

Percy Grainger and New Worlds of Concert Pianism:

A Study of Repertoire and Programming (1914-1926)

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## **Abstract**

This thesis presents an overview of Percy Grainger's piano repertoire and programming on his tours in the United States and elsewhere in the period 1914-1926. In the United States, Percy Grainger encountered a new and wider audience, which gave him the recognition he desired to become well established as a concert pianist, and allowed him the freedom to explore a wider range of piano repertoire, as well as perform his own piano works. He developed an individual approach to programming his piano recitals and committed himself to a role as ambassador for the piano works of selected modern composers throughout America, Scandinavia and Australia. This thesis briefly explores Grainger's performing career in London from 1901 to 1914, to provide background on Grainger's roles as a pianist, the diversity of the piano repertoire he performed, and the restrictive circumstances surrounding his early career whilst under the management of his mother Rose. Through new research conducted on concert programmes and other relevant archival material available at the Grainger Museum, this thesis examines Grainger's transformation as a pianist, the evolution of his selection of piano repertoire and his innovative and maturing approach to recital programming in the United States from 1914 to 1926. In addition, this study explores Grainger's developing professional role as an educator and promoter of his preferred piano repertoire in the United States.

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This is to certify that:

- i. the thesis comprises only my original work towards the masters except where indicated in the Preface,
- ii. due acknowledgement has been made in the text to all other material used,
- iii. the thesis is less than 15,000 words in length, exclusive of tables, maps, bibliographies and appendices.

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## **Acknowledgments**

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## Introduction

In the United States, Percy Grainger encountered a new and wider audience, which gave him the recognition he desired to become well established as a concert pianist, and allowed him the freedom to explore a broader range of piano repertoire than he had in London earlier in his career, as well as perform his own piano works. He was drawn to new works, while his innovative and personalised approach to programming piano repertoire continuously evolved. Grainger remained loyal to the piano works of modern composers during his years in the United States and acted as an advocate for the contemporary piano music of Balfour Gardiner, Robert Nathaniel Dett, Frederick Delius, John Alden Carpenter, Fannie Dillon and David Guion throughout America, Scandinavia and Australia.

The majority of my research has been based on archival material from the Grainger Museum in Melbourne. This material comprises approximately twenty-one boxes of concert programmes, advertisements, newspaper articles and concert reviews relating to Grainger's performing career from 1901-1930, as well as three additional boxes of financial statements and correspondence between Percy Grainger and his agent Antonia Sawyer.<sup>1</sup> Attempting to piece together an account of Grainger's performing career in the United States has been a challenging task, as there is evidence to show that the material available at the Grainger Museum is not comprehensive, and there are clear gaps in Grainger's records of concert programmes or relevant scrapbook material. To add to this challenge, the archives are unbalanced and show little evidence of negative criticism in regards to Grainger's performances.

Malcolm Gillies' article 'Grainger's London Years: A Performing History', explores the reasons behind the gaps in evidence and inaccurate information at the Grainger Museum in relation to Grainger's performance career in London (1901-1914), which is discussed

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<sup>1</sup> See Appendix II for a listing of the relevant boxes.

further in Chapter One.<sup>2</sup> In this article, Gillies attempts to clarify discrepancies in historical information which provide an inaccurate depiction of Grainger's performing career.

Grainger's collection of newspaper reviews provides spasmodic evidence of performances and programmes, gathered variously by press cutting agencies, Rose Grainger and Grainger himself. As Gillies points out, the selection of reviews can be quite subjective, which poses a challenge to researchers, and does not provide a complete and accurate depiction of Grainger's performing career. Rose Grainger is partly to blame, as she insisted on collecting only positive evidence of her son's career. While Grainger was on tour in Australia in 1908, Rose wrote in a letter to Grainger: 'Do let me have copies of all good critiques – interviews, etc'. Her purpose was to collect reviews that could be used to promote Grainger's career, quoted in press releases and advertisements.<sup>3</sup>

Grainger's letters to Rose act as a more reliable source and offer a clearer picture of events and his thoughts and feelings on his career, while letters to friends and colleagues show Grainger in a different light. It was important to Rose that Grainger led a successful career, though after one loss-making tour of Scandinavia in 1905, she advised Grainger to tell his friends that the tour had been a success and that he still made a profit.<sup>4</sup>

Following Rose Grainger's death in 1922, Grainger may have continued to carry out Rose's collection priorities in order to uphold a positive outlook on his career for future researchers, as the archives at the Grainger Museum continue to portray a positive and successful career.

Due to the unavailability of material to document some periods of Grainger's performing career, this study has been based on available archival material at the Grainger

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<sup>2</sup> Malcolm Gillies, 'Grainger's London Years: A Performing History', *Musicology Australia*, 8 (1985): 14–23.

<sup>3</sup> Letter from Rose Grainger to Percy Grainger, 18 October 1908. Gillies, 'Grainger's London Years: A Performing History', 15.

<sup>4</sup> Letter from Rose Grainger to Percy Grainger, 13 October 1905. Gillies, 'Grainger's London Years: A Performing History', 15.



Museum, supported at times by the use of digital newspaper archives available on the internet through Trove under the National Library of Australia, The Library of Congress and Fulton New York Post Cards.<sup>5</sup>

Grainger's published articles express his ideas on piano repertoire and their respective composers, as well as piano techniques which are illustrated in these works. Grainger educates readers in his article 'Modernism in Pianoforte Study' (1915) on the piano works of Claude Debussy, Cyril Scott, Maurice Ravel, Frederick Delius and Isaac Albéniz, as well as his own piano works, which he believes are primary examples of piano repertoire that incorporates new forms of pianism.<sup>6</sup> Grainger looks deeper into selected works of the mentioned composers and discusses certain pianistic techniques. 'Guide to Virtuosity: Foreword to Students' (1923) discusses in considerable detail piano techniques in selected repertoire by composers whose music Grainger performed throughout his career.<sup>7</sup> An interview conducted with Grainger titled 'Freedom of Thought in Piano Study' (1917) which is published in *Piano Mastery*, looks at Grainger's life and output as a composer, as well as his thoughts on performing at the piano.<sup>8</sup>

Published interviews conducted with Grainger's colleagues and students have provided further insight into Grainger as a pianist and performer. *Portrait of Percy Grainger* provides transcriptions of interviews with Antonia Sawyer and Edvard Grieg who recall their experiences of Grainger's piano performances.<sup>9</sup> *The Percy Grainger Companion* contains a chapter titled 'Grainger the Pianist' by Joseph Rezits, which explores the piano techniques involved in Grainger's pianistic philosophy and provides

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<sup>5</sup> [www.trove.nla.au](http://www.trove.nla.au); [www.loc.gov](http://www.loc.gov); [www.fultonhistory.com](http://www.fultonhistory.com).

<sup>6</sup> Percy Grainger, 'Modernism in Pianoforte Study' (1915), *Great Pianists on Piano Playing*, ed. James Francis Cooke (Philadelphia: Theodore Presser, 1913), 1-17.

<sup>7</sup> Percy Grainger, 'Guide to Virtuosity: Foreword to Students' (1923), *Grainger on Music*, ed. Malcolm Gillies and Bruce Clunies Ross (Oxford: Oxford University Press, 1991), 143-151.

<sup>8</sup> Harriette Brower, 'Freedom of Thought in Piano Study', *Piano Mastery: Talks with Master Pianists and Teachers*, Second Series (London: Frederick A. Stokes Company Publishers, 1917), 1-17.

<sup>9</sup> Malcolm Gillies and David Pear, *Portrait of Percy Grainger* (New York: University of Rochester Press, 2002) 50-51, 75-78.

insight into Grainger as a performer.<sup>10</sup> In addition to this, *The Percy Grainger Companion* contains a chapter written by Dorothy Payne titled ‘Grainger the Teacher’.<sup>11</sup> Payne recounts her time as a pupil of Grainger at the Chicago Musical College in 1929, and she recalls details of Grainger’s teaching methods as well as the techniques and repertoire that were covered during her time. Here, there is a direct link to the repertoire Grainger performed throughout his career and the piano techniques which are demonstrated in Grainger’s piano works.

Little scholarship directly addresses the development of Grainger’s performance repertoire and approach to programming. More general material about Grainger’s piano works and performing career may be found in the biographies by John Bird and Eileen Dorum, as well as extracts of correspondence which relate to his career.<sup>12</sup>

Thomas C. Slattery’s biography *Percy Grainger: The Inveterate Innovator* contains two chapters which provide an historical account of Grainger’s performing career in London and America.<sup>13</sup> These chapters include background information on Grainger’s performances, concert recital tours, excerpts from critical reviews and a discussion of the piano works he composed during this period. Glen Carruthers acknowledges Grainger’s “portfolio” career and his resistance to conventional repertoire and programming in his 2009 article “Another Nincompoop like Sir Thomas Beecham? Percy Grainger and the Interrelationship of Performers and Composers”<sup>14</sup> Carruthers’ 2001 article entitled “The Piano Music of Percy Grainger: A Pianist’s Perspective on Pedaling”, is a comprehensive

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<sup>10</sup> Joseph Rezits, ‘Grainger the Pianist’, *The Percy Grainger Companion*, ed. Lewis Foreman (London: Thames Publishing, 1981), 176-184.

<sup>11</sup> Dorothy Payne, ‘Grainger the Teacher’, *The Percy Grainger Companion*, ed. Lewis Foreman (London: Thames Publishing, 1981), 185-190.

<sup>12</sup> John Bird, *Percy Grainger*, (Melbourne: Macmillan, 1977); Eileen Dorum, *Percy Grainger: The Man Behind the Music*, (Melbourne: Gardner Printing Co.), 1986.

<sup>13</sup> Thomas C. Slattery, *Percy Grainger: The Inveterate Innovator* (Illinois: The Instrumentalist Co., 1974), 31-119.

<sup>14</sup> Glen Carruthers, ‘Another Nincompoop like Sir Thomas Beecham? Percy Grainger and the Interrelationship of Performers and Composers’, *Context* 34 (2009): 5-13.

study of Grainger's employment of various pedaling techniques in his piano compositions, from the standpoint of the damper, sostenuto and *una corda* pedals.<sup>15</sup>

Most secondary literature focuses on Grainger's compositions for piano or his own practices and techniques as a pianist. Thomas P. Lewis provides a detailed overview of Grainger's compositions in *A Source Guide to the Music of Percy Grainger*, with composition dates and a brief background on all compositions published and unpublished as well as other score arrangements.<sup>16</sup> 'The Piano Music of Percy Grainger: An Analysis of Ten Original Works' is a PhD thesis by Keith Whitmore, which provides readers with a short biography and an introduction to the piano works of Percy Grainger and analysis of ten selected works.<sup>17</sup>

The *Percy Aldridge Grainger Symposium* contains an article by Leslie Howard titled 'The Keyboard Music' which introduces readers to the various groups of Grainger's piano works and briefly discusses some pianistic aspects involved with Grainger's piano music,<sup>18</sup> and an article by John Douglas Todd titled 'Grainger the Pianist' which looks at Grainger's performance style and the individualism of his technique.<sup>19</sup> Teresa Balough's lecture on Percy Grainger's compositional legacy titled 'The Inner Fire: Spirit and Evolving Consciousness in the Work of Percy Grainger' includes a brief section on Grainger's pianism.<sup>20</sup> Balough discusses Grainger's performing style and the various elements

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<sup>15</sup> Glen Carruthers, 'The Piano Music of Percy Grainger: A Pianist's Perspective on Pedaling', *Canadian Music Review* 21.2 (2001): 77-93.

<sup>16</sup> Thomas P. Lewis, *A Source Guide to the Music of Percy Grainger*, White Plains, New York: PRO/AM Music Resources Inc, 1991.

<sup>17</sup> The works analysed are *Walking Tune* (1905), *Mock Morris* (1910), *Arrival Platform Humlet* (1908), *Gay but Wistful* (1912), *Pastoral* (1915), *"The Gum-sucker's" March* (1914), *Eastern Intermezzo* (1922), *To a Nordic Princess* (1928), *Harvest Hymn* (1936), and *The Immovable Do* (1940). Keith Whitmore, 'The Piano Music of Percy Grainger: An Analysis of Ten Original Works', PhD thesis, University of Oklahoma, 2004.

<sup>18</sup> Leslie Howard, 'The Keyboard Music', *Percy Aldridge Grainger Symposium*, compiled by Frank Callaway (Nedlands: CIRCME School of Music, Western Australia, 1997), 63-68.

<sup>19</sup> John Douglas Todd, 'Grainger the Pianist', *Percy Aldridge Grainger Symposium*, compiled by Frank Callaway (Nedlands: CIRCME School of Music, Western Australia, 1997), 101-108.

<sup>20</sup> Teresa Balough, *The Inner Fire: Spirit and Evolving Consciousness in the Works of Percy Grainger*, Nedlands WA: CIRCME, School of Music, University of Western Australia, 1993.

Grainger identified as important, including simultaneous tone-strength differentiation, pedaling, ‘the easy Grainger’, piano teamwork and orchestral use.

Glenn Riddle’s thesis ‘The Pianism of Percy Grainger: A Study of his Score Annotations’ studies Grainger’s pianism through a number of Grainger’s annotated piano scores of piano works by other composers.<sup>21</sup> Riddle examines Grainger’s use of pedaling, tone-strength, fingering and temporal considerations through his annotation of piano scores which are used as case studies. He also examines Grainger’s pedagogical writings, lectures and articles relating to piano playing, to provide readers with a further understanding of Grainger’s career as a concert artist and piano pedagogue. Useful commentary on Grainger’s performing career in London and America, is also provided in Elizabeth Anne Wright’s thesis ‘The Piano Solo Compositions of Percy Aldridge Grainger: The First 25 Years (1893-1918)’.<sup>22</sup>

Eleanor A. L Tan examines Grainger as an educator, pianist and recording artist and the history of Grainger’s pianism which stems from the Romantic virtuosity of Franz Liszt, in her PhD thesis ‘Percy Grainger and the Virtuoso Tradition: Case Studies in Grainger’s Pianism’.<sup>23</sup> Carruthers questions Tan’s close linking of Grainger with the romantic virtuoso tradition, suggesting that Grainger moved consciously away from it, creating a modern sound.<sup>24</sup> Tan’s chapter titled ‘Grainger the Performer’, which is published in *Facing Percy*

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<sup>21</sup> Glenn Allen Keith Riddle, ‘The Pianism of Percy Grainger: A Study of his Score Annotations, MMus thesis, University of Melbourne, October 1989.

<sup>22</sup> Elizabeth Anne Wright, ‘The Piano Solo Compositions of Percy Aldridge Grainger: The First 25 Years (1893-1918)’, M.A thesis, University of Melbourne, 1981.

<sup>23</sup> Eleanor A.L Tan, ‘Percy Grainger and the Virtuoso Tradition: Case Studies in Grainger’s Pianism’, PhD thesis, University of Queensland, 2001.

<sup>24</sup> Carruthers, ‘Another Nincompoop like Sir Thomas Beecham? Percy Grainger and the Interrelationship of Performers and Composers’, 10.

*Grainger*, provides information on Grainger's characteristics as a pianist, as well as the influences which shaped Grainger's pianism.<sup>25</sup>

Through new research conducted on concert programmes and other relevant archival material available at the Grainger Museum, this thesis examines aspects of Grainger's transformation as a pianist from his move to the United States in 1914 until 1926. It examines the evolution of his selection of piano repertoire and his innovative and maturing approach to recital programming during this period, and explores Grainger's developing professional role as an educator and promoter of his preferred piano repertoire in the United States.

Chapter One briefly considers Grainger's early performing career in London from 1901 to 1914, and the repertoire Grainger performed throughout this period. I look at issues Grainger dealt with in his early career whilst under the management of his mother Rose, and the perceived restrictions associated with his position as a concert recitalist and society pianist in London.

Chapter Two looks at Grainger's debut as an orchestral and solo recitalist in New York, Chicago and Boston in 1915, and the articles he contributed to periodicals and American music magazines which expressed his thoughts and ideas on piano repertoire. The second half of this chapter deals with Grainger's time as a bandsman in the United States Army Band, and his solo recital work for war charities in 1917 and 1918.

Chapter Three explores the changes in the trajectory of Grainger's professional career and his return to the concert stage following his discharge from the United States Army in 1919. I then look at Grainger's contributions to the study of piano repertoire in his first institutional position at the Chicago Musical College in 1919. The last part of this chapter

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<sup>25</sup> Eleanor A.L Tan, 'Grainger the Performer', *Facing Percy Grainger* ed. David Pear (Canberra: National Library of Australia, 2006), 15-21.

explores Grainger's first extended recital tours of the United States and Scandinavia following Rose's death in 1922. This section looks into Grainger introducing and popularising North American contemporary piano works, and his changing approach to repertoire selection and programming.

Chapter Four looks at Grainger's tour of Australia in 1924 and his efforts at conveying his ideas on piano repertoire to Australian audiences, through the medium of the lecture-recital. The last section of this chapter explores Grainger's Australian recitals in 1926 and his innovative approach to programming recitals and educating audiences on piano repertoire through programme notes.

Appendix I lists Grainger's performance repertoire from 1901 to 1930. It is not a comprehensive listing, as it is based only on extant programmes held in the Grainger Museum collections, both printed and handwritten. This list is divided into Grainger's Own Piano Works, Grainger's Arrangements and Works by Other Composers. Appendix II is an inventory of previously uncatalogued boxes from the Grainger Museum spanning 1901-1930, which contain newspaper clippings, scrapbooks and photos. This collection of material was a central source for this study.

## **Chapter One: Grainger's Early Performing Career in London (1901-1914)**

Percy Grainger began his career as a pianist in London in 1901, whilst under the management of his mother Rose, and the patronage of the Australian soprano Nellie Melba (1861-1931). Melba immediately became Grainger's sponsor and arranged performing engagements as a society pianist at the homes of the upper class, which helped him to receive recognition as a recitalist.

As Malcolm Gillies explains, during this period, the nature of London's musical life saw Grainger involved in as many private concerts as public concerts.<sup>26</sup> Grainger performed in formal public concerts which were often held in large venues such as Queens Hall, Royal Albert Hall, or Crystal Palace, where massed audiences would attend Promenade or Empire Day concerts. In addition, public paying concerts were sometimes held at private homes.

Informal recitals were held privately at the homes of the aristocracy and the wealthy. Concert programmes relating to these private recitals appear under the title 'At the home of ...' at the Grainger Museum. These private performances involved music which varied in importance. Some performances were issued with programmes, and became the focal point of a party, while other performances were less structured and involved a small musical item as a diversion for guests. Occasionally performances were held for members of the royal family.<sup>27</sup>

A third aspect of London's concert scene was situated between public and private and involved smaller-scale solo and chamber music recitals, often held at public venues like Aeolian Hall or Steinway Hall; both of these were common venues for Grainger's performances.

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<sup>26</sup> The following discussion of London's concert life in the early years of the 20th century is based on Gillies' article 'Grainger's London Years: A Performing History'.

<sup>27</sup> Gillies, 'Grainger's London Years: A Performing History', 16.

The public and private scenes were of equal importance in a musician's career, considering the relationship between both domains. Thanks to the patronage of the wealthy upper class, both areas thrived. In Grainger's case, it was essential for him to make sure his talents were recognised at private concerts, in order to ensure attendance by members of the upper classes at his public performances. This enabled Grainger to widen his social circle, which in turn facilitated the recognition he needed to flourish in his career.<sup>28</sup> Unfortunately, Grainger was never fond of high society and complained of his mother bringing him up to enjoy 'superior things and people'.<sup>29</sup>

On 29 October 1901, Grainger made his first recital appearance at Steinway Hall in London, where he performed the works of Johannes Brahms, Domenico Scarlatti, Edvard Grieg, Frédéric Chopin, a Bach-Liszt arrangement, along with his own paraphrase of Pyotr Ilyich Tchaikovsky's "Flower Waltz" from *The Nutcracker Suite*. This concert was well received and represented the beginning of Grainger's concert career. The *London Musical Courier* praised Grainger's performance, saying:

Mr. Percy Grainger, whose first recital took place at Steinway Hall on Tuesday afternoon, is a young Australian Pianist of great talent. His performance of Liszt's arrangements of Bach's Organ Prelude and Fugue in A minor as his opening number revealed qualities entitling him to rank high among our young artists on the keyboard instrument; seldom do we hear, except in much older artists, such a fine sense of legato or gradual crescendo tone. He draws music from the keys, and secures the most pleasing effects even from the greatest fortissimo passages.<sup>30</sup>

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<sup>28</sup> Gillies, 'Grainger's London Years: A Performing history', 16.

<sup>29</sup> Slatery, *Percy Grainger: The Inveterate Innovator*, 33.

<sup>30</sup> Excerpt from *London Musical Courier*, 2 November 1901, quoted in Slatery, *Percy Grainger: The Inveterate Innovator*, 31-32.



For the majority of his early career, Grainger appeared primarily as an assisting artist or accompanist in a concert given by up to six solo instrumentalists and singers. Grainger played a subordinate role and contributed a couple of short musical items in such concerts, which sometimes focused on a leading musician. This ‘assisting’ role dominated Grainger’s career during the English years of 1901-1914, with 453 appearances. Aside from this, this period saw Grainger perform 94 times in programmes presented jointly with another artist. From 1902, Grainger began appearing as a soloist with an orchestra playing in 115 such concerts, but it was not until 1910 that Grainger had the opportunity to appear more frequently as a solo recitalist, after nine years of sporadic appearances in this role. Grainger operated as a public and private recitalist and solo pianist in London, and made frequent trips throughout provincial Britain for other concert recitals. He toured sporadically in continental Europe, though he appeared primarily in Scandinavia and Holland. In total, Grainger appeared 292 times as a solo recitalist between 1901 and August 1914.<sup>31</sup>

From 1901, Grainger struggled to advance as a pianist as he disliked performing large works, and instead constructed ‘lighter’ concert programmes consisting of shorter works by Brahms and piano transcriptions by Franz Liszt, Carl Tausig and Ferruccio Busoni of Johann Sebastian Bach’s works. Grainger also included his own paraphrase on Tchaikovsky’s “Flower Waltz” from *The Nutcracker Suite*. In addition, Grainger frequently premiered works by his colleague Cyril Scott, which did not always please London audiences.<sup>32</sup>

Extended touring opportunities arose for Grainger in 1903-04, when he travelled with the singer Ada Crossley through Australasia and South Africa, and a second tour in 1908-

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<sup>31</sup> The data in this paragraph are drawn from Gillies’ tables of “Performing Locations” and “Performing Roles” in ‘Grainger’s London Years: A Performing History’, 16.

<sup>32</sup> Gillies, ‘Grainger’s London Years: A Performing History’, 18.

09 through Australasia alone.<sup>33</sup> He began supplementing the classical repertoire of Mozart and Beethoven, that had been imposed on him by his professors whilst studying in Frankfurt, with more piano works by romantic, nationalist and contemporary composers, which he was introduced to by his English friends. Grainger commented on this many years later in 1945 saying:

[T]hat *liberal* musical education which the Germans had never given me (because they – embroiled in the anti-Wagner or anti-Brahms strife – never knew it existed), but which my English fellow-students in Frankfurt had started me on, was continued in all my contacts with orchestras, choirs, musicians, etc. I quickly got to know all that world of Tchaikovsky, Gabrieli, Fauré, Debussy, Ravel, Skryabin, Balakirev, Albéniz, Puccini, that had been a closed book to me in Frankfurt.<sup>34</sup>

Concert programmes for the 1903-04 Australasian tour show that Grainger performed a large variety of piano works which included Beethoven, Grieg, Tausig and Busoni arrangements, Robert Schumann, Paul Pabst, Chopin, Scott, and Liszt.<sup>35</sup> During this period, Grainger begins to steer away from classical works, and heavily involves himself with works of the Romantic period as well as his associates. Carruthers notes that Grainger's dislike of the Viennese classical composers and their tradition led him to exclude "much of the core piano literature" from his repertoire, which set him apart from mainstream piano recital programming.<sup>36</sup> Upon examining these programmes, it appears that Grainger had the freedom to pick the works he wished to perform, and did not have to repeat the same

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<sup>33</sup> See Table 1 "Performing Locations". Gillies, 'Grainger's London Years: A Performing History', 16.

<sup>34</sup> Text from an unpublished typescript, sketch for an article by Grainger titled "P.A. Grainger: English Pianist & Harold Bauer", dated 19 February 1945. Quoted in Slattery, *Percy Grainger: The Inveterate Innovator*, 29.

<sup>35</sup> PD1/ 1884-1904 and large items 1904-1912, Dorum Collection, Grainger Museum, Melbourne.

<sup>36</sup> Carruthers, 'Another Nincompoop like Sir Thomas Beecham? Percy Grainger and the Interrelationship of Performers and Composers', 12.

programmes. Grainger's career was now becoming more hectic, as he expanded his repertory as an orchestral soloist and increased performances of his own works.<sup>37</sup>

Extracts from reviews found in the Grainger Museum show that Grainger's 1904 performances in provincial England were well received and his pianistic talents were praised. The following works mentioned in these reviews remained popular works in Grainger's subsequent performances: *Rakoczy March* by Liszt, *To the Springtide* by Grieg, and Brahms' Waltz op. 89, no. 15, Hungarian Dance no. 2 in D minor and Rhapsody op. 119, no. 4.

The *Yorkshire Post* complimented Grainger's overall performance as 'not lacking in any of the essential requirements of a present-day virtuoso, and that he did not cultivate the eccentric mannerisms so peculiar to his class, but nevertheless played artistically and with conviction'.<sup>38</sup> He made a favourable impression with his performance of the Brahms works, playing the Rhapsody with plenty of fire, a powerful grip of the chords, and 'neat and brilliant cantabile playing' in the Waltz.<sup>39</sup> *The Keighley News* summed up his performance as follows:

Mr. Grainger's playing secured him close attention from the start. His thorough mastery of the instrument, his clever technique, and his ability to put expression into his playing were strikingly instanced in the three bracketed selections from Brahms – a rhapsody, a waltz, and a dance – with which he made his debut. The audience gave him an unmistakable encore, but he did not respond. After his second appearance, when he gave

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<sup>37</sup> Gillies, 'Grainger's London Years: A Performing History', 18.

<sup>38</sup> Extract from the *Yorkshire Post*, 15 December 1904 from a concert programme titled "Piano and Violoncello Recital by Percy Grainger and Herman Sandby", PD1/ 1884-1904 and large items 1904-1912, Dorum Collection, Grainger Museum, Melbourne.

<sup>39</sup> Extract from the *Yorkshire Observer*, 15 December 1904 from a concert programme titled "Piano and Violoncello Recital by Percy Grainger and Herman Sandby", PD1/ 1884-1904 and large items 1904-1912, Dorum Collection, Grainger Museum, Melbourne.

masterly renderings of Grieg's "To the Springtide", and "Rakoczy March", a typical Liszt composition, he was not allowed to escape the penalty of his popularity.<sup>40</sup>

By the end of his first decade in London, Grainger had established himself as an orchestral soloist and significantly broadened his repertory. He had already performed concertos by Tchaikovsky, Grieg, Schumann, Brahms, Liszt and Haydn.<sup>41</sup> In addition, Grainger increased performances of his own folk-song works for piano, notably the *Irish Tune from County Derry*, *Spoon River*, *Shepherd's Hey* and his arrangements of Charles Stanford's *Four Irish Dances*. Rose attempted to modify his choice of concert repertoire, advising Grainger to take the advice of influential London critics, who had recommended that he reserve his piano transcriptions for the British provinces and instead perform more classical works, rather than favouring his own piano works and those by Scott.<sup>42</sup>

As Grainger continued struggling to make a profit in 1907, he confided in Karen Holten, expressing his resentment of his mother's persistence in having him play in salons and at private functions for London's upper class. Grainger wrote:

Those bloody British kept me working up to nearly 3 o'clock last night, playing and playing. I was so frightened and tired, and they seemed so loathsomely fresh and gluttonous, and as if they'd been sleeping all the day. How I hate the English at moments: the society folk are such grabbers. One needs one's fullest strength to cope with them.<sup>43</sup>

During the second Australasian tour 1908-1909, Grainger appeared as an assisting artist in over 100 concerts in eight months. On 26 November 1908, Grainger performed Grieg's *Wedding Day at Trolldhaugen* op. 65, no 6, 'I Ola Dalom' from *Norwegian Folk*

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<sup>40</sup> Extract from *Keighley News*, 15 December 1904 from a concert programme titled "Piano and Violoncello Recital by Percy Grainger and Herman Sandby", PD1/ 1884-1904 and large items 1904-1912, Dorum Collection, Grainger Museum, Melbourne.

<sup>41</sup> Gillies, 'Grainger's London Years: A Performing History', 18.

<sup>42</sup> Gillies, 'Grainger's London Years: A Performing History', 18.

<sup>43</sup> Letter to Holten from Grainger, 10 June 1907. Slattery, 50.

*Songs*, op. 66, no. 14 and *Norwegian Bridal Procession*, op. 19, no 2, along with his own arrangement of Charles Stanford's *March Jig (Maguire's Kick)* from *Four Irish Dances*.<sup>44</sup>

Grainger remained a leading pianist in performances of Grieg's works for the remainder of his career, while his arrangement of Stanford's *March Jig (Maguire's Kick)* became one of his most frequently played works. Grainger's performance was well received on the night, which resulted in two encores. An anonymous critic for *The Western Australian* praised Grainger's performance stating:

Mr. Percy Grainger played some of his favourite Grieg music with becoming delicacy of touch and sympathetic feeling, and also introduced his own clever arrangements of Irish folk music, a song and a March Jig - the latter a most difficult composition which none but an artist with exceptional technique could properly attempt. For encores Mr. Grainger gave a "Romance in F sharp" of Schumann, an exquisitely expressive morceau, and another of Grieg's lyric pieces "To the Springtime".<sup>45</sup>

By 1913, Grainger began to think of travelling to America after he had been approached about undertaking a concert tour there. This idea quite possibly came about through Herman Sandby's enthusiasm for America, as he had established himself as principal cellist in the Philadelphia Orchestra in 1912. Grainger had already considered travelling to America in early as 1902 as an accompanist for the soprano Adelina Patti, though this tour did not occur. Rose discussed with Grainger the possible idea of moving to the United States, asserting that this would bring Grainger a stable income, and wrote to an American music agent Ethel L. Robinson enquiring about her services. In 1913, American conductor Frank Damrosch (the brother of Walter Damrosch) invited Grainger to teach in New York, but unfortunately Grainger was not available until February 1914, which fell in

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<sup>44</sup> Concert Programme, Grainger Programmes "Ada Crossley Australasian Tour 1908-1909", Perth, Western Australia 26 November 1908, PD1 1905, 1906, 1907, 1908, 1909, Grainger Museum, Melbourne.

<sup>45</sup> "Madame Ada Crossley." *West Australian* (Perth, WA) 27 Nov 1908: 9.

the middle of the academic year. In October 1913, Rose wrote to Grainger expressing her desire that they both go to America: 'I sincerely hope you will get a chance of going to America and I want awfully to go too. It will be highly interesting, even if disappointing in some respects.'<sup>46</sup> The cancellation of Grainger's 1914 European tour opened up several free months. Britain entered the First World War on 4 August, and the Graingers departed for New York City in September 1914.

Grainger's move to the United States eventuated due to the lack of financial stability and restrictions on performance opportunities that had inhibited Grainger's efforts to establish himself as an independent recitalist. Rose's determination that Grainger pursue the role of a society pianist and desire that he please London's music critics also limited the repertoire he was able to perform.

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<sup>46</sup> Letter from Rose Grainger to Percy Grainger, 12 October 1913. Gillies, 'Grainger's London Years: A Performing History', 21-22.

## **Chapter Two: Grainger's Debut in America and the United States Army Band (1914-1919)**

At the commencement of World War I, the United States was a popular destination for foreign pianists, vocalists, instrumentalists, conductors and a variety of performing groups to perform and tour, as it offered an inviting prospect for musicians wanting to create further professional opportunities, gain international recognition or to stabilise their careers. This chapter examines how Grainger's early years in the United States allowed him to broaden his horizons as a pianist, as well as have more freedom of control over his method of programming performances. He established a stable performing career within six months of his arrival, appeared in recitals in New York, Chicago and Boston, and as a concert artist with America's most distinguished symphony orchestras. When Grainger enlisted in the United States Army Band in 1917, his popularity as a pianist allowed him the opportunity to perform frequently and promote his piano works.

### **Grainger's American Debuts**

Immediately upon the Graingers' arrival in September 1914, Rose gave up management of her son's career. She was replaced by the retired stage soprano and professional agent Antonia Sawyer, who began promoting Grainger as a concert artist and composer, and booked numerous orchestral and recital engagements in New York, Boston and Chicago within six months of his arrival.

Sawyer's first act as Grainger's manager was to secure a booking for him to perform the orchestral piano part of his *Shepherd's Hey* with the New York Symphony Orchestra, under Walter Damrosch in December 1914. The programme also included Grainger's *Molly on the Shore* and *Irish Tune from County Derry*, which gave him immediate exposure to

New York audiences both as a pianist and composer. In the meantime, Sawyer further promoted Grainger's compositions by making arrangements for other artists to perform and conduct Grainger's works. (See p.61) American conductors Daniel Gregory Mason and Walter Damrosch performed several works from Grainger's *British Folk Music Settings* with the New York Symphony. Grainger's debut brought an enthusiastic response from the audience, which was a promising start to his career in America. Although Grainger had not appeared as a soloist, the performance was a success.<sup>47</sup>

Two months later, Grainger made his recital debut at a matinee performance in Aeolian Hall, before an audience made up of members of New York society and some of the city's most distinguished artists. Among the audience was the celebrated tenor Enrico Caruso who insisted on having a box reserved for him and his guests.<sup>48</sup> The programme for this debut recital comprised:

Fig. 1 Programme for Grainger's recital debut in New York (1 February 1915):<sup>49</sup>

1. Organ Prelude and Fugue in D Major – Bach-Busoni
2. Variations and Fugue on a Theme by Handel, op. 24 – Brahms
3. “In Ola Valley” (In Ola Dalom) from *Norwegian Folk Songs*, op. 66, no. 14 – Grieg
4. “Cattle-Call” (Kulok) from *Norwegian Folk Song*, op. 66, no. 1 – Grieg
5. “Rotnamsknut” Halling, from *Slåtter* (Norwegian Peasant Dances) op. 72, no. 7 - Grieg
6. *Colonial Song* – Grainger
7. *Mock Morris Dance* – Grainger
8. Posthumous Study in A Flat – Chopin
9. *Ondine* (The Water-Sprite) – Ravel
10. *Triana* (The Gypsy Quarter of Seville) – Albéniz

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<sup>47</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 79-80.

<sup>48</sup> Wright, ‘The Piano Solo Compositions of Percy Aldridge Grainger: The First 25 Years (1893-1918)’, 80.

<sup>49</sup> Concert Programme “Pianoforte Recital Percy Grainger” at Aeolian Hall, New York, 11 February 1915, Grainger Programmes PD1 1913 1914 1915, Grainger Museum, Melbourne.



Grainger's programme appears diverse as he included a Bach arrangement, romantic repertoire, modern nationalist repertoire and two of his own piano works. Interestingly, Grainger's inclusion of *Colonial Song* can be seen as a way of paying homage to his home land, as the work illustrates the environment and evokes his thoughts and feelings towards Australia. This programme was repeated for Grainger's debut performance in Boston at Jordan Hall in March 1915.<sup>50</sup>

Grainger's performance was well received by the New York critics, especially for his performance of the Busoni transcription of Bach's Organ Prelude and Fugue in D Major which captured the attention of Henry T. Fink of the *Evening Post*. He commented on Grainger's performance saying:

What a Bach! The pianist made the contrapuntal network as clear to the ear of even the uninitiated as a piece of Venetian lace is to everybody's eyes. No less astonishing were the opulence and variety of his tone—his instrument seemed both piano and organ—and he showed at once, as he did in several other pieces following this, that he can build up a climax as gradually and overwhelmingly on the piano as Anton Seidl did with his Wagnerian orchestra. The audience was stunned, bewildered, delighted.<sup>51</sup>

In 1915, numerous distinguished European musicians travelled to the United States for concert tours or opera performances, most of whom were well received by the public. Once Grainger arrived, he had to compete with some of the finest international pianists who appeared on tour in recitals and with orchestras. During the 1915-16 concert season, these touring pianists included renowned performers such as the German Carl Friedberg (1872-1955), British Katharine Goodson (1872-1958), Polish-American virtuoso Josef Hofmann

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<sup>50</sup> Concert Programme "Pianoforte Recital Percy Grainger" at Jordan Hall, Boston, Massachusetts, 6 March 1915, Grainger Programmes PD1 1913, 1914, 1915, Grainger Museum, Melbourne.

<sup>51</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 81.

(1876-1957), Italian virtuoso Ferruccio Busoni (1866-1924) and Australian Ernest Hutcheson (1871-1951).<sup>52</sup>

During this period, English pianist Harold Bauer (1873-1951) who was hugely popular in the United States, gave his third recital at New York's Aeolian Hall which was overflowing with audience members. Bauer's approach to programming resembles Grainger's early recitals in London, in that he included a similar range of romantic repertoire as well as a virtuosic opening number by Bach. He performed Bach's *Chromatic Fantasy*, Schumann's *Carnival*, Beethoven's *Moonlight Sonata*, Chopin's *Berceuse* and *Polonaise in A flat*, Schubert's *Impromptu in A flat*, Liszt's *Étude in D flat* and a piano arrangement of Wagner's *Ride of the Valkyries*. Bauer's performances of the *Chromatic Fantasy* and *Carnival* were described as the highlights of the performance and a critic states that the *Chromatic Fantasy* 'has not enjoyed a more lucid or expressive rendering in many moons, and the "Carnival" was freshened by highly individualized treatment.'<sup>53</sup> Bauer later appeared in Brooklyn to give an all-Chopin recital programme.<sup>54</sup> This performance resembles Grainger's affinity with the piano works of Chopin, which are heavily programmed in Grainger's recitals in the United States.

Grainger also shared Busoni's appreciation of and specialty in performing the works of Bach and Liszt which were frequently programmed in Grainger's recitals. Busoni was well known for his piano arrangements of Bach's organ works, which were popular opening numbers for Grainger's recitals. Busoni made the first of a series of recitals in the United States in January 1915, where he gave a successful concert in New York at the Metropolitan Opera House which was dedicated primarily to Liszt's piano works. Busoni

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<sup>52</sup> Promotional concert tour advertisement 'Carl Friedberg; Famous German Pianist', *Musical America*, 27 February 1915: 24.

<sup>53</sup> 'Bauer Gives Third New York Recital', *Musical America*, 2 January 1915: 15.

<sup>54</sup> 'Bauer in Recital at the Academy', *The Brooklyn Daily Eagle*, 8 March 1915: 7.

presented Weber's Concertstück, Liszt's *La Campanella*, an unidentified Liszt piano arrangement of Paganini's Caprices and Liszt's piano arrangement of Schubert's *Erlking*.

Busoni appeared at Carnegie Hall in March 1915, where he performed his piano arrangement of Bach's Prelude and Triple Fugue for Organ in B flat major, as well as Liszt's arrangements of Paganini's Études for Violin and Rhapsody no. 19 in D minor.<sup>55</sup>

Grainger's programming distinctly resembles Bauer and Busoni's recitals, in that they all include works by J.S Bach as well as a body of repertoire by romantic composers. These similarities almost seem as though Grainger made a conscious decision to adapt the same programming approach in order to be acknowledged or respected as a recitalist in America. However, an important factor which sets Grainger apart from leading pianists of the time is his inclusion of contemporary piano works by British and North American composers which he felt were important to promote. The United States offered Grainger the freedom to expand his repertoire selection to include a variety of contemporary piano repertoire as well as his own piano works. This factor marks him not only as an individual recitalist, but as a respected representative on behalf of these contemporary composers.

Grainger was one of many international musicians in search of a new professional career and possible residency in the United States. Following a series of highly successful performances or concert tours, musicians would find themselves settling in the United States, which further provided them with an established and on-going professional career. This is the case with Emmy Destinn (1878-1930), a Czech operatic soprano who announced her intentions to become an American citizen following her successful career with the Metropolitan Opera House.<sup>56</sup> Swedish mezzo-soprano Julia Claussen (1879-1941) led a

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<sup>55</sup> 'Music and Drama: Saturday and Sunday Music', *Evening Post*, 8 March 1915: 9.

<sup>56</sup> 'Destinn Takes First Step to Become Citizen', *Musical America*, 13 February 1915: 2.

successful career in Sweden, Paris and London before settling in the United States after joining the Chicago Opera Company.<sup>57</sup>

In early February 1915, the Ballets Russes arrived at the Century Opera House in New York for a successful four-week extended season, however the growing presence of the war began affecting the stability of work for musicians and music venues.<sup>58</sup> In March, the Chicago Opera Company closed its season and filed for bankruptcy, due to the effects of the war and the pressure of singers' large salary demands.<sup>59</sup> Despite the weaker economy, managers in New York were still optimistic that musicians and the music field would be relatively unaffected by the war, even though artists of the Metropolitan Opera Company were unable to fulfil their unusual European summer engagements, as the industry was still achieving box office success and generous bookings for future events.<sup>60</sup> One month later, Paderewski (1860-1941) commented that musicians might react to the tragic effects of the war by cutting down the size of large orchestras in order for these orchestras to have an ongoing presence, as well as pay for the musicians' salaries.<sup>61</sup>

Opportunities continued to arise following Grainger's successful debut, and he signed a contract with the Duo-Art Company in May 1915 to record his piano works onto piano rolls, which were to be sold to the public. (See Figure 2) From that point, Grainger began appearing in promotional advertisements for the company's mechanical pianos, an association lasting until 1933. During this period, Grainger made twenty piano rolls of his own piano works, eleven of piano arrangements and 25 rolls of works by composers such as Grieg, Chopin, Tchaikovsky, Liszt, Gardiner, Debussy, Scott and Frederick Delius.<sup>62</sup>

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<sup>57</sup> 'Carrying Music to Many Lands', *Musical America*, 23 January 1915: 2.

<sup>58</sup> 'Russian Ballet Season Opens in New York', *Musical America*, 6 February 1915: 2.

<sup>59</sup> 'Chicago Opera Co. Enters Bankruptcy with \$264,419 Debt', *Musical America*, 6 March 1915: 1.

<sup>60</sup> 'Optimism Reins Despite Crowding of Concert Field', *Musical America*, 13 March 1915: 1.

<sup>61</sup> 'Foresees Return to Simplicity as War's Effect on Music', *Musical America*, 24 April 1915: 3.

<sup>62</sup> See "Appendix E: Duo-Art Piano Rolls made by Grainger" in Bird, *Percy Grainger*, 304-306.

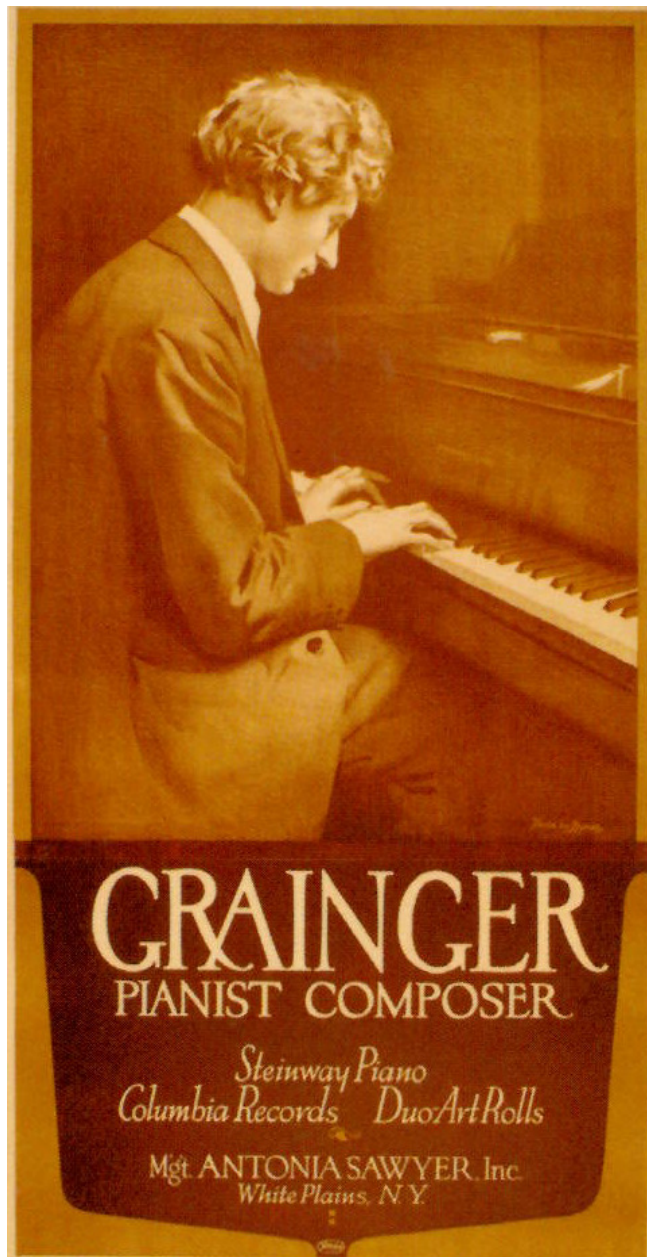


Fig.2 Advertisement for Grainger.<sup>63</sup>

In December 1915, Grainger appeared at the Illinois Theatre in Chicago, where he presented a diverse programme largely based on his earlier recital performances. Grainger added to his North American recital repertoire his arrangements of *The Leprechaun's Dance* and *March Jig (Maguire's Kick)* from Stanford's *Four Irish Dances*, as well as his own popular piano works of the time, *Colonial Song* and *Shepherd's Hey*. From this time,

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<sup>63</sup> Advertisement taken from the Grainger Museum flyer, 2013, Grainger Museum, Melbourne.

Grainger's piano works were programmed more frequently in his American recitals in comparison to his recitals in London. In addition, Grainger took a new step, by providing song texts and basic background information on the folk tunes chosen for particular arrangements in his printed programmes.<sup>64</sup> This shows Grainger maturing as an artist who wanted to educate as well as entertain, and indicates his serious attitude towards his new performing career. These brief texts developed into the full programme notes Grainger introduced in his 1926 Australian tour (see Chapter 4).

Concert programmes from the Grainger Museum show that from late 1915, Grainger's schedule with symphony orchestras increased. As Grainger's popularity grew, he was continuously sought after as a concerto soloist, and he made appearances with the orchestras of Washington, Philadelphia, Minneapolis, San Francisco and Chicago as well as at music festivals throughout the northeast. Notable performances included Liszt's Hungarian Fantasy for Piano and Orchestra with the New York Symphony Orchestra on 20 November 1915 at Carnegie Hall and in March 1916 for a performance of Delius' Concerto in C minor for Piano and Orchestra at Orchestral Hall in Chicago.<sup>65</sup>

Seeing himself as a man of ideas, Grainger took an extra step in his professional career by contributing papers on his musical thoughts to various American music journals, while interviews were published in popular music magazines of the time. Grainger used his published writings to illustrate and project his commitment to the piano works of composers he performed regularly throughout his career. Grainger published an article in 1915 titled 'Modernism in Pianoforte Study' which looks at modern pianistic techniques in the piano works of Debussy, Scott, Ravel, Delius and Albéniz, as well as Grainger's own

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<sup>64</sup> Concert Programme titled "Percy Grainger's Programme" at Illinois Theatre, Chicago, 12 December 1915, Grainger Programmes PD1 1913, 1914, 1915, Grainger Museum, Melbourne.

<sup>65</sup> John Bird's biography states that Grainger was involved in the world premiere of Delius' Piano Concerto in C minor in Chicago 1916, however, the world premiere in Elberfeld, Germany in October 1904 by Julius Butts as soloist and Hans Haym as conductor. It is possible that Grainger was involved in the Chicago premiere in 1916. Bird, *Percy Grainger*, 156.

piano works. This article was re-published two years later in a book titled *Great Pianists on Piano Playing* and shows the beginning of a serious pedagogical side to Grainger, which would develop both within and beyond his institutional teaching in the years to come.<sup>66</sup> Another of Grainger's articles, 'Modern Universal Impulses in Music', was published in *Etude* in 1916 and explores the music of composers such as Bach, Delius, Scott, Stravinsky, Albéniz, Grieg, Debussy and Ravel and their use of folk melodies, hymns, and negro melodies.

### **The United States Army Band (1917-1919)**

Once America became involved in World War I in 1917, Grainger felt the desire to escape the pressures of being a popular concert artist, as he was tired of continuously being forced to perform in order to maintain financial stability.<sup>67</sup> He enlisted as a bandsman playing the oboe and saxophone, serving with the 15<sup>th</sup> Band of the Coast Artillery Corps of the United States Army. Grainger remained positioned with the band performing in military concerts and war benefit concerts for the Red Cross Allied War Relief Funds until he was discharged in January 1919. His military service entailed a clear interruption to his career, which evolved further after the conclusion of World War I. Grainger felt relieved from the pressures of his concert career and remarked 'For the first time in years, I was at peace', however his peaceful seclusion ended when a photographer recognised him, and again, Grainger was summoned to perform.<sup>68</sup> During this period, Grainger performed regularly with the United States Army Band, raising funds for Liberty Loan drives and the Red Cross.<sup>69</sup>

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<sup>66</sup> Percy Aldridge Grainger, 'Modernism in Pianoforte Study' (1915).

<sup>67</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 87.

<sup>68</sup> "Percy Grainger," Canon, IV (Nov., 1950), 183. Quoted in Slattery, *Percy Grainger: The Inveterate Innovator*, 86.

<sup>69</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 86.

During two war benefit concerts on 13 and 30 August 1917, Grainger appeared with the United States Army Band in a performance of Joahn Halvorsen's *Entry of the Boyards Triumphant March* and Rocco Resta's *Let's Lend a Hand to Uncle Sam (March)* and *War Son*, followed by a performance of Liszt's Hungarian Fantasy for Pianoforte and Orchestra, and Chopin's Polonaise in A flat. In addition, Grainger appeared as an accompanist for the soprano Gerda Bosley.<sup>70</sup> Considering Grainger's status as a professional musician, he regularly took advantage of his position in the army band to perform his own works and added to the programme *Colonial Song* and *The Gumsuckers March*, arranged for military band and piano.<sup>71</sup> According to programmes relating to Grainger's performances with the United States Army band, these settings of *Colonial Song* and *The Gumsuckers March* appeared regularly in band performances. A number of Grainger's solo piano works were also programmed regularly in appearances with the military band. As Grainger had the power to programme his own compositions, his piano works soon gained popularity. These works included *One More Day*, *My John*, Lullaby from *Tribute to Foster*, *Irish Tune from County Derry*, Grainger's arrangement of Stanford's *The Leprechaun's Dance* and *March Jig (Maguire's Kick)* from *Four Irish Dances*. Grainger also programmed the piano works of composers he had performed throughout his early career in New York. This included Bach-Busoni piano arrangements, as well as other notable piano works by romantic composers such as Liszt, Chopin, Schumann, Brahms and Tchaikovsky, and modern nationalist composers such as Grieg and Ravel.<sup>72</sup>

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<sup>70</sup> Concert Programme, "Concert for the benefit of the Fort Hamilton Auxiliary of the Australian Red Cross by The 15<sup>th</sup> Band, Coast Artillery Corps, USA", 13 and 30 August 1917, PD1 1917, 1918, 1919, 1920, Grainger Museum, Melbourne.

<sup>71</sup> Concert Programmes titled "Concert by The Fifteenth Band, Coast Artillery Corps" at Aeolian Hall on 13 and 30 August 1917, Grainger Museum, Melbourne.

<sup>72</sup> Concert Programmes titled "Recital for the Benefit of Fort Hamilton War Relief Work" 20 April 1918, New York and "Grainger as Soloist at Red Cross Concert" 2 December 1918, New York, PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.



In a charity recital concert for the Fort Hamilton War Relief Work in April 1918, Grainger presented a programme which included popular works from his early American career, which reveals that his method of programming had not altered significantly since his arrival in the United States, despite the omission of any work by Bach. The programme for this recital comprised:

Fig.3 Recital programme for the Fort Hamilton War Relief Work (20 April 1918):<sup>73</sup>

1. Polonaise in A flat - Chopin
2. Prelude in A flat - Chopin
3. Valse, op. 42 - Chopin
4. "In Ola Valley" (In Ola Dalom) from *Norwegian Folk Songs*, op. 66, no. 14 - Grieg
5. "Rötnamsknut" Halling from *Slåtter* (Norwegian Peasant Dances), op. 72, no. 7 - Grieg
6. Hungarian Rhapsody no. 2 - Liszt
7. Lullaby from *Tribute to Foster* - Grainger
8. *One More Day, My John* - Grainger
9. "The Leprechaun's Dance", no. 3 from *Four Irish Dances* – Stanford-Grainger
10. "March Jig (Maguire's Kick)", no. 1 from *Four Irish Dances* – Stanford-Grainger

Grainger's decision to programme two to three works by Chopin and Grieg is a common feature in his programming. Instead of providing a large diversity of piano repertoire, Grainger chooses a small selection of works by Chopin, Brahms or Grieg, and dedicates the final section of the recital to his own piano works and arrangements. During the 1917-18 United States Army Band concert season, Grainger made a profit of \$12,505, with \$2,485 going to the Red Cross.<sup>74</sup> He continued to give money to charitable causes

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<sup>73</sup> Concert Programme titled "Recital for the Benefit of Fort Hamilton War Relief Work", 20 April 1918, PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.

<sup>74</sup> Document titled 'Percy Grainger Engagements Season 1917-18', Percy Grainger, Business Collection, Box 19, Grainger Museum, Melbourne.

during and after his time in the Army, and regularly gave recitals for the Red Cross, Scandinavian charities and the New York School Settlements.<sup>75</sup>

During some Liberty Loan concerts, Grainger would end a performance by improvising on an English Morris Dance tune called *Country Gardens* (a ‘Handkerchief Dance’) on the piano, which was originally collected by his colleague Cecil Sharp. Grainger arranged the tune for solo piano in 1918 as a birthday gift to Rose, and dedicated the work to Grieg, after his improvisations proved to be a popular item in his performances.<sup>76</sup> *Country Gardens* was published by Schirmer in 1919 and not only gave Grainger the greatest recognition, but the work became so popular that it broke all of Schirmer’s previous sale records, and consequently gave Grainger the financial security he desired.<sup>77</sup> Between 1919 and 1924, 40,000 copies of the work were sold in the United States.<sup>78</sup>

In conclusion, Grainger’s career was significantly altered following his move to the United States, as he became relatively established professionally and financially within six months. Having the support of a professional agent like Sawyer brought immediate public exposure to Grainger both as a pianist and composer, which led to a stable performing career, while his publishing success with *Country Gardens* gave him the financial security he desired. Grainger’s new professional career allowed him the freedom to adopt a new approach to programming his performances, in comparison to his career in London. Grainger began to supplement the classical repertoire with a larger variety of romantic and modern nationalist piano repertoire, while his own piano works and arrangements received far greater exposure than during his London career. Grainger’s method of programming carried through to his solo recital work during his years in the United States Army Band.

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<sup>75</sup> Slattery, *Percy Grainger: The Inveterate Innovator*, 94.

<sup>76</sup> Bird, *Percy Grainger*, 161.

<sup>77</sup> Wright, ‘The Piano Solo Compositions of Percy Aldridge Grainger: The first 25 years (1893-1918)’, 127.

<sup>78</sup> Letter from Percy Grainger to Roger Quilter, 14 April, 1924. Published in Gillies and Pear, *The All-Round Man: Selected Letters of Percy Grainger 1914-1961*, 65.

Due to his status as a professional musician, Grainger took advantage of his position in the army band to continuously programme and promote his compositions, which consequently led to an increase in his popularity as a musician and composer following the publication of *Country Gardens* in 1918.

### **Chapter Three: The Chicago Musical College and Grainger's tours of America and Scandinavia (1919-1923)**

Following Grainger's discharge from the United States Army on 7 January 1919, the trajectory of his career took another turn professionally and financially. Antonia Sawyer received an abundance of requests for Grainger to perform in recitals and orchestral concerts and he was immediately returned to the concert stage. Grainger continued to perform the same repertoire as in his U.S Army solo recitals, although his 1920 American tour saw him adopt an innovative approach to programming his performances, as will be discussed below. Grainger was also presented with the opportunity to teach piano at the Chicago Musical College during the summer, which marked the beginning of a new and different level in his professional career. His new position as a piano pedagogue allowed him express his ideas about piano pedagogy in private piano lessons and master classes. Grainger did not hesitate to programme the same repertoire in his own concerts, including his own piano works.

#### **Grainger's post-war performances**

Grainger's first concert after his discharge was held at the Waldorf-Astoria Hotel in New York on 27 January 1919, where he performed Liszt's Hungarian Rhapsody No. 2, his own works *Country Gardens* and *One More Day, My John*, and his paraphrase on Tchaikovsky's "Flower Waltz".<sup>79</sup> The following month, Grainger made his first appearance of the season with the New York Philharmonic Orchestra at Carnegie Hall on 2 February, in a performance of Grieg's Concerto in A minor, op. 16 for Piano and Orchestra.<sup>80</sup>

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<sup>79</sup> Concert Programme titled *Mr. Bagby's 252<sup>nd</sup> Musical Morning*, 27 January 1919, PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.

<sup>80</sup> Concert Programme titled *Programme*, 2 February 1919, PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.

In March, Grainger appeared in a joint recital with the soprano Virginia Rea in Waterville, Maine, while in April, he performed solo in a recital at Montclair Theatre, New York. What is of interest in these two programmes is that Grainger dedicated half to two or three composers, while the other half consisted only of Grainger's piano works. This shows him taking the same approach to programming as in his U.S Army solo recitals. In Grainger's joint recital with Virginia Rea, half of Grainger's programme includes Liszt's Hungarian Rhapsody no. 2 and three works by Chopin: Valse in A flat op. 42, Prelude No. 17 in A flat and Polonaise in A flat op. 53. Grainger does not hesitate to include five of his most popular piano works: *Country Gardens*, *Colonial Song*, *Shepherd's Hey*, *Irish Tune from County Derry*, *Knight and Shepherd's Daughter*, followed by his arrangements of Stanford's "The Leprechauns Dance" and "Reel" from *Four Irish Dances* and his paraphrase on Tchaikovsky's "Flower Waltz".<sup>81</sup>

Grainger took the same approach in his Montclair Theatre recital where he began his programme with a virtuosic Liszt arrangement of Bach's Fantasia and Fugue in G minor, followed by Grieg's *Holberg Suite* and Chopin's Valse in A flat op. 42, Prelude no. 17 in A flat and Polonaise in A flat, op. 53. The second half of the programme focused on Grainger's *One More Day*, *My John*, *Knight and Shepherd's Daughter*, *Country Gardens* and his arrangements of Stanford's "The Leprechauns Dance" and "Reel" from *Four Irish Dances*.<sup>82</sup> It appears as though Grainger's programming is based on the level of popularity these works achieved during his war-time solo recital appearances, and he continued to play these works after his discharge.

There are no extant concert programmes for the 1919 season at the Grainger Museum, and the records only document Grainger performing in seven concerts and one music

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<sup>81</sup> Concert Programme titled *Grainger Concert, Mr. W.R Chapman Presents Miss Virginia Rea and Mr. Percy Grainger*, 12 March 1919, PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.

<sup>82</sup> Concert Programme titled *Recital Percy Grainger Pianist-Composer*, 21 April 1919, PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.

festival. A financial statement for the 1919 season however, shows Grainger to have been involved in 35 performances during the year. Due to the increase in Grainger's popularity as a solo recitalist throughout his years in the army, Sawyer wrote to Rose saying that his fee should now double.<sup>83</sup> Previously, Grainger was making \$350 per engagement on average, whereas in 1919, he began making between up to \$750 per engagement, and received total income of \$13,150 for the year.<sup>84</sup>

### **The Chicago Musical College**

For six weeks during the summer of 1919, Grainger appeared as a guest piano teacher, lecturer and conductor at the Chicago Musical College and showed remarkable professionalism and dedication to his students who came from all over the United States, Canada and Australia to study piano with him. Before the commencement of the course, Grainger sent his students a notice titled 'Notice to Grainger Pupils', outlining and explaining the importance of each piano technique that was to be studied.<sup>85</sup> With this, Grainger took the opportunity to prescribe a number of piano works which he felt would be beneficial for his students to study, as they dealt with the technical aspects that he would raise in his classes. Interestingly, Grainger recommends his own works as the preferred option of study for the very reason that they not only demonstrated pianistic techniques and other technical issues, but also made use of the new developments to the modern grand piano such as the sostenuto pedal.

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<sup>83</sup> Letter to Rose Grainger from Antonia Sawyer, 15 March 1919. Slattery, *Percy Grainger: The Inveterate Innovator*, 93.

<sup>84</sup> Financial Statement Document, "Engagement 1919", PD1 1917 1918 1919 1920, Grainger Museum, Melbourne.

<sup>85</sup> Notice to Grainger Pupils 1919, Chicago Musical College, Box 60, Bay 4, Grainger Museum. For more information on Grainger's association with the Chicago Musical College, refer to Bellio, Natalie. 'The Piano Teaching of Percy Grainger at the Chicago Musical College (1919-1931), BMus Thesis, The University of Melbourne, 2011 and Glen Carruthers, 'Percy Grainger and Louise McDowell', *Grainger Society Journal*, 13(1), (1993): 17-31.

The list is divided into three categories which outline piano techniques and general musicianship, followed by a list of piano repertoire which resembles Grainger's own selection of works he performed in recital. Through this list, Grainger demonstrates his deep commitment towards his favoured composers. The repertoire list is divided as follows:

Fig.4 Notice to Grainger Pupils (1919):<sup>86</sup>

#### **Simultaneous Tone-Quantity Contrasts:**

- “Jef gaar I tunsind tanker”, from *Norwegian Folk Songs*, op. 66, no. 18 – Grieg
- *Sphinx* – Scott
- *Irish Tune from County Derry* – Grainger
- *Colonial Song* – Grainger
- Romance in F sharp – Schumann
- Choral-Vorspiel “Wachet auf” – Bach-Busoni
- Posthumous Study in A Flat – Chopin
- *Country Pictures*, op. 9 – Mason
- *Lotus Land* – Scott
- *Summer Evening* – Quilter
- *Jeux d'eau* – Ravel
- *Poems for Piano* – Scott

#### **Extreme Pianissimo Playing**

- *Ondine* – Ravel
- *One More Day, My John* – Grainger
- Gigue from Partita no. 1 in B flat – Bach
- The Leprechaun's Dance from *Four Irish Folk Dances* – Stanford-Grainger
- *In the Garden of Soul-Sympathy* – Scott
- *Evening in the High Hills*, op. 68, no. 4 – Grieg

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<sup>86</sup> Notice to Grainger Pupils 1919, Chicago Musical College, Box 60, Bay 4, Grainger Museum.

### **Brilliance and Attack**

- *Humoresque* – Henry Balfour Gardiner
- “Juba” from Suite *In the Bottoms* – Robert Nathaniel Dett
- Paraphrase on Tchaikovsky’s “Flower Waltz” – Grainger
- “Triana” from *Iberia* – Albéniz
- Sonata, op. 66 – Scott
- “Irish Reel” from *Four Irish Folk Dances* – Stanford-Grainger
- Toccata from *Pour le Piano* – Debussy

In the list of prescribed repertoire, Grainger introduces the piano works of North American contemporary composers Daniel Gregory Mason (1873-1953) and Robert Nathaniel Dett (1882-1943) to his students, which he began performing in his own recitals from late 1919, and includes the piano works of his English contemporary colleagues Scott, Quilter and Gardiner not only for the purpose of piano study, but to signify his respect for these composers.



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### NOTICE TO GRAINGER PUPILS

In order to enable his prospective pupils to benefit from their study with him to the greatest possible extent during the 5 weeks' course at the Chicago Musical College, Mr. Grainger has compiled a list of pieces that are especially adapted to the study and acquisition of certain special effects and technical pianistic resources that are of paramount importance and necessity to the performer and teacher of modern pianoforte music.

If Mr. Grainger's prospective pupils will procure and partially prepare some of the pieces upon the following list prior to their actual lessons with him this summer much needless waste of time will be avoided and the student will thereby derive greater and more far-reaching benefit from their course of lessons with Mr. Grainger than if they begin their work with him totally unprepared in this respect.

Mr. Grainger wishes to draw the attention of his prospective pupils to the fact that within the last 20 years a number of masterpieces have been added to the literature of the pianoforte (works that no sincere or serious student or teacher of the instrument can afford to ignore) and in the following list of pieces chosen for special study he has endeavored to include as many of these masterpieces as possible.

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Pieces suitable to the study of "simultaneous tone-quantity contrasts" (Mr. Grainger believes that all questions of so-called "tone-quality" are, in reality, questions of "tone-quantity" only):

GRIEG:	"Jeg gaar i tusind tanker," op. 66, No. 18. (Peters Edition. U. S. agents, G. Schirmer, Inc., New York.)
CYRIL SCOTT:	Sphinx. (Elkin & Co., London. U. S. agents, G. Ricordi & Co., New York.)
GRAINGER:	Irish Tune from County Derry. (G. Schirmer, New York.)
GRAINGER:	Colonial Song. (G. Schirmer, New York.)
SCHUMANN:	Romance in F sharp.
BACH-BUSONI:	Choral-vorspiel "Wachet auf." (Breitkopf & Haertel, Volksausgabe No. 1916.)
BRAHMS:	Intermezzo, op. 117, No. 1.
CHOPIN:	Posthumous study in A flat.

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Fig.5 Page one excerpt from Notice to Grainger Pupils (1919)<sup>87</sup>

<sup>87</sup> Notice to Grainger Pupils 1919, Chicago Musical College, Box 60, Bay 4, Grainger Museum.

## Grainger's American Tours

In 1920, Grainger embarked on an extended concert tour of the United States, with a three-month itinerary through the western states of Oregon, California, New Mexico and then overseas to Cuba. Grainger then headed to the east to perform in New York, Maine, New Jersey, Minnesota, Massachusetts and Missouri, followed by a return to California and Oregon at the conclusion of 1920. During this period, Grainger repeatedly performed the piano works of notable North American contemporary composers who included Howard Brockway (1870-1951), David Guion (1892-1981), Fannie Charles Dillon (1881-1947), Dett and Mason.<sup>88</sup> The 1920/21 concert tours mark a significant change to his recital repertoire, as these works appeared consistently in performances during the tour and thereafter. In addition, concert programmes relating to Grainger's tours show that he also incorporated English and Spanish contemporary repertoire and Romantic repertoire, and often concluded with a bracket of his own piano works and arrangements.

Grainger's recitals in Cuba from 16 to 21 December 1920 offer a primary example of this particular method of programming. He presented a diverse range of repertoire, including Bach's works and arrangements, British, American and Canadian composers, Romantic composers, Spanish composers, and his own works and arrangements. Grainger adopted the same approach to programming as he did in 1919, by dedicating half a programme to the composers of his choosing, while the second half consisted of Grainger's piano works and arrangements. In the second and third programmes (19, 21 December), Grainger divided his programme into four sections and included one to two works to represent each group of composers.

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<sup>88</sup> This information is derived from concert programmes from PD1 1917 1918 1919 1920 and PD1 1921 1922 1923 1924 1925, Grainger Museum, Melbourne.

Fig.6 Programme for Grainger's recital in Cuba (21 December 1920)<sup>89</sup>

**Group I**

- Variations on a Theme of Paganini, op. 35 – Brahms

**Group II**

- *Humoresque* – Gardiner
- *Prelude (De Profundis)* – Gardiner
- *Birds at Dawn* – Dillon
- *Juba Dance* – Dett

**Group III**

- *To the Springtime* – Grieg
- Polonaise in A flat, op. 53 – Chopin
- Etude in C sharp minor, op. 25, no. 7 – Chopin

**Group IV**

- *Colonial Song* – Grainger
  - “The Leprechaun’s Dance” from *Four Irish Dances* – Stanford-Grainger
- Paraphrase on the “Flower Waltz” – Tchaikovsky-Grainger

In a recital, it was common for Grainger to begin the programme with a virtuosic work, possibly a Bach arrangement; however in this case, he begins with a Brahms work. The second group comprised English and American contemporary piano works, while the third group included romantic and nationalist modern piano works. Grainger ended his programme with his own piano works and arrangements which is a common feature of his recitals.<sup>90</sup>

Due to the level of popularity his solo piano works had achieved in America over the previous years, Grainger received news from the music publishing firm Schirmer in late 1920 that he was to be filmed playing his solo piano versions of *Country Gardens*, *Molly on the Shore* and *Shepherd’s Hey*. This promotional silent film was intended to attract the public towards purchasing Grainger’s published music, and he wrote to his mother:

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<sup>89</sup> Concert programme titled *Percy Grainger, Eminente Pianista y Compositor Australiano*, 16, 19, 21 December 1920, PD1 – 1917, 1918, 1919, 1920, Grainger Museum, Melbourne.

<sup>90</sup> Concert programme titled *Percy Grainger, Eminente Pianista y Compositor Australiano*, 16, 19, 21 December 1920, PD1 – 1917, 1918, 1919, 1920, Grainger Museum, Melbourne.

Isn't it grand? To make it more interesting I'm going to feature my sustaining pedal action (have feet 'close-up'ed), fist on black note chords, & glissando action. *They* want it to get a big sale on my pieces. Isn't America the jolliest business place?<sup>91</sup>

Grainger believed that there was strong interest in modern music in America, and thanks to Schirmer, thousands of copies of his publications were sold. Grainger wrote to Roger Quilter in 1924 and suggested he travel to the United States to devote part of a few seasons to performing his works, as he felt it would attract more performances and royalties for Quilter. Grainger felt that his presence in the United States increased the popularity of his compositions, which benefited publication sales. He wrote to Quilter:

In any case I feel sure we live in times in which *the composer himself must push his works by his own presence, personality ...* Just think: Schirmers told me the other day that they have sold over 40,000 copies of my 'Country Gardens' over here since 1919. Yet in England I believe it sells hardly at all in comparison with 'Shepherd's Hey'.<sup>92</sup>

*Shepherd's Hey* was published by Schott in 1911 however *Country Gardens* remained Grainger's most popular work, published both by Schott and Schirmer in 1919.

Concert programmes relating to Grainger's tours of Wisconsin, Tennessee, Texas, Arizona and Montana from January to May 1921 show that he continued the same approach to programming as he did in 1920, and used the same printed programme throughout the recital tour, upon which he elaborated.<sup>93</sup> Grainger's handwritten notes on some programmes show that he either repeated, or added up to six extra works during a performance. In one case during a recital in Sherman, Texas, Grainger added Brahms's Waltz in A flat Major, op.

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<sup>91</sup> Letter to Rose Grainger from Percy Grainger, 1 September 1920. Published in Gillies and Pear, *The All-Round Man: Selected Letters of Percy Grainger 1914-1961*, 50-51.

<sup>92</sup> Letter to Roger Quilter from Percy Grainger, 14 February 1924. Published in Gillies and Pear, *The All-Round Man: Selected Letters of Percy Grainger 1914-1961*, 62-66.

<sup>93</sup> Concert Programmes from 1917 1918 1919 1920 and PD1 1921 1922 1923 1924 1925, Grainger Museum, Melbourne.

35 no. 15, Schumann's Romance in F sharp, Dett's *Juba Dance* and his own *One More Day, My John, Shepherd's Hey* and *Colonial Song* to the recital performance.<sup>94</sup>

On 6 March 1921, Grainger gave a lecture titled 'Nordic Characteristics in Music' at Yale University, in which he referred to numerous piano works by contemporary composers Dillon, Grieg, Delius, Scott, Herman Sandby, Ole Bull, Johan Svendsen, Ravel, Debussy, Edward MacDowell and Dett. He explained that their works depict nature scenes, seasons, the Nordic countryside or incorporate the use of Nordic folk song and dances. Grainger also states that his piano works such as *Molly on the Shore* and *Mock Morris* are primary examples of Nordic music as these works integrate the use of English and Scandinavian folk songs and dances. This lecture shows Grainger's personal and cultural connection to these works as well as a high level of affection for their respective composers, which plays a significant part in his theories of Nordic music legacy, and answers the question as to why these works were programmed in Grainger's recitals.<sup>95</sup>

In April 1921, Grainger was temporarily employed to give concerts at the Capitol Theatre in New York, a movie palace which seated five and a half thousand people. Grainger was free to perform the repertoire he desired, along with his own works, whilst also having access to the Capitol Theatre Orchestra. For Grainger, this job opportunity not only served him financially, but gave him the public exposure he needed to promote his compositions.<sup>96</sup> A concert catalogue from April 1921 for the Capitol Theatre's New York Music Week shows that Grainger performed the first movement of Tchaikovsky's Concerto for Piano and Orchestra no. 1 in B flat minor from 17-24 April, which was to be presented

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<sup>94</sup> Concert Programme titled *Percy Grainger Pianist-Composer*, 14 January 1921, PD1 1921 1922 1923 1924 1925, Grainger Museum, Melbourne.

<sup>95</sup> Percy Grainger, 'Nordic Characteristics in Music', *Grainger on Music*, ed. Gillies and Clunies Ross (Oxford: Oxford University Press, 1991), 131-140.

<sup>96</sup> Wright, 'The Piano Solo Compositions of Percy Aldridge Grainger: The First 25 Years (1893-1918)', 130.

at four separate intervals throughout the day.<sup>97</sup> Grainger also performed his own *Gum Suckers March*, *Country Gardens* and Dett's *Juba Dance*.<sup>98</sup>

### **Grainger in Scandinavia (1922-1923)**

Following the death of Grainger's mother Rose in April 1922, he sailed for Denmark in August after finishing his annual summer teaching duties with the Chicago Musical College. As a holiday he travelled through Jutland with Evald Tang Kristensen collecting Danish folk melodies with a phonograph, before taking part in a hectic concert tour of Norway, Denmark and Holland which spanned over two and a half months. For this tour, Grainger compiled four contrasting recital programmes which were interchanged at every recital appearance. In creating these programmes, Grainger incorporated his method of assigning repertoire to represent a diverse group of composers, as seen during his 1920/21 tour of the United States.

Grainger began every recital with a virtuosic work, followed by a number of Romantic works, and concluded each programme with two of his own piano works. Whilst performing in Norway, Grainger included *Wedding Day at Troldhaugen* in his recitals in honour of Grieg, while in Holland he programmed *Three Old Dutch Peasant Songs* in honour of Julius Röntgen.<sup>99</sup> In addition, Grainger did not hesitate to expose the piano works of contemporary English and North American composers whilst in Scandinavia, performing Dett's *Juba Dance*, Carpenter's *Tango Americain*, Gardiner's *The Joyful Homecoming* and *Prelude (De Profundis)* and Guion's *Turkey in the Straw*, *Cowboys* and *Old Fiddlers*.<sup>100</sup>

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<sup>97</sup> Capitol Theatre catalogue, *The Capitol Theatre New Yorks Music Week 17-24 April 1921*, PD1 1921, 1922, 1923, 1924, 1925, Grainger Museum, Melbourne.

<sup>98</sup> Concert Programme titled *Special Programme in Honor of Music Week*, 23 April 1921, PD1 1921, 1922, 1923, 1924, 1925, Grainger Museum, Melbourne.

<sup>99</sup> Julius Röntgen (1855-1932) was a German-Dutch composer.

<sup>100</sup> PD1 1917 1918 1919 1920 and PD1 1921 1922 1923 1924 1925, Grainger Museum, Melbourne.

In Grainger's unpublished paper 'Facts about Percy Grainger's years in Europe for interviews' (August 1923), he reflects on the response he received from audiences to his performances of contemporary works during this 1922 concert tour. He writes:

On my own tours I experienced a most refreshing response to the American & British works I played. When I played compositions by Dett, Guion, Carpenter, Griffes, Dillon, Balfour Gardiner & others there was a certain spontaneity about the attitudes of the listeners which showed me that the so-called 'serious' work of music is as ready to capitulate to our classical English-speaking composers as the 'popular' public of all the world has to our jazz.<sup>101</sup>

This positive response to the contemporary British and American piano works observed by Grainger during his Scandinavian tour suggests a significant change from Grainger's early career in London, where his performance of modern works was criticised.

In conclusion, the trajectory of Grainger's professional career took a positive turn from 1919 with new professional opportunities arising and greater financial stability. The offer of a regular teaching position at the Chicago Musical College enabled Grainger to prescribe his piano works and the works of composers he performed on a regular basis throughout his career. Grainger believed that it was beneficial for his students to study his prescribed repertoire, as it demonstrated a range of pianistic techniques vital to their music education. Despite Grainger's new pedagogical position, the 1919 concert season remained relatively unchanged in its repertoire content, however Grainger's first American concert tours of 1920-21 marked a new era in his performing career. As Grainger matured as an artist, his recital programmes began to incorporate American and Canadian contemporary piano repertoire. From that point on, a new and diverse approach to programming was

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<sup>101</sup> Percy Aldridge Grainger, 'Facts about Percy Grainger's Years in Europe' (1923), *Self Portrait of Percy Grainger*, ed. Gilles, Pear and Carroll (Oxford: Oxford University Press, 2006), 242.

introduced, as programmes incorporated repertoire that represented a number of “Composer Groups” which were of great importance to Grainger. These groups were not only represented in his performances, but in his teaching at the Chicago Musical College. From this point in time, Grainger was committed to performing these works and promoting their respective composers, while his individual approach to programming recitals continued to develop in his upcoming tours.



## Chapter Four: Grainger's tours of Australia (1924-1926)

Following Grainger's experiences at the Chicago Musical College, he sailed to Australia for a tour in 1924 to experiment with integrating a new concept of conveying his ideas about piano repertoire into his performance activities. The lecture-recital allowed Grainger to demonstrate to his audiences that his spoken lectures could work in tandem with his recitals. In 1926, Grainger returned to Australia with the alternative purpose of presenting a series of recitals throughout the country, and he went to considerable effort to construct numerous diverse and varied recital programmes for his Australian audiences. In his performances, Grainger took an extra step to educating audiences on his chosen repertoire, by providing them with detailed programme notes.

The tour of 1924 was Grainger's first trip to Australia in fifteen years, in which he presented a series of six lecture-recitals to private audiences of friends and other musicians. This experience acted as opportunity to experiment with a new method of conveying his musical thoughts to a private audience and perform a personal choice of piano repertoire which reflected his cultural interests. In this case, testing his new format of 'lecture-recital' in front of a private audience was likely to result in more sympathetic feedback towards his outspoken musical ideas.<sup>102</sup> With no public concerts planned, Grainger appeared in Sydney, Melbourne and Adelaide, where he spoke of his thoughts on music, performed piano repertoire and promoted the Duo-Art reproducing piano. Very little evidence about Grainger's 1924 tour survives at the Grainger Museum. There are no concert programmes available nor any additional archival materials in Grainger's scrapbooks such as advertisements, or newspaper articles.<sup>103</sup>

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<sup>102</sup> Kay Dreyfus, 'Grainger, George Percy (1882-1961)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <<http://adb.anu.edu.au/biography/grainger-george-percy-6448/text11037>> accessed 8 July 2013.

<sup>103</sup> This following section on the 1924 lecture-recital series is based mainly on secondary sources.

Grainger introduced North American composers to his audiences such as Carpenter, Guion, Brockway, Dett and Leo Sowerby, all of whom evoke American folk songs and Negro tunes in their works; a musical tradition which Grainger respected and often promoted.<sup>104</sup> Grainger freely praised American jazz in his lectures, although this aroused critical suspicion during his second tour of Australia in 1926. He lectured and demonstrated the Duo-Art reproducing piano, which was gaining popularity in Australia,<sup>105</sup> and spoke of the music of the future being 'beatless music' as he speculated on the possibility of accurately producing rhythms on a mechanical reproducing piano which were too difficult for a human to produce.<sup>106</sup>

A review of Grainger's private lecture recital held at the Adelaide Town Hall on 9 August 1924 offers a unique glimpse of these events. Grainger presented his writings, though topics are not mentioned, and performed works by Scott, Dett and Guion, as well as a selection of his own piano works. The article described his performance:

The fact that he is a pianist to whose wonderful hands nothing seems impossible may make Mr. Grainger's works difficult for other performers, but the few privileged to hear his 'Zanzibar Boat Song' for three performers on one piano will not soon forget the haunting rhythm and the wonderful interweaving of themes. Four solo compositions chosen to illustrate modern work in various parts of the English-speaking world were played by Mr. Grainger— 'Cherry Ripe' (by Cyril Scott), 'Juba Dance' (by Dett, a Canadian), 'Colonial song' (Grainger), and 'Turkey in the Straw' (by a Texan, David Guion).<sup>107</sup>

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<sup>104</sup> Malcolm Gillies and David Pear, 'Percy Grainger and American Nordicism' in *Western Music and Race*, ed. Julie Brown (Cambridge: Cambridge University Press, 2007) 122.

<sup>105</sup> Malcolm Gillies and David Pear, 'Chronology', *Portrait of Percy Grainger*, (New York: University of Rochester Press, 2002) xxiv - xxv.

<sup>106</sup> Bird, *Percy Grainger*, 187.

<sup>107</sup> "Mr. Percy Grainger's Private Recital", *Register* (Adelaide, SA) 11 Aug 1924: 12. <<http://nla.gov.au/nla.news-article59021250>> accessed 16 June 2013.

This article demonstrates Grainger's attempt to promote not only his own piano work like *Colonial Song*, which evoked his thoughts and feelings about Australia, and to demonstrate the piano ensemble in *Zanzibar Boat Song*, but also his desire to introduce a diverse range of modern piano repertoire to his Australian audience. Here, Grainger introduced the contemporary English music of his colleague Scott, as well as the contemporary North American piano works of Dett and Guion, which he had performed and promoted strongly in the United States and in Europe in 1922.

In May 1926, Grainger returned to his hometown of Melbourne, this time for a professional recital tour spanning four months which was to extend to Sydney, Adelaide, Perth and Hobart. This was the first professional recital tour since Grainger's 1903-04 tour of Australasia, when he visited Australia as part of Ada Crossley's touring party. The 1926 tour marks an important stage in Grainger's career as a professional recitalist, as it shows programming his recitals at a different level. Concert programmes, advertisements and newspaper reviews are available in the Grainger Museum for Grainger's recitals in Melbourne, Perth and Hobart only. No material is available at the museum on his performances in Sydney and Adelaide.

Grainger performed eight concerts in Melbourne between 5 and 22 June, and the concert programmes from the Grainger Museum show this recital series to have been innovative and unlike his recital tours of America. His debut recital acts as a policy statement and announces his priorities in repertoire as a recitalist. The programme comprises virtuosic showpiece works, romantic repertoire, contemporary North American repertoire, as well as his own piano works. Grainger's Debut recital programme comprised:

Fig. 7 Programme for Grainger's first recital in Melbourne (5 June 1926):<sup>108</sup>

1. Fantasia and Fugue for Organ, G Minor – Bach-Liszt
2. Sonata in B Minor, op. 58 – Chopin
3. *Juba* – Dett
4. *Birds at Dawn* op. 20, no. 2 – Dillon
5. *Colonial Song* – Grainger
6. *Country Gardens* – Grainger
7. *Liebstraum (A Dream of Love)* no. 3 – Liszt
8. *Islamey (Oriental Fantasie)* – Balakireff

Grainger performed a very broad range of piano repertoire in Melbourne, presenting a number of works by the following composers: Debussy, Grieg, Liszt, Chopin, Brahms, Ravel and Schumann. Concert programmes show that Grainger was consistent in performing a larger body of piano works by Chopin which included a number of Studies, Polonaises, Preludes and a Sonata. Grainger's commitment to Grieg's works is equally marked, with a number of Norwegian Peasant Dances and Folk songs appearing during performances.

What appears to be unusual however, are the small number of Grainger compositions or arrangements – twelve in total – that appear throughout the Melbourne concert series. Grainger included on average two of his compositions per concert which was not the case in the United States, where he often filled up to half a programme with his own music. Grainger's eighth and final concert in Melbourne presents an exception, where four of his works (*Irish Tune from County Derry*, *Shepherd's Hey*, *Colonial Song* and *Country Gardens*) fill half of the programme, as requested by audience members from the previous concert.

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<sup>108</sup> Concert programme titled *Percy Grainger Concerts, First Concert, Saturday 5 June 1926*, SCRAPBOOKS PG 1/3 : 5-9, 1924-1926 (Microfilm Roll 4) Box 398, Grainger Museum, Melbourne.

In order to have some diversity in his performances, Grainger changed his selection of repertoire for each recital. However, the programme for the final concert on 22 June was chosen by audience plebiscite. According to concert programme records up to this point, this is a new aspect of Grainger's recitals, however the concept of a plebiscite concert was a tradition in the Melbourne concert scene.<sup>109</sup> The eighth and final concert comprised:

Fig. 8 Programme for Grainger's eighth recital in Melbourne (22 June 1926):<sup>110</sup>

1. Prelude and Fugue for Organ, A Minor – Bach-Liszt
2. Ballade in G Minor, op. 24 – Grieg
3. *Irish Tune from County Derry* – Grainger
4. *Shepherd's Hey* – Grainger
5. *Colonial Song* – Grainger
6. *Country Gardens* – Grainger
7. *Liebesträum (A Dream of Love)* no. 3 – Liszt
8. Hungarian Rhapsody, no. 12 – Liszt

The central bracket of this recital programme shows the audience's preference for Grainger's piano works, two of which had been performed during the first concert (*Colonial Song* and *Country Gardens*). Aside from Grieg's Ballade in G minor, the rest of the programme is assigned to virtuoso show pieces by Liszt, one of which was also performed in the first concert (*Liebesträum*).

Grainger's recital programmes also included an educational component for his audience members in the form of programme notes. (See Figure 9) Each note provides biographical information on the composer, background to the work, and a brief outline of the important pianistic techniques involved. This appears to be another innovation, whereby Grainger uses concert programmes not only to list works to be played, but to educate

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<sup>109</sup> PD1 1925-1926, Grainger Museum, Melbourne.

<sup>110</sup> Concert programme titled *Percy Grainger Season, Eighth and Final Concert*, Thursday 22 June 1926, SCRAPBOOKS PG 1/3 : 5-9, 1924-1926 (Microfilm Roll 4) Box 398, Grainger Museum, Melbourne.

audiences about these works and convey his pedagogical ideas as if he were performing to piano students. The content of the Australian programme notes is far more substantial, than their equivalents from the American tours, which include a short paragraph introducing the works of two to three items.

Grainger's programme notes on Dett's *Juba* promote the composer for his musical achievements and provide brief biographical information. Grainger notes Dett's cultural influences which are demonstrated in the work, as well as its musical characteristics:

R. Nathaniel Dett, who was born in Canada in 1882, is one of the most gifted of contemporary choral composers, as well as an ardent student and arranger of folk music. As with Coleridge Taylor, he is a negro, fully imbued with the rhythmic qualities of the race. Much of his time has been spent in directing institutions for the musical education of colored people, but in the last half-dozen years he has established a high reputation with his compositions. "Juba" is one of the five numbers from a Suite ("In the Bottoms") picturing scenes and moods peculiar to Negro life in the river bottoms of the South. "Juba" is the stamping on the ground with the foot, and following it with two staccato pats of the hands.<sup>111</sup>

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<sup>111</sup> Programme notes on Dett's *Juba*, from Concert programme titled *Percy Grainger Concerts, First Concert*, Saturday 5 June 1926, SCRAPBOOKS PG 1/3 : 5-9, 1924-1926 (Microfilm Roll 4) Box 398, Grainger Museum, Melbourne.

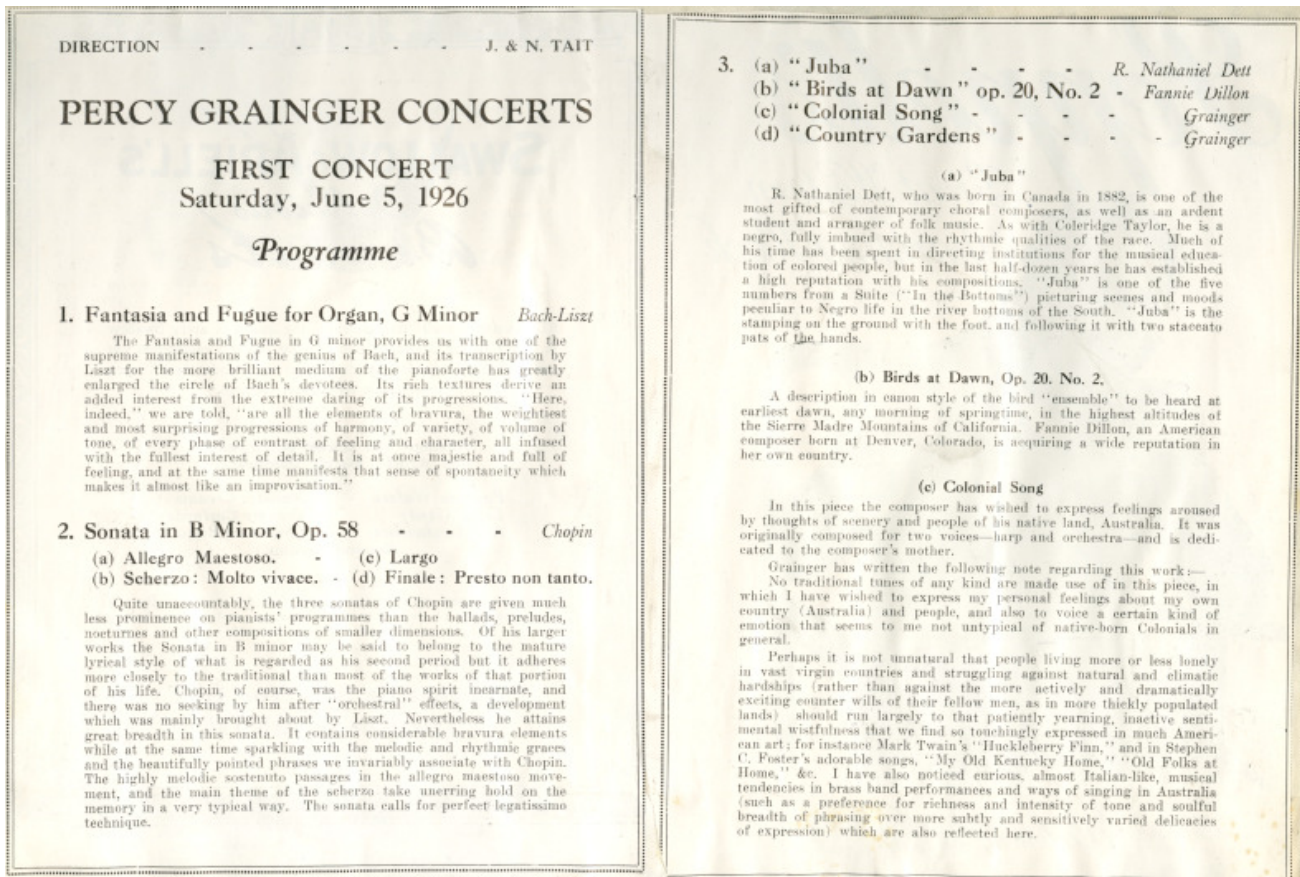


Fig.9: First two pages of the programme from Grainger's debut recital in Melbourne (5 June 1926).<sup>112</sup>

Grainger's series of concerts in Melbourne was hugely successful and well received by critics, described in a review from *The Argus* as 'a memorable series of recitals, a series which will always remain in the memories of the listeners as something quite unique and altogether delightful.'<sup>113</sup>

Grainger arrived in Sydney on 24 June 1926, where he performed in a series of five concerts, and all but the first concert was aired on the Farmers' Broadcasting Station. Grainger's performances were well received, however some of his less conventional ideas, like his support of jazz music, were a topic considered newsworthy in the Australian press.

<sup>112</sup> SCRAPBOOKS PG 1/3 : 5-9, 1924-1926 (Microfilm Roll 4) Box 398, Grainger Museum, Melbourne.

<sup>113</sup> "Percy Grainger Concerts", *Argus* (Melbourne, Vic) 23 Jun 1926: 11. <<http://nla.gov.au/nla.news-article3790685>> accessed 19 June 2013.

Upon his arrival in Sydney, Grainger was asked of his impression of jazz, to which he replied:

Jazz is simply an example of the growing democracy of the world. It is like a plumber wearing evening dress. The reason why conservative and classical music lovers are dismayed at jazz is because it has reached them as no other popular music has. They know so little about music anyhow, some of the highbrows, that it gives them a shock.<sup>114</sup>

Whilst performing in Adelaide the following month, *The Register* referred to the personal connection Grainger has with his own work *Colonial Song* and his desire to perform it in Australia. Grainger stated:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express my personal feelings about my own country and people, and also to voice a certain kind of emotion that seems to me not untypical of native-born colonials in general.<sup>115</sup>

Grainger also expressed his frustrations on the lack of Australian music being performed in concerts throughout Australia:

I want while I am in this country to popularise the works of British and American composers. Ever since 1919, I have included one British-American group in all my programmes. So far I have not heard any Australian music written for the piano ... Everything ought to be done to encourage local composers.<sup>116</sup>

Grainger's numerous performances of *Colonial Song* appear to be a common aspect of his recitals throughout Australia, as well as his hugely popular works *Shepherd's Hey*

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<sup>114</sup> "The Mainland Day by Day", *Mercury* (Hobart, Tas) 24 Jun 1926: 6 <<http://nla.gov.au/nla.news-article29448904>> accessed 19 June 2013.

<sup>115</sup> "Percy Grainger", *Register* (Adelaide, SA) 10 Jul 1926: 12. <<http://nla.gov.au/nla.news-article54862094>> accessed 19 June 2013.

<sup>116</sup> "Australian Music Needed for Encouragement", *Sydney Morning Herald*, 24 Jun 1926: 10. <<http://nla.gov.au/nla.news-article16300778>> accessed 19 June 2013.



and *Country Gardens* both of which were performed throughout Australia. Other works by Grainger which made appearances throughout his recital series are *One More Day*, *My John*, *Molly on the Shore*, Lullaby from *Tribute to Foster*, *Irish Tune from County Derry*, *Cradle Song* and paraphrase on Tchaikovsky's "Flower Waltz", *Shepherd's Hey* was a well established work in London, and symbolises Grainger's 'old' life in Britain, while *Country Gardens* marks Grainger's 'new' life and growing popularity in America. The inclusion of *Colonial Song* gives a personal touch to Grainger's recitals as it expresses his connection with his homeland of Australia.

Between 31 July and 9 August Grainger performed five recitals in Perth, Western Australia, and created a different set of programmes which vary from his concert programmes in Melbourne. For his debut recital in Perth, Grainger does however repeat the same programme from his debut recital in Melbourne (See Figure 7). The second and third concerts on 3 and 5 August include a variety of piano works from his diverse list as seen during his Melbourne recitals, though interestingly there are no works by Grainger programmed, with the exception of his arrangement of Brahms' *Cradle Song*. Grainger's practice of dedicating half a programme to a composer of his choice is evident in his third recital, which includes a bracket of four Norwegian Folk Songs and Peasant Dances by Grieg. Grainger's relationship with Grieg and his piano works is commented on in an advertisement article for his upcoming recital on 31 July in Perth:

Grieg was so amazed by the youthful Percy Grainger's playing of some of the "Norwegian Folk Songs" and "Peasant Dances" which were at that time extremely modern pieces showing the Norwegian master in his most iconoclastic mood, that he at once wrote to the press of his own and other European countries saying: "What is nationality? I wrote "Norwegian Peasant Dances" that none of my own countrymen could play. Here comes this

young Australian and is the first to play them as they ought to be played. Percy Grainger is a genius, such as we Scandinavians must love.”<sup>117</sup>

The same idea reappears in the fourth recital on 7 August with a Chopin bracket comprising Studies, a Prelude and Polonaise, and in the fifth recital on 9 August with Grainger’s four most popular works of the concert season *Irish Tune from County Derry*, *Shepherd’s Hey*, *Colonial Song* and *Country Gardens*. Brackets dedicated to the works of a single composer also occur in his third, fourth, sixth and seventh recitals in Melbourne.

From 24 August to 1 September, Grainger was in Tasmania, where he presented two concerts in Hobart and three concerts in Launceston, before taking leave for one month in Adelaide with his mother’s relations. Upon examining concert programmes from Grainger’s performances in Tasmania, it is evident that Grainger used the same programmes as his five performances in Perth, as well as repeating the debut programme he had used in Melbourne and Perth. Although there are no concert programmes from Grainger’s recitals in Sydney and Adelaide, it is possible to speculate that Grainger reused most, if not all, of the programmes from his recitals in Perth and Tasmania. It is also likely that Grainger used the same debut recital programme for all states.

Grainger’s tours of Australia in 1924 and 1926 saw him dedicated to exposing and educating his audiences on piano repertoire which had become important to him. Grainger’s experiments in conveying his ideas on music and introducing North American and English contemporary music through the lecture-recitals in 1924 were well received, along with his attempt to educate his audiences on the growing popularity of the Duo-Art reproducing piano.

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<sup>117</sup> “Percy Grainger Composer’s Tribute”, *Daily News*, (Perth, WA) 30 July 1926, SCRAPBOOKS PD 1/3: 5-9, 1924-1926 (Microfilm Roll 4) Box 398, Grainger Museum, Melbourne.

During Grainger's early concert tours of 1903-04, he was restricted to the role of an accompanist or assisting artist, and he presented no more than three short musical items. The repertoire performed during these early tours was in many ways restricted in its content, while Grainger himself was also under social pressure to perform classical repertoire, and had less freedom to present the repertoire he desired. In 1926, Grainger's level of maturity as a pianist had developed far beyond his achievements as a young pianist in Britain.

He showed innovation in his programming and went to greater lengths to expose an extensive list of piano repertoire, far greater than that of his 1903-04 tour. Grainger took an extra step to provide his audiences with knowledge on the piano repertoire which was performed throughout his recital tours and their respective composers through detailed programme notes. Grainger went to considerable effort to present a diverse list of piano repertoire from a variety of 'groups' which include J.S Bach arrangements, Romantic virtuoso works, music by contemporary British and North American composers, Spanish and French modern nationalists, Grainger's piano arrangements of other composers' works, as well as his own piano works.

## Conclusion

Grainger's move from London to the United States had a positive impact on his career, allowing him to broaden his horizons professionally and create new opportunities for him as a performer, composer and educator. He was released from the necessity to please London's critics and high society audiences, and was permitted greater freedom in the United States to construct a new performing career on his own merits. As a result, Grainger had greater scope to perform piano repertoire from composers who were important to him, as well as his own piano works.

Grainger's repertoire included a diverse range of piano works that constantly evolved throughout his career, as he continued to discover new music. By 1925, Grainger's selection included a number of keyboard works and arrangements by Bach, followed by repertoire representing romantic composers, nationalist composers as well as contemporary British, North American composers. Grainger's growing interest in popular and vernacular American music traditions undoubtedly drew him towards performing North American contemporary piano music. An additional and noteworthy aspect of Grainger's repertoire selection is the large volume of piano works by his mentor Grieg, and colleagues Gardiner, Scott and Sandby. These works were performed consistently by Grainger throughout his career, and he felt it was important to promote them in order for these works to receive significant exposure in the United States.

Grainger's approach to programming piano repertoire matured over time, and evolved to a point where he divided his programmes into sections. He generally began his recital with a virtuosic piano work or arrangement of Bach, followed by brackets of one to two works to represent romantic composers (Chopin, Brahms or Schumann), nationalist composers (Grieg, Ravel and Albéniz), British composers (Gardiner and Scott) and North American composers (Mason, Dillon, Brockway, Guion and Dett). Furthermore, concert

programmes show that Grainger at times dedicated sections of a programme to particular composers, whereby he might create a bracket from three to four selections by Chopin, Brahms or Grieg. Often he would conclude a programme with up to four of his own piano works or arrangements, which added a personal touch to his concerts, and allowed Grainger to highlight this facet of his creative output.

To further Grainger's success as composer of piano repertoire, his works were programmed in performances by other concert artists of the time. This was in part due to Sawyer's efforts to promote him as a composer. An advertisement titled 'Grainger Compositions Increasingly Popular Everywhere', published in *Musical Courier* on 4 September 1924, features distinguished pianists who had incorporated Grainger's piano works into their programmes. (See Figure 10)

# GRAINGER

## COMPOSITIONS INCREASINGLY POPULAR EVERYWHERE

### "MARCHING SONG OF DEMOCRACY" at Worcester, Chicago, Bridgeport and New York

"This composition carried the audience off its feet. Seldom has any choral composition received such a favorable reception in Worcester."—"Telegram," Worcester, Mass.

"'Marching Song of Democracy' is a freshly invented, fashioned and inspiring piece that gains the composer's end. From the first measures, his music arrests and stirs the ear; to the last it holds and stimulates it."—"Transcript," Boston, Mass.

"The 'Marching Song of Democracy' lasts about eight or ten minutes and during that time it is guaranteed that the hearer will forget time, space, conventions and everything else."—"Musical Leader," Chicago, Ill.

"The opening number, Grainger's 'Marching Song of Democracy' . . . there was a big outburst of applause after its performance last night."—"Evening Post," New York.

"This number is an example of the composer's grasp of instrumental color and brilliancy, which calls for breadth and tonal sonority. Its superb themes were impressive. The composer and chorus were given an ovation after that performance."—"Post," Bridgeport, Conn.

### "COUNTRY GARDENS" BREAKS ALL RECORDS

G. Schirmer, Inc.  
Music Publishers New York  
3 East 57th Street

Mr. Percy Grainger,  
7 Cromwell Place,  
White Plains, N. Y.

Dear Mr. Grainger:

Congratulations on the great success of your Aeolian Hall Recital. Incidentally have you had time to notice our sales-success with your composition "Country Gardens" which has made a record for us over a period of 76 years. Our January and February records show sales of 4500 copies, or at the rate of 27000 copies per year. An enviable record you will agree. Your other works are enjoying equally satisfactory steady increase. I know that this must be gratifying to you as it is to us.

With kind personal regards,

always,

G. SCHIRMER, INC.

April 17th, 1924.

### RECENT PERFORMANCES BY LEADING AMERICAN ORCHESTRAS AND BANDS

- "Shepherd's Hey," "Molly on the Shore," "Händel in the Strand," "Country Gardens," "Children's March," Suite "In a Nutshell," "Mock Morris," "Colonial Song," "Irish Tune County Derry," "Gamsbacher's March."
- SOUSA and his BAND (Cond. John Philip Sousa), Over 500 performances.
- MINNEAPOLIS SYMPHONY ORCHESTRA (Cond. Emil Oberholser, Engländer Edstegen, Heisey Verbruggen), Over 373 performances.
- NEW YORK SYMPHONY ORCHESTRA (Cond. Walter Damrosch), 20 performances.
- CLEVELAND SYMPHONY ORCHESTRA (Cond. Nikolai Sokoloff), Over 100 performances.
- DETROIT SYMPHONY ORCHESTRA (Cond. Ossip Gabrilowitsch), About 18 performances.
- NEW YORK PHILHARMONIC ORCHESTRA (Cond. Josef Strakosky), 2 performances.
- SAN FRANCISCO SYMPHONY ORCHESTRA (Cond. Alfred Hertz), 30 performances.
- LOS ANGELES PHILHARMONIC ORCHESTRA (Cond. Walter Henry Rothwell), 8 performances.
- ST. LOUIS SYMPHONY ORCHESTRA (Cond. Rudolph Ganz), Several hundred performances during past three years.
- THE GOLDMAN BAND (Cond. Edwin Franko Goldman), 66 performances.

### BRITISH ORCHESTRAL PERFORMANCES

- According to the figures of the Performing Rights Society, Ltd., London. Totalled 618 in 1922 and 1923, showing the following remarkable increase for one year: 1923
- "Shepherd's Hey" (60), "Mock Morris" (53), "Molly on the Shore" (57), "Irish Tune County Derry" (28), "Händel in the Strand" (34), other works (2).
  - "Shepherd's Hey" (115), "Mock Morris" (134), "Molly on the Shore" (120), "Irish Tune County Derry" (64), "Händel in the Strand" (15), other works (112).

### PERFORMANCES BY CELEBRATED ARTISTS

- EUGEN JALBERT—Playing "Shepherd's Hey" throughout his European tours (England, Scotland, Germany, Austria, etc.)
- OSSEIP GABRILOWITSCH—About 40 performances of "Shepherd's Hey" and "Irish Tune County Derry."
- RUDOLPH GANZ—Playing for several years "Shepherd's Hey" and "Irish Tune County Derry."
- MARK HAMBURG—About 250 performances of "Shepherd's Hey," in Great Britain, France, So. Africa and Canada.
- HEIMET HUTCHINSON—About 50 performances.
- FRITZ KREISLER—About 30 performances of "Molly on the Shore" (violin and piano).
- EFREM ZIMBALIST—6 performances "Molly on the Shore."

### ENSEMBLE PERFORMANCES BY FAMOUS ORGANIZATIONS

- LONDON STRING QUARTET—"Molly on the Shore," nearly every recital in Spain, So. America, Great Britain and America.
- FLONZALEY QUARTET—Over 200 performances of "Molly on the Shore" since 1918 in France, England and America.
- THE AMAR QUARTET—Playing "Molly on the Shore" throughout Germany and Austria.
- NEW YORK CHAMBER MUSIC SOCIETY (Director Carolyn Beebe), 150 performances each of "Mock Morris," "Irish Tune from County Derry," "Molly on the Shore," "Colonial Song" (75), "Children's March" (52), "Walking Tune" (30), "Green Bushes" (15).
- SAINT CECELIA SOCIETY (Director Victor Harris)—"Christmas Day in the Morning" (5), "Tiger, Tiger" (1), Choral Version Londonderry Air (1).

### GRAINGER'S LARGEST WORKS NOW AVAILABLE IN ARRANGEMENTS FOR 2 PIANOS

- "THE WARRIORS," 2 pianos, 6 hands.
- "HILLSONG," I and II, 2 pianos, 4 hands.
- "GREEN BUSHES," 2 pianos, 6 hands.
- SUITE "IN A NUTSHELL," 2 pianos, 4 hands.
- "CHILDREN'S MARCH," 2 pianos, 4 hands.
- "ENGLISH DANCE," 2 pianos, 6 hands.

### PUBLISHERS

- For U. S. A. and Canada, G. Schirmer, Inc., New York
- For Great Britain and British Empire, Schott & Co., Ltd., London
- For Europe, except Great Britain, B. Schott's Söhne, Mainz
- Universal Edition, Vienna
- For Scandinavia, Wilhelm Hansen, Copenhagen
- For Australia, Allan & Co., Prop. Ltd., Melbourne

Concert Direction: ANTONIA SAWYER, INC.

AEOLIAN HALL, NEW YORK

Fig.10 'Grainger Compositions Increasingly Popular Everywhere', 4 September 1924 from *Musical Courier*.<sup>118</sup>

<sup>118</sup> Clipping of article titled 'Grainger Compositions Increasingly Popular Everywhere', *Musical Courier*, 4 September 1924, SCRAPBOOKS PG 1/2: 19, 1924-1926 (Microfilm Roll 3), Box 393, Grainger Museum, Melbourne.

*Shepherd's Hey* received approximately two-hundred and fifty European performances by the Russian-British concert pianist Mark Hambourg (1879-1960) and was also frequently performed by the Scottish-born, German pianist and student of Liszt, Eugend'Albert (1864-1932). *Shepherd's Hey* and *Irish Tune from County Derry* were also programmed by the American pianist Ossip Gabrilowitsch (1878-1936) and Swiss pianist Rudolph Ganz (1877-1972).<sup>119</sup> Grainger's commercial success as a composer was undoubtedly due to the popularity of his solo piano works, which made regular appearances in his concert recitals, while his published sheet music, piano rolls for the Duo-Art Company and records with Columbia contributed to the promotion and distribution of his piano works in the United States.

From as early as 1915, Grainger began publishing essays which expressed his thoughts on a selection of piano works and their respective composers, for the purpose of promoting this repertoire and educating readers on new forms of pianism. Here, we see Grainger evolving professionally and maturing as a musician, as he begins to establish an ambassadorial role for the piano works of composers he committed himself to performing throughout his career.

Grainger's first institutional teaching position at the Chicago Musical College presented an additional opportunity for him to educate students on these piano works, which he believed were primary examples of repertoire that outlined pianistic techniques vital to piano education. Furthermore, Grainger also recommended his own piano works as the preferred option of study, as he strongly believed they demonstrated not only pianistic techniques and technical issues, but incorporated techniques which made use of new developments to the modern grand piano.

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<sup>119</sup> Clipping of article titled 'Grainger Compositions Increasingly Popular Everywhere', *Musical Courier*, 4 September 1924, SCRAPBOOKS PG 1/2: 19, 1924-1926 (Microfilm Roll 3), Box 393, Grainger Museum, Melbourne.

Grainger's educational activities developed beyond the boundaries of institutional teaching whilst on tours of Australia in 1924 and 1926, finding expression in his first lecture-recitals for private audiences in 1924. In this format, he introduced composers and piano repertoire to educate and inform the tastes of performers and audiences. Grainger took an alternative approach to educating his audiences during the Australian recital series of 1926, making use of detailed programme notes.

After the death of Rose in 1922, Grainger was no longer obliged to financially support his ill mother, and was able to relieve himself of the 'concert pianist' title which he had been bound to since his early career in London. For instance, from the mid 1920s he invested time and money into organising concerts including music by other composers, amongst them Delius and Dett. In 1924, Grainger organised and conducted in a tribute concert in honour of Delius in Bridgeport, Connecticut. The 300-voice Bridgeport Oratorio Society and the New York Philharmonic presented Delius' *Song of the High Hills*, and *North Country Sketches*.<sup>120</sup> Prior to the performance, Grainger wrote to Cecil Sharp stating his intent to promote Anglo-Saxon Music through this concert, and that he wished to continue this legacy in future concerts throughout the United States and Europe.<sup>121</sup>

Grainger also organised a concert at Carnegie Hall in New York in May 1925, for a performance of Dett's *Negro Folksong Derivatives*. His interest in Dett's music began in 1916 with *Juba Dance*, and Grainger's continuing relationship with the composer led him to perform the work throughout the United States, Canada, Europe and Australia.

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<sup>120</sup> Henry T. Fink, 'Percy Grainger Conducts Delius' Works and other Novelties', *New York Evening Post*, 1 May 1924, New York Digital Library, N.Y <[www.fultonhistory.com](http://www.fultonhistory.com)>.

<sup>121</sup> Letter from Percy Grainger to Cecil Sharp, 14 April 1924. Published in Gillies and Pear, *The All-Round Man: Selected Writings of Percy Grainger 1914-1961*, 66-68.



Grainger's commitment to Dett was not only based on fondness for his works, but the belief that music should be free of racial prejudices.<sup>122</sup>

Appendix I "Grainger's performance repertoire (1901-1930)" shows that Grainger consistently performed a large volume of his own piano works and arrangements in the United States, in contrast to his earlier programmes in London, the British provinces and during the Ada Crossley Australasian tours, when he had less control over the choice of repertoire. Grainger incorporated chamber repertoire into his performances during his early English career, including Sonatas for violin or cello by Beethoven, Grieg and Brahms, as well as Trios and Quintets by Dvorak, Schubert, Schumann and Tchaikovsky. This was not a feature of his later career with the exception of one Schumann Piano Quintet, op. 44 in E flat major, which he performed in 1927.

Appendix I reveals a significant group of piano works that were performed on a regular basis throughout Grainger's career, and can be seen as Grainger's recital "signature pieces". These works can be divided into groups, the first being Grainger's popular piano arrangements of Stanford's *Four Irish Dances* which involve a folk element, along with other North American and British contemporary works. Grainger also shows a strong preference for a large group of Romantic piano works, most of which he performed consistently throughout his career, namely the works of Chopin and Brahms. Grainger's commitment to Bach is evident in his persistent incorporation of Bach's works as opening show pieces, while his commitment to Grieg is evident from the high volume of Grieg's piano works programmed in his recitals. Grieg's works were performed on a regular basis throughout Grainger's entire career, and some of them became his signature recital works primarily on tours of Scandinavia and the United States.

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<sup>122</sup> Letter from Percy Grainger to Robert Nathaniel Dett, 6 March 1925. Published in Gillies and Pear, *The All-Round Man: Selected Writings of Percy Grainger 1914-1961*, 73-76.

Overall, Grainger adopted an individualistic approach to programming his recitals in the United States and stayed true to his aim of playing a number of contrasting piano works which show a high level of diversity in every recital. While recitalists in the United States were restricting themselves to works drawn from Germanic and Romantic virtuoso traditions, Grainger felt that it was important to perform and promote contemporary piano works by North American and British composers which were largely ignored by other performers. He also continued to champion music from the modern French and Spanish schools, including works by Debussy, Ravel and Albéniz.

Grainger was uncompromising in his commitment to unconventional programming, and fought expectations to become a respected recitalist and leading figure in the dissemination of modern piano works during his first fifteen years in the United States.

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## **SOURCES IN THE PERCY GRAINGER MUSEUM, MELBOURNE**

### **PD1:**

#### **Dorum Programmes**

Unsorted Programmes and Publicity Grainger  
(Unsorted) Misc. Programmes (Discovered 1981)  
1884-1904 and large items 1904-1912, Dorum Collection  
Dorum programmes, Dorum 1900-1926, Dorum collection

#### **Grainger Programmes**

1905, 1906, 1907, 1908, 1909  
1913, 1914, 1915  
1916  
1917, 1918, 1919, 1920  
1921, 1922, 1923, 1924, 1925  
1925-1926  
1927, 1928, 1929, 1930

Grainger's writings and related material collection, Lectures, Bay 4 Box 12/60  
03,2011

#### **Correspondence**

Percy Grainger, Business collection, Box 19  
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Outgoing correspondence, PG 481-561, Bay 1 Box 74  
Letter from Percy Grainger to Frederick Delius. 18 April 1915  
Letter from G. Schirmer to Percy Grainger. 17 April 1924

#### **Scrapbooks and Boxes of Clippings**

For Scrapbooks and press clippings relating to 1914-1930 see Appendix II.

#### **Unpublished Essays**

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## APPENDIX I

### Grainger's Performance Repertoire (1901-1930)

This is not a complete listing of all Grainger's performance repertoire from this period as it is based on the extant programmes held in the Grainger Museum, which are not a complete record. Most titles of works have been listed according to the spelling of the concert programmes, but some have been normalised for the sake of clarity.

#### 1. Grainger's Piano Works

Composer	Title	London and British Provinces (1901-1913)	Ada Crossley Australasian Tours (1903-04 & 1908-09)	North America (1914-1930)	Norway, Holland & Denmark (1922)	Australia (1926) <sup>123</sup>
Percy Grainger	<i>Always Merry and Bright</i>					
Grainger	<i>Children's March (Over the Hills and Far Away)</i>			1918, 1919, 1920, 1928		
Grainger	<i>Colonial Song</i>	1914		1916, 1917, 1920, 1921, 1925, 1927, 1928, 1929	1922, 1923	1926
Grainger	<i>Colonial Song for Military Band and Piano</i>			1918, 1920		
Grainger	<i>Country Gardens</i>			1918, 1919, 1921, 1923, 1924, 1925, 1927, 1928, 1929, 1930	1922	1926
Grainger	<i>Dedication</i>					

<sup>123</sup> This column only lists repertoire performed during Grainger's 1926 Australian tour as there are no concert programmes from Grainger's 1924 Australian tour held at the Grainger Museum.

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland &amp; Denmark (1922)</b>	<b>Australia (1926)<sup>123</sup></b>
Grainger	<i>Died For Love</i>	1908		1925		
Grainger	<i>Eastern Intermezzo</i> for 4 hands, 2 pianos			1924, 1925		
Grainger	<i>Gay But Wistful</i>			1915, 1916, 1917, 1920		
Grainger	<i>Green Bushes</i> for 6 hands, 2 pianos			1920, 1921, 1925, 1927, 1930		
Grainger	<i>The Gumsuckers March</i>			1916		1926
Grainger	<i>The Gumsuckers March</i> for Military Band and Piano			1917, 1920		
Grainger	<i>Handel in the Strand</i>			1928		
Grainger	<i>Hill Song</i> no. 1 for piano			1925		
Grainger	<i>Hill Song</i> no. 2 for piano			1927		
Grainger	<i>The Hunter and his Career</i>			1929, 1930		
Grainger	<i>In a Nutshell Suite</i> for Orchestra, Piano and Deagan Percussion Instruments			1916		
Grainger	<i>Irish Folksong</i>	1905	1908			
Grainger	<i>Irish Tune from County Derry</i>	1905, 1911, 1912, 1913, 1914	1909	1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1927, 1929, 1930		1926
Grainger	<i>Jutish Medley</i>			1928		
Grainger	<i>Kipling Settings</i> no. 1			1925, 1929		

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland &amp; Denmark (1922)</b>	<b>Australia (1926)<sup>123</sup></b>
Grainger	<i>Knight and Shepherd's Daughter</i>			1919		
Grainger	<i>The Lads of Wamphray</i>			1925		
Grainger	"Lord Peter's Stable Boy" from <i>Danish Folk Music Suite</i>			1925, 1930		
Grainger	"Lullaby" from <i>Tribute to Foster</i>			1915, 1916, 1917, 1918, 1919, 1920	1922	1926
Grainger	<i>The Merry Wedding</i> for Solo Voice, Mixed Voices and Piano			1921		
Grainger	<i>Mock Morris</i>	1913, 1914		1915, 1916, 1917, 1918, 1919, 1921, 1923		
Grainger	<i>Molly on the Shore</i>	1902, 1910		1916, 1917, 1919, 1920, 1924, 1928		1926
Grainger, Folk Song collected by Lucy Broadwood	<i>Mummers' Carol</i>	1907				
Grainger	<i>My Robin is to the Greenwood Gone</i>	1913		1928		
Grainger	<i>The Nightingale and Two Sisters</i>			1930		
Grainger	<i>Old English Hunting Song</i>	1905				

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland &amp; Denmark (1922)</b>	<b>Australia (1926)<sup>123</sup></b>
Grainger	<i>One More Day, My John</i>			1915, 1916, 1917, 1918, 1919, 1920, 1921, 1924, 1928	1922	1926
Grainger	“Pastoral” for Two Pianos from <i>In a Nutshell Suite</i>			1921, 1927		
Grainger	<i>A Reiver's Neck-Verse</i>					
Grainger	<i>Shallow Brown</i>			1925		
Grainger	<i>Shepherd's Hey</i>	1905, 1910, 1911, 1912, 1914		1915, 1916, 1917, 1919, 1920, 1921, 1923, 1924, 1927, 1928, 1930	1922	1926
Grainger	<i>Spoon River</i>	1905		1922, 1923, 1924, 1925, 1928, 1929, 1930		1926
Grainger	<i>Sussex Mummer's Christmas Carol</i>	1902, 1910, 1911		1920, 1924, 1927, 1929	1922	1926
Grainger	<i>There is a Lovely Land</i>	1902				
Grainger	<i>Walking Tune</i>	1913		1916		
Grainger	<i>The Warriors</i> for 6 hands, 1 piano			1925		
Grainger	<i>The Warriors</i> for Piano and Orchestra			1928		
Grainger	<i>Willow Willow</i>			1925		
Grainger	<i>Zanzibar Boat Song</i> 6 hands, 1 piano			1924, 1925		

## 2. Grainger's Piano Arrangements

Composer	Title	London and British Provinces (1901-1913)	Ada Crossley Australasian Tours (1903-04 & 1908-09)	North America (1914-1930)	Norway, Holland & Denmark (1922)	Australia (1926)
J,S Bach arr. Grainger	Ramble on an Aria "Sheep May Graze in Safety"			1930		
Herman Sandby arr. Grainger	<i>Duets for Piano and Cello on Scandinavian Folk tunes and Dances</i>	1905				
Charles Stanford arr. Grainger	Allegro Vivace	1905, 1907				
Stanford arr. Grainger	"March-Jig" (Maguire's Kick) no. 1 from <i>Four Irish Dances</i>	1908, 1911, 1912, 1913	1908, 1909	1915, 1916, 1917, 1918, 1920, 1921		
Stanford arr. Grainger	"A Slow Dance", no. 2 from <i>Four Irish Dances</i>	1910				
Stanford arr. Grainger	"Leprechaun's Dance", no. 3 from <i>Four Irish Dances</i>	1905, 1907, 1908, 1910		1915, 1916, 1917, 1918, 1919, 1920, 1921		
Stanford arr. Grainger	"Reel March", no. 4 from <i>Four Irish Dances</i>	1907		1915, 1916, 1919, 1920		
Richard Strauss arr. Grainger	<i>Ramble on the Last Love Duet of the Rose Cavalier</i>			1928		
Pyotr Ilyich Tchaikovsky arr. Grainger	Paraphrase on <i>Dance of the Flowers</i>	1906	1908, 1909	1916, 1917, 1918, 1919, 1920, 1924, 1925, 1927, 1929, 1930		1926

### 3. Other Composers

\* = Scandinavian Composers   ▲ = North American Composers   ◆ = Spanish Composers   ♣ = British Composers

Composer	Title	London and British Provinces (1901-1913)	Ada Crossley Australasian Tours (1903-04 & 1908-09)	North America (1914-1930)	Norway, Holland, Denmark (1922)	Australia (1926)
◆Isaac Albeniz	“Almeria” from <i>Iberia Suite</i>	1911		1915		
◆Albéniz	“El Albaicin” from <i>Iberia Suite</i>			1920		
◆Albéniz	“El Puerto” from <i>Iberia Suite</i>	1905, 1909, 1910				
◆Albéniz	“Eritana” from <i>Iberia Suite</i>			1915, 1916, 1920		
◆Albéniz	“Jerez” from <i>Iberia Suite</i>	1910				
◆Albéniz	“Triana” from <i>Iberia Suite</i>	1905, 1909, 1910	1909	1915, 1925, 1927		1926
J.S. Bach	Allemande and Gigue	1905				
Bach	Gigue from Partita, no. 1 in B flat major BWV 825	1901		1929		
Bach	Partita, no. 1 in B flat major BWV 825	1905		1915, 1916 1925		1926
Bach	Prelude and Fugue in E flat major (Book 2, no. 7)	1905, 1909				
Bach	Prelude and Fugue in A minor	1907		1915, 1927, 1929, 1930		
Bach	Prelude and Fugue in E major	1907		1929, 1930		

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Bach	Prelude and Fugue in C sharp minor (Book 1)	1907		1923, 1924		1926
Bach	Prelude and Fugue in B flat minor (Book 1)			1929, 1930		
Bach	Sarabande from English Suite in G minor, no. 3, BWV 808	1905				
Bach	Toccata and Fugue in D minor for Organ, BWV 565 <sup>124</sup>	1902, 1903, 1905, 1908, 1910		1920, 1928		
Bach	<i>Todessehnsucht</i>	1905				
J.S. Bach arr. Busoni	Chaconne			1919, 1920	1922	
Bach arr. Busoni	Organ Choral-Vorspiel	1902, 1905, 1907, 1909, 1911		1915, 1916, 1920, 1925, 1927, 1928		
Bach arr. Busoni	Prelude and Fugue for Organ in D major arranged for Piano	1905, 1906, 1907, 1910, 1912, 1914		1915, 1916, 1920, 1922, 1927		1926
Bach arr. Busoni	Prelude and Fugue for Organ in A minor, arranged for Piano			1921	1922	
Bach arr. Liszt	Fantasie and Fugue in G minor	1911		1917, 1919, 1924, 1925, 1927		1926

<sup>124</sup> This listing includes Bach's original Toccatina and Fugue in D minor for Organ BWV 565, as well as Ferruccio Busoni's piano arrangement KiV B29 BBGA 7/3 (1899) and Carl Tausig's piano arrangement (year unknown).

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Bach arr. Liszt	Prelude and Fugue in A minor			1922, 1924		
Mily Balakirev	<i>Islamey</i> (Oriental Fantasy)	1905, 1906, 1913		1923, 1924, 1925, 1927, 1930		1926
Harold Bauer	Prelude in D for the Left Hand, op. 15, no. 1			1924, 1925		
Ludwig van Beethoven	32 Variations in C minor	1911				
Beethoven	Rondo and Capriccio, op. 129	1901, 1905, 1906, 1909	1909			
Beethoven	Sonata in D Major, op. 12, no. 1 for Pianoforte and Violin	1906				
Beethoven	Sonata in A, op. 69 for Pianoforte and Violoncello	1906, 1907				
Beethoven	Sonata in D minor, op. 31, no. 2	1906				
Johannes Brahms	Ballade, op. 10, no. 1	1905				
Brahms	Ballade in G minor, op. 118, no. 3	1908		1916, 1921, 1927		
Brahms	<i>Cradle Song</i> , op. 49, no. 4			1923, 1924, 1925, 1927, 1929, 1930		
Brahms	<i>Die Mainacht</i>	1905				
Brahms	<i>Der Frühling</i>	1905				



<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Brahms	Hungarian Dances, no. 2 and no. 4	1901				
Brahms	Hungarian Dance in D minor	1905				
Brahms	Hungarian Dance, no. 8 in A minor	1906	1908, 1909			
Brahms	Hungarian Dance, no. 10 in E major	1906				
Brahms	Intermezzo in E major, op 116, no. 6	1905, 1906, 1910				
Brahms	Intermezzo in E flat major, op. 117, no 1	1905, 1909, 1910	1908	1916, 1920, 1927		
Brahms	Intermezzo in C sharp minor, op. 117, no. 3	1908		1927		
Brahms	Intermezzo in A major, op. 118, no. 2			1921	1922	
Brahms	Intermezzo, op. 119, no. 2	1905, 1906				
Brahms	Piano Concerto in D minor, op. 15	1906				
Brahms	Rhapsody in G minor, op. 79, no. 2	1905		1921, 1927	1922	
Brahms	Rhapsody in E flat, op. 119 no. 4	1905, 1906, 1908, 1910		1916, 1927		
Brahms	Romance in F major, op. 118, no. 5	1906, 1907, 1913				

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Brahms	Scherzo from Piano Sonata, op. 5, no. 3	1907				
Brahms	Sonata in F minor, op. 5, no. 3	1907, 1913		1925		1926
Brahms	Sonata in E minor for Pianoforte and Violoncello, op. 38	1907				
Brahms	Sonata for Pianoforte and Violin in G minor, op. 78	1906				
Brahms	Sonata for Piano and Violin in A major	1906				
Brahms	<i>Ständchen</i>	1905				
Brahms	Variations on a Theme of Handel, op. 24	1905, 1906, 1909		1915, 1925		1926
Brahms	Variations on a Theme of Paganini, op. 35	1911		1915, 1916, 1917, 1920	1922	
Brahms	Waltz in A flat, op. 39, no. 15	1905, 1906, 1907, 1908, 1912, 1913	1908, 1909	1921, 1924		
Brahms	Waltz, op. 39, no. 16	1906, 1908	1908			
Brahms	Waltz, op. 59, no. 15	1906				
▲Howard Brockway	<i>Wedding March</i>			1919		
▲John Alden Carpenter	Concertino for Pianoforte and Orchestra			1916, 1920, 1925, 1930		

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
▲ Carpenter	<i>Tango Americain</i>			1921, 1922		
Frédéric Chopin	Ballade in A flat major, op. 47, no. 3			1925		
Chopin	Barcarole in F sharp major, op. 60	1905, 1909, 1910		1915, 1916, 1920, 1929, 1930	1922	
Chopin	Etude in A flat, op. 25, no. 1	1905, 1906, 1907, 1909				
Chopin	Etude in F major, op. 25, no. 3	1905, 1906				
Chopin	Etude in A minor, op. 25, no. 4	1905, 1906				
Chopin	Etude in C sharp minor, op. 25, no. 7	1905, 1907		1920, 1921, 1925, 1927		1926
Chopin	Etude (Octave Study) in B minor, op. 25, no. 10	1905, 1906, 1907, 1908, 1912	1909	1915, 1916, 1920, 1927		1926
Chopin	Etude in C minor, op. 25, no. 12	1908, 1909, 1910, 1911, 1912		1915, 1916, 1918, 1920, 1924, 1925, 1927, 1928		1926
Chopin	Etude in A flat major (op. posthumous)	1910, 1911	1908, 1909	1915, 1916, 1918, 1920, 1920	1922	1926
Chopin	Fantasia in F minor, op. 49	1905				
Chopin	Mazurka in C major, op. 24, no. 2	1907, 1908, 1911		1916, 1920		
Chopin	Mazurka, op. 59, no. 1	1905				

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Chopin	Mazurka, op. 59, no. 2	1906, 1907, 1909				
Chopin	Mazurka, op. 67, no. 3		1908			
Chopin	Prelude in F sharp major, op. 28, no. 13	1913		1916, 1920		
Chopin	Prelude in A flat, op. 28, no. 17	1907, 1908, 1912	1908, 1909	1917, 1919, 1921, 1924, 1927, 1928		1926
Chopin	Polonaise in A flat, op. 53	1905, 1909, 1910, 1911, 1912, 1913, 1914	1908, 1909	1915, 1916, 1917, 1918, 1919, 1920, 1921, 1925, 1927, 1928, 1930		1926
Chopin	Polonaise Fantasy, op. 61	1911				
Chopin	Scherzo in B flat minor, op. 35			1924, 1928		
Chopin	Scherzo in B minor, op. 58, no. 3			1929		
Chopin	Sonata in B minor, op. 58			1923, 1924, 1925, 1929, 1930		1926
Chopin	Waltz in A flat, op. 42	1913		1916, 1918, 1919, 1920, 1921		
Peter Cornelius	<i>Ein Ton</i>	1905				
Claude Debussy	<i>Bruyeres</i> (Heather Blossoms)			1916		
Debussy	<i>Fêtes</i>			1927	1922	1926

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Debussy	<i>Hommage to Rameau</i> (In the form of a Sarabande)			1915, 1929, 1930		
Debussy	<i>Jardins sous la pluie</i>			1919, 1920	1922	
Debussy	<i>L'isle joyeuse</i>	1907				
Debussy	<i>Nuages</i>			1927		
Debussy	<i>Pagodes</i>	1905, 1906		1916, 1920, 1925, 1927		1926
Debussy	<i>Reflets dans l'eau</i>	1913		1917, 1919, 1920		
Debussy	Toccata in C sharp minor from <i>Pour le Piano</i>	1907, 1908, 1910, 1911, 1914	1909	1915, 1920		1926
Maurice Delafosse	Study in D minor, no. 5 of <i>Six Etudes de Concert</i>	1905, 1909				
Léo Delibes	<i>Chanson Espagnole</i>			1916		
Frederick Delius	Concerto for Piano and Orchestra in C minor	1914		1915		
Delius	Dance Rhapsody for 2 pianos, 4 hands			1925		
Delius	English Rhapsody "Brigg Fair"			1928		
Delius	<i>On Hearing the First Cuckoo in Spring</i>			1923		
▲ Robert Nathaniel Dett	<i>Juba Dance</i>			1919, 1921, 1923, 1924, 1925, 1930	1922	1926
▲ Fannie Dillon	<i>Birds at Dawn</i> , op. 20, no. 2			1920, 1921, 1925, 1928		1926

Composer	Title	London and British Provinces (1901-1913)	Ada Crossley Australasian Tours (1903-04 & 1908-09)	North America (1914-1930)	Norway, Holland, Denmark (1922)	Australia (1926)
Antonín Dvorak	<i>Humoresque</i> , op. 101	1906				
Dvorak	Quintet in A major, op. 81 for Pianoforte, Two Violins, Viola and Violoncello	1905				
Gabriel Fauré	<i>Nell</i>			1925, 1927		1926
Fauré	Nocturne in E flat minor, op. 33, no. 1	1905, 1908, 1909	1908			
César Franck	Prelude, Chorale et Fugue	1905				
Franck	Prelude, Aria and Final	1913				
Franck	Sonata in A major	1906				
Franck	Symphonic Variations for Piano and Orchestra	1912		1925		
* Niels Gade	<i>Novellette</i> , op. 53	1910				
♣Balfour Gardiner	Adagio Non Troppo, no. 2 of <i>Five Pieces for Piano</i>			1924, 1925		
♣Gardiner	<i>Humoresque</i>			1920	1922	1926
♣Gardiner	<i>Michaelchurch</i>			1924, 1925		
♣Gardiner	<i>Noel</i>	1908				
♣Gardiner	Prelude (De Profundis)			1920	1922	1926
♣Gardiner	<i>A Sailors Piece</i>			1924, 1925		
♣Gardiner	<i>Shenandoah</i>			1924, 1925		
♦ Enrique Granados	<i>El Pelele</i>			1915		
♦Granados	Spanish Dance in C minor	1911				

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
*Edvard Grieg	<i>An den Frühling</i> , op. 43, no. 6					
*Grieg	Ballade in the Form of a Norwegian Melody, op. 24	1905, 1907, 1908, 1910		1915, 1920, 1924	1922	1926
*Grieg	<i>Berceuse</i> (Vuggevisse), op. 38, no. 1	1911, 1912				
*Grieg	<i>Brudefoget Dragger Forbid</i> , op. 19, no. 2					
*Grieg	Duets for Pianoforte and Violoncello on Scandinavian Folk Music (Danish)	1906				
*Grieg	“Evening in the high hills” from <i>Lyric Pieces</i> , op. 68, no. 4			1916, 1920		
*Grieg	Folksong from the Valdres district, op. 73			1917		
*Grieg	“Lualaat” (Mountain Lay), op. 73, no. 7	1908				
*Grieg	<i>Hjemve</i> , op. 57, no. 6					
*Grieg	<i>Humoresque</i> , op. 6, no 4					
*Grieg	Hungarian Rhapsody in D minor, no. 17, S.224	1905				
*Grieg	<i>Norwegian Bridal Procession</i> , op. 19, no. 2		1908, 1909			

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
*Grieg	Norwegian Folksongs, op. 66, no. 1: "Kulok" (Cattle Call)	1908		1915, 1917, 1921, 1924, 1927		1926
*Grieg	Norwegian Folksongs, op. 66, no. 4: "Siri Dale Visen" (The song of Siri Dale)	1907		1927		
*Grieg	Norwegian Folksongs, op. 66, no. 5: "Det var I min Ungdom" (Twas in my youth)	1907				
*Grieg	Norwegian Folksongs, op. 66, no. 7: "Badnlåt" (Lullaby)			1921		
*Grieg	Norwegian Folk Songs, op. 66, no. 10: "Morgen skal du fa gifte deg" (Tomorrow You Marry)	1910		1921		1926
*Grieg	Norwegian Folksongs op. 66, no. 14: "I Ola-dalom" (In Olla Valley)	1905, 1906, 1908, 1910		1915, 1916, 1917, 1918, 1927, 1928		1926
*Grieg	Norwegian Folksongs, op. 66, no. 16: "Ho vesle Astrid vor" (Our little Astrid)	1908		1921		



<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
*Grieg	Norwegian Folksongs, op. 66, no. 18: "Jeg gaar I tusind tanker" (I Walk With a Thousand Thoughts)		1909			
*Grieg	Norwegian Folksongs, op. 66, no. 19: "Gjendines Bådnåt" (Gjendine's cradle song)					
*Grieg	Piano Concerto in A minor, op. 16	1905, 1907, 1908, 1911		1916, 1917, 1919, 1921, 1924, 1925, 1927, 1928	1922	
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 1: "Giboens Bruremarsch" (Giboen's Bridal March)	1906, 1907, 1909	1909	1920, 1921, 1924		1926
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 2: "Jon Vaestafae's Springdans"	1911, 1912, 1913		1915, 1920		
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 3: "Bruremarsj fra Telemark" (Bridal March from Telemark)			1916		

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 4: “Haugelat: Halling” (Halling from the Fairy Hill)	1910				
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 7: “Rotnamsknut” (Halling)	1906, 1907, 1908, 1909	1909	1915, 1916, 1917, 1918, 1924, 1927, 1928, 1929		1926
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 8: “Hochzeitstag auf Troidhaugen” (Wedding March from Troidhaugen)	1909				
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no 14: “Tussebrurefaera pa Vossevangen” (The Journey of the Bride of Darkness)	1906, 1907				
*Grieg	<i>Slåtter</i> (Norwegian Peasant Dances), op. 72, no. 17: “Kivlemoyerne” (The Maidens of Kivledale)	1906, 1907				
*Grieg	Sonata in C minor, duet for Piano and Violin, op. 36	1905, 1907, 1908, 1913	1903			

Composer	Title	London and British Provinces (1901-1913)	Ada Crossley Australasian Tours (1903-04 & 1908-09)	North America (1914-1930)	Norway, Holland, Denmark (1922)	Australia (1926)
*Grieg	Sonata in A minor for Pianoforte and Violoncello, op.36	1906				
*Grieg	Sonata for Piano and Violin in G major			1916		
*Grieg	Suite (from Holberg's Time)			1919		
*Grieg	"To the Springtime" from <i>Lyric Pieces</i> , op. 43, no. 6	1905, 1906, 1907, 1908, 1910, 1911, 1912, 1913	1908, 1909	1914, 1916, 1917, 1918, 1920, 1921, 1923, 1924, 1925, 1927		
George Frederick Handel	Air and Variations (The Harmonious Blacksmith)			1927		
Handel	"Hornpipe" from the <i>Water Music</i>			1922, 1923, 1924, 1925, 1929		1926
▲Howard Hanson	<i>Clog Dance</i>			1924		
Joseph Haydn	Concerto in D, op. 21 for Pianoforte and String Orchestra	1906				
*Peter Arnold Heise	<i>Den Unge Laerkes Foraarsang</i>	1910				
*Heise	<i>Min Skat, Vil Du Med Mig Ride</i>	1910				
*Adolf Jensen	<i>Alt Heidelberg</i>	1905				

Composer	Title	London and British Provinces (1901-1913)	Ada Crossley Australasian Tours (1903-04 & 1908-09)	North America (1914-1930)	Norway, Holland, Denmark (1922)	Australia (1926)
▲ Arthur Walter Kramer	A Fragment "When the sun's gone down", op. 40, no. 2			1920, 1921		
Franz Liszt	Hungarian Rhapsody, no. 12	1906, 1907, 1908, 1914	1908, 1909	1915, 1916, 1917, 1918, 1920, 1921, 1927	1922	
Liszt	Hungarian Fantasia for Pianoforte and Orchestra	1906, 1907, 1909, 1910		1915, 1916, 1918, 1925		
Liszt	<i>Liebestraum</i> (A dream of love), no. 3			1921, 1927	1922	1926
Liszt	Polonaise in E major, no. 2			1921	1922	
Liszt	<i>Rakoczy March</i>	1905, 1906, 1907, 1910	1909			
Liszt	<i>Waldesrauschen</i>	1905				
▲ Daniel Gregory Mason	"Cloud Pageant", op. 9, no. 1 from <i>Country Pictures</i>			1920		
Wolfgang Amadeus Mozart	Sonata in F major, no. 12, K 332			1925		
*Selim Palmgren	<i>Masquerade Ball</i> for Two Pianos			1921		
Pietro Domenico Paradisi	Toccata in A			1927		
♣ Roger Quilter	<i>Moonlight on the Lake</i>			1920, 1921, 1927		1926
Maurice Ravel	<i>Le Gibet</i> (The Gallows)			1915, 1916, 1925, 1927		1926

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Ravel	<i>Jeux d'eau</i>	1902, 1908, 1909, 1914	1909	1915, 1927		
Ravel	<i>Ondine</i>			1915, 1916, 1917, 1929, 1930	1922	
*Julius Rontgen	<i>Gamle nederlandshe Bondeviser og Danse</i> , op. 51					
*Rontgen	<i>Four Old Dutch Peasant Songs</i>	1910		1915, 1916, 1917, 1920	1922	
*Rontgen	<i>The Merry Tavern</i> (Old Dutch Dance)	1913				
Anton Rubinstein	Concerto in D minor for Piano and Orchestra			1917		
Charles-Camille Saint-Saens	Piano Concerto in G minor, op. 22 no. 2	1911, 1912		1917, 1920, 1921, 1925		
*Herman Sandby	<i>Love Song</i>			1925		
*Sandby	<i>Norwegian Spring-Dance</i>			1925		
*Sandby	<i>Solemn Chant</i>			1925		
*Sandby	Scandinavian Folk Music: "The Elfin Knoll"			1925		
*Sandby	<i>Song of the Dale</i>			1925		
Domenico Scarlatti	Allegro	1905, 1906				
Scarlatti	Andante	1905, 1906				
Scarlatti	Sonata in D major, no. 14	1908				

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Scarlatti	Sonata in B minor, no. 33	1908		1927		
Scarlatti	Sonata in G minor, nos. 34, 35	1910		1923, 1924, 1925		1926
Franz Schubert	<i>Abschied</i>	1905				
Schubert	<i>An die Leyer</i>	1905				
Schubert	<i>Eccossaises</i>			1925		
Schubert	Trio for Pianoforte, Violin and Cello in B flat, op. 99	1906				
Schubert	<i>Wanderer Fantasie</i> for Piano in C major, op. 15	1910				
Robert Schumann	Concerto for Piano and orchestra in A minor	1905, 1906, 1907				
Schumann	Etudes Symphoniques, op. 13	1906, 1907		1923, 1924, 1927		
Schumann	<i>Four Old Dutch Peasant Songs and Dances</i>	1910				
Schumann	Piano Quintet in E flat major, op. 44			1927		
Schumann	Romance in F sharp Major	1905, 1906, 1907, 1908, 1910, 1911, 1913, 1914	1908, 1909	1915, 1916, 1917, 1920, 1921, 1928, 1929, 1930		1926
Schumann	Sonata in G minor, op. 32, no. 3			1916, 1917, 1920, 1927		

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Schumann	Study for Pedal Piano, op. 56, no. 4	1902, 1910, 1911, 1912				
Schumann	Study for Pedal Piano, op. 56, no. 6	1910				
Schumann	Toccata, op. 7	1906				
Eduard Schütt	Paraphrase on "Roses from the South"	1905				
♣Cyril Scott	<i>Arabian Dances</i>	1906				
♣Scott	<i>Bells</i>			1915, 1916		
♣Scott	<i>Cherry Ripe</i> (Old English Air)					1926
♣Scott	<i>An English Waltz</i>	1902				
♣Scott	Etude					
♣Scott	<i>Folk Songs</i>	1905				
♣Scott	<i>Handelian Rhapsody</i> in D major, op. 17	1905, 1909		1921		1926
♣Scott	<i>The Garden of Soul Sympathy</i>			1915, 1916, 1920, 1928		
♣Scott	<i>Lotus Land</i>	1905, 1906				
♣Scott	<i>Piano Piece</i>					
♣Scott	<i>Pierrot Piece</i>	1905				
♣Scott	Sonata, op. 66			1919		
♣Scott	<i>Sphinx</i>	1906		1916		
♣Scott	Symphonic Dances, op. 22			1921, 1924, 1925		

<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
♣Scott	<i>Two Pierrot Pieces:</i> 1. Lento, 2. Allegro	1906				
♣Scott	<i>Two Poems:</i> "The Twilight of the Year" and "Paradise Birds"	1913				
♣Scott	<i>Valse Scherzando</i>	1906		1920		
* Christian Sinding	<i>Mai</i>					
*Sinding	<i>Sehnsucht</i>					
* Emil Sjögren	<i>Der driver en Dug</i>	1910				
▲ arr. Charles Villiers Stanford	<i>Ma Belle</i> (17th century)	1905				
▲ Stanford	Rhapsody No. 3 "Capaneo" in C Major, op. 92, no. 3	1906				
▲ Stanford	Two Rhapsodies, op. 92 for Piano	1905				
Martin Staub	<i>Trois Morceaux Pour Piano</i>			1925		
Max Strange	<i>Die Bekehrte</i>	1910				
Gunilla Steinert	Prelude			1919		
Zygmunt Stojowski	<i>Vers la Tombe</i> (Elegie from Aspirations) op. 39, no. 2			1915		
* Johan Svendsen	Norwegian Rhapsody, no. 2	1910				
Sergei Tanejew	Prelude and Fugue			1925		
Carl Tausig arr. Franz Schubert	Military March	1907, 1908	1908, 1909			



<b>Composer</b>	<b>Title</b>	<b>London and British Provinces (1901-1913)</b>	<b>Ada Crossley Australasian Tours (1903-04 &amp; 1908-09)</b>	<b>North America (1914-1930)</b>	<b>Norway, Holland, Denmark (1922)</b>	<b>Australia (1926)</b>
Pyotr Ilyich Tchaikovsky arr. Paul Pabst	Concert Paraphrase on <i>Eugene Onegin</i> , op. 81	1903				
Tchaikovsky	“Pezzo Elegiaco” from Trio in A minor, op. 50	1905				
Tchaikovsky	Piano Concerto in B minor, op. 23 no. 1	1902, 1905, 1908, 1913		1916, 1917, 1918, 1920, 1921, 1924, 1930		1926
Tchaikovsky	Sonata in G major, op. 37	1905, 1910				
Tchaikovsky	<i>Song without Words</i>	1905				
Tchaikovsky	Symphony, op. 74, no. 6: “Pathetique” for piano	1910				
Tchaikovsky	Trio for Pianoforte, Violin and Cello in A minor	1906				

APPENDIX II  
**SCRAPBOOK AND NEWS CLIPPINGS INVENTORY OF BOX CONTENTS**

**(1901-1930)**

The contents of these archives in the following list have not previously been catalogued.

Reg No: 02.0659

News Clippings, 1911-1914, (PFI Series)

- Five envelopes of loose newspaper clippings
- One manila folder of loose newspaper clippings
- One plastic pocket of loose newspaper clippings spanning 1911-1914

Reg No: 02.0660

News Clippings, 1915, (PFI Series)

- Five envelopes of loose newspaper clippings spanning 1915

Reg No: 02.0661

News Clippings, 1916-1920, (PFI Series)

- Ten envelopes of loose newspaper clippings

Reg No: 02.0662

News Clippings, 1922-1925, (PFI Series)

- Four envelopes of loose newspaper clippings spanning 1922-1925

Reg No: 02.0663

News Clippings, 1926-1930, (PFI Series)

- Six envelopes of loose newspaper clippings
- One manila folder of loose newspaper clippings

Box 61, Reg No: 02.0653

SCRAPBOOK, Contains promotional material fliers & press on PG

- Scrapbook (29cm x 43cm) which is purely dedicated to promotional material relating to Grainger's concert career in America.
- Four envelopes of loose newspaper clippings spanning 1922-1925

Reg No: 02.0663

News Clippings, 1926-1930, (PFI Series)

- Six envelopes of loose newspaper clippings
- One manila folder of loose newspaper clippings

Box 61, Reg No: 02.0653

SCRAPBOOK, Contains promotional material fliers & press on PG

- Scrapbook (29cm x 43cm) which is purely dedicated to promotional material relating to Grainger's concert career in America.

Box 64, Reg No: 04.1109

PRESS CLIPPINGS & "Red Cross" Scrapbook, Re: Percy Grainger & WW1

- Scrapbook (26.5cm x 24cm) with newspaper clippings relating to Grainger's time in the U.S Army Band from 1917-1919.
- Loose pages from newspapers from this period.

Box 83, Reg No: 02.0673

NEWS CLIPPINGS 1920's (2<sup>nd</sup> carton from White Plains (1977) 1 of 2

- Contains loose pages from newspapers and newspaper clippings from 1920s

Box 84, Reg No: 02.0674

NEWS CLIPPINGS 1920's (2<sup>nd</sup> carton from White Plains (1977) 2 of 2

- Contains loose pages from newspapers and newspaper clippings from 1920s

Box 89, Reg No: 02.0679

NEWS CLIPPINGS 1925-1928 from White Plains (1977) 3 of 6

- Contains loose pages from newspapers and newspaper clippings spanning 1925-1928

Box 90, Reg No: 02.0680

NEWS CLIPPINGS 1925-1928 from White Plains (1977) 4 of 6

- Contains loose pages from newspapers and newspaper clippings spanning 1925-1928

Box 91, Reg No: 02.0681

NEWS CLIPPINGS 1925-1928 from White Plains (1977) 6 of 6

- Contains loose pages from newspapers and newspaper clippings spanning 1925-1928

Box 386

SCRAPBOOKS PG 1/1: 1-6, Pre WW1 & 1915-1917 (Microfilm Roll 1)

- Scrapbook (22cm x 35.5cm): "Piano Programs, U.S.A Smaller Towns 1915-1920"
- Scrapbook (14cm x 22cm): "Holland Programs"
- Scrapbook (17cm x 21.5cm): "Danske Provinske"
- Scrapbook (25.5cm x 20cm): "Kobenhavn Programmer"
- Scrapbook (22.5cm x 34.5cm): "New York City Piano Programs 1914-1932 (Summer)"
- Notebook (20cm x 32cm): "British Programs" with handwritten concert programs in Percy Grainger's hand, with the exception of two programs stuck into the notebook.

Box 387

SCRAPBOOKS PG 1/1: 7 – 18, 1915-1932 (Microfilm Roll 1)

- Scrapbook (17.5cm x 23cm) of concert programs: "Finland, Russia, Sweden".
- Scrapbook (22.5cm x 28.5cm) of concert programs from Norway.
- Scrapbook (22cm x 34.5cm) of concert programs: "Washington D.C, Baltimore, Philadelphia Piano Programs 1916-1920"

- Scrapbook (22cm x 34.5cm) of concert programs: “California and Western Piano Programs 1916-1922-1928-1930”
- Scrapbook (22cm x 34.5cm) of concert programs: “Piano Programs All U.S towns but N.York, Brooklyn, Chicago, Boston, California & North West 1921-1927 (Summer)”
- Scrapbook (22cm x 34.5cm) of concert programs: “Canada Piano Programs 1915-16-1932 (Summer)”
- Scrapbook (22cm x 34.5cm) of concert programs: “Brooklyn Piano Programs 1915-16-17-18-19-20-1931 June”
- Scrapbook (22cm x 34.5cm) of concert programs: “Piano Programs All U.S.A towns outside N.York, Boston, Chicago, California & N.West 1928”, “Summer 1932” and loose newspaper articles.

Box 388

SCRAPBOOKS Early Press Book, 1894-1903, PG 1/2: 1-6, 1915-1916 (Microfilm Roll 2)

- Narrow scrapbook (14cm x 32.5cm) labelled “Boston” relating to Grainger’s debut.
- Narrow scrapbook (14cm x 32.5cm) labelled “Chicago” relating to Grainger’s debut
- Scrapbook (approx A4 size) containing pages of concert review clippings from Grainger’s New York, Chicago and Boston debut recitals.
- Scrapbook (24cm x 29cm) containing concert reviews relating to performances made by other musicians of Grainger’s work
- Scrapbook (36.5cm x 28cm) containing newspaper clippings from Grainger’s performance career in New York in 1915.

Box 389

SCRAPBOOKS PG 1/2: 7-11, 1915-1917 (Microfilm Roll 2)

- Narrow scrapbook (14cm x 32.5cm) containing articles and concert reviews from the periodical *Musical America*
- Narrow scrapbook (14cm x 32.5cm) containing articles and concert reviews from the periodical *Musical Courier*
- Narrow scrapbook (14cm x 32.5cm) containing newspaper clippings labelled “New York 1915-1916”
- Narrow scrapbook (14cm x 32.5cm) of newspaper clippings labelled “New York 1916-1917”
- A4 sized (22cm x 32.5cm) scrapbook: “Interviews”.

Box 390

SCRAPBOOKS PG 1/2: 12, 1915-1916 (Microfilms Roll 2)

- Scrapbook (38cm x 22cm) with contents spanning 1915-1917.

Box 391

SCRAPBOOKS PG 1/2: 13-17, 1916-1917 (Microfilm Roll 2)

- Narrow scrapbook (14.5cm x 32.5cm) of newspaper clippings from the *Musical Leader*
- Narrow scrapbook (14.5cm x 32.5cm) of newspaper clippings relating to Grainger's 'The Marching Song of Democracy'
- Scrapbook (22cm x 32.5cm) of newspaper clippings relating to Grainger's 'In a Nutshell Suite'
- Scrapbook (22cm x 32.5cm) of newspaper clippings from Californian newspapers labelled "Californian critics 1916".

Box 392

SCRAPBOOKS PG 1/2: 17-18, 1915-1917 (Microfilm Roll 2)

- Scrapbook (38cm x 22cm) with contents spanning 1915-1921
- Red leather-bound folder (11cm x 24cm) containing eight long envelopes filled with newspaper clippings spanning Grainger's entire American career.

Box 393

SCRAPBOOKS PG 1/2: 19, 1924-1926 (Microfilm Roll 3)

- Scrapbook (38cm x 22cm) with contents spanning 1924-1926.

Box 398

SCRAPBOOKS PD 1/3: 5-9, 1924-1926 (Microfilm Roll 4)

- Scrapbook (38cm x 22cm) with concert programmes, advertisements and newspaper clippings spanning 1924-1926 relating primarily to Grainger's 1926 tour of Australia.



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