, February 11, 2022. Entitled “A Ramble with Grainger,” Colonel Fettig will discuss his experience with performing *Lincolnshire Posy*, as well as other Grainger favorites. Registration is via the society’s web site.

Anniversary year programs will continue with Barry Ould, President Emeritus of the Percy Grainger Society, and proprietor of music publishing company, Bardic Edition, speaking on “The Folksongs of Lincolnshire Posy” on Friday, May 6, 2022.

Jerry Junkin, Director of Bands, University of Texas at Austin, will speak about the best known and least known wind band works of Percy Grainger with a discussion of *Lincolnshire Posy* and *The Power of Rome and the Christian Heart* during September/October.

As part of the anniversary year celebrations, the Percy Grainger Society has arranged with the Midwest Sheet Music Company to offer a discount to members for *Folk Songs & Dances in Lincolnshire Posy* by Percy Grainger, edited by Robert Garofalo.

Submissions to The Grainger Journal

The Grainger Journal is a twice-yearly publication devoted to the study of the music, life and cultural contribution of Percy Grainger. *The Grainger Journal* aims to promote Grainger scholarship and welcomes submissions from established academics, new entrants to the field, and those who simply admire the works of Percy Grainger.

Submissions to *The Grainger Journal* should be in typescript, in Book Antiqua (this font), or Times New Roman, 12-point font size, and between 1,000 and 3,000 words in length, unless otherwise agreed. Reviews should be between 500 and 1,000 words in length, unless otherwise agreed.

Submissions should follow the Chicago Manual of Style: Notes and Bibliography system, with consideration of the conventions of the country of origin. Note, however, that bibliographies should not be included and that all cited texts should appear in footnotes.

Submissions should be sent to the editor as an email attachment, in Microsoft Word format or another editable format. Submissions should not be supplied in non-editable formats such as PDF.

The Grainger Journal is happy to publish images, photographs and musical manuscript excerpts, although contributors are responsible for securing appropriate copyright permission. Any images reproduced in the journal will be in black and white. For quality purposes, all photographs and other images provided should be at a resolution of between 300 dpi and 600 dpi and should ideally be supplied in an uncompressed file format such as TIFF. Music examples should, where practicable, be re-created in an electronic music notation software application and exported as vector graphics (PS, EPS, SVG, PDF) or as 600 dpi TIFF images. Note that, when sending graphic files by email, it is preferable to archive them (in a ZIP file or similar) as this avoids the tendency for some email clients to automatically adjust file sizes and image resolutions. Very large files should be sent via a file transfer system (such as WeTransfer) rather than by email.

The *Percy Grainger Society* permits authors to deposit the accepted manuscripts of their articles in institutional repositories, subject repositories or on their websites at the point of publication. Articles must give credit to *The Grainger Journal* and provide a link to the Percy Grainger Society web site (percygrainger.org).

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Membership of the Percy Grainger Society

The Percy Grainger Society's mission is to promote the work and legacy of Percy Grainger with a membership community that preserves his historic house, encourages appreciation and performance of his music, and promotes a deeper understanding of the cultural, social, and economic context of his life and work.

We envision an international community that values the exploration of the music, heritage, and culture of the early 20th century, particularly as it relates to Percy Grainger's work, and is empowered to preserve it and interpret it for future generations.

While many of our events, publications and resources are freely available to the general public via our website, membership of the Percy Grainger Society brings a host of additional benefits. All membership dues go directly to support the work of the society, including the upkeep and development of the Percy Grainger Home and Studio.

As a member of the Percy Grainger Society, you will enjoy:

- Access to a members-only section of the Percy Grainger Society website, containing lists of music and items of interest to members
- Twice-yearly print and digital copies of *The Grainger Journal*
- Regular online Members' Events, featuring presentations, live interviews and concerts
- Discounts on visits to the Percy Grainger Home and Studio
- Volunteer opportunities to work on Grainger projects
- Peer-to-peer and mentorship opportunities
- Discounts on selected third-party publications and recordings

Membership of the Percy Grainger Society costs \$60 USD per year.

To join, please visit:

www.percygrainger.org/become-a-member

For further information, please contact Bill Garlette, Membership Chair, at:

bill@percysgrainger.org, or info@percysgrainger.org

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