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PERCY GRAINGER

*Works for
Large Chorus
and Orchestra*

INCLUDING TRIBUTE TO FOSTER
THANKSGIVING SONG
KING SOLOMON'S ESPOUSALS

MELBOURNE SYMPHONY ORCHESTRA
SIR ANDREW DAVIS



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Percy Grainger, with his mother, Rose,
South Brooklyn, New York, 1917

Percy Grainger (1882–1961)

Works for Large Chorus and Orchestra

premiere recording

- | | | |
|---|--|--------------------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">1</div> | <p>King Solomon's Espousals
<i>(Song of Solomon, Part V)</i>
Edited by Barry Peter Ould
Fairly fast</p> | <p>8:52</p> |
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|---|---|--------------------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">2</div> | <p>Danny Deever
[KS 12]
Lovingly dedicated to my Mother
José Carbó baritone
Fairly fast</p> | <p>4:03</p> |
|---|---|--------------------|

premiere recording in this version

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|---|---|--------------------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">3</div> | <p>Marching Song of Democracy
For my darling mother, united with her in loving adoration of
Walt Whitman
At quick marching speed</p> | <p>7:02</p> |
|---|---|--------------------|

	<i>premiere recording</i>	
4	The Wraith of Odin* Edited by Barry Peter Ould Fairly fast	5:10
	<i>premiere recording in this version</i>	
5	The Hunter in His Career [OEPM 3] Edited by Barry Peter Ould Fast	1:40
	<i>premiere recording</i>	
6	Sir Eglamore* [BFMS 13] Tune and words from Stafford Smith's <i>Musica Antiqua</i> (1812) Edited by Barry Peter Ould Lovingly and reverently dedicated to the memory of Edvard Grieg Fairly slow – Rather fast	3:56
	<i>premiere recording</i>	
7	The Lads of Wamphray* Folk-Poem from Sir Walter Scott's <i>Minstrelsy of the Scottish Border</i> (1802–03) Edited by Barry Peter Ould Andrew Morton tenor Alexander Knight baritone Fairly fast – In time, slower than first speed	7:03

8 **The Bride's Tragedy** **10:10**
Fast, rhythmic, fierce – Poco meno mosso – Flowingly

9 **Tribute to Foster** **10:27**
Jessica Aszodi soprano
Victoria Lambourn mezzo-soprano
Ben Namdarian tenor
Timothy Reynolds tenor
Nicholas Dinopoulos bass-baritone
Fairly fast – Slower – First speed

premiere recording
10 **Thanksgiving Song** **13:22**
(Last tone-bout)
Edited by Barry Peter Ould
Slowly murmuring – Fairly fast – Slowly flowing – Quite flowingly
TT 72:39

Sydney Chamber Choir*
Paul Stanhope musical director
Melbourne Symphony Orchestra Chorus
Jonathan Grieves-Smith chorus master
Melbourne Symphony Orchestra
Wilma Smith concertmaster
Sir Andrew Davis

KS = Kipling Settings
OEPM = Settings of Songs and Tunes from Chappell's *Old English Popular Music*
BFMS = British Folk Music Settings

Grainger: Works for Large Chorus and Orchestra

The lifelong interest that Percy Grainger (1882 – 1961) conceived for poetry and prose was fostered by his mother, who came from a family of avid readers. They would read aloud to one another at family gatherings. From his early boyhood, she even used to sing him to sleep with Stephen Foster's *Camptown Races*, the memories of which would later be recalled in his musical extravaganza *Tribute to Foster*. Some of the young boy's earliest musical settings were of Handelian-like choruses, which Grainger would often present to his mother as birthday gifts. With his thirst for the written word, he soon ventured into reading the Icelandic sagas, and in particular 'Grettir the Strong', which would ultimately lead him to an adoration of all things Norse. The sagas would fill his imagination with many musical ideas and with the longing to write works featuring irregular rhythms and many voices. This insatiable thirst was further fuelled by his father who presented him with a selection of books by Kipling during his student days in Frankfurt. It was here that Grainger and his friends (later to be known as the Frankfurt Group) would often read aloud from a variety of printed material at their disposal.

King Solomon's Espousals

Roger Quilter was especially fond of reading out passages from the 'Song of Solomon' in the Douay translation from the Old Testament, and Grainger was immediately captivated by the sensual nature of the words and wanted to set them to music. However, his youthful ambition to write a fourteen-part work never materialised and he only managed to finish settings for Part II – *Love Verses* (CHAN 9653) – and Part V – *King Solomon's Espousals*, recorded here. The latter work was written directly into full score and calls for chorus and a mammoth orchestra of thirty-two winds, eleven brass, and a full complement of strings. Although distanced from western mainstream music in some ways, it represents Grainger's growing interest in the use of freer and more varied rhythms, which were suggested by the rhythmic speech of the biblical texts. Whilst his use of so many instruments is unusual for Grainger, it possibly reflects the *fin de siècle* tendency in Europe for large orchestral canvases – Scriabin and Schoenberg, for example, both planned ambitious, and ultimately unrealised, projects which were on an even larger scale than his. The harmonic

language of *King Solomon's Espousals* is reminiscent of his earlier setting of the *Love Verses*, and from time to time echoes of musical material from this work are manifest. At this stage of his composing career, Grainger was, of course, still endeavouring to find his own voice and there are some early indications in this score of techniques which would later become hallmarks of his mature style.

Marching Song of Democracy

When Grainger was seventeen, he was reading the poetry of Walt Whitman and felt a longing to play his part in the creation of music which would reflect the sentiments expressed by Whitman's breezy universalism. He was inspired to compose his *Marching Song of Democracy* during a visit to the Paris Exhibition of 1900, where, strolling about the streets, he happened unexpectedly upon a public statue of George Washington. Somehow this random occurrence galvanised in him the desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate humanity might be heard 'chanting the great pride of man in himself'. Grainger aimed for the work to be heroic but not martial, exultant but not provocative, passionate but not

dramatic, energetic but not fierce, athletic but not competitive. The original plan was to write the work for voices and whistlers only, and have it performed by a chorus of men, women, and children, singing and whistling to the rhythms of their tramping feet as they marched along in the open air. However, he later realised that a need for instrumental colour had been inherent in the character of the music from the first, and this ultimately led him to score it for the concert hall, stating in his programme note that

an athletic out of door spirit must, however,
be understood to be behind the piece from
start to finish.

The vocal parts are sung to 'word-less syllables', such as children use in their artless singing, because Grainger thought that without the use of words, a more varied and instinctive vocalism could be obtained in music of a polyphonic nature – a freely-moving many-voicedness, he posited, being the natural musical counterpart of individualistic democratic tendencies. Nor did he wish to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey; instead, he aimed at approaching the expression of a less cerebral immersion in a generalised emotional mood. The musical material dates

from the summer of 1901 (Frankfurt am Main, Germany), December 1908 (Stawell, Victoria, Wangaratta, Victoria, and Albury, New South Wales, Australia), and the summer of 1915 (New York City, USA); Grainger undertook the final scoring in the summer of 1915, the spring and summer of 1916, and the spring of 1917 (New York City). Grainger described this work as a kind of modern and Australian version of the Gloria of a Mass, and dedicated it as follows:

For my darling mother, united with her in
loving admiration of Walt Whitman.

Danny Deever

Between 1903 and 1904 Grainger underwent a flurry of inspiration and returned to setting words to music. His setting of *Danny Deever* [KS 12] from Kipling's *Barrack-Room Ballads*, First Series (1892) is a grim depiction of the execution of Deever for the murder of a fellow soldier. The use of male voices mirrors the poem's structure, a dialogue between a young soldier and a more experienced colour-sergeant as their regiment is paraded to witness the hanging. Grainger revelled in the repetitive nature of this type of ballad; it gave him the opportunity to vary the instrumental accompaniments, which grow in intensity as the narrative progresses. The pulse of the work is that of a forceful but macabre march,

its dissonant chromatic harmonies and cross accents lending stress to the ironies of the story. This work, as are all his Kipling settings, is dedicated to his mother.

The Wraith of Odin

Grainger also planned a complete setting of Longfellow's 'The Saga of King Olaf' (from 'The Musician's Tale', collected in *Tales of a Wayside Inn*) but the only choral setting he produced was *The Wraith of Odin*. Scored for double mixed chorus and large orchestra, the work captures the mysterious tale of a 'one-eyed stranger' who mesmerises the assembled crowd of revellers with amazing tales of the sagas and who, at daybreak, vanishes into thin air. Grainger makes extensive use of *glissandi*, especially in the vocal writing which is extremely challenging, particularly for the sopranos and tenors. In the 1920s, he transcribed the work for two pianos, four hands and, later still, revised it for chorus with piano accompaniment. In his 'Round Letter' of May 1947, he mentions a Detroit performance of the work, stating that he had never heard it played before; it stirred him greatly and proved to him that his earlier compositions were 'all right': the older they were, the better they were.

The Hunter in His Career

The Hunter in His Career [OEPM 3], a traditional

ballad, takes its words from William Chappell's *A Collection of National English Airs* (1838–40), which later appeared in an expanded version, *Popular Music of the Olden Time* (1855–59). The hearty out-of-door melody was originally scored for double men's chorus and orchestra, but as the instrumental parts for this version were lost, Grainger revised the score in 1929. In the revised version the chorus is reduced to a unison line (men and women with octave displacements), the accompaniment brilliantly and colourfully orchestrated to include two pianos and organ.

Sir Eglamore

For his setting of *Sir Eglamore* [BFMS 13], Grainger turned to John Stafford Smith's 1812 collection, *Musica Antiqua*. Sir Eglamore, a hero of fourteenth-century French lays, came to England in the metrical ballad 'Sir Eglamore of Artois', in which the knight battles giants and wild boars for his beloved. The earliest written version of 'Sir Eglamore and the Dragon' appears in Samuel Rowlands's *The Melancholie Knight* (1615). The song is printed with a three-part musical arrangement in Playford's *The Second Book of the Pleasant Musical Companion* (1686). Grainger's original setting for double mixed chorus, antiphonal brass, and lower strings dates from 1904. A new version, with revised orchestration, appeared

in 1912, and is the version recorded here. In this tongue-in-cheek ballad setting, Grainger builds up the texture layer upon layer, thereby adding to the excitement. He later used the melody of the opening bars in his setting of 'My Robin Is to the Greenwood Gone' (1912).

The Lads of Wamphray

For *The Lads of Wamphray*, Grainger turned his attention to a folk poem from Sir Walter Scott's *Minstrelsy of the Scottish Border* (1802–03). The ballad relates to the skirmish, in 1593, between the Johnstones and Crichtons, which led to the revival of the noted ancient feud between the families of Johnstone and Maxwell, and finally to the battle of Dryffe Sands, in which Lord Maxwell lost his life. Wamphray is the name of a parish in Annandale, a historical district in the County of Dumfries, Scotland. The swashbuckling setting that Grainger made to his own music is scored for men's chorus and orchestra and dates from 1904. The following year he used thematic material from this work for his *Lads of Wamphray March* for wind band (CHAN 9549).

The Bride's Tragedy

Composed largely in 1908–09, the setting of Swinburne's 'The Bride's Tragedy', published in *Poems and Ballads*, Third Series (1889), is considered to be one of Grainger's most

intensely personal works. The story tells of a girl who is to be married to a man she detests. At the church door, her lover snatches her up onto his horse and they ride away together, pursued by the bridegroom and her own family. They eventually come to the banks of a river in full flood and in their attempt to cross, they are both drowned. The first half of the work portrays the lovers in flight whilst the second half is a lament for their tragic death. In a letter to Alfhild Sandby (1876 – 1961), Grainger wrote:

This work was my personal protest against the sex-negation that our capitalistic world (assisted by mother, by you, & by numberless other well-wishers) offered to young talents like me. A man cannot be a full artist unless he is manly, and a man cannot be manly unless his sex-life is selfish, brutal, wilful, unbridled. But the main stream of thot [*sic* = thought] in our age sets its face against such manliness as has always seemed right and proper to me. Well, there was no need to lose one's temper about it. But the situation called for a protest, I felt, and *The Bride's Tragedy* was my protest, and the angry chords on the brass (at the first singing of 'they lie drowned & dead') is my personal bitterness...

The work received its first performance in May 1922 at the Evanston Music Festival,

Illinois, exactly one month after his mother's death. This premiere had great importance to Grainger, as he thought that the work was a kind of requiem for her even though she had been responsible for his delay in marrying.

Tribute to Foster

Another work with close associations to his mother is *Tribute to Foster*, considered by many to be one of his most original compositions. Grainger began it in the spring of 1913 and completed it in time to make it a birthday gift for his mother in 1914. The final scoring was not completed until 1931. In his programme note, Grainger writes:

One of my earliest musical recollections is that of my mother singing me to sleep with Stephen Foster's entrancing ditty *Camptown Races*.

His affinity with Foster, whom he described as 'a mystic dreamer no less than a whimsical humorist', led Grainger to give musical expression to these early Australian memories. He set the original verses to the lively, dance-like original melody of *Camptown Races*, whilst for the middle, 'lullaby' section he added his own words which recall his childhood memories. Here the tune is treated very freely and the solo voices are accompanied by the ethereal sound of musical glasses and bowed metal

marimbas. The final section returns to the opening tempo and there is a moment when the audience is called upon to join in with the chorus. The final pages include some antiphonal effects, requiring two additional conductors to direct separate groups of musicians off-stage. The unseen instruments include a trumpet, clarinet, and bass clarinet playing the second theme from *The lonely desert man sees the tents of the happy tribes* at one speed, whilst a side-drum at another speed suggests the clickety-clack of a train disappearing into the distance.

Thanksgiving Song

One of the last original large-scale compositions that Grainger produced was the *Thanksgiving Song* ('Last tone-bout' [= last movement], as he described it), completed in 1945. The piece, as recorded here, is the final movement of a projected three-part work. In a 'Round Letter' Grainger writes:

My Thanksgiving Song is honor-tokened to all my life's sweethearts – to those I loved long and fully, but also to those I merely looked at (on trains and the like) but never spoke to. The work is in 3 tone-bouts, the first fast (and maybe built on tone-thoughts [sketches] from 'The Warriors'), the second a long slow tone-bout (already well be-sketched), the third fast and

rattling. The third tone-bout works up to a frenzy with side-drum hammering and ends with a sudden soundlessness. Then comes a tailpiece sung and played wholly behind the platform by singers and players who eventually are asked to move further and further away from the hearer-host-hall [concert hall], until their tone-art [music] is lost in soundlessness.

To date, no sketches for the first movement have been located, but sketches for the second movement exist and these have been used to produce *Warriors II*, a work for two pianos. In concert performances, a lengthy pause after the first section of the completed movement allows some of the musicians on the platform to go behind the stage to join an already 'off-stage' choir for the second section. This 'tailpiece', in Grainger's words, is meant to symbolise:

womankind's contribution to terrestrial immortality – the perpetuity of woman-kindled fame no less than the perpetuity of the race. And just as these perpetuities, as we view them down the long years of the future, fade out into vagueness and nothingness in our minds, so does this music gradually fade out into silence. The music is still going on but we cannot hear it.

The first performance of *Thanksgiving Song* took place on 11 May 1945 in Tallahassee, Florida

as part of a Gala Concert of Grainger's music given by the Florida State College Glee Club and Symphony Orchestra. The work had to wait fifty-eight years for its second performance, at the 2003 Grainger Festival in Adelaide.

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Founded in 1975, the **Sydney Chamber Choir** has forged a reputation as one of Australia's leading choral ensembles. It is especially renowned for its interpretations of Renaissance and baroque works and as a champion of contemporary Australian choral music, having commissioned and premiered works by many established and emerging Australian composers. Paul Stanhope, himself a composer of international reputation, was appointed Musical Director in 2006. The Choir has toured widely and in 2009 was a prize winner in the forty-first Tolosa International Choral Festival in Spain. The Sydney Chamber Choir has produced a varied discography and its performances are regularly broadcast across the country on ABC Classic FM.

Known as the Melbourne Chorale until 2008, when it became integrated with the Melbourne Symphony Orchestra, the **Melbourne Symphony Orchestra Chorus** has established an international reputation for

outstanding performances and recordings under the artistic leadership of the English conductor Jonathan Grieves-Smith, its Chorus Master since 1998. It has sung under conductors such as Sir Andrew Davis, Mark Wigglesworth, Bernard Labadie, Stephen Layton, Vladimir Ashkenazy, Masaaki Suzuki, and Manfred Honeck, and performed with the Malaysian Philharmonic Orchestra, The Australian Ballet, Sydney Symphony Orchestra, and West Australian Symphony Orchestra, among others. It has also appeared at the Melbourne International Arts Festival, 2011 AFL Grand Final, and Sydney Olympic Arts Festival. As a champion of contemporary music it has commissioned many new works, including most recently *Exile Lamentations* by Paul Stanhope (commissioned with the Sydney Chamber Choir and the Elysian Singers, London) and *To the Field of Stars* by Gabriel Jackson (commissioned with the Netherlands Chamber Choir and St Jacob's Chamber Choir, Stockholm). The Chorus has also premiered works by James MacMillan, Arvo Pärt, Hans Werner Henze, Alfred Schnittke, Gavin Bryars, and Pēteris Vasks. Prior to his appointment with the Melbourne Symphony Orchestra Chorus, Jonathan Grieves-Smith was Chorus Master of the Huddersfield Choral Society and Hallé Choir, and Music Director of the Brighton

Festival Chorus. He has worked as a guest conductor with the Academy of St Martin in the Fields Chorus, Sydney Chamber Choir, BBC Singers, Cantillation, Sydney Philharmonia Choirs, Dartington International Summer School, Flemish Federation of Young Choirs, and Europa Cantat.

Established in 1906, the **Melbourne Symphony Orchestra** is Australia's oldest, having won international acclaim for excellence, versatility, and innovation. It has given renowned performances of the great symphonic masterworks with leading international and Australian artists, including Maxim Vengerov, Charles Dutoit, Yan Pascal Tortelier, Jean-Yves Thibaudet, Yvonne Kenny, Lang Lang, Nigel Kennedy, Jeffrey Tate, Midori, Christine Brewer, Richard Tognetti, and Teddy Tahu Rhodes, and has also enjoyed hugely successful performances with Sir Elton John, Harry Connick Jr, Ben Folds, KISS, Burt Bacharach, The Whitlams, Human Nature, Sting, and Tim Minchin, among others. With the Melbourne Symphony Orchestra Chorus (Jonathan Grieves-Smith, chorus master) it has recently performed Walton's *Belshazzar's Feast* under Bramwell Tovey, Mahler's Symphony No. 3 under Markus Stenz, works by Percy Grainger under Sir Andrew Davis, and, as part of the 2011 Beethoven

Festival, Beethoven's Ninth Symphony under Douglas Boyd. Hiroyuki Iwaki served as Chief Conductor, then as Conductor Laureate, between 1974 and his death in 2006; subsequently, Markus Stenz (1998 – 2004) and Oleg Caetani (2005 – 09) have held the post of Chief Conductor and Artistic Director. Sir Andrew Davis took up his appointment as Chief Conductor at the beginning of the 2013 season.

Each year the Melbourne Symphony Orchestra performs to more than 200,000 people, at events ranging from the Sidney Myer Free Concerts in the Sidney Myer Music Bowl to the concert series Classic Kids, for young children. It reaches an even larger audience through its CD recordings and regular concert broadcasts on ABC Classic FM. Its annual tours throughout regional Victoria include a concert season in Geelong, and it has received widespread international recognition following tours to the USA, Canada, Japan, Korea, China, Europe, and Russia. Its considerable ceremonial role in Victoria has included participation in the opening ceremony of the 2006 Commonwealth Games, the 2009 Bushfire memorial service Together for Victoria, the Prime Minister's Olympic Dinner, and the 2010 and 2011 AFL Grand Final. The Orchestra engages in extensive education

and community outreach activities which include the programmes Meet the Orchestra, Meet the Music, and, developed specifically for schools, Up Close and Musical. In 2011 it launched MSO Learn, an educational iPhone and iPad app designed to teach children about the inner workings of an orchestra.

Since 2000, **Sir Andrew Davis** has served as Music Director and Principal Conductor of Lyric Opera of Chicago. He is the former Principal Conductor, now Conductor Laureate, of the Toronto Symphony Orchestra, the Conductor Laureate of the BBC Symphony Orchestra – having served as the second longest running Chief Conductor since its founder, Sir Adrian Boult – and the former Music Director of the Glyndebourne Festival Opera. He took up his appointment as Chief Conductor of the Melbourne Symphony Orchestra at the beginning of the 2013 season. Born in 1944 in Hertfordshire, England, he studied at King's College, Cambridge, where he was an organ scholar

before taking up the baton. His repertoire ranges from baroque to contemporary works, and his vast conducting credits span the symphonic, operatic, and choral worlds. In addition to the core symphonic and operatic repertoire, he is a great proponent of twentieth-century works by composers such as Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. He has led the BBC Symphony Orchestra in concerts at the BBC Proms and on tour to Hong Kong, Japan, the USA, and Europe. He has conducted all the major orchestras of the world, and led productions at opera houses and festivals throughout the world, including The Metropolitan Opera, New York, Teatro alla Scala, Milan, and the Bayreuth Festival. Maestro Davis is a prolific recording artist, currently under exclusive contract to Chandos. He received the Charles Heidsieck Music Award of the Royal Philharmonic Society in 1991, was created a Commander of the Order of the British Empire in 1992, and in 1999 was appointed Knight Bachelor in the New Year Honours List. www.sirandrewdavis.com



Sydney Chamber Choir

Grainger: Werke für großen Chor und Orchester

Sein lebenslanges Interesse an Lyrik und Prosa verdankte Percy Grainger (1882 – 1961) dem Einfluss seiner Mutter Rose, in deren literarisch aufgeschlossener Familie man die Gewohnheit hatte, sich gegenseitig vorzulesen. Schon in seinen frühen Kindheitsjahren sang sie ihn mit Stephen Fosters *Camptown Races* zu Schlaf und gab ihm damit Erinnerungen, die er später in seinem musikalischen Spektakulum *Tribute to Foster* wachrief. Zu den frühesten musikalischen Ansätzen des Jungen gehörten Chorsätze nach Händelscher Art, mit denen er oft seine Mutter zum Geburtstag beglückte. Die Liebe zur Literatur führte ihn bald zu den Isländersagas und insbesondere zur Saga von Grettir dem Starken, die ihm die gesamte nordische Mythologie erschloss. Die Sagas belebten seine Phantasie mit unzähligen musikalischen Einfällen und weckten in ihm das Verlangen, Werke mit unregelmäßigen Metren und vielerlei Stimmen zu komponieren. Dieser unbändige Hunger wuchs noch, als er während seiner Frankfurter Studienzeit von seinem Vater eine Reihe von Büchern Rudyard Kiplings erhielt. In jenen Jahren kamen Grainger und

seine Freunde oft zusammen, um sich in diesem später als "Frankfurt Group" bekannt gewordenen Kreis gegenseitig vorzulesen.

King Solomon's Espousals

Roger Quilter widmete sich in seinen Lesungen mit Vorliebe dem "Hohelied Salomons" in der englischen Douay-Rheims-Übersetzung des Alten Testaments, und Grainger fühlte sich sofort von der Sinnlichkeit des Textes so stark angesprochen, dass ihm eine Vertonung vorschwebte. Allerdings trug sein jugendlicher Ehrgeiz, ein vierzehnteiliges Werk zu schaffen, nie die gewünschten Früchte; letztlich gelangen ihm nur Teil II – *Love Verses* (CHAN 9653) – und der hier aufgenommene Teil V – *King Solomon's Espousals*. Dieses letztere Werk nahm sofort als vollständige Partitur für Chor und ein Mammutorchester mit zweiunddreißig Holzbläsern, elf Blechbläsern und voller Streicherbesetzung Gestalt an. Obwohl es sich in gewisser Beziehung von der abendländischen Musiktradition absetzt, ist es ein Ausdruck des wachsenden Interesses Graingers am Einsatz freierer, abwechslungsreicherer Metren, wie sie durch die rhythmische Sprache der Bibeltexte

nahegelegt werden. Obwohl der Rückgriff auf derart viele Instrumente für Grainger ungewöhnlich ist, spiegelt sich darin vielleicht die in Europa auftretende Tendenz des *Fin de Siècle* zu mächtigen Klangkörpern – beispielsweise verfolgten sowohl Skrjabin als auch Schönberg ehrgeizige, jedoch letztlich unerfüllte Pläne für Werke noch größeren Stils. Die harmonische Sprache von *King Solomon's Espousals* erinnert an seine vorausgegangene Vertonung der *Love Verses*, und auch thematische Anklänge aus diesem Werk sind hin und wieder unverkennbar. In dieser Phase seiner Entwicklung als Komponist hatte Grainger natürlich noch nicht eine eigene Stimme gefunden, aber man stößt hier bereits auf Anzeichen technischer Eigenheiten, die später seinen ausgereiften Stil prägen sollten.

Marching Song of Democracy

Mit siebzehn Jahren begegnete Grainger den Dichtungen Walt Whitmans und spürte das Verlangen, die Empfindungen, die der Poet durch seinen lebhaften Universalismus zum Ausdruck brachte, mit musikalischen Mitteln zu reflektieren. Die Inspiration zu seinem *Marching Song of Democracy* kam ihm auf dem Weg zu einem Besuch der Pariser Weltausstellung von 1900, als er in der französischen Hauptstadt unversehens auf

eine Statue George Washingtons stieß. Diese Zufallsbegegnung löste irgendwie in ihm den Wunsch aus, den frohgemuten Vormarsch einer optimistischen, humanitären Demokratie musikalisch so zu versinnbildlichen, dass man vielleicht hören könnte, wie eine voranschreitende Heerschar der Brüderlichkeit "den großen Stolz des Menschen auf sich selbst besingt". So wie Grainger sich das Werk vorstellte, sollte es heroisch aber nicht kriegerisch sein, jubelnd aber nicht provokativ, leidenschaftlich aber nicht dramatisch, energiegeladen aber nicht stürmisch, athletisch aber nicht wetteifernd. Ursprünglich sollte es von einem Chor aus Männern, Frauen und Kindern zum Rhythmus ihrer stampfenden Füße beim Marsch unter freiem Himmel nur gesungen und gepfiffen werden. Später erkannte Grainger jedoch, dass das Wesen der Musik von Anfang an auch eine instrumentelle Farbgebung verlangt hatte, sodass er das Werk für den Konzertsaal konzipierte und in seinen Programmläuterungen schrieb:

Von Anfang bis Ende muss man sich
allerdings hinter dem Stück einen
athletischen Freiluftgeist vorstellen.

Die Vokalstimmen erklingen so wie im schlichten Kindergesang zu "wortlosen Silben", weil Grainger der Meinung war, dass der Verzicht auf Worte in der polyphonen Musik eine abwechslungsreichere und instinktivere

Gesangsleistung erbringen würde – eine ungezwungene Vielstimmigkeit war für ihn die natürliche musikalische Entsprechung individualistischer demokratischer Tendenzen. Auch wollte er nicht die Musik in jedem Moment auf die präzise Äußerung jener klaren und konkreten Gedanken festlegen, wie sie Worte zwangsläufig beinhalten; vielmehr zielte er auf den Ausdruck einer weniger intellektuellen Vertiefung in eine verallgemeinerte emotionale Stimmung ab. Der musikalische Stoff datiert vom Sommer 1901 (Frankfurt am Main), Dezember 1908 (Stawell / Victoria, Wangaratta / Victoria und Albury / New South Wales, Australien) und Sommer 1915 (New York City, USA); die endgültige musikalische Gestaltung nahm Grainger im Sommer 1915, Frühjahr / Sommer 1916 und Frühjahr 1917 (New York City) vor. Er beschrieb das Werk als eine Art moderne, australische Fassung des liturgischen Gloria und versah es mit der Widmung:

Für meine geliebte Mutter, in Verbundenheit
mit ihrer innigen Bewunderung für Walt
Whitman.

Danny Deever

In den Jahren 1903 und 1904 fühlte sich Grainger stark beflügelt und kehrte zur Vertonung von Textvorlagen zurück. Seine Fassung von *Danny Deever* [KS 12]

aus Kiplings *Barrack-Room Ballads*, Teil 1 (1892) ist eine finstere Erzählung von der Hinrichtung des Soldaten Deever für den Mord an einem Kameraden. Die Strukturierung der Männerstimmen folgt dem Aufbau des Gedichts als Dialog zwischen einem jungen Soldaten und einem altgedienten Feldwebel, während deren Regiment aufzieht, um der Hinrichtung beizuwohnen. Grainger wusste den Wiederholungscharakter einer solchen Ballade zu schätzen; sie gab ihm die Gelegenheit zur Modifizierung der Instrumentalbegleitung, die im Zuge der Erzählung an Intensität zunimmt. Das Werk hat den Puls eines energischen aber makabren Marsches, dessen dissonante chromatische Harmonien und Gegenakzente die ironischen Aspekte der Geschichte hervorheben. Ebenso wie alle anderen Kipling-Vertonungen widmete Grainger dieses Werk seiner Mutter.

The Wraith of Odin

Grainger dachte auch an eine vollständige Vertonung von Longfellows "The Saga of King Olaf" (aus "The Musician's Tale", enthalten in *Tales of a Wayside Inn*), aber der einzige aus diesem Plan hervorgehende Chorsatz war *The Wraith of Odin*. Das für doppelten gemischten Chor und großes Orchester geschriebene Werk widmet sich der rätselhaften Geschichte von

einem "einäugigen Fremden" der die in der besagten Schenke versammelten Zecher mit abenteuerlichen Geschichten aus der nordischen Mythologie in Bann schlägt und bei Morgengrauen spurlos verschwindet. Grainger macht intensiv von *Glissandi* Gebrauch, besonders in den Vokalstimmen, die vor allem im Sopran und Tenor höchste Anforderungen stellen. In den zwanziger Jahren schrieb er das Werk für zwei Klaviere zu vier Händen um, später gefolgt von einer Fassung für Chor mit Klavierbegleitung. In seinem "Round Letter" vom Mai 1947 erwähnt er im Zusammenhang mit einer Aufführung in Detroit, dass er das Werk nie zuvor erlebt hatte; es berührte ihn tief und bewies ihm, dass seine früheren Kompositionen "in Ordnung" waren: je älter, desto besser.

The Hunter in His Career

Die traditionelle Ballade *The Hunter in His Career* [OEPM 3] stützt sich auf William Chappells *A Collection of National English Airs* (1838 – 1840), die später in erweiterter Form unter dem Titel *Popular Music of the Olden Time* (1855 – 1859) erschien. Die beherzte Melodie im Geiste der freien Natur war ursprünglich für doppelten Männerchor und Orchester gesetzt, doch da die Instrumentalstimmen für diese Fassung verloren gingen, revidierte Grainger 1929

die Partitur. In der Neubearbeitung werden die Chorstimmen unisono geführt (mit Oktavenverschiebungen für Männer und Frauen), während die glänzend und farbig orchestrierte Begleitung auch zwei Klaviere und eine Orgel umfasst.

Sir Eglamore

Die Vorlage zu *Sir Eglamore* [BFMS 13] verdankte Grainger der Sammlung *Musica Antiqua* (1812) von John Stafford Smith. Sir Eglamore, Held einer französischen Ritterballade aus dem vierzehnten Jahrhundert mit dem Titel "Sir Eglamore of Artois", kam nach England, um es dort seiner Angebeteten zuliebe mit Riesen und wilden Ebern aufzunehmen. Die älteste uns schriftlich überlieferte Fassung von "Sir Eglamore and the Dragon" erscheint in Samuel Rowlands' *The Melancholie Knight* (1615). Als Lied ist uns ein dreistimmiges Arrangement in Playfords *The Second Book of the Pleasant Musical Companion* (1686) erhalten. Graingers erste Fassung für doppelten gemischten Chor, antiphonale Blechbläser und tiefe Streicher entstand 1904. Die vorliegende Aufnahme hält sich an eine 1912 erschienene Neubearbeitung mit revidierter Orchestrierung. In dieser ironisch gemeinten Balladenvertonung erhöht Grainger die Aufregung durch

allmähliche Aufschichtung der Stimmen. Das Eröffnungsthema griff er dann für seine Fassung von "My Robin Is to the Greenwood Gone" (1912) noch einmal auf.

Lads of Wamphray

Zu *Lads of Wamphray* ließ sich Grainger durch eine Volksdichtung aus Sir Walter Scotts *Minstrelsy of the Scottish Border* (1802/03) inspirieren. Die Ballade erzählt von einem Scharmützel zwischen den Clans der Johnstones und der Crichtons, das 1593 eine uralte Fehde zwischen den Johnstones und den Maxwells wachrief und schließlich zur Schlacht von Dryffe Sands führte, in der Lord Maxwell sein Leben verlor. Wamphray ist eine Gemeinde in Annandale, einem früheren Verwaltungsbezirk in der schottischen Grafschaft Dumfriesshire. Das verwegen gestimmte Arrangement einer eigenen Komposition Graingers ist für Männerchor und Orchester gesetzt und entstand 1904. Im Jahr darauf besann er sich auf thematische Anstöße aus diesem Werk, als er die Blasmusik *Lads of Wamphray March* (CHAN 9549) komponierte.

The Bride's Tragedy

Die weitgehend in den Jahren 1908/09 entstandene Vertonung von Swinburnes "The Bride's Tragedy", aus dem dritten Band

der *Poems and Ballads* (1889), gilt als eines der zutiefst persönlichen Werke Graingers. Es geht um eine junge Frau, die wider ihren Willen einen Mann heiraten soll, den sie verabscheut. Im letzten Moment kommt ihr Geliebter, hebt sie vor der Kirche auf sein Pferd und reitet mit ihr davon, verfolgt von dem verschmähten Bräutigam und ihrer eigenen Familie. Die beiden setzen schließlich über einen reißenden Fluss, der sie jedoch in die Tiefe zieht. Die erste Hälfte des Werks schildert die Flucht der Liebenden, die zweite betrauert ihren tragischen Tod. In einem Brief an Alfild Sandby (1876 – 1961) schrieb Grainger:

Dieses Werk war mein persönlicher Protest gegen die Geschlechtsrollennegation, die unsere kapitalistische Welt (unterstützt von Mutter, von Ihnen und von zahllosen anderen Wohlgesinnten) jungen Talenten wie mir anbot. Ein Mann kann kein ganzer Künstler sein, wenn er nicht mannhaft ist, und ein Mann kann nur dann mannhaft sein, wenn sein Geschlechtsleben selbstsüchtig, brutal, mutwillig, zügellos ist. Doch das allgemeine Denken unserer Zeit wehrt sich gegen eine solche Mannhaftigkeit, die mir stets als recht und billig erschienen ist. Nun, deshalb brauchte man sich nicht zu ereifern. Aber für meine Begriffe verlangte die Situation

einen Protest, und *The Bride's Tragedy* war mein Protest, und die grimmigen Akkorde der Blechbläser (beim ersten Gesang von "they lie drowned & dead" [tot und ertrunken liegen sie]) sind meine persönliche Erbitterung ...

Das Werk kam im Mai 1922, fast genau einen Monat nach dem Freitod seiner Mutter, beim Evanston Music Festival in Illinois (USA) zur Uraufführung. Es war ein Ereignis von tiefer Bedeutung für Grainger: Er betrachtete das Werk als eine Art Requiem für seine geliebte Mutter, von deren besitzergreifenden Natur er nun befreit war.

Tribute to Foster

Ein weiteres Werk, das eng mit Rose Grainger assoziiert wird, ist *Tribute to Foster* – nach vielfacher Meinung eine seiner originellsten Kompositionen. Grainger begann damit im Frühjahr 1913 und vollendete es rechtzeitig im Jahr darauf zu ihrem Geburtstag, obwohl er die Instrumentierung erst 1931 endgültig festlegte. In seinen Programmierläuterungen schrieb er:

Eine meiner frühesten musikalischen Erinnerungen geht darauf zurück, wie mich meine Mutter mit Stephen Fosters bezauberndem Liedchen *Camptown Races* zu Schlaf sang.

Seine Affinität zu Foster ("mystischer Träumer und skurriler Humorist zugleich")

inspirierte Grainger dazu, diesen Erinnerungen aus seiner Kindheit in Australien musikalischen Ausdruck zu verleihen. Er gab dem Originaltext die lebhafteste, tänzerische Melodie der *Camptown Races*, während er für den mittleren, erinnerungsträchtigen "Wiegenlied"-Abschnitt eigene Worte fand. Hier entfaltet sich die Melodie sehr frei, und die Solostimmen werden von den flüchtigen Klängen einer Glasharfe und gestrichener Holz- und Stahl-Marimbaphone begleitet. Der Schlussteil kehrt zum Eröffnungstempo zurück und fordert an einer Stelle das Publikum auf, in den Chor einzustimmen. Die letzten Seiten enthalten antiphonale Effekte, wobei zwei zusätzliche Dirigenten separate Instrumentalgruppen hinter den Kulissen dirigieren. So spielt ein unsichtbares Ensemble aus Trompete, Klarinette und Bassklarinette das zweite Thema aus *The Lionel desert man sees the tents of the happy tribes* in einem Tempo, während eine Rührtrommel in einem anderen Tempo die klappernde Fahrt eines Eisenbahnzugs in die Ferne suggeriert.

Thanksgiving Song

Eine der letzten großen Kompositionen Graingers ist *Thanksgiving Song* von 1945. Die vorliegende Aufnahme ist der letzte Satz eines eigentlich dreiteilig konzipierten Werks. In einem "Round Letter" schrieb Grainger:

Mein *Thanksgiving Song* ehrt alle die Geliebten meines Lebens – jene, die ich lange und ausgiebig geliebt, aber auch jene, die ich nur angesehen habe (in Eisenbahnabteilen und dergleichen), ohne sie je anzusprechen. Das Werk hat drei Sätze: Der erste ist schnell (und vielleicht auf Skizzen aus "The Warriors" aufgebaut), der zweite ist ein langer, langsamer Satz (bereits gut beschrieben), der dritte schnell und ratternd. Der dritte Satz steigert sich wie verrückt, während die Rührtrommel hämmert, und endet in plötzlicher Lautlosigkeit. Dann kommt ein Schlussteil, der ganz hinter der Bühne von Sängern und Musikern gesungen und gespielt wird, die sich am Ende immer weiter vom Konzertsaal entfernen, bis sich ihre Musik in Lautlosigkeit verliert.

Skizzen für den ersten Satz haben sich bis heute nicht finden lassen, aber für den zweiten Satz sind sie uns erhalten und für die Gestaltung von *Warriors II*, einem Werk für zwei Klaviere, herangezogen worden. In Konzertaufführungen wird nach dem ersten Teil des vollständigen Satzes eine längere

Pause eingelegt, damit einige Musiker die Bühne verlassen und sich für den zweiten Teil einem bereits hinter den Kulissen wartenden Chor anschließen können. Grainger zufolge symbolisiert der "Schlussteil"

den Beitrag der Frau zu irdischer Unsterblichkeit – die Ewigkeit des von der Frau entfachten Ruhms wie auch die Ewigkeit der Rasse. Und ebenso wie diese Ewigkeiten, wie wir sie über die langen Jahre der Zukunft betrachten, in unseren Gedanken zu Unbestimmtheit und Nichts verblasen, so klingt diese Musik allmählich in Stille aus. Die Musik geht weiter, aber wir können sie nicht hören.

Die Uraufführung des *Thanksgiving Song* fand am 11. Mai 1945 in Tallahassee, Florida (USA) im Rahmen eines vom Florida State College Glee Club und Symphony Orchestra veranstalteten Grainger-Galakonzerts statt. Die nächste Aufführung des Werkes ließ achtundfünfzig Jahre auf sich warten und ergab sich erst 2003 beim Grainger Festival in Adelaide (Australien).

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Übersetzung: Andreas Klatt

Grainger: Œuvres pour grand chœur et orchestre

L'intérêt que Percy Grainger (1882 – 1961) porta toute sa vie à la poésie et à la prose avait été encouragé par sa mère, qui était issue d'une famille de lecteurs avides. Ils lisaient tous les deux à voix haute lors de certaines réunions de famille. Dès sa toute petite enfance, elle avait même pour habitude de lui chanter *Camptown Races* de Stephen Forster pour l'aider à s'endormir, et ce souvenir resurgira plus tard dans sa fantaisie musicale *Tribute to Foster*. Il y a parmi les premiers arrangements musicaux du jeune garçon plusieurs chœurs dans le style de Haendel, que Grainger offrait souvent à sa mère comme cadeau d'anniversaire. Assoiffé de paroles écrites, il se lança bientôt dans la lecture des sagas islandaises, en particulier celle de Grettir Ásmundarson le Fort, ce qui allait le conduire à une adoration pour tout ce qui était nordique. Les sagas allaient remplir son imagination d'une multitude d'idées musicales, et lui donner l'envie forte d'écrire des œuvres avec des rythmes irréguliers et des voix nombreuses. Cette soif insatiable fut encore accrue quand son père lui offrit une sélection de livres de Rudyard Kipling au cours de ses années d'études à Francfort.

C'est dans cette ville que Grainger et ses amis (plus tard connus sous le nom de Groupe de Francfort) lurent souvent à haute voix une grande variété d'ouvrages mis à leur disposition.

King Solomon's Espousals

Roger Quilter aimait particulièrement lire des passages du "Cantique de Salomon" dans la traduction de l'Ancien Testament de la Bible de Douai, et Grainger fut immédiatement captivé par le caractère sensuel des paroles et voulut les mettre en musique. Cependant, son ambition de jeunesse de composer une œuvre en quatorze parties ne prendra jamais forme, et il ne compléta que la Deuxième Partie – *Love Verses* (CHAN 9643) – et la Cinquième – *King Solomon's Espousals*, enregistrée ici. Il orchestra directement cette cinquième partie qui fait appel à un chœur et à un orchestre immense de trente-deux instruments à vent, onze cuivres et un ensemble complet de cordes. Bien que se distanciant du courant principal de la musique européenne sur plusieurs points, l'œuvre représente l'intérêt croissant du compositeur pour l'utilisation de rythmes

plus libres et plus variés, suggérés par le rythme parlé des textes bibliques. Le recours à un tel nombre d'instruments est inhabituel chez Grainger, et c'est peut-être un reflet de la tendance *fin de siècle* en Europe pour les grandes fresques orchestrales – Scriabine et Schoenberg, par exemple, songèrent à des projets ambitieux jamais réalisés qui auraient fait appel à des effectifs encore plus énormes. Le langage harmonique de *King Solomon's Espousals* rappelle celui de son arrangement plus ancien de *Love Verses*, et des échos du matériau musical de cette œuvre se font entendre de temps à autres de manière évidente. Si Grainger cherchait encore sa propre voix à ce stade de sa carrière de compositeur, la partition révèle cependant certains signes avant-coureurs des techniques qui seront plus tard caractéristiques de son style de la maturité.

Marching Song of Democracy

Quand Grainger avait dix-sept ans, il lisait les poèmes de Walt Whitman, et éprouvait le désir de prendre sa part à la création d'une musique qui reflèterait les sentiments exprimés par l'universalisme jovial du poète américain. L'inspiration d'écrire la *Marching Song of Democracy* lui vint pendant sa visite à l'Exposition universelle de Paris en 1900, quand se promenant à travers les rues de la

ville, il se trouva soudain face à une statue publique de George Washington. D'une certaine manière, cette rencontre fortuite eut pour effet de galvaniser en lui le désir de caractériser le dynamisme en marche de la démocratie humanitaire optimiste en une composition musicale dans laquelle toute une humanité à la camaraderie fraternelle pourrait être entendue "chantant la grande fierté de l'homme en lui-même". Grainger cherchait à ce que son œuvre soit héroïque, mais non pas martiale, triomphante mais non pas provocatrice, passionnée mais non pas dramatique, énergique, mais non pas violente, athlétique mais non pas compétitive. Son plan original était d'écrire une œuvre pour voix et sifflets seulement, qui serait exécutée par un chœur d'hommes, de femmes et d'enfants chantant et sifflant aux rythmes de leurs pas tout en défilant en plein-air. Cependant, il se rendit compte plus tard que le besoin de couleur instrumentale avait été inhérent au caractère de la musique dès le départ, et décida de l'orchestrer pour des exécutions en salle de concert, déclarant dans son programme:

un esprit athlétique de plein-air doit
cependant être compris comme se trouvant
à l'arrière-plan de la pièce du début à la fin.

Les parties vocales sont chantées sur des "syllabes sans paroles", comme celles que les enfants utilisent dans leur chant naïf,

car Grainger estimait que sans le recours aux mots, un vocalisme plus varié et plus instinctif pourrait être obtenu dans une musique de caractère polyphonique – le libre mouvement d'une multitude sans voix étant selon son concept la contrepartie musicale naturelle des tendances démocratiques individualistes. Par ailleurs, il ne voulait à aucun moment donner à la musique une expression précise de pensées aussi définies et concrètes que les mots transmettent inévitablement; au contraire, il visait à approcher l'expression d'une immersion moins cérébrale dans une humeur émotionnelle généralisée. Le matériau musical date de l'été 1901 (Francfort-sur-le-Main, Allemagne), décembre 1908 (Stawell, Victoria, Wangaratta, Victoria, et Albury, New South Wales, Australie), et l'été 1915 (New York City, USA); Grainger commença l'orchestration finale pendant l'été 1915, au printemps et pendant l'été 1916, et au printemps 1917 (à New York). Il décrivit cette œuvre comme étant un genre de version moderne et australienne du Gloria de la messe, et la dédia en ces termes:

À ma mère chérie, uni avec elle en une
admiration fervente pour Walt Whitman.

Danny Deeever

Grainger traversa une riche période

d'inspiration en 1903 et 1904 et se remit à mettre des poèmes en musique. Son arrangement de *Danny Deeever* [KS 12] extrait des *Barrack-Room Ballads*, Première Série (1892) de Rudyard Kipling, est une sinistre description de l'exécution de Deeever condamné pour le meurtre de l'un de ses camarades soldats. L'utilisation des voix d'hommes reflète la structure du poème qui est un dialogue entre un jeune soldat et un sergent-chef plus expérimenté tandis que leur régiment se déploie pour assister à la pendaison. Grainger aimait beaucoup le caractère répétitif de ce genre de ballade parce qu'il lui offrait la possibilité de varier l'accompagnement instrumental; celui-ci devient de plus en plus intense au fur et à mesure du déroulement du récit. Le rythme de l'œuvre est celui d'une marche énergique mais macabre, ses harmonies chromatiques dissonantes et ses accents croisés soulignant l'ironie de l'histoire. Cette œuvre, de même que toutes ses mises en musique de textes de Kipling, est dédiée à sa mère.

The Wraith of Odin

Grainger avait également prévu de mettre en musique l'intégralité de "The Saga of King Olaf" de Henry Wadsworth Longfellow (extrait de "The Musician's Tale", figurant dans les *Tales of a Wayside Inn*), mais *The Wraith*

of Odin est le seul arrangement choral qu'il composa. Conçu pour double chœur mixte et grand orchestre, l'ouvrage capture l'histoire mystérieuse d'un "étranger borgne" qui hypnotise la foule assemblée des fêtards avec ses récits extraordinaires de sagas et qui, au lever du jour, se volatilise. Grainger fait un grand usage des *glissandos*, notamment dans l'écriture vocale qui est extrêmement difficile, en particulier pour les sopranos et les ténors. Au cours des années 1920, il transcrivit l'œuvre pour deux pianos, pour quatre mains, et plus tard encore la révisa pour chœur avec accompagnement de piano. Dans sa "circulaire" du mois de mai 1947, il mentionne une exécution de l'œuvre à Détroit, affirmant qu'il ne l'avait jamais entendue auparavant. Elle provoqua en lui une profonde émotion et lui prouva que ses compositions de jeunesse étaient "bonnes": plus elles étaient anciennes, meilleures elles étaient.

The Hunter in His Career

The Hunter in His Career [OEMP 3] est une ballade traditionnelle dont les paroles sont extraites d'un ouvrage de William Chappell intitulé *A Collection of National English Airs* (1838 – 1840), qui parut plus tard dans une version augmentée, *Popular Music of the Olden Time* (1855 – 1859). La joyeuse mélodie

de plein-air avait été orchestrée à l'origine pour double chœur d'hommes et orchestre, mais les parties instrumentales de cette version ayant été perdues, Grainger révisa la partition en 1929. Dans cette nouvelle version, le chœur se réduit à une ligne chantée à l'unisson (hommes et femmes avec déplacements d'octaves), qu'accompagne une orchestration brillante et colorée, incluant deux pianos et un orgue.

Sir Eglamore

Pour son arrangement de *Sir Eglamore* [BFMS 13], Grainger se tourna vers la collection *Musica Antiqua* de John Stafford Smith publiée en 1812. Sir Eglamore, un héros des lais français du quatorzième siècle, passa en Angleterre sous la forme d'une ballade métrique "Sir Eglamore of Artois", dans laquelle le chevalier combat des géants et des sangliers pour sa bien-aimée. La plus ancienne version écrite de "Sir Eglamore and the Dragon" figure dans *The Melancholie Knight* (1615) de Samuel Rowland. La chanson est imprimée avec un arrangement musical à trois parties dans *The Second Book of the Pleasant Musical Companion* (1686) de John Playford. L'arrangement original de Grainger pour double chœur mixte, cuivres antiphoniques et cordes graves, date de 1904. Une nouvelle version, avec orchestration révisée, parut en 1912, et c'est

la version enregistrée ici. Dans son traitement pince-sans-rire de la ballade, Grainger accumule les textures l'une sur l'autre, ce qui a pour effet d'accroître l'excitation. Il utilisa plus tard la mélodie des premières mesures dans son arrangement de "My Robin Is to the Greenwood Gone" (1912).

The Lads of Wamphray

Pour *The Lads of Wamphray*, Grainger tourna son attention vers un poème folklorique de Sir Walter Scott, *Minstrelsy of the Scottish Border* (1802 – 1803). Cette ballade relate l'escarmouche qui éclata en 1593 entre les Johnstone et les Crichton; elle conduisit à la reprise de la fameuse querelle ancestrale entre la famille des Johnstone et celle des Maxwell, et finalement à la bataille de Dryffe Sands au cours de laquelle Lord Maxwell fut tué. Wamphray est le nom d'une paroisse d'Annandale, une région historique du comté de Dumfries en Écosse. La scène de cape et d'épée que Grainger inséra dans sa musique est instrumentée pour chœur d'hommes et orchestre, et date de 1904. L'année suivante, il utilisa le matériau thématique de cette œuvre pour sa *Lads of Wamphray March* pour ensemble d'instruments à vent (CHAN 9549).

The Bride's Tragedy

Composée en grande partie en 1908 et 1909,

la mise en musique de "The Bride's Tragedy" d'Algernon Swinburne, publiée dans ses *Poems and Ballads*, Troisième Série (1889), est considérée comme l'une des partitions les plus intensément personnelles de Grainger. L'histoire est celle d'une jeune fille qui doit épouser un homme qu'elle déteste. Devant le portail de l'église, son amant la saisit et ils s'enfuient à cheval, poursuivis par le marié et sa famille. Parvenus sur les berges d'une rivière en pleine crue, les fugitifs se noient en tentant de la traverser. La première partie de l'œuvre dépeint la fuite des amants, tandis que la seconde est une lamentation sur leur mort tragique. Dans une lettre à Alfild Sandby (1876 – 1961), Grainger écrit:

Cette œuvre a été ma protestation personnelle contre la négation du sexe que notre monde capitaliste (assisté par ma mère, par vous, et par de nombreux autres sympathisants) offrait à un jeune talent comme le mien. Un homme ne peut être un artiste complet que s'il est viril, et un homme ne peut être viril que si sa vie sexuelle est égoïste, brutale, volontaire, débridée. Mais le principal courant de pensée de notre époque fixe son visage contre une telle virilité comme cela a toujours semblé juste et bon pour moi. Et bien, il n'y avait certes pas de quoi se fâcher à cause de cela. Mais je sentais que

la situation appelait une protestation, et *The Bride's Tragedy* était ma protestation, et les accords furieux des cuivres (quand les paroles "ils gisent noyés et morts" sont chantées la première fois) est ma rancune personnelle...

L'ouvrage fut créé en mai 1922 pendant l'Evanston Music Festival dans l'Illinois, exactement un mois après la mort de sa mère. Cette première eut une grande importance pour Grainger, car il pensait que l'œuvre était un genre de requiem pour elle, bien qu'elle ait été responsable de son mariage retardé.

Tribute to Foster

Considérée par beaucoup comme l'une de ses compositions les plus originales, *Tribute to Foster* est une autre pièce étroitement associée à sa mère. Grainger la commença au printemps de 1913 et la termina à temps pour l'offrir comme cadeau d'anniversaire à sa mère en 1914. L'orchestration définitive ne fut achevée qu'en 1931. Dans la note du programme, Grainger écrit:

L'un de mes souvenirs musicaux les plus anciens est celui de ma mère chantant pour m'endormir la ravissante chansonnette de Stephen Foster, *Camptown Races*.

Son affinité avec Foster, qu'il décrit comme étant "un rêveur mystique tout autant qu'un

humoriste fantasque", conduisit Grainger à donner une expression musicale à ces premiers souvenirs australiens. Il arrangea les vers originaux sur la pétulante mélodie originale en forme de danse de *Camptown Races*, et ajouta à la section de "berceuse" centrale ses propres paroles rappelant ses souvenirs d'enfance. Ici, l'air est traité très librement, et les voix solistes sont accompagnées par les timbres éthérées des verres musicaux et des marimbas métalliques dont les lames sont frottées avec un archet. La section finale reprend le tempo du début, et à un moment donné, le public est invité à se joindre au chœur. Les pages finales font appel à des effets antiphoniques exigeant deux chefs d'orchestre supplémentaires pour diriger des groupes de musiciens placés derrière la scène. Les instruments hors de vue incluent une trompette, une clarinette, et une clarinette basse jouant le second thème de *The lonely desert man sees the tents of the happy tribes* dans un tempo, tandis qu'une caisse claire jouant dans un autre tempo suggère le cliquetis d'un train disparaissant dans le lointain.

Thanksgiving Song

Terminée en 1945, la *Thanksgiving Song* est l'une des dernières partitions de vaste

dimension de Grainger. La pièce, telle qu'elle est enregistrée ici, est le mouvement final d'un projet d'un ouvrage en trois parties. Dans une de ses "circulaires", le compositeur écrit:

Ma *Thanksgiving Song* est un témoignage en l'honneur de toutes les amourettes de ma vie – pour celles que j'ai aimées longtemps et pleinement, mais également celles que j'ai seulement regardées (dans les trains et ailleurs) sans jamais leur parler. L'œuvre est en trois mouvements, le premier rapide (et peut-être construit à partir des esquisses de "The Warriors"), le deuxième est un long mouvement lent (déjà bien esquissé), le dernier rapide et bruyant. Le troisième mouvement s'anime jusqu'à un déchainement accompagné par le martellement d'une caisse claire et se termine par un silence soudain. Suit un appendice chanté et joué entièrement derrière la scène par des chanteurs et des instrumentistes à qui il est demandé de s'éloigner de plus en plus de la salle de concert jusqu'à ce que leur musique se perde dans le silence.

Aucune esquisse du premier mouvement n'a été découverte jusqu'à présent, mais des esquisses du deuxième mouvement existent et ont été utilisées pour produire *Warriors II*,

une œuvre pour deux pianos. En concert, une longue pause après la première section du mouvement complété permet à plusieurs des musiciens de quitter la scène pour rejoindre un chœur déjà "en coulisse" pour la seconde section. Cet "appendice", selon le terme de Grainger, a pour but de symboliser:

la contribution des femmes à l'immortalité terrestre – la perpétuité de la gloire créée par la femme pas moins que la perpétuité de la race. Et tout comme ces perpétuités, comme nous les observons pendant les longues années du futur, s'effacent dans le vague et le néant de nos esprits, de même cette musique disparaît peu à peu dans le silence. La musique continue, mais nous ne pouvons pas l'entendre.

La création de *Thanksgiving Song* eut lieu le 11 mai 1945 à Tallahassee en Floride lors d'un concert de gala consacré à la musique de Grainger donné par le Florida State College Glee Club et le Florida Symphony Orchestra. L'œuvre allait attendre cinquante-huit ans pour sa deuxième exécution publique, donnée en 2003 au Festival Grainger à Adélaïde en Australie.

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Traduction: Francis Marchal

1 King Solomon's Espousals

Behold threescore valiant ones of the most
valiant of Israel surrounded the bed of
Solomon.

All holding swords, and most expert in war:
every man's sword upon his thigh,
because of fears of the night.

King Solomon hath made him a litter of the
wood of Libanus:

The pillars thereof he made of silver, the
seat of gold, the going up of purple;
the midst he covered with charity for
the daughters of Jerusalem.

Go forth, ye daughters of Zion, and see king
Solomon in the diadem, wherewith his
mother crowned him in the day of his
espousals, and in/on the day of the joy
of his heart.

Song of Solomon 3: 7 – 11, Douay translation

2 Danny Deever

'What are the bugles blowin' for?' said Files-
on-Parade.

'To turn you out, to turn you out', the Colour-
Sergeant said.

'What makes you look so white, so white?'
said Files-on-Parade.

'I'm dreadin' what I've got to watch', the
Colour-Sergeant said.

For they're hangin' Danny Deever, you
can hear the Dead March play,
The regiment's in 'ollow square – they're
hangin' him to-day;
They've taken of his buttons off an' cut
his stripes away,
An' they're hangin' Danny Deever in the
mornin'.

'What makes the rear-rank breathe so 'ard?'
said Files-on-Parade.

'It's bitter cold, it's bitter cold', the Colour-
Sergeant said.

'What makes that front-rank man fall down?'
said Files-on-Parade.

'A touch o' sun, a touch o' sun', the Colour-
Sergeant said.

They are hangin' Danny Deever, they are
marchin' of 'im around,

They 'ave 'alted Danny Deever by 'is
coffin on the ground;

An' 'e'll swing in 'arf a minute for a
sneakin' shootin' hound –

O they're hangin' Danny Deever in the
mornin'!

'Is cot was right-'and cot to mine', said Files-
on-Parade.

'E's sleepin' out an' far to-night', the Colour-
Sergeant said.

"I've drunk 'is beer a score o' times", said Files-on-Parade.

"E's drinkin' bitter beer alone", the Colour-Sergeant said.

They are hangin' Danny Deeever, you
must mark 'im to 'is place,
For 'e shot a comrade sleepin' – you
must look 'im in the face;
Nine 'undred of 'is county an' the
regiment's disgrace,
While they're hangin' Danny Deeever in
the mornin'.

"What's that so black agin' the sun?" said
Files-on-Parade.

"It's Danny fightin' 'ard for life", the Colour-Sergeant said.

"What's that that whimpers over'ead?" said
Files-on-Parade.

"It's Danny's soul that's passin' now", the
Colour-Sergeant said.
For they're done with Danny Deeever, you
can 'ear the quickstep play,
The regiment's in column, an' they're
marchin' us away;
Ho! the young recruits are shakin', an'
they'll want their beer today,
After hangin' Danny Deeever in the
mornin'.

from *Barrack-Room Ballads*, First Series (1892)
Rudyard Kipling (1865–1936)

3 Marching Song of Democracy [Wordless]

4 The Wraith of Odin

The guests were loud, the ale was strong,
King Olaf feasted late and long;
The hoary Scalds together sang;
O'erhead the smoky rafters rang.
Dead rides Sir Morten of Fogelsang.

The door swung wide, with creak and din;
A blast of cold night-air came in,
And on the threshold shivering stood
A one-eyed guest, with cloak and hood.
Dead rides Sir Morten of Fogelsang.

The King exclaimed, 'O graybeard pale!
Come warm thee with this cup of ale.'
The foaming draught the old man quaffed,
The noisy guests looked on and laughed.
Dead rides Sir Morten of Fogelsang.

Then spake the King: 'Be not afraid;
Sit here by me.' The guest obeyed,
And, seated at the table, told
Tales of the sea, and Sagas old.
Dead rides Sir Morten of Fogelsang.

As one who from a volume reads,
He spake of heroes and their deeds,
Of lands and cities he had seen,
And stormy gulfs that tossed between.
Dead rides Sir Morten of Fogelsang.

Then from his lips in music rolled
The Havamal of Odin old,
With sounds mysterious as the roar
Of billows on a distant shore.
Dead rides Sir Morten of Fogelsang.

'Do we not learn from runes and rhymes
Made by the gods in elder times,
And do not still the great Scalds teach
That silence better is than speech?'
Dead rides Sir Morten of Fogelsang.

Smiling at this, the King replied,
'Thy lore is by thy tongue belied;
For never was I so enthralled
Either by Saga-man or Scald.'
Dead rides Sir Morten of Fogelsang.

The Bishop said, 'Late hours we keep!
Night wanes, O King! 't is time for sleep!'
Then slept the King, and when he woke
The guest was gone, the morning broke.
Dead rides Sir Morten of Fogelsang.

They found the doors securely barred,
They found the watch-dog in the yard,
There was no footprint in the grass,
And none had seen the stranger pass.
Dead rides Sir Morten of Fogelsang.

King Olaf crossed himself and said:
'I know that Odin the Great is dead;
Sure is the triumph of our Faith,
The one-eyed stranger was his wraith.'
Dead rides Sir Morten of Fogelsang.

from 'The Saga of King Olaf',
in 'The Muscian's Tale',
Tales of a Wayside Inn (1863)

Henry Wadsworth Longfellow (1807 – 1882)

5 The Hunter in His Career

Long ere the morn expects the return
Of Apollo from the ocean queen,
Before the creak of the crow and the break
Of the day in the welkin seen,
Mounted he'd halloo and cheerfully follow
To the chase with his bugle clear.
Echo doth he make and the mountains shake
With thunder of his career.

Hills with the heat of the galloper's sweat
Reviving their frozen tops,
And the dale's purple flowers that droop from
the showers

That down from the rowels drops.
Swains their repast and strangers their haste
Neglect when the horns they do hear,
To see a fleet pack of hounds in a sheet
And the hunter in his career.

Thus he careers over heaths, over meres
Over deeps, over downs, over clay,
Till he hath won the moon from the morn
And the evening from the day.
His sport then he ends and joyfully wends
Home again to his cottage near. (Tally-Ho!)
Frankly he feasts himself and his guests
And carouses in his career.

Traditional,
from *Popular Music of the Olden Time* (1855–59),
compiled by William Chappell (1809–1888)

6 Sir Eglamore

Sir Eglamore that valiant knight,
Fa, la, lanky down dilly.
He took up his sword and he went for to fight,
Fa, la, lanky down dilly.
And as he rode o'er hill and dale
All armed with a coat of mail,
Fa, la, la, la, fa, la, la, la, lanky down dilly.

There starts a huge dragon out of his den,
Fa, la, lanky down dilly.

Which had killed I know not how many men;
Fa, la, lanky down dilly.
But when he see Sir Eglamore,
If you had but heard how the dragon did roar!
Fa, la, la, la, la, la, lanky down dilly.

This dragon he had a plaguy hard hide,
Lanky down dilly, lanky down dilly.
Which could the strongest steel abide.
Lanky down dilly, lanky down dilly.
But as the dragon yawning did fall,
He thrust his sword down, hilt and all.
Fa, la, la, la, la, la, lanky down dilly.

The dragon laid him down and roar'd;
Fa, la, lanky down dilly.
The knight was sorry for his sword;
Fa, la, lanky down dilly.
The sword it was a right good blade
As ever a Turk or Spaniard made.
Fa, la, la, la, la, la, lanky down dilly.

When all was done to the ale-house he went,
Fa, la, lanky down dilly.
And presently his twopence he spent.
Fa, la, lanky down dilly.
He was so hot with tugging with the dragon
That nothing would quench his thirst but a
flagon.
Fa, la, la, la, la, la, lanky down dilly.

Well now let us pray for the King and the
Queen,
Fa, lanky down, lanky down, down.
And eke in London that may be seen.
Fa, lanky down, lanky down, down.
As many knights, and as many more,
And all as good as Sir Eglamore.
Fa, la, lanky down, lanky down, lanky down
dilly,
Fa, la, fa, lanky down dilly, lanky down dilly,
lanky down dilly.

Tune and words from *Musica Antiqua* (1812),
compiled by John Stafford Smith (1750–1836)

7 The Lads of Wamphray

'Twixt Girth-head and the Langwood end,
Lived the Galliard, and the Galliard's men;
But and the lads of Leverhay,
That drove the Crichton's gear away.

It is the lads of Lethenha',
The greatest rogues amang them a':
But and the lads of Stefenbiggin,
They broke the house in at the riggin'.

The lads of Fingland, and Hellbeck-hill,
They were never for good, but aye for ill;
'Twixt the Staywood-bush and Langside-hill,
They stole the broked cow and the
branded bull.

The Galliard to Nithdale is gane,
To steal Sim Crichton's winsome dun;
The Galliard is into the stable gane,
But instead of the dun, the blind he has ta'en.

'Now Simmy, Simmy of the Side,
Come out and see a Johnstone ride!
Here's the bonniest horse in a' Nithside,
And a gentle Johnstone aboon his hide.'

Simmy Crichton's mounted then,
And Crichtons has raised mony a ane;
The Galliard trow'd his horse had been wight,
But the Crichtons beat him out o' sight.

As soon as the Galliard the Crichton saw,
Behind the saugh-bush he did draw;
And there the Crichtons the Galliard hae ta'en,
And nane wi' him but Willie alane.

'O Simmy, Simmy, let me gang,
And I'll never mair do a Crichton wrang!
O Simmy, Simmy, let me be,
And a peck o' gowd I'll give to thee!

O Simmy, Simmy, let me gang,
And my wife shall heap it with her hand.'
But the Crichtons wadna let the Galliard be,
But they hang'd him hie upon a tree.

O think then Willie he was right wae,
When he saw his uncle guided sae;
'But if ever I live Wamphray to see,
My uncle's death avenged shall be!'

Back to Wamphray he is gane,
And riders has raised mony a ane;
Saying - 'My lads, if ye'll be true,
Ye shall a' be clad in the noble blue.'

Back to Nithsdale they have gane,
And awa' the Crichtons' nowt hae ta'en;
But when they cam to the Wellpath-head,
The Crichtons bade them light and lead.

And when they cam to the Biddes-burn,
The Crichtons bade them stand and turn;
And when they cam to the Biddes-strand,
The Crichtons they were hard at hand.

But when they cam to the Biddes-law,
The Johnstones bade them stand and draw;
'We've done nae ill, we'll thole nae wrang,
But back to Wamphray we will gang.'

And out spoke Willy of the Kirkhill,
'Of fighting, lads, ye'se hae your fill.'
From his horse Willie he lap,
And a burnish'd brand in his hand he gat.

Out through the Crichtons Willie he ran,
And dang them down baith horse and man;
O but the Johnstones were wondrous rude,
When the Biddes-burn ran three days blood!

'Now, sirs, we have done a noble deed;
We have revenged the Galliard's bleid:
For every finger of the Galliard's hand
I vow this day I've kill'd a man.'

'For where'er I gang, or e'er I ride,
The lads of Wamphray are on my side;
And of a' the lads that I do ken,
A Wamphray lad's the king of men.'

Traditional,
from *The Minstrelsy of the Scottish Border* (1802 - 03),
compiled by Sir Walter Scott (1771 - 1832)

8 The Bride's Tragedy

'The wind wears roun', the day wears doun,
The moon is grisly grey;
There's nae man rides by the mirk
muirsides,
Nor down the dark Tyne's way.'
In, in, out and in,
Blaws the wind and whirls the whin.

'And winna ye watch the night wi' me,
And winna ye wake the morn?
Foul shame it were that your ae mither
Should brook her ae son's scorn.'
In, in, out and in,
Blaws the wind and whirls the whin.

'O mither, I may not sleep nor stay,
My weird is ill to dree;
For a fause faint lord of the south seaboard
Wad win my bride of me.'
In, in, out and in,
Blaws the wind and whirls the whin.

'The winds are strang, and the nights are
lang,
And the ways are sair to ride:
And I maun gang to wreak my wrang,
And ye maun bide and bide.'
In, in, out and in,
Blaws the wind and whirls the whin.

'Gin I maun bide and bide, Willie,
I wot my weird is sair:
Weel may ye get ye a light love yet.
But never a mither mair.'
In, in, out and in,
Blaws the wind and whirls the whin.

'O gin the morrow be great wi' sorrow,
The wyte be yours of a':

But though ye slay me that haud and stay
me,
The weird ye will maun fa'.'
In, in, out and in,
Blaws the wind and whirls the whin.

When cocks were crawling and day was
dawning,
He's boun' him forth to ride:
And the ae first may he's met that day
Was fause Earl Robert's bride.
[In, in, out and in,
Blaws the wind and whirls the whin.]

O blithe and braw were the bride-folk a',
But sad and saft rade she;
And sad as doom was her fause
bridegroom,
But fair and fain was he.
In, in, out and in,
Blaws the wind and whirls the whin.

'And winna ye bide, sae saft ye ride.
And winna ye speak wi' me?
For mony's the word and the kindly word
I have spoken aft wi' thee.'
In, in, out and in,
Blaws the wind and whirls the whin.

'My lamp was lit yestreen, Willie,
My window-gate was wide:

But ye camena nigh me till day came by me
And made me not your bride.'
In, in, out and in,
Blaws the wind and whirls the whin.

He's set his hand to her bridle-rein,
He's turned her horse away:
And the cry was sair, and the wrath was
 mair,
And fast and fain rode they.
[In, in, out and in,
Blaws the wind and whirls the whin.]

But when they came by Chollerford,
I wot the ways were fell;
For broad and brown the spate swang
 down,
And the lift was mirk as hell.
In, in, out and in,
Blaws the wind and whirls the whin.

'And will ye ride yon fell water,
Or will ye bide for fear?
Nae scathe ye'll win o' your father's kin,
Though they should slay me here.'
In, in, out and in,
Blaws the wind and whirls the whin.

'I had liefer ride yon fell water,
Though strange it be to ride,
Than I wad stand on the fair green strand
And thou be slain beside.'

[In, in, out and in,
Blaws the wind and whirls the whin.]

'I had liefer swim yon wild water,
Though sair it be to bide,
Than I wad stand at a strange man's hand,
To be a strange man's bride.'
[In, in, out and in,
Blaws the wind and whirls the whin.]

'I had liefer drink yon dark water,
Wi' the stanes to make my bed,
And the faem to hide me, and thou beside
 me,
Than I wad see thee dead.'
[In, in, out and in,
Blaws the wind and whirls the whin.]

[He's kissed her twice, he's kissed her
 thrice,
On cheek and lip and chin:
He's wound her rein to his hand again,
And lightly they leapt in.
In, in, out and in,
Blaws the wind and whirls the whin.]

Their hearts were high to live or die,
Their steeds were stark of limb:
But the stream was starker, the spate was
 darker,
Than man might live and swim.
In, in, out and in,
Blaws the wind and whirls the whin.

The first æ step they strode therein,
It smote them foot and knee:
But ere they wan to the mid water
The spate was as the sea.
[In, in, out and in,
Blaws the wind and whirls the whin.]

But when they wan to the mid water,
It smote them hand and head:
And nae man knows but the wave that
flows
Where they lie drowned and dead.
In, in, out and in,
Blaws the wind and whirls the whin.

from *Poems and Ballads*, Third Series (1889)
Algernon Charles Swinburne (1837 – 1909)

9 Tribute to Foster

De Camptown ladies sing dis song:
Doodah! Doodah!
De Camptown race track five miles long,
Oh! Doodah day!
I came down dah wid my hat cav'd in,
Doodah! Doodah!
I go back home wid a pocket full ob tin.
Oh! Doodah day!

Gwine to ride all night!
Gwine to ride all day!

I'll bet my money on de bob-tail nag,
Somebody bet on de bay.

De long-tail filly and de big black hoss,
Doodah! Doodah!
Dey fly de track and dey both cut across,
Oh! Doodah day!
De blind hoss stickin' in a big bog hole.
Doodah! Doodah!
Can't touch de bottom wid a ten-foot pole.
Oh! Doodah day!

Gwine to ride all night! *etc.*

Old Muley cow came on to de track,
Doodah! Doodah!
De bob-tail he fling her ober him back.
Oh! Doodah day!
Den fly along like a railroad car,
Oh doodah day, oh doodah day!
Runnin' a race wid a shootin' star.
Oh! Doodah day!

Gwine to ride all night! *etc.*

In Pittsburgh town a man did dwell,
Doodah! Doodah!
His name was Foster, as I've heard tell.
Oh! Doodah day!
Foster's dead and gone away,
Doodah! Doodah!

His songs dey lib fo' eber and aye,
Oh! Doodah day!

Gwine to still be sung,
As long's de worl's heart's young.

Foster's songs warn't 'darkie' quite,
Doodah! Doodah!
Yet neider war dey jes' plain 'white',
Oh! Doodah day!
But Foster's songs dey make you cry,
Doodah! Doodah!
Bring de tear-drop to yo' eye,
Oh! Doodah day!

Gwine to still be sung,
'Slong as de worl's heart's young.

Dese songs dey trabbel de worl' around,
Doodah! Doodah!
At las' dey come down to Adelaide town,
Oh! Doodah day!
When I was a tot on ma mammy's knee,
Doodah! Doodah!
She sang dat race-track song to me.
Oh! Doodah day!

Gwine to still be sung,
As long's de worl's heart's young.

Sung it to me sweet as a lullaby.
Doodah! Doodah day!
Hear dat song till de day I die!
Oh! Doodah day!

Gwine to sing all night!
Gwine to sing all day!
I'll bet my money on de Pittsburgh man,
Pittsburgh, Pa., USA!

Gwine to still be sung,
As long's de worl's heart's young.
Oh! Doodah day!

Stephen Foster (1826 – 1864)
and Percy Grainger

10 Thanksgiving Song [Wordless]

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Recording producer Stephen Snelleman

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**Melbourne Symphony
Orchestra and Chorus,
with Sir Andrew Davis,
in Hamer Hall, Arts Centre
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4 THE WRAITH OF ODIN* 5:10

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5 THE HUNTER IN HIS CAREER 1:40

PREMIERE RECORDING

6 SIR EGLAMORE* 3:56

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7 THE LADS OF WAMPHRAY* 7:03

8 THE BRIDE'S TRAGEDY 10:10

9 TRIBUTE TO FOSTER 10:27

PREMIERE RECORDING

10 THANKSGIVING SONG 13:22

TT 72:39

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