

PHCD

119

**PERCY GRAINGER "WORKS FOR BAND"**  
LINCOLNSHIRE POSY (IN SIX MOVEMENTS)

- 1 Lisbon Bay (Sailor's Song) 1:27
- 2 Harkstow Grange (The Miser and His Man - A Local Tragedy) 2:13
- 3 Rufford Park Poachers (Poaching Song) 3:26
- 4 The Brisk Young Sailor (Who Returned to Wed His True Love) 1:35
- 5 Lord Melbourne (War Song) 2:55  6 Lost Lady Found (Dance Song) 2:16
- 7 Colonial Song 5:08  8 The Duke of Marlborough Fanfare 2:00
- 9 Shepherd's Hey 2:14  10 Faeroe Island Dance 2:27
- 11 Molly on The Shore 4:07  12 Irish Tune from County Derry 3:13
- 13 The Sussex Mummers' Christmas Carol 3:17  DDD

**BENJAMIN BRITTEN A SIMPLE SYMPHONY**

- 14 Boisterous Bourree 3:12  15 Playful Pizzicato 3:06
  - 16 Sentimental Saraband 6:14  17 Frolicsome Finale 3:21  ADD
- PETER WARLOCK CAPRIOL SUITE**
- 18 Basse-Dance 1:14  19 Pavane 2:01  20 Tordion 1:18
  - 21 Bransles 2:11  22 Pieds-en-l'air 2:41  23 Mattachins 1:11  ADD

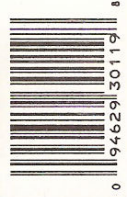
Total Timing:  
63:20



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"Britten/Warlock" - Sergio Marcotulli  
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Dan Kincaid  
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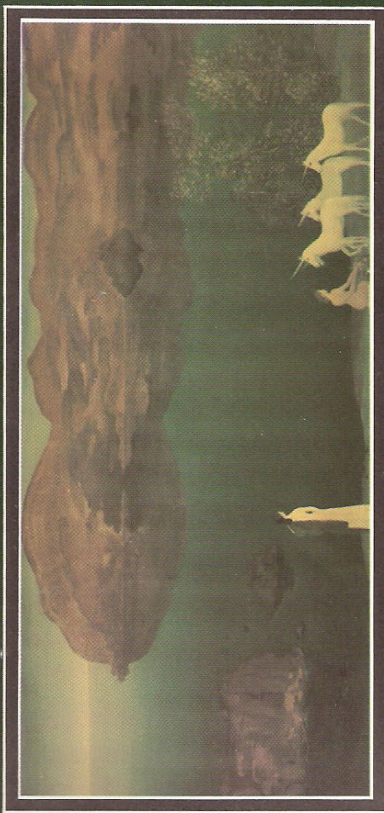
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PERCY  
**GRAINGER**  
WORKS FOR CONCERT BAND

BENJAMIN  
**BRITTEN**  
A SIMPLE SYMPHONY

PETER  
**WARLOCK**  
CAPRIOL SUITE



The UCLA Wind Ensemble, James Westbrook, Cond.  
The Orchestra Da Camera di Roma, Nicolas Flagello, Cond.

The interpretation of each composition recorded here reflects the result of my research concerning tempi and performance practices in Grainger's own day. This research consisted of conversations with the Grainger Archive, interviewing conductors who worked with the composer, and meetings with former students of Grainger — several of whom were kind enough to illustrate their points on the piano by playing as the composer himself had taught them.

Additionally, auditioning of Grainger's (non-piano roll) recordings proved instructive. My interpretation of *Shepherd's Hey*, for example, closely follows the style and tempo of the composer's own recently reissued 1950 RCA recording. The relaxed pacing brings out the clarity of the accompaniment and allows the *accelerando* to *Presto* in the coda to be much more effective.

It is important to bear in mind the "Other world" from whence these tunes come down to us; a world not yet changed by two world wars, pollution and the hectic pace of modern life, but rather serene and, some would say, civilized.

—James Westbrook

## The Composer

George Percy Grainger (1887-1961) was born in Brighton, Victoria to John and Rose Albridge Grainger. His mother, a well-mannered, educated musician was Percy's first piano teacher and remained his companion until her death in 1920. In 1895, his father's alcoholic problems caused Rose to leave Australia with the boy, settling in Frankfurt where Percy enrolled in the Hoch Conservatorium. Upon graduation, Percy and his mother moved to London where he began his career as a concert pianist and composer, earning the respect of audiences and critics alike. Reflective of the young musician's adoration of his mother is the fact that during this period he began to use her maiden name Aldridge on his programs. After fourteen years in London the Graingers moved to N.Y. in 1915. Percy became a U.S. citizen in 1919, after having served a year and a half with the U.S. Army Band playing the oboe.

In the years that followed, Grainger made worldwide tours while continuing to compose and guest-conduct his own compositions. His chief complaint of the bands he led (particularly the Goldman Band) was that they did not have enough bass clarinets, second alto and baritone saxophones, and alto clarinets. Occasionally, his displeasure with this deficiency would prompt him to hire additional musicians and pay for them out of his own pocket.

Grainger believed the band could be more successful as an artistic medium than the Symphony Orchestra if only composers would write for complete, balanced families of instruments:

I endeavor to achieve with large groups of single instruments a tonal balance more delicate than that natural to the Symphony Orchestra, with its top-heavy and ill-balanced sonorities.

With the exception of military marches, almost all the music we hear played by wind bands (military bands) was originally composed for other mediums and afterwards arranged for wind bands — and as good as never by the composer.

Why this cold-shouldering of the wind band by composers? The wind band is — with its varied assortment of reeds (so much richer than the reeds of the Symphony Orchestra), its complete saxophone family that is found no where else (to my ears the saxophone is the most expressive of all wind instruments — the one closest to the human voice. And surely, all musical instruments could be rated according to their closeness to man's own voice!), it's army of brass (both wide-bore and narrow-bore) — the equal of any medium ever conceived. As a vehicle of deeply emotional expression it seems to me unrivaled.

Grainger's passion for preserving folk songs of the British Isles and the talents of the singers led him to assiduously search out many older exponents of the art. Like Bartok and Kodaly in Hungary, he used a cylinder recorder in the early years of this century to capture songs and interpretations which would otherwise have been lost forever. The compositions of this record include those tunes and incorporate Grainger's impressions of the singers' personalities.

## The Compositions

**Lincolnshire Posy** was composed during the first three months of 1937, with three of the movements being completed in three days. The premiere took place on March 7th at the American Bandmasters Association Annual Grand Concert with Grainger conducting the Milwaukee Symphonic Band.

As a young boy in Australia, Percy was given a section of the family garden to cultivate. He promptly discarded the flower and vegetable seeds his parents had given him and instead collected as many different weeds and wildflowers as he could find. When asked about his strange tastes in horticulture, he replied, "What's the difference? I think the weeds are just as pretty as the other flowers." His 1905-06 folksong collection from Lincolnshire, England, represented his own *musical* wildflowers and weeds and hence the title, *Lincolnshire Posy* — dedicated "to the singers who sang so sweetly to me."

Grainger wrote that *Lincolnshire Posy* is intended "...to be a kind of musical portrait of the singer who sang its underlying melody — a musical portrait of the singer's personality no less than of his habits of song. These portraits of my folksingers were tone-painted in a mood of considerable bitterness — bitterness at memories of the cruel treatment meted out to singers as human beings and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded, and unhonored."

The first number of the set, **Lisbon Bay**, was sung by Mr. Deane in the workhouse at Briggs, N.E. Lincolnshire in 1905. The workhouse matron asked Grainger to stop recording, since Mr. Deane's heart was very weak and the singing of this old song brought back poignant memories for him and thus made him burst into tears. Almost one year later, Grainger returned to get Mr. Deane's tune "alive or dead. I thought he might as well die singing it as die without singing it." Mr. Deane was in the hospital ward with a huge cut in his forehead from a recent fall down the stairs. Grainger played him a record of other folksingers and before the record had finished Mr. Deane stated, "I'll sing for you, young man!"

**Horkstow Grange** was sung by 66-year-old George Gouldthorpe. "Though his face and figure were gaunt and sharp-cornered and his singing voice somewhat grated, he yet contrived to breathe a spirit of almost caressing tenderness into all he sang — said and did — though a hint of the tragic was ever present also. A life of drudgery, ending in old age, in want and hardship, had not shorn his manners of a degree of humble nobility and dignity exceptional even amongst English peasants... His childlike mind and unworshiply nature, seeming void of all bitterness, singularly fit him to voice the purity and sweetness of folk-art. He gave out his tunes in all possible gauntness, for the most part broad, even notes, but they were adorned by a richness of dialect hard to match. In recalling Mr. Gouldthorpe, I think most of the mild yet lordly grandeur of his nature, and this is what I have tried to mirror in my setting of *Horkstow Grange*."

"Mr. Joseph Taylor, the singer of **Rufford Park Poachers**, was neither illiterate nor socially backward. He was a perfect type of an English yeoman: sturdy and robust, yet the soul of sweetness, gentleness, courteousness and geniality. At the age of 75 (in 1908) his looks were those of middle age and his ringing voice was as fresh as a young man's. He was a past master of graceful, birdlike ornament and relied more on purely vocal effects than any other folksinger known to me. His versions of tunes were generally distinguished by the beauty of their melodic curves and the symmetry of their construction. His effortless high notes, sturdy rhythms and clean unmistakable intervals were a sheer delight to hear. From a collector's standpoint he was a marvel of helpfulness and understanding and nothing could be more refreshing than his hale countrified look and the happy lilt of his cheery voice."

The only note written about the fourth movement is the brief comment that:

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

"Mr. George Wray (the singer of **Lord Melbourne** had a worldier, tougher and more prosperously-colored personality. He, too, was born at Barrow-on-Humber, and was eighty-years-old when he sang to me in 1906. He lived alone, surrounded by evil-smelling cats. I asked him if he went to town, and he answered: 'It's too temptatious for a man of my age!' A consciousness of smug, self-earned success underlay the jaunty contentment and skittishness of his renderings. His art shared the restless energy of his life. Some of his versions of tunes were fairly commonplace (not *Lord Melbourne*, however!), yet he never failed to invest them with a unique quaintness by means of swift touches of swagger, a heap of added 'nonsense syllables,' queer hollow vowel sounds (doubtlessly due to his lack of teeth) and a jovial, joggling stick-to-itiveness in performance. He had an amazing memory for texts and his songs. **Lord Melbourne** (actually the Duke of Marlborough) is a genuine war song — a thing rare in English folksong. In the passages marked 'Free Time' the bandleader should slightly vary his beat-lengths with that rhythmic elasticity so characteristic of many English folksingers — and especially characteristic of George Wray."

"The last number of my set (**The Lost Lady Found**) is a real dance song — come down to us from the days when voices, rather than instruments, held village dances together. Miss Lucy E. Broadwood, who collected the tunes, writes of its origin as follows: 'Mrs. Hill, an old family nurse and native of Stamford (Lincolnshire), learned her delightful song when a child. The old cook would dance as she sang it, beating time on the stone kitchen floor with her iron patterns. The cook was thus unconsciously carrying out the original intention of the "ballad," which is the English equivalent of the Italian *ballare*, "to dance", signifying a song to dance-measure, accompanied by dancing."

**Colonial Song** was first scored for Soprano, Tenor, Harp and Orchestra, and in 1913 Grainger arranged this tune for the Wind Band. On June 6, 1919, Edwin Franko Goldman gave its first performance with his professional band. *Colonial Song* is generally regarded as the earliest known band composition to be scored for piano and harp. Grainger states that this is "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America."

**The Duke of Marlborough Fanfare** (lovingly dedicated to the memory of Edward Grieg) was written for the bass choir of the wind band or symphony orchestra. Grainger writes that 'my fanfare (written March 5-6, 1939 at Coral Gables, Florida) is based on the English folksong *The Duke of Marlborough*. In my setting, the tune is heard twice. The first time (behind the platform) typifies memories of long-past wars — vague, far-off, poetic. The second time (on the platform) typifies war in the present — fast-moving, close at hand, debonair, drastic.'

**Shepherd's Hey** was scored for the Wind Band in 1918 and has emerged as an exemplary model in the art of wind orchestration. This composition probably best represents the influence Karl Klinsch (the German composer) had on the Grainger style of writing. Grainger related Klinsch's theory of composition as follows: 'If you have no theme or melody in your head, don't compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out stop your piece. No prelude, no interlude, no postlude, just the pith of the music all the time.'

**Faeroe Island Dance** ('Let's Dance Gay in Green Meadow') is taken from the native folk-music heritage of the Faeroe Islands of the North Atlantic Ocean. On Sundays there were two locations in the town where the local villagers danced. In one area there were the Faeroe Dances and in the other the members of the Torshavn Wind Orchestra played the Tyrolean waltz, Swedish masquerade, Rhineland, Mazurka, and other waltzes and polkas for the villagers. Dancing to instrumental music in these islands dates back to the 17th century.

**Molly on the Shore** (Irish Reel) is based on two Cork Reel Tunes — "Temple Hill" and "Molly on the Shore", numbers 901 and 902, respectively, of "The Complete Petrie Collection of Ancient Irish Music" edited by Sir Charles Villiers Stanford. Grainger scored these two folksongs for the Wind Band in the spring of 1920 and dedicated the compositions to the memory of Edward Grieg.

**Irish Tune From County Derry** was arranged and scored for the military band in 1916 and dedicated to Edward Grieg. This tune was collected by Miss J. Ross of New Town, Limavady County, Ireland, and was published in the Petrie Collection of the Ancient Music of Ireland, Dublin, in 1855.

Richard Franko Goldman originally suggested to Grainger that he arrange **The Sussex Mummings' Christmas Carol** for his band. Goldman undertook the completion and scoring after Grainger's death in 1961. The final verse of the carol reads:

God bless your house, your children too,  
Your cattle and your store;  
The Lord increase you day by day  
and send you more and more.

The tune was noted by Lucy E. Broadwood in 1880 and 1881 from the singing of Christmas Mummings called the "Tipteers" or "Tipteers" during their play of "St. George, The Turk, and the Seven Champions of Christendom."

Notes by James Westbrook

## Benjamin Britten

Benjamin Britten (1913-1976) spent his entire life immersed in all facets of music. He was a practicing musician of great breadth and versatility who excelled as a pianist and conductor of others' music as well as his own, a concert improvisor, and a composer as comfortable with a film score as he was with virtually all serious musical forms. Moreover, he lived to see many of his own works enter the international performing repertoire, a rare privilege for a contemporary composer. He composed more than fifteen operas, one of which, *Peter Grimes* (1944), has become one of the most popular of contemporary operas; *A Ceremony of Carols* (1942), for treble voices and harp, has become a Yuletide classic; *Les Illuminations* (1939) and the *Serenade* (1943), for tenor, horn and strings, are among the best-known of contemporary song cycles; his *Variations on a Theme of Frank Bridge* (his most important teacher), composed in 1937, and the *Sinfonia da Requiem* (1940) hold permanent places in the orchestral repertoire; and when his *War Requiem* was introduced in 1962, it had an international impact that extended from the musical to the political sphere (especially when its first recording featured Galina Vishnevskaya, Dietrich Fisher-Dieskau and Peter Pears as soloists.)

Britten was able to achieve this wide appeal by means of a broad, eclectic musical style that centered around what might be called a classically reserved lyricism. He was able to adapt this style with great flexibility to the varying demands of widely differing subject matter. This gift, along with a natural sensitivity to the mood of the times and the interests of his audience, gave his works a great immediacy.

Britten's concern with bringing music to children is reflected in *Let's Make an Opera*, an "entertainment for young people" which opened the Aldeburgh Festival in 1949, and the *Young Person's Guide to the Orchestra* (1945), which is probably his best-known work of all, as effective as a piece of music for adults as it is as an educational device for children.

Britten himself gravitated toward music spontaneously at an extraordinary early age. He began to compose when he was five, and, although his official Opus 1, the *Sinfonietta* for winds and strings, was not composed until 1932, by 1927, when he was fourteen, he had already composed some hundred pieces, including six string quartets, twelve piano sonatas, a tone poem called *Chaos and Cosmos*, a gigantic symphony, an oratorio, and reams of songs and chamber music. As Britten wrote of himself, in a whimsical program note:

Of course they aren't very good, these works; inspiration didn't always run very high, and the workmanship wasn't always academically sound; ... besides, for the sake of neatness every piece had to end precisely at the bottom of the righthand page, which doesn't always lead to a satisfactory conclusion. No, I'm afraid they aren't very great; but when Benjamin Britten, a proud young composer of twenty (who'd already had a work broadcast), came along and looked at these pieces, he found some of them not too uninteresting; and so, rescoring them for strings, changing bits here and there, and making them more fit for general consumption, he turned them into a *Simple Symphony*.

The *Simple Symphony* has charmed and delighted audiences ever since.

## Peter Warlock

One of the strangest and most fascinating musical personalities was certainly Philip Heseltine (1894-1930), who composed under the name "Peter Warlock." Not until the age of 16, when he discovered the music of Frederick Delius, did music hold significant interest for him. But at that time he immersed himself totally in Delius' music and became a regular correspondent of the composer, who was thirty-two years his elder. Delius reciprocated the sensitive young man's affection, and praised his first insecure efforts, encouraging him to pursue whatever musical avenue attracted him. Too uncertain of his own creative gifts, Heseltine turned toward music criticism. However, his unconventional idealism, a withdrawn personality and unfortunate circumstances brought him little but frustration and discouragement, both professionally and personally.

Around 1921, shortly after a sojourn in Ireland, where he involved himself in the occult, he began writing music under the name "Peter Warlock." At first the pseudonym was only a professional convenience. But gradually a whole new personality began to emerge with the new name. This new persona was the antithesis of everything that Philip Heseltine had represented. Peter Warlock was a reckless carouser — cynical, bitter and brash. Remarkably, not only did his new compositions win great praise, even from those who had been his musical enemies (until his identity became known), but Peter Warlock became the social success that Philip Heseltine had never been. The two personalities continued to co-exist in a strange alternating conflict, though toward the end Warlock had almost completely taken over. Finally, at the age of 36, during one of many periods of depression, he took his own life.

It is extraordinary that on this psychological battle-ground, a musical career that lasted barely a dozen years could have produced so much of value, in the fields of musicology and criticism, as well as composition. Philip Heseltine wrote one of the major studies of Frederick Delius, and collaborated with Cecil Gray on the first investigation of the life and work of the then-unknown master Don Carlo Gesualdo. Warlock's own music reflected his interest in the pre-Baroque, and he discovered and transcribed much music of the Elizabethan and Jacobean periods. His main contribution as a composer lies in his songs, which have been compared to those of Wolf and Faure, and number more than a hundred. In addition are a score of choral and instrumental works.

The *Capriol Suite* was composed in 1926, and has become Warlock's most popular instrumental work. It is supposedly based on tunes from Thoinot Arbeau's "Orchesographie," a 16th century treatise on popular dance forms, but much of the thematic material and all of its development can be credited to Warlock himself. The six brief movements are: *Basse-Danse*, *Pavane*, *Toradion*, *Bransles*, *Pieds-en-l'air* and *Mattachins*.

—Walter Simmons

## Nicolas Flagello

Nicolas Flagello has had a wide-ranging career as both a conductor and pianist, as well as composer. Born in New York City, he studied at the Manhattan School of Music, concentrating on composition with Vittorio Giannini. In addition, he studied piano with Adele Marcus, and conducting with Dimitri Mitropoulos. Later he was awarded a Fulbright Fellowship to study in Rome, where he received a Doctorate in Superior Studies from the Academy of Santa Cecilia. Flagello has concertized widely as a pianist, in both the capacities of soloist and accompanist. His stints as conductor have taken him around the world, with appearances with such groups as L'Orchestre de la Suisse Romande, La Scala, the New York City Opera and the Chicago Lyric Opera. He has been active as a recording conductor as well. Flagello's own music, amounting to some seventy-five works, including six operas, two symphonies, and many choral, chamber and vocal works, have been performed both here and abroad, and is amply represented on recordings. In the midst of all this activity, Flagello has devoted time to teaching at both the Curtis Institute of Music and the Manhattan School of Music.

## James Westbrook

Dr. Westbrook, Assistant Professor of Music at UCLA, was appointed co-director of the bands there in 1976 and conducts the Wind Ensemble and Symphony Band. Dr. Westbrook, a professional flutist, has appeared as a clinician and guest conductor in both the wind and orchestral media in the United States. He has conducted wind organizations at the University of Wisconsin in Madison and Stevens Point, the Ohio State University wind organization, and the Wisconsin Youth Symphony Orchestra. Dr. Westbrook holds degrees from the University of Southern Mississippi and the University of Wisconsin in Madison.

## The UCLA Wind Ensemble

The UCLA Wind Ensemble, the finest wind instrumental organization in the Department of Music, stresses the single performer concept, which provides the greatest opportunity for the exceptional musician. Literature is selected solely on the basis of its artistic and aesthetic value and thus demands flexibility of instrumentation. This group concertizes extensively each year both on and off campus, featuring soloists from within the ensemble.

**Piccolo:** Noreen Field; **Flute:** Ester Adler; Karin Hoestl\*+; Pier Moore; Anorea Thomas;  
**Oboe:** Todd Helm\*+; Shelley Mathewson; **English Horn:** Karen Hunter; Eb Clarinet: Kathy Gottschalk; **Clarinet:** Julie Ambrose; David Horne; Glenn Katz; Richard Robinson; David Schorr\*+; Lynn Tavarozzi; **Alto Clarinet:** Jennifer Hughes\*; Brenda Meyer; **Bass Clarinet:** Lori Bostick\*; Rigo Ibarra; **Contrabass Clarinet:** Karen Laika; **Alto Saxophone:** Warda Bates\*; Jeffrey Marshall; **Tenor Saxophone:** Robert Beckstrom\*+; **Baritone Saxophone:** David Charles Juran; **Bassoon:** Mark Forry\*; Nona Schmedes; **French Horn:** Christopher Condon; Eric Grenier\*+; Jay Hull; Alyson McLamore; John Temp; **Cornet:** Mark Eshoff\*+; Mike Sachs; Alan Satchwell; **Trumpet:** Scott Handler\*+; Bernie Klein; Richard Raphael; **Euphonium:** John Krueger\*; Gordon Lindeen; **Trombone:** Mark Geiger\*; Walter Holloman; Eric Moline; David Wilson\*+; **Tuba:** William A. Bradbury; Douglas J. Gross\*+; **Percussion:** Paul Furman; Robert Oliver; **Christopher Peacock**\*+; Alice T. Rodli; **String Bass:** Anna Cohen; **Piano:** Julie Jordan; **Harp:** Kathleen Moon

\*Principal + Section Leader