Contributors to this volume are Brian Allison, Malcolm Gillies, Barry Peter Ould, David Pear, Michael Piggott and Eleanor Tan.
Facing
PERCY GRAINGER

Compiled and edited by
David Pear

National Library of Australia in association with the
Grainger Collection, the University of Melbourne
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Grainger Collection, the University of Melbourne

Back cover: Percy Aldridge Grainger (1882–1961)
‘ Blind Eye Score (Hill-Song II)’ undated
Large format music score used by Grainger as a visual aid whilst conducting
Grainger Collection, the University of Melbourne
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Facing Percy Grainger explores the many facets of the life, persona, artistic world and musical achievement of a unique Australian musician. Percy Aldridge Grainger (1882–1961) is celebrated across his astonishing and diverse range of endeavor: foremost as pianist and composer, but also as a pioneering folklore collector, musical arranger, ‘free musician’ and musical inventor, sometime visual artist, social commentator and archivist.

The National Library of Australia is pleased to present this exhibition and accompanying essays in collaboration with the University of Melbourne where Grainger established his own museum in 1938. The temporary closure of the historic museum building for refurbishment has provided the opportunity for its rich collections of documents, music and artefacts to travel and be interpreted in a wider national context, alongside the rich music, folklore, pictorial and manuscript collections of the National Library.

It is rare to find anywhere a personal archive in a public institution such as the Grainger Museum, that both exclusively memorialises and is founded by the person himself. Grainger, with a clear eye to future audiences and scholarship, thus played a pivotal role in the documentary heritage of Australian music. Such a value radiates through the National Library’s ongoing commitment to collecting and disseminating Australian music. The Library, the University and other institutions are working together to make Australian music accessible worldwide through the national online service MusicAustralia (www.musicaustralia.org).

Grainger’s driving instinct was to communicate every feature of his complex personal and aesthetic life and his creative achievement as played out across Australia, Europe and the United States. Through the exhibition and this associated book, the curators (David Pear and Brian Allison) and essayists provide a timely Australian retrospective of Grainger’s artistic achievement. This complements the international recording series of his oeuvre currently taking place in Europe, and his memorialisation in America that, ironically, honours him as a celebrated ‘American’ musician. The exhibition and essays redress this bias, acknowledging the extraordinary and uncompromising expatriate artist who maintained a deep dedication to Australian artistic life.

Grainger challenges us to reflect not only on the inner life of the artist, often expressed in flamboyant, idiosyncratic and experimental forms, but also on the wider role of the artist in society. His desire, arguably one in which he succeeded, was to influence, educate and mould public taste, to create appreciation of the history of music and music-making in its universal and cross-cultural dimensions, and to unflinchingly expose his personal aesthetic.
For the past three years, curators, authors, conservators, photographers, cataloguers, designers and many others have been applying their creativity and skill to bring *Facing Percy Grainger* to life.

In a larger though related journey, the University of Melbourne has been rethinking its strategic direction. Our aspiration remains, however, to be a public-spirited institution that is highly esteemed nationally and internationally for making distinctive contributions to society. Our focus will continue to be research, learning and teaching, and what we are now calling 'knowledge transfer'. Indeed these three strands are so intertwined and interdependent, like strands of a triple helix, that our future success will depend on pursuing them as a single integrated vision.

Melbourne has also reaffirmed the unique virtues of its campus locale, where face-to-face teaching remains the norm, where scholars gather from across the globe, and where learning communities embrace evolving technologies. The University has always enjoyed a strong sense of place, its centre bounded by Carlton and Parkville, the city and its general cemetery.

One of the many features which has made the campus distinctive has been the Grainger Museum. The Grainger supports each of the three strands of the triple helix.

Set beside the Faculty of Music's Conservatorium and opposite the Centre for Studies in Australian Music, the museum supports learning and research including composition, performance and musicology. It also has strong relevance to programs across many of our other disciplines including art curatorship, design, education, history and museology.

By their very nature, universities are about much more than discovering and imparting knowledge. They naturally lend themselves to a two-way transfer of knowledge through their external engagement with government, industry and the community. As such, the Grainger Museum and *Facing Percy Grainger* are perfect examples of how to pursue public and community purposes. The exhibition represents a genuine partnership between professional and academic colleagues; it involves two renowned institutions; and it adds value through this wonderful publication and through additions to the Library's national web-based gateway, MusicAustralia.

At the opening of the Sydney Olympic Games, a Grainger composition accompanied Cathy Freeman as she lit the Olympic cauldron. My hope is that this exhibition and its complements will be just as inspirational.
Baron Adolf Edward Sigismund de Meyer (1868–1949)
Percy Grainger c.1903
Grainger Collection, the University of Melbourne
'Country Gardens' is the work above all by which Grainger is known. To his chagrin, he set it to music in 1918 when he was serving as a bandsman in the 15th band, Coast Artillery Corps, at Fort Hamilton, South Brooklyn. Often playing for Liberty Loan Drives to raise money for the war effort, Grainger was frequently called upon to improvise up to four or five times an evening as they moved from one fundraiser to another. He finally put the work on paper at Governor's Island, New York City, far away from the hollyhocks and daises often associated with its whimsical melody. Selling at the rate of some 27,000 copies per year at its height in the 1920s, it broke Schirmer's sales record for 75 years. Grainger set it initially because of a perceived appeal to every class of listener, and because of its 'tunefulness and rhythmic pregnancy'. 'Country Gardens' became both the key to Grainger's financial freedom and the bane of his career. For an artist consumed with an interest in gliding tones, atonalism and polytonality, that such a work should become his flagship was, certainly in his later years, embarrassing. But despite the simplicity of its melodic line, it is not an easy piece to play, particularly the professional version. Over 40 years after the composer's death, 'Country Gardens' continues to be a significant distraction to those attempting to understand this unusual man's life, for its simplicity—banality almost—buries the complexity which characterised Grainger's mind, his life and his output.
Grainger was born in Brighton, Melbourne in 1882 to an Australian mother and a British father. Initially taught piano by his mother, Rose, and educated at home, at the age of 12 he moved to Frankfurt to study at the Hoch Conservatorium. His mother continued to support them by teaching English to German students. It is questionable whether or not Grainger's time in Frankfurt, educationally speaking, was a success. Grainger did not complete all his formal examinations, yet on the other hand he met a diversity of British, Danish and American students who were to be of influence or help to him throughout his life. Most notable was the Frankfurt Group, as they are known, of Balfour Gardiner, Cyril Scott and Roger Quilter—all students of the Conservatorium.

It is also significant that in 1901, when Grainger came to live in London—with a residency which almost exactly paralleled the Edwardian period—he was an Australian of part-British stock who spoke German and Danish fluently. But he and his mother were, in effect, refugees. The atmosphere in Germany had not been comfortable for English residents since the Boer War. For the Graingers, too, events in South Africa led to tensions which peaked when one of Rose Grainger's German students expressed to her the hope that 'as many of your men as possible get killed'. This student's wish was fulfilled. When war came, British casualties in South Africa were among the worst the nation had ever experienced. This was an embarrassment to the patriotically-minded Graingers, and it is hardly startling that Percy Grainger clung to Kipling's poetry in his last years in Germany, as the most accessible poet of the nation's sentiments. Kipling provided a mental life raft to the colonial Grainger, who was no doubt a Briton to the Germans (even though until 1900 he had never visited Britain). He was, however, an Australian—indeed, a 'colonial'—to the British, while the Australians were not—some are still not—quite sure what to make of him.

Grainger's personal solution appears to have been the adoption of an enthusiasm akin to that of a religious convert: he sought to become more British than the
British, and his departure for London seemed an inevitable step in a process of national self-assertion that began in Frankfurt. Grainger and his mother came to England to avoid the tensions of Germany due to the invitation of Lilian Devlin, an Australian Grainger had known both in Melbourne and in Frankfurt. He later described Devlin as: ‘lovely as an angel from heaven—tall, fleshy, blond & with the loveliest loving look in her face & the sweetest soft-hearted Australian ways … What low-born swine people must be to applaud smart-alecky ugly-looking musicians of the lower races & at the same time cold-shoulder a vision of Australian beauty like Miss Devlin’.

Grainger’s first recital with Devlin was a great success, no less for the presence in the audience of Australian contralto Ada Crossley. It was not long before he was in demand throughout Belgravia, Kensington and Chelsea as a player for the ‘musical evenings’, known as ‘at homes’, which took place in homes of the ‘well-to-do’. Artists, too, including the much-respected Mortimer Menpes, invited Grainger to play in their studios. Over the years, and certainly by 1910, Grainger had firmly established himself as a respected concert pianist, and had no need to supplement his employment through ‘at home’ performances. By this time, many significant individuals invited Grainger to their homes entirely in his own right as an extraordinarily interesting person. Moreover, as most writers contemporary to Grainger stated upfront, this pianist was significant ‘eye candy’ and graced the drawing room with more than just appropriate music. Indeed, throughout his life Grainger’s looks played a substantial part in his selection for a variety of professional and social activities, and he made every effort to use them to his full advantage.

Grainger was soon to meet Ernest Thesiger, who himself had studied to become a musician but abandoned it in favour of acting. He was later to star in a number of major films. Thesiger undertook to guide Grainger through the quagmire of London high society.
and began by introducing the charming young colonial boy to the immensely influential John Singer Sargent. 

Sargent had a statelessness about him, not unlike Grainger. His father was an American and a doctor with a streak of wanderlust. When he took his family on the ‘Grand Tour’, a European tradition of travelling Europe before settling down, his son John was born. Subsequent years saw the continuation of the ‘Tour’, providing the Sargents with a wonderful perspective on the world but little sense of community. John Sargent seems to have reacted to this in his later years, becoming firmly ensconced in his studio at 31 Tite Street, and remaining there most of his life. This home appears to have become a veritable ‘waiting room’ for the rich and famous, as much as for the penurious and famous. Anybody who was anybody wanted to be seen with, or painted by, Sargent. While Grainger was mercurial in his later autobiographical writings when evaluating his friends from this time, about Sargent he was consistently generous, reiterating that the artist was ‘always great-heartedly wanting to put well-paid jobs in my way’. Grainger dedicated his composition ‘Father and Daughter’ to Sargent.

Sargent introduced the young Grainger to interesting people who could help him, or to whom he could be useful. In 1908, it was Sargent who arranged for Grainger to play for Fauré and later invited him to dine in the company of Grainger’s idol, Rudyard Kipling, whose poems he was avidly setting to music.

Not only did Sargent make an interesting sketch of Grainger, as a famous portraiture artist he spent so much of his time sketching those who were to figure in Grainger’s life during the foundation of his career. This group of social and artistic high-flyers were intensely close-knit, and as a result some of the most important figures in Grainger’s life at this time were introduced to him by Sargent. Mrs Charles Hunter—Mary or ‘Mrs Tally-ho’ as she was referred to by many of the Chelsea set—was one. She was described by Sargent’s biographer, Stanley Olson, as ‘a well-tuned
steam launch, capable of fifteen knots, from which immense nets were cast, hauling in a heterogeneous crowd ... Sargent was her principal catch'. Sister to composer Ethel Smythe, Mary once declared that she saw it as her 'sacred duty ... to spend every penny' of her husband's money. An ambitious woman, she achieved her goal, despite her husband's substantial holdings. Much of it was spent nurturing young artists such as the alluring Grainger.

Grainger hated intensely the way some members of this circle 'used' each other—and used him. What particularly irritated him was when he received invitations to an 'at home' or dinner party, only because the host or hostess wished him to play for free. The last thing a professional musician wanted to do in his leisure time was to play for the public. Grainger put a stop to this quite decisively at the London house of Lady Elcho. Artists Wilfrid and Jane von Glehn (later de Glehn) were there, and Grainger had been introduced to them by Sargent. They asked him to play and he refused. They asked again, and again he refused:

So they enlisted Mrs Patrick Campbell to play her wiles on me. In the sight of a crowded room-ful of people Mrs Campbell threw herself down on her knees before me, saying 'Dear Percy Grainger, please play for us'. But I remained stubborn (tho unpleasant it was) & Mrs P.C. had to get up off the floor.

The Mrs Patrick Campbell in this account is no less than the then very famous actress for whom Shaw specifically wrote the role of Eliza Doolittle in *Pygmalion*. Accustomed to getting her own way, this was one instance in which she did not. For a young man in his early twenties, this demonstrates considerable strength of character on Grainger's part.

Grainger nevertheless demonstrated the same traits as those he criticised, making free use of the advantages knowing such people could avail him. One in particular stands out. Mrs Lilith Lowrey, a socialite twice Grainger's age, lived in splendour in Queen's House, one of the most exclusive homes on London's Cheyne Walk. She 'took up' young men like Grainger, as he explained:
One evening, driving home to Queen's House in a taxi from some party, she told me that if I didn't become her lover she would do nothing more for me. I had no such inclination; on the other hand, I had nothing against playing the role of a male whore. But I feared the riskiness of the matter and her husband's attitude to it. In English A scandal wouldn't help my job-life either! Mrs L. told me that her husband took no stock in her sex-life; didn't care what she did. In Danish So I went to bed with her the same night. I had never before slept with a woman, nor had I ever reached a sexual climax while awake ... Imagine my surprise when, with Mrs L., I sensed within me an overpowering landslide, which seemed to start in my toes and reached its completion in my head! I thought I was about to die. If I remember correctly, I only experienced fear of death. I don't think that any joy entered into it.

This 'love-serve-job', as Grainger called it, went on for some years, with his mother's encouragement. She knew what was good for her son. Lowrey certainly introduced him to a wide circle of artists, musicians and society leaders.

On a clandestine trip to Dieppe in 1902, she introduced her lover to the painter Jacques-Emile Blanche. Grainger took to him immediately. He was to Grainger 'not a common-or-garden Frenchman. He had been at school in England & spoke English with learned mastery & subtle wit. What a spell-binding man & how I grew to love him!'

Perhaps the greatest test of Grainger's affection and respect for Blanche was contained in his ability to sustain criticism from him. When Grainger's 'Colonial Song' was played in London in 1913, Blanche wrote the following to his friend:

The only, the one danger in your disposition, might be as to your indulging into some a trifle too facile effects in the way of big ensemble, just a little too lacking. I think you are at your best whenever you seem to dive in a vort [sic] of turmoil of superforced and intricate currents—Do give us a lot more!

Arnold Henry Mason (1885–1963)
Ella Strom 1919
Grainger Collection, the University of Melbourne
But by now the door was closing on the sparkling Edwardian years. War loomed. In 1914, against a background of jeers at Grainger’s cowardice, he left with his mother for the United States. He was soon hailed as one of the country’s top concert pianists, but things were never the same again. While the United States provided Grainger with many opportunities, he was rarely happy there. His mother’s health, which seemed to have stabilised during the English years, deteriorated as the syphilis given to her by her husband ate its way both into her body and her spirit. In 1922, she took her own life.

Devastated, Grainger wrote the wistful ‘The Nightingale and the Two Sisters’ from folk songs gathered only a month after she died. His mother’s death marked the end of Grainger’s youth, and of an idealism and enthusiasm with which he had infected everyone he met. Subsequent years saw him continually rearranging compositional materials, values and philosophy gleaned in these formative London years. As he later noted: ‘in London, I became deeply swayed by Japanese thoughts, by French tone-art, by Spanish tone-art, & by anything passed on to me by beloved friends like Menpes, Jacques Blanche, Sargent & others’. Grainger was a lucky man: not only to have been under the tutelage of such eminent figures, but to have been counted as their friend.
Axel Poignant (1906–1986)

Portrait of Percy Grainger 1935

National Library of Australia
Percy Grainger was a composer first and a pianist second. Or so he said. The evidence of his life suggests otherwise: that Grainger spent most of his heyday at the keyboard, and getting to and from the 3000 concerts he took part in between 1890 and 1960. In later life he lamented that his compositions had gained too little attention, and even that came too late in life. Yet Grainger had mapped out his life plan as a composer before he was 20, and he held true to that plan over the next six decades as best he could. We now know him best by his highly distinctive arrangements of folk music—'Country Gardens', 'Folk Song from County Derry' and 'Lincolnshire Posy'—but that was not what Grainger meant by composing. That was arranging. When he talked of serious composition he meant works such as his Kipling 'Jungle Book Cycle', 'In a Nutshell' suite, 'The Warriors' and, above all, his quest for 'free music'.

Grainger's folk-music arrangements are by their very nature miniature works. The tunes are set in a few imaginative guises—skillfully varying the rhythms, pitches and instrumental timbres—and then, in between two and six minutes, the piece is over. In his original compositions Grainger tried to break out of the miniaturist mould, to grow from the 'bijou' country-garden Englishness of his best-known arrangements into a 'continental' Australian conception which was, as he wrote to a longstanding English friend in 1957, 'monotonous, uneventful and unbroken-up'. That desire for musical continentalism paralleled his quest for 'all-roundedness' (rather than specialisation) in personal development. Common to both was Grainger's desire to achieve seamless development over a wide expanse, rather than varied repetition of something self-contained.

'The Warriors: Music to an Imaginary Ballet', written between 1913 and 1916, was Grainger's longest and most extravagant work. Scored for a huge orchestra, with a veritable battery of percussion instruments and three piano parts, the work was an aural parade of Grainger's key racial influences—ancient Greek heroes, Nordic warriors, Zulus and Polynesians. These combined, in Grainger's words, in 'an orgy of war-like dances, processions and merry-makings broken, or accompanied, by amorous interludes'. Yet this orgy was ultimately a string of eight miniature sections. And unlike Stravinsky's ballets, which had inspired Grainger to write his 'imaginary ballet' in the first place, the whole of 'The Warriors' was no more than the sum of its parts.

Similarly, in his 'In a Nutshell' suite, Grainger did not manage to break out of the miniature mould, except in the suite's third movement, 'Pastoral', which is a glorious 10-minute ramble of rhythmic and harmonic flexibility. Here Grainger succeeds with large-scale development rather than just skilful variation of detail.
That flexibility with pitches and rhythm is seen, in more experimental fashion, in a series of little-known works that Grainger created from boyhood to old age. In Grainger's telling, the origin of these experimental works lay in late 1880s Melbourne where he observed the freedom of the movement of water (he mentioned the Albert Park Lake, in particular), and asked himself why music did not move as freely as water. Over 60 years later, in a 1952 lecture, he clarified what he was searching for:

1. Melody freed from the tyranny of harmony;
2. Harmony freed from the narrow conceptions of concordance; 3. Intervallic freedom unrestrained by the hampering confines of scale & key; 4. Rhythm freed from the constant in-step-ness-with-Jim (coincidence between the rhythms of the various voices); 5. Musical form freed from unsuitable "architectural" conceptions. In other words: FREE MUSIC.

What irritated Grainger most was that Western music seemed to be suffering from arrested development because of its allegiance to the fixed steps of yesterday's music and, in particular, the simplistic conformities of classical and romantic music. He likened its condition to that of Egyptian bas-reliefs with their conventionalised forms, against the liberated and lifelike flow of Greek sculptures. He believed musical liberation would only occur when music could be conceived outside the traditional restraints of pitch, rhythm and form.

He first challenged conventional rhythm when, in 1899, his analyses of Old Testament speech rhythms led to the irregular rhythms of his 'Love Verses from the Song of Solomon', and his Scottish-influenced 'Hill-Song' no. 1. Meanwhile, the lurching of an Italian train had inspired his minute-long experimental "Train Music". Later, in 1907, he attempted an early essay in "beatless music" with "Sea-Song". From around 1905, as he set about transcribing British folk songs, Grainger became increasingly frustrated by the limitations of all kinds of written notation. In his 'Random Round'
he turned the inspiration of South Sea Islander music-making into his first experiment in 'concerted partial improvisation', an attempt to blend Western notions of harmony with Rarotongan practices of polyphony.

While the public lapped up his jaunty folk-music settings, Grainger was privately planning a comprehensive assault on formalised music. A further move towards his 'free music' aims came during the 1920s as he established his principles of 'elastic scoring'. Against the classical-romantic orchestra, with its inflexible instrumental formula, Grainger posed a way in which all available instruments could be used in ensemble playing. In more baroque fashion, what mattered was that players were assigned their parts according to a few simple rules of instrumental combination. Using elastic scoring it was possible to expand and contract to fit the available players. So often there were too many good wind players but too few good string players to fit the standard formulas of the symphony orchestra.
But Grainger wanted to go further. Much further. The fixed steps found on the piano’s black and white keys, and on most wind and brass instruments, irritated him beyond measure. These instruments were aesthetically stillborn through their inflexibility of pitch. They could not ‘glide’. But the music Grainger claimed he wanted to express to the world was a gliding, sliding, infinitely malleable music, akin to William Hogarth’s ‘curves of beauty’.

In early 1935, on ABC radio, he unveiled his ‘Free Music’ no. 1, first scored for string quartet, but later rescored for early electronic instruments called theremins. ‘Free Music’ no. 2 followed in 1937, scored more ambitiously for six theremins. This music, with its seamless gradations of pitch, sounds like a distant precursor of the Dr Who theme. ABC listeners must have wondered as much at Grainger’s broadcast lecture on ‘The Goal of Musical Progress’ as at his weird ‘free music’ example, for he explained:
"Free music" ... will be the full musical expression of the scientific nature-worship begun by the Greeks and carried forward by the Nordic races. It will be the musical counterpart of Nordic pioneering, athleticism, nudism. In all these respects it will be cosmic and impersonal, and thus fundamentally differentiated from the strongly personal and 'dramatic' music of non-Nordic Europe with its emphasis upon sex, possession, ambition, jealousy and strife.

A sextet of theremins, however, still relied on six individual lines performed by humans. Grainger wanted multi-voice, gliding music that machines could play without the unreliability of human interpretation. Only then, when music was truly impersonal, could it finally be free.

World War II interrupted Grainger's 'free music' experiments. During the war he relocated from New York to Springfield, Missouri which he used as a base for re-intensifying his concert career, often playing to troops at military camps. But in 1945, when the war was over he returned to his home in White Plains, New York, and soon teamed up with a local physicist, Burnett Cross, to start making impersonal 'free music' machines.

One early machine involved three melanettes (electronic keyboard instruments) and experimented with microtones of one-sixth of a tone. Another, from 1950, involved a swanee whistle and two recorders controlled by a paper roll. These led to the more substantial Estey Reed Tone-Tool machine which operated like a pianola. A huge metre-wide roll of perforated paper passed over a 'kind of giant harmonica' at a regular speed, resulting in a four-part glide realised over steps of one-eighth of a tone.

In 1952, Cross and Grainger created a Kangaroo Pouch Tone-Tool which gave greater flexibility in pitch and volume for eight independent parts. For months the Graingers' lounge room in White Plains was dominated by a huge paper roll nearly two metres high, onto which 16 graphs were sewn at various heights. Without getting too technical, Grainger achieved smoother 'hills and dales' of sound than ever before, as eight oscillators negotiated their pitch and volume graphs.

A further machine, the Electric Eye Tone-Tool, was developed from 1953. It used photocells and electronic oscillators, based on newly available transistor technology, to realise the contours of Grainger's 'hills and dales' graphs. Soon, Grainger was working on graphs of his own music, and of others such as Wagner, Grieg, Skryabin, Cyril Scott and Arthur Fickenscher, to be performed by his new instrument.

However, technology was racing ahead of Grainger. By the mid-1950s the electronic synthesiser, developed at the Radio Corporation of America's Princeton laboratories, was able to achieve most of Grainger's aims with much greater subtlety and infinitely greater budgets. The rest is history, and electronic music rapidly became an integral part of our sonic landscape. Despite his view in old age that the development of 'free music' was his only work of real musical importance, Grainger never composed a major piece of 'free music'. His lifelong quest 'to tally the irregularities and complexity of nature' was realised only in experimental terms. He remains best known for his consummate folk music arrangements, for which even Benjamin Britten would claim him as his master.
Frederick Morse
Grainger: Pianist Composer 1920s
Grainger Collection, the University of Melbourne
At the height of his performing career in the United States from 1920–22, Percy Grainger was playing up to 120 concerts per year. These concerts featured him in a variety of roles as solo pianist, chamber musician, concerto soloist and conductor. As solo pianist his concert programs were wide-ranging and included original compositions as well as arrangements from the medieval to modern periods, with the exception of classical works as Grainger was known to dislike Haydn, Mozart and Beethoven. Moreover, he frequently championed works by lesser-known composers, and those of his composer friends Edvard Grieg, Cyril Scott, Balfour Gardiner and Henry Cowell.

Proclaimed as a virtuoso in concert reviews, Grainger's pianism was synonymous with the romantic virtuoso tradition and, more specifically, with that of the composer–pianist Franz Liszt. Though Grainger never met Liszt, his indirect link to the virtuoso tradition was through his teacher in Melbourne, Louis Pabst, who, in turn, was a student of Anton Rubinstein, the famous Russian who was inspired by Liszt's pianism and promoted his principles and teaching methods. Grainger's enthralment with Liszt student Eugen d'Albert's slapdash style further reveals the values that informed his own playing: 'When I saw d'Albert swash around over the piano, with the wrong notes flying to right & left, & the whole thing a welter of recklessness, I said to myself: “That's the way I must play.” I am afraid I learnt his propensity for wrong notes all too thoroughly!'

The heavier action of the late nineteenth-century piano ushered in a new kind of pianism which necessitated the use of weight technique in order to achieve greater sound projection. An aspect of pianism that was common to both Liszt and Grainger was their use of the fist. Noteworthy eulogies such as, 'young Siegfried Percy Grainger is a muscular artist, who crashes chords with the energy of a sun god'
undoubtedly confirmed Grainger's physical relationship with the instrument as that requiring to be struck. It is no surprise that his critics portrayed him as 'a shining apparition with golden locks, [who] smites the keyboard like the harmonious blacksmith ... his fingers are like steel mallets'. Thus, by bunching his fingers into a fist and stiffening his entire arm and wrist, Grainger would strike the keys as if with a mallet. His physical approach to the piano, more that of an athlete than an aesthete, translated into a form of muscular pianism which, in his opinion, ideally complemented the 'double percussion' action of the piano. Similarly, the Russian composer Glinka recalled in his Memoirs that Liszt's 'performance of Beethoven's sonatas and classical music in general was not what it should be; he struck the keys as though he were chopping meat'. It is perhaps such histrionics that led critics to variously proclaim both Liszt and Grainger as 'genius' and 'charlatan'.

Another feature of Grainger's muscular pianism was his idiosyncratic use of bunched and alternating fingerings to convey greater virtuosity. This is evidenced in his piano composition 'In Dahomey' ('Cakewalk Smasher') which features alternating and bunched fingerings, and glissandos to connote virtuosity. However, Grainger sustained an injury to his right-hand second finger as a youth, and so his prescription of such fingerings could be ascribed to his need to avoid undue pain. In time, this developed into a personal idiosyncrasy and forged a pianism that was based on personal strengths and weaknesses, and hinged on less safety and sensitivity. Indeed, Grainger's awareness of his technical limitations, particularly in the areas of velocity and speed, forced him to foster methods to enhance what one critic called the 'effect of virtuosity', of which a spirited sense of rhythm inevitably played a part. But more pertinently for Grainger, the gestural and imitative qualities of music should serve to articulate the 'twittering, pattering and coughing sounds' of folk singers, rather than connoting a deeper aesthetic. This principle became intrinsically linked to his unique interpretation of rhythm and articulation.

True to the virtuoso tradition, Grainger was not averse to rearranging the score to enhance the effect of virtuosity. By playing a simple trill with alternating hands or dividing a passage between two hands, he sought to convey greater velocity, volume and variety of articulation. Conversely, Grainger would simplify a passage by redistributing the difficulty between both hands or even omit the difficult passage altogether in performance, as Liszt himself would have recommended. As a Steinway artist, Grainger actively promoted the use of the middle pedal, which was a new feature in the American Steinway Grand. In a show of virtuosity, he would frequently combine the use of all three pedals in performance to achieve the effect of an organ. For Grainger, virtuosity was not restricted to the hands, but also extended to the feet.

Paradoxically, while Grainger's muscular pianism distinguished him in the early twentieth century when personal style was the essence, it also later shackled him to the past and thwarted his musical and technical development in adulthood. As late as the 1940s Grainger was still propounding the stiff arm and stiff fingers approach to his students at Interlochen, when Tobias Matthay and Rudolf Breithaupt had, four decades earlier, revolutionised piano technique by proposing the relaxation method and
weight transfer technique respectively. Grainger’s frequent complaint of lethargy after each performance—which he considered a ‘rack of a platform’—was probably due to extreme psychological and physical tension during performance. Yet, despite this shortcoming, Grainger had an insatiable need to learn new and difficult repertoire which exposed him to various pianistic challenges and offered him insights into current compositional trends.

The virtuoso tradition of the nineteenth century was not only restricted to the platform of the stage, but also
London provided the impetus for Grainger's early performing experiences from 1901 to 1914. The 'at home' concerts provided many opportunities for Grainger to cultivate a virtuoso image. It was during such a concert in May 1906 that Grainger met Edvard Grieg while turning pages for him, leading to a brief but significant friendship which lasted until Grieg's death in 1907. Perhaps it was Grieg's provocative interview with the Danish newspapers that established Grainger as the Grieg interpreter: 'What is nationality? I have written Norwegian Peasant dances that none of my countrymen can play and here comes this Australian who plays them as they ought to be played!' But though Grieg saw in Grainger a champion of his music, his diary entry, written soon after his meeting with Grainger, revealed this: 'But I missed ... the splendid Percy Grainger who turned the pages for me at a concert and whom I love almost as if he were a young woman.'

Grainger's self-preserving decision to leave for the United States when World War I broke out was also an astute career move. Grainger's schedule was soon packed with performing engagements throughout the United States, and in a letter to his mother he disclosed that his music would 'bring more honor to Australia than any soldier-work I could have done in British armies'.

In a review of Grainger's New York recital debut on 11 February 1915, critic Richard Aldrich of the New York Times commented on his 'distinctive personality that marks him out even in this season crowded with pianists of great and distinguished powers [Gabrilowitsch, Bauer and Busoni]. He has the technical equipment that is
Sergei Vasilyevich Rachmaninoff (1873–1943)

“Morceaux de fantaisie pour piano” 1890s

Prelude in C Minor, Op. 3

Grainger Collection, the University of Melbourne
indispensable for the modern player and opulent tone, a vivid sense of rhythm, a feeling for tonal color and variety of touch'. Evidently, Grainger's debut program was calculated for virtuosic effect and variety; the works performed included Bach-Busoni's 'Organ Prelude and Fugue in D', Brahms' 'Handel Variations', selections from Grieg's op. 66 and op. 72, Grainger's 'Colonial Song' and 'Mock Morris', Chopin's 'Posthumous Study in Ab', Ravel's 'Ondine', and Albéniz's 'Triana'. The success of this performance led to many others throughout the country.
prompting Grainger to write that he had 'never been more successful anywhere than here, both as a composer and pianist, maybe nowhere as successful as here. Next winter is already fully booked with the very best concert engagements ... America is a good country for a popular artist!"

Apart from his gruelling recital commitments, Grainger signed up with the Duo-Art Company, Decca Records, and Columbia Graphophone Company to make piano rolls and records. This resulted in approximately 250 original recordings and piano rolls of solo and chamber performances. Particularly noteworthy was Grainger's 1921 piano roll recording of Grieg's 'Piano Concerto', with Grainger assuming both roles of accompanist and soloist. The years of Grainger's transition from English to American residence, though fraught with personal uncertainties, witnessed a smooth career progression. Grainger's willingness to explore music in different contexts and through various mediums was a crucial element of his commercial success during his early years in the United States.

While this period marked Grainger's most successful phase as pianist and composer, his career came to a grinding halt when his mother committed suicide in April 1922. This personal tragedy sapped Grainger's will to succeed, and he took a long hiatus away from his performing commitments to re-evaluate his life. When he returned to performing in the late 1920s, his career never attained the heights of his early New York success, though it was somewhat revitalised during World War II. Grainger continued to perform in smaller venues until 1960. Such concerts recall a more intimate setting where he would program his own compositions, featuring himself as pianist, conductor and guitarist.

Indeed, life was a revolving stage for Percy Grainger, whose multi-faceted personality and idiosyncrasies were documented and frequently recounted, more so than his professional contributions to music. Such eccentricities were probably developed in response to his mother's advice to 'practice personality', which he consequently did in order to distinguish himself and project a larger-than-life personality.

Throughout his 60-year career, Grainger wore the many hats of composer, conductor, teacher, recording artist, inventor, writer and pianist as it was his belief that 'geniuses are those who proudly refuse to specialize, those who retain an all-rounded, balanced, manly approach to life'. While he felt bitter that due credit was not accorded to him for his many contributions to music, this did not deter him from involvement with live music-making right up until 29 April 1960. As his wife Ella later wrote on the program of this day's event, 'Here was Percy's last concert, 1960, Oh so nice at morning Recital, then a 'fiasco' with Band in the afternoon—also nice.'
Percy Aldridge Grainger (1882–1961)

An annotated copy of 'British Folk-Music Settings no. 6. Irish Tune from County London Derry'

London: Schott & Co., c.1912

Grainger Collection, the University of Melbourne
Grainger the Music Arranger

Barry Peter Ould

In the impressive rollcall of music arrangers throughout twentieth-century music, no musician looms as large in this field as the composer–pianist Percy Aldridge Grainger. His numerous arrangements of works by other composers, as well as arrangements of his original and folk music settings, present a body of work which is perhaps unique in music history. Grainger's musical interests covered a wide spectrum from medieval polyphony to the twentieth century, which culminated in his own early experiments in producing electronic music on 'free music' machines.

Grainger's development as an arranger can be roughly divided into three periods. His earliest work as an arranger of traditional music can be dated to 1898 when he took the song 'Willow Willow' from William Chappell's 'Old English Music' and wrote a new accompaniment to the existing melody. This was soon followed by 25 traditional melodies from Augener's 'Minstrelsy of England', all with new accompaniments by the 16-year-old Grainger. In 1900, during a visit to West Argyllshire in Scotland, the young Grainger was heavily influenced by what he saw and heard, and this was to have a profound effect on the music he produced thereafter.

His next set of arrangements was 12 songs from the Scottish collection 'Songs of the North', for which he wrote new piano accompaniments. Another two pieces from the same collection were arranged for a cappella voices, and it is in these settings that the beginnings of Grainger's unique harmonic style can be heard. Grainger continued to make new settings of existing source material more or less up until he embarked on collecting traditional folk songs. The years leading up to this important phase of his life were filled with an insatiable appetite for work.

His first public recital as a pianist took place in 1901, but he was also very busy playing at private functions. These early years in London saw the composition of his paraphrase transcription of Tchaikovsky's 'Flower Waltz', his first venture into that particular form, and piano transcriptions of 'Four Irish Dances' by his friend and mentor, Charles Villiers Stanford. This would in turn lead to a series of piano transcriptions of pieces he particularly admired, thus securing him a position amongst the ranks of composer–pianists who were attracted to this genre.

It was also during this period that Grainger first met his musical hero Edvard Grieg. He had long been a fervent admirer of the Norwegian's music. While still a boy in Australia, he had come under the spell of Grieg's piano music, taught to him by his mother, Rose. His earliest orchestral arrangements were of three of
Grieg's 'Lyric Pieces' from op. 12, scored in July 1898, which predated his first song arrangement of 'Willow, Willow' by some four months. In 1902, during his stay at Waddesdon Manor, near Aylesbury in Buckinghamshire, Grainger penned perhaps his most famous arrangement. It was his choral setting of 'Irish Tune from County Derry' which has in latter years been wrongly attributed the title 'Danny Boy'. This sumptuous melody was to be arranged in many different ways during Grainger's lifetime, but the first published edition of his elastic scoring concept was a highly chromatic version of the tune.
In 1904, a meeting with Lucy Broadwood inspired Grainger to start collecting folk songs in the field. The material he collected between 1905 and 1909 would become his new source of inspiration, leading to the creation of one of his major musical achievements: the composition of the series 'British Folk Music Settings', which forms the largest collection of pieces among the generic headings he gave to his compositions. The folk songs he collected were mainly from Lincolnshire and Gloucestershire, but he also notated a number of sea shanties from John Perring and Charles Rosher, a deep sea fisherman and retired sailor respectively. It was from Rosher that he collected 'What Shall We Do with the Drunken Sailor', used to great effect in his 'Scotch Strathspey and Reel'. Perring provided 'Shallow Brown', perhaps one of Grainger's greatest settings.

Grainger also visited Denmark where he undertook several expeditions to collect material, the last being in 1922. Again, the songs he collected in Denmark would be used in a series of compositions entitled 'Danish Folk Music Settings' of which his 'Danish Folk Music Suite' for orchestra is the crowning achievement.
A series of eight concerts between 1912–13, organised and sponsored by Henry Balfour Gardiner, a fellow student at Hoch's Conservatory in Frankfurt, presented Grainger with an opportunity to present some of his choral and orchestral arrangements for the first time. At the first of these concerts, his setting of a Faeroese dance folk song with guitar ensemble, 'Father and Daughter', was a huge success. It brought Cecil Forsyth's attention to Grainger's unique scoring for guitars which he later used in his book on orchestration. The fifth concert included one of Grainger's earliest orchestral settings from folk music sources, Passacaglia on 'Green Bushes'.

A publishing deal with Schott and Co. was secured in 1911 and, after the success of a handful of popular pieces including 'Shepherd's Hey', Grainger was encouraged to make piano arrangements of them to widen their popularity. Thus the process of transcribing his own pieces began. While Grainger's original piano works are almost without exception transcriptions (the majority of his piano versions were made after their original instrumental or orchestral scores were composed), it is in the 30 or so transcriptions of other composers' music that his originality as a composer for the piano shines forth.

After his time in the United States Army he resumed work as a concert pianist and his vigorous nature never allowed him to rest. Grainger's remaining years in the United States were oriented towards education, and a series of teaching posts were made available to him. This provided him with the opportunity to make arrangements of pieces for multiple pianos so that his piano students would be able to play alongside him and thus accustom themselves to playing in an ensemble. For the more gifted pupils, he made special two-piano arrangements of some of his original works and folk music settings.

It was at the Chicago Music College, beginning in the summer of 1919, that the two first numbers of his 'Free Settings of Favourite Melodies' were written out. The 'Hornpipe' from Handel's 'Water Music', however, appears to have been thought out earlier than this. It is a straightforward treatment of the original melody, though technically more demanding than it sounds.
The second, Brahms' "Wiegenlied" ('Cradle Song') op. 49 no. 4, is a contemplative study characterised by much arpeggiation.

The third piece in the 'Free Settings of Favourite Melodies' series is a transcription of the song 'Nell' op. 18 no. 1 by Fauré. Grainger's filigree treatment of the melody was made in February of the same year in which Fauré died. The transcription of one of Fauré's most poignant love songs, 'Après une rêve' op. 7 no. 1, followed in 1939. In the twilight years of Grainger's life, although frail, he could often be heard playing these two Fauré melodies.
Before 1920, work commenced on 'Ramble on Love', with the full title ‘Ramble on the Love-duet in the Opera ‘The Rose-Bearer’ no. 4. But it was his mother’s suicide in 1922 that drove Grainger to complete this most elaborate of all his piano paraphrases, with her name obliquely enshrined in the title.

For the Chicago Music College’s summer school in 1928, Grainger made the first of his impressive transcriptions for a percussion ensemble of Debussy’s ‘Pagodes’ ('Estampes'). In 1932, Grainger was appointed associate professor and chairman of the music department at New York University and, through the auspices of Gustave Reese, Grainger was introduced to a recording of medieval music by the English musicologist, Dom Anselm Hughes. This experience was to bring Grainger's attention to a body of music which would preoccupy him for the remainder of his life. His work on arranging and trying to popularise this music led to the publication of a series of pieces entitled ‘English Gothic Music’.

In the following years while visiting his homeland, Grainger made a series of transcriptions from recordings of ethnic music from the Pacific regions, and the harmonisation of a Chinese tune, ‘Beautiful Fresh Flower’, which he had read about in *A Theory of Evolving Tondity* by the American musicologist, composer, organist and conductor, Joseph Yasser. The melody of ‘Beautiful Fresh Flower’ was also used by Puccini in his opera *Turandot*.

From 1930 onwards, Grainger began lecturing and teaching at the National Music Camp at Interlochen, Michigan, and for these annual events he turned his attention to making many arrangements of works by different composers, among whom J.S. Bach took a central role. At the same time he began a series of masterly arrangements under the heading ‘Chosen Gems for Winds’, including works by Josquin, Cabezón, William Lawes and Eugene Goossens, as well as pieces made available to him from his collaboration with Hughes. A similar set of arrangements for strings was also undertaken, and many of these works were performed during the concerts Grainger organised at the Interlochen...
summer music schools. For his final concert in the summer of 1944, he made a transcription of Ravel’s ‘La Vallée des Cloches’ for tuneful percussion and strings. This was his second transcription of a Ravel piano work. In 1934, he had transcribed ‘Le Gibet’ for piano and marimbas, but the score has never come to light.

Such is Grainger’s breadth and vision that if all music apart from Grainger’s arrangements were to disappear, we would be left with a body of work which would give us a fundamental understanding of the development of music from different cultures throughout the ages. It is unfortunate that Grainger’s reputation as a composer is largely based on a handful of popular piano arrangements, while the bulk of his inventive and highly individual settings of folk music, together with his arrangements of a wide gamut of music from all periods, and his own original compositions, for the most part go unperformed and unheard. The multifaceted genius of Grainger the music arranger has yet to be fully appreciated.
Percy Aldridge Grainger (1882–1961)

'British Folk-Music Settings no. 6. Irish Tune from County Derry'

New York: G. Schirmer, 1917

Grainger Collection, the University of Melbourne
(MUM stands for Melbourne University Museum)
Roses red and roses white
Plucked I for my love's delight.
She would none of all my posies,—
Bade me gather her blue roses.

Half the world I wandered through,
Seeking where such flowers grew;
Half the world unto my quest
Answered but with laugh and jest.

It may be beyond the grave
She shall find what she would have.
Oh, 'twas but an idle quest,—
Roses white and red are best!

— Rudyard Kipling

Everything Percy Grainger articulated about society must be understood in the light of his views of both race (by self-admittance his 'religion') and sex. It is, for some, a bitter pill to swallow. A cleaner, less querulous, less inconsistent individual is more to their taste. But for a man who sincerely believed that, for instance, there would be fewer wars if nudity were more widely practiced, to sterilise his image is to risk losing all that is important about him; more so than with other composers. Of course, all such individuals are surrounded by legend and myth. Everything about them is subject to scrutiny, interpretation and misinterpretation. Percy Grainger, however, decreed such mythology. Anything less than the absolute truth, he claimed, amounted to 'lovelessness'. In consequence, few figures in history have furnished posterity with such a range of primary sources in an attempt to ensure that an accurate record be left in their wake as Grainger has. Living with an eye to the future, and with the establishment of his museum in mind from as early as his late twenties (it was realised during his early fifties), he kept virtually every notebook, receipt book, diary, address book and most letters both written and received. The letters alone number many thousands. Despite the discomfort it causes some Grainger acolytes even today, he would not brook any compromise. Either tell the entire truth, or remain silent.

Under normal circumstances the content of personal literature, such as that provided by Grainger, would be affected by certain rules of propriety. We rarely put into print exactly what we think. Historian Michèle Perrot rightly notes that such 'subtle stratagems of camouflage and display [nevertheless] bring us at least to the gateway of the fortress'. But Grainger had little regard for such propriety. Indeed, if anything, his mildly exhibitionistic nature had greater sway in determining what he wrote.
and how he expressed himself than any concern for public sentiment. He was ruthless in acknowledging failings as well as virtues. As a result, Grainger does allow his inquirer to go beyond the gateway of Perrot's fortress, even if he does inevitably nudge the visitor towards some battlements and away from others.

The basis of much of Grainger's brutal honesty was his belief in the educational function of the artist in society. He was unyielding about this—the artist was to create public taste and public opinion, not pander to it. Entertainment was self-indulgence and not part of a true artist's work. He saw that his own role as a composer was to 'play my part in the creation of music that should reflect ... a forward-striding host of comradely affectionate athletic humanity might be heard chanting the great pride of man in himself'. His inability, however, to sustain public interest in anything other than his lighter, folk-song-based works was an enduring disappointment to him. He wished to excite the public to consider his more complicated, experimental writing which he believed more accurately representative of his style and true personality.
Despite his disappointment with his public, Grainger maintained his dedication to the cause of Australian artistry, claiming, in 1942 in a letter to his Aunt Clara, that he wished to leave his music in such a state as to do honour to Australia. Above all, he wished to shun artistic compromise, which he saw manifested primarily in all things middle class. The art of the villa, or ‘suburban art’, was, for Grainger, art for the modest. He took a much more aggressive view of his responsibility for the propagation of true art, and expected the same of his friends. It was a muscular, virile, almost aggressive response. Indeed, as he warned his close friend, composer Cyril Scott, ‘you don’t see the world in terms of fighting. Very well; the world will overlook you in favor of the men who do see life in terms of fighting’.

Grainger’s artistic battle was racially based. His duty as a composer was clear to him: to turn back the tide of the Battle of Hastings and its Norman corruption by constantly promoting any music which he considered Nordic or Anglo-Saxon, and by ignoring Latin traits and those influences derived, as far as he could identify, ‘from the civilization of the Roman Empire’. It was an artistic–racial educational activity. ‘Nice to all, but best to my own,’ was his personal motto.

In his mature writings he frequently transgresses the line between racism and racialism, between the superiority of one race over another and the less strident belief of ‘equal but different’. His private writings reveal a more insidious racism than his mellowed words for public consumption. His 1933 radio broadcast in New York, ‘Can Music Become a Universal Language?’, serves as a good example. It attempted to promote an understanding of the music of a wide variety of racial and ethnic groups. In so doing, Grainger maintained that a ‘universal language’, and thereby a common ground in music, could be constructed upon which all peoples—regardless of age, race or culture—might meet. It would be naive, however, to assume that this represents Grainger speaking in support of the equality of
races and ethnic music. Rather, it is his contention that by understanding such music, the culture of that race would be revealed. He does not advocate interracial music. Much as Kipling espoused racial segregation in his tale *Beyond the Pale*, so did Grainger: 'A man should, whatever happens, keep to his own caste, race, and breed. Let the White go to the White and the Black to the Black.' A realistic approach to Grainger's racial interpretation of music returns the reader to his saying, 'nice to all, but best to my own'.

Barely six months after having written the text to this broadcast, in his private autobiographical 'saga' Grainger was writing an invective against Frederick Cowen, 'a lousy Jew' who had been the conductor of a long series of orchestral concerts at the Centennial Exhibition in Melbourne, some of which Grainger had attended. Grainger attacked Cowen at length. He considered it a tragedy that some of the earliest orchestral music had been brought to Australia by an individual unfit for such a momentous task: a mere Jew. He wrote:

We know that Jews are very unlucky in being ungifted in toneart—we know that altho the Jews are the most numberful of all the mindtilthed races in Europe (races lacking in mindtilth may birth lovelier toneart than mindtilled ones, yet it is only the mindtilled races who are able to write down their toneart so that it reaches the big world).

He continued in this tone, noting that lands well populated with Jews and 'roundskulls' had never produced as good a music as lands containing few Jews. Predictably enough he cited the Nordic lands as possessing a low Semitic population.

Grainger's interest in ethnic music arose likewise from a conviction that it was untainted by Semitic influences, rather than from a genuine dedication to interracial enquiry—whatever he might have said in public. He upheld that he was able to combine a love of the Western tradition with the exotic music of the South Seas, Africa and Asia without 'going native' 'to the disadvantage of [my] Europeanism'. Indeed, behind all his proposals for artistic interracial dialogue lay Grainger's constant determination to promote Nordic music.
Percy Aldridge Grainger (1882–1961)

Photo-Skills Guide 1942

Grainger Collection, the University of Melbourne
While he publicly asserted the equality of all music, he sought never to promote anything written by a Jew, or anyone suspected of even being Jewish, Delius excepted. In 1947, writing to composer Daniel Gregory Mason—a fellow Nordic and in Grainger's eyes a 'genius'—he noted:

We have earned good money performing the music of foreign countries & writing books & lecturing about the music of foreign countries. Now let us apply our money to propaganda on behalf of our own music & the music of our own racial group.

Grainger's sexual interests, and the photographs he left in the Grainger Museum as a record of them, are also startling, especially for their time. He wrote:

Love, sex-life, friendship, reaction, influence, support: they are the things that life's beauty and art's strength live from, and these things I want to glorify in my books and in my museum to a degree and in a way that they have not been cultivated before.

Grainger's pornographic collection was part of his attempt to provide evidence to succeeding generations that he too was once as sexually active as they might now be. It was also proof that he enjoyed sexual activity into his senior years. His variety of day books, annotations in works on sexology, and photographs and pornography collections demonstrate the development of a perceptive and self-analytical mind. Combined with Grainger's considerable ability to articulate his ideas in letters, together they form a full account of one man's journey through creativity and how he perceived the various aspects of his life to impinge on that creativity. It was not just sex: diet, languages, exercise, art and furnishings, as well as the music with which many of us are so familiar, are all fully accounted for in his museum as dimensions of his total creative profile.

Grainger's interest in the phenomenon of sex, as well as its practice, was precipitated out of need as much as inherent appeal. His father's infection with syphilis, and then his mother's, coupled with the tension that these then incurable afflictions predictably created, brought to the foreground issues which even today tend not to be confronted within families. In addition, his own interest in flagellation intrigued him. He felt no shame, just curiosity concerning the genesis of this interest. He once wrote that it was possibly as a result of witnessing his mother's attempts to head off his father's drunken sexual advances with a horse whip, in order that she not beget syphilitic children by him:

I have seen her drive him out of the room with a riding-whip when he was drunk and unwilling to follow her wishes in this matter. She kept house for him until I was about 8–9 years old, as she hoped to be able to get the better of his drunkenness. But when she realised that it was no good, then they separated (about 1891?)—in all friendship.

And he was subjected to the same punishment for misdemeanours himself. Later in life he discussed these issues openly with his mother who, in reference to Kipling's poem *The Light That Failed*, referred to his sado-masochism as 'blue roses': he wanted what he
could not have. She could offer no help to her son, nor could any of the many subsequent friends to whom he presented not always welcome details of his erotic pursuits. The issue was made all the more complex by Grainger's close relationship with his mother and the ensuing innuendo of incest. This coloured much of the public knowledge of Grainger for many years, providing a dramatic element for playwrights and journalists which distracts too readily from a deeper consideration of the issues. Today, however, through the documents he surrendered to his museum, and through a society much more prepared to confront such dimensions of character, Grainger may indeed reach a much larger and more receptive audience.
Frederick Morse

Rose and Percy Grainger, aged 60 and 39, on the Porch of their White Plains Home 17 July 1921

National Library of Australia
Thinking for this essay began in August last year while on holiday in France. There were five of us, and at least as many cameras. We collected the predictable tourist items and one of us kept a diary. We were typical, in other words, of most people who in their private lives retain tax returns and other domestic records, and who more generally create and retain family photos, letters with some personal meaning and so on; items which were once significant, and which continue to be kept despite house moves and periodic spring-cleaning. But I would call none of us an ‘autoarchivist’; Percy Grainger, I would.

Travel reflections also provided another contrast. Like a number of European countries, France has numerous biographically-focused museums—sites where a renowned historical figure was born or lived or died. Without deliberately looking, we came upon museums relating to Leonardo da Vinci (Amboise), Vincent van Gogh (Arles) and Joë Bousquet (Carcassonne), and we noted references to numerous others relating to those such as Marshal Foch and Marcel Proust. However, it is rare to find such institutions, in Europe or elsewhere, which were started by their subject. In Australia, one struggles to identify anyone who arranged for a public institution to host an operation exclusively devoted to one individual. The few obvious candidates, such as Bob Hawke’s Prime Ministerial Library in Adelaide and the Arthur Boyd Centre at Bundanon, New South Wales, simply have no parallel in motive, initiative and timing to the Grainger Museum.
Conventional wisdom has it that victors write history. Identifying how history guarantees an individual’s memory is more difficult to simplify. However, the survival of physical and mental traces of the past is part of the explanation, and it is possible to enumerate some classic factors relevant to their transmission across time. To one degree or another, the creation and preservation of personal cultural heritage material requires a strong sense of purpose, the right circumstances and personality to generate good material, a conducive logistical and
bureaucratic environment and, finally, a nominated successor to take over beyond the grave. Grainger had the lot.

But what was Grainger’s motive for collecting? Novelists, psychologists, sociologists and philosophers among many others have been struck by the fact that since we humans learnt to talk and write, we make and transmit ‘memory texts’ to tell stories. According to novelist Graeme Swift, we are by nature a storytelling animal; our identity is constructed via a narrative of self. We can only speculate as to whether Grainger’s obsessive need to record his story stemmed from anal retentiveness and papyromania (the compulsive accumulation of papers), or whether the objects he collected acted as symbolic substitutes linked to a childhood need for compensation. But if Swift is right and we are fundamentally a storytelling animal, there is little doubt that Grainger had a story to tell; a story essentially of two chapters.

Firstly, he wanted to memorialise his mother. Their mutual attachment and dependence on each other was deep, and remained strong up to her death in 1922 when Grainger was 39. The only son of a mother separated from her husband when he was 10, Grainger’s general and musical education and training, his career, even his choice of friends and lovers were shaped by Rose during his formative years and into middle age. They were utterly devoted to each other and were rarely apart for more than a few weeks at a time, writing constantly to each other when they were. They performed and were recorded together, and shared similar interests in reading, crafts and certain kinds of music. Grainger dedicated compositions to her, shared the same accommodation, nursed her when sick, and used the stage name Percy Aldridge Grainger over his legal name, George Percy Grainger, in honour of her family name, Aldridge.

Grainger’s ideas about how to formally document this devotion varied from an Aldridge museum in Adelaide to a ‘Grainger-Aldridge-Strom’ museum at his home in White Plains, New York. What he actually
achieved was vast and remarkable. While on tour he donated named collections of music to local libraries in Rose's memory. After she died, he started carrying her last (unsent) letter to him round his neck in a tiny container, and wrapped her brass bedhead in newspaper cuttings containing stories about death or disaster. Within a year of her death he created his first memorial, a personally designed and funded volume entitled, 'Photos of Rose Grainger and of 3 Short Accounts of Her Life by Herself, in Her Own Handwriting: Reproduced for Her Kin and Friends by Her Adoring Son Percy Grainger'. Not surprisingly, Grainger's parents and their families, particularly the Aldridges, featured prominently in his ideas for the museum galleries. They were strongly represented too, particularly Rose, in the collection, including thousands of letters between mother and son, and her personal effects such as clothes, accessories, shoes, hats and undergarments which were in their house at White Plains at the time of her death.

Secondly, in the Grainger Museum at the University of Melbourne Grainger's private and public motives converge, the latter similar to those of a university archives or public library. He was endlessly curious—about himself, his family, his circle of friends and music, and believed everything should be honestly documented and the documentation preserved for research and display.

Grainger came to believe he was especially talented, to such a degree that he felt he himself should be the object of study. He photographed himself and his wife following flagellation, and noted such activities, from the equally private to daily trivia, in his diary. As for his circle of friends, he believed his theories about the source of their compositional imagination should be documented in the broadest fashion. He collected not only letters received, but sought the return of his own originals. Truly catholic in his view of cultural heritage, he also collected clothes, portraits, musical manuscripts and instruments and even sought photos of other composers' eyes, believing those with blue eyes were special. In his many explanations on the purpose of the museum he wrote: 'I have tried in this Museum ... to trace ... the aesthetic indebtedness of composers to each other ... and to the culturising influence of parents, relatives, wives, husbands and friends.'

However, the aim was not only to focus on his life and times. Grainger felt music in general, and Australian music in particular, should also be recorded through the full range of documentary forms, for example spending his own funds to secure a collection of Marshall-Hall material. His interest in folk song and folk culture is also relevant here. He was an early user and champion of the phonograph for folk song collecting, particularly in the British Isles. Whether in remote counties of England, in Denmark or New Zealand, he championed an approach emphasising scientific methods, the authentic voice, and moral rights much against the prevailing orthodoxy of transcription and improvement.

The purpose of all this collecting was ultimately for the use of future scholarship. In Grainger's essay on his interest in flagellantism, which he directed be closed until 10 years after his death, he urged the documents be 'lodged with some medical or historic or scientific society or library that may wish to investigate the nature & habits of creative Australians'. When an exasperated Cyril Scott, having been pestered for clothes and letters,
asked, 'do you imagine for a moment ... that anybody will want to wade through this sea of letters', Grainger replied, 'They will be there for reference, and so at the disposal of any musicologist or biographer who may want to prove a given point'.

To adopt the recordkeeping categorisation of the National Library's Manuscript Librarian, Graeme Powell, Grainger was simultaneously an accumulator, communicator and recorder. His output of letters, diaries, essays and reminiscences, from what Gillies and Pear call his 'ever-scribbling pen', was vast. This, combined with the sheer business needs of his concert pianist career, made office support essential. Rose put aside souvenirs from his infancy and filed notices of his concerts, conducted most of his business and directed much of his social correspondence. In effect acting as his agent, she would conduct correspondence almost daily and advised Grainger to do the same, including to her during their absences. Though many copies of their outgoing correspondence have not survived, most between Rose and her son were carefully retained. In Naomi Cass' words, she 'curated a space for her son's genius'.

Once the University of Melbourne had accepted Grainger's proposal to establish the museum, there was a more deliberate and less emotional form of delegated documentation. Between 1938, when the museum was officially opened, and 1955–56, when Grainger made his final visit to Melbourne, Richard and Dorothy Fowler were its part-time curators. They worked under numerous constraints originating from university indifference, inadequacies of the building, wartime contingencies, import and customs exigencies, and the constant flow of parcels, boxes and crates from Grainger which required
unpacking, sorting and storing. Despite all this, they were totally supportive of their absentee archivist.

Several times during his life Percy Grainger made arrangements in anticipation of possible threats to his collection and its continued management. He had a great fear of fire and insisted that his museum not have electricity connected. He also moved key documents away from New York during World War II, prepared formal and informal instructions about his estate, and distributed multiple copies of some items in his collection.
Grainger was grappling, as have many others individually and collectively, with an ancient tension between mortality and posterity. In oral and non-literate societies, particularly, storytelling, song and dance are practised to pass on beliefs and traditions to the next generation. In literate societies the modes of transmission are more varied. However, even with the rise of collecting institutions, historical societies and so on, the survival of Grainger’s personal documentary material, such as correspondence, manuscripts, diaries and legal documents, was not guaranteed.

Against this background, Grainger’s 1932 museum proposal to the university was unprecedented, even compared with literary estates. As Paul Brunton has noted regarding the writer Miles Franklin, in Australia in 1954 it was still unheard-of for a writer to bequeath an entire personal and literary archive to a library. Grainger didn’t rely on a will or wait to be approached by a library. It took a couple of letters (and, admittedly, a favourably disposed chancellor and a considerable amount of Grainger’s own money) for him to gain his own university-based museum. Through a process variously termed pluralisation or de-privatisation, he single-handedly achieved what was to become a core function of librarians and archivists. Scholarship and the public are the beneficiaries of this gifted amateur archivist.
Unknown maker (Native American)

Round beaded handbag collected by Percy Grainger  c.1915–17

Grainger Collection, the University of Melbourne
During the 14 years Percy Grainger lived in London (1901–14), he developed a strong network of friends and associates within the visual art world. He learned quickly of the cachet gained from being immortalised on canvas or paper by a fashionable portrait painter, and also recognised the unique social status successful portraitists enjoyed in the heady world of London’s upper classes, or ‘the smart set’, as Grainger referred to them.

A year after his arrival in London, Grainger was befriended by French society painter Jacques-Emile Blanche who, as well as executing an arresting portrait of the pianist, introduced him to some of his influential subjects, including the composer Claude Debussy. It is also probable that Blanche introduced Grainger to Baron Adolph de Meyer, ‘court’ photographer to London’s social elite, who was to produce Grainger’s first publicity photographs.

Quite apart from the needs of self promotion, Grainger sought the company of these artists because he also spoke a common language with them and enjoyed their company. He was visually literate and was familiar with the history of Western art. As a child he appeared destined to be a painter or illustrator. Numerous juvenile sketches and watercolours held in the Grainger Museum, stand testament to his extraordinary natural talent as a visual communicator. At age six he was producing caricature-
Percy Aldridge Grainger (1882-1961) 
The Large Hof (Court) in Romer, Frankfurt 1896 
Grainger Collection, the University of Melbourne

Grainger was a home-educated only child, who used drawing as a means of entertainment. His father John Grainger, a prominent Melbourne architect, was undoubtedly his first teacher. As part of his architectural training, Grainger senior developed strong illustrative skills and was a competent watercolour painter. He also exposed his son to the landscape painting of the Heidelberg School and introduced him to painters Charles Conder and Arthur Streeton. In 1890, Grainger spent time in Streeton's studio watching him work.

Grainger stated in 'The Adridge-Grainger-Strom Saga', an unpublished autobiographical manuscript held in the Grainger Museum:

Father was just as fond of paint-art as he was of tone-art [music]. He was always thinking and speaking of Greek shape-art (sculpture), old Italian, old Dutch and other painters (Turner, Millais, Millet, Burne-Jones, Murillo).

In 1890, John Grainger wrote to his father of his eight-year-old son's fascination with drawing:

At present he draws well, immensely well, and it is a frightful thing to keep him from being always at it, and his mother is most anxious he should be an artist. I'm afraid if he becomes one that he will be dangerous, and his mother's ambition is to take him to London or Paris where some old duchess or young with influence, may 'take him up': that is to introduce him to a lot of people who buy pictures not on account of the picture, but for the artist.

like drawings a talented teenager would have been satisfied with. Though music became Grainger's central preoccupation, he called upon his natural acuity and skills as a draftsman numerous times throughout his adult life.
In the same year John Grainger put an end to his marriage by going to England. Percy’s mother, Rose, took in boarders to meet rental payments. The boarder who made the greatest impression on the young Percy was English botanical artist and landscape painter Albert Edward Aldis. Aldis became Grainger’s second art teacher.

Grainger displayed a precocious talent at the piano and, with his father absent, his mother changed the direction of her son’s artistic endeavours, introducing music tuition and rigorous piano practice. At 12, he performed his first formal public concert and the following year departed for Germany to study piano and composition at the Hoch Conservatorium in Frankfurt. Although music was his principal concern, in 1896 Grainger also attended the art classes of Frankfurt painter Georg Franz Widmann.

To this date, Grainger had only experienced the urban landscapes of Melbourne and Adelaide where building and landscape design echoed the high Victorian preoccupation with classical revival, with the occasional Gothic church adding variation to a narrow similitude.
His reaction to the landscape and cityscape of Frankfurt was one of ebullient enthusiasm. In his spare time he made numerous sketches and watercolours. Some of the images are finished but many show brevity of execution akin to note-making, as if he was learning to read the structure of this new visual world. The many hasty and half-finished drawings he filled his sketchbooks with as a child suggests that a visual understanding of his world was an intuitive priority. Throughout his life he used drawing to reinforce his written texts. In this sense he could be compared to the eighteenth-century dilettante who used drawing and painting as a way of documenting journeys of discovery through multiple fields of study.

Grainger's need to understand the world visually did not always have an aesthetic goal as an end result. Often his gaze took on the mantel of the detached voyeur. Later in life he was a consumer of pornography—very soft by today's standards—and as a young man while on tour with the Australian contralto Ada Crossley's 1908 concert party, he openly wrote in a letter to his lover, Karen Holten, of paying native women to 'dance the Can-Can without clothes on'. He continued:

There is no doubt that having 1/2 a painter's nature makes me wish to see naked bodies maybe in a slightly different way to folk who have no painting inclination. It works on my pictorial senses like hearing the tuning up of a big orchestra does on my compositional senses.

In 1909, during a concert tour of New Zealand and Australia with Ada Crossley, Grainger developed a fascination for Polynesian and Melanesian decorative arts and design. He wrote to his mother of cycling to a Maori pa:

It looked modernly made, the roof of galvanised iron, & European paint used everywhere instead of stains, but the carving of the front & the crisscross wall screen decorations inside appealed to my ignorant enthusiasm like anything. Lovely colour effects & seemingly never repeated variety of pattern.

His enthusiasm for the crafts of Oceania became a preoccupation which culminated in a desire to master the techniques of woven beadwork. Visiting the Wellington and Christchurch museums, he produced sketches of artefacts and documented designs schematically. Both he and his mother experimented with the intricate process of knotting and building pattern with glass beads. In May of the same year in Lithgow, New South Wales he completed a substantial bead necklace and chest piece, later claiming that he worked on the piece for 160 days.

The freedom of expression Percy Grainger experienced in the arts of the Oceania also influenced his attitude to clothing design. During his performing career he conformed to protocols that demanded a performer wore specific formal attire, yet in his private life he experimented with the colour, form and material of his garments.

Around 1910 (after we had been fired by the beauty of Maori and South Sea Island clothes and fabrics seen in museums in New Zealand and Australia) my mother mooted the idea of clothes
made from TURKISH towels—cool in summer, warm in winter and washable at all times. I leaped at the idea, seeing therein a chance to return to something comparable with the garish brilliance of the sky blue and scarlet garments of our Saxon and Scandinavian forefathers ... Between 1910 and 1914 I wore these clothes while giving many of my lessons in London and continually during my composing holidays in Denmark.

Many of Grainger’s more experimental clothing designs express a playfulness and self-conscious daring. Although there is no evidence in his writings of a desire for dress reform, he was obviously reacting to the often inconvenient dress conventions of the Edwardian middle class. He created garments that allowed him greater flexibility of movement and it is believed that he jogged in his innovative clothing through London’s parks.

Robyn Healy, formerly curator of fashion and textiles at the National Gallery of Victoria, speculated that some of Grainger’s earlier designs, which are cut from single colours with simple edge designs, display similarities to Egyptian dynastic clothing and the later clothing of the Copts, influences he would
have been exposed to through visiting the Victoria and Albert Museum.

Grainger's clothing designs produced in the mid-1930s display a more experimental use of colour and form than his prewar designs. After settling in New York, he and his wife Ella created garments that show an awareness of the effect of abstract painting on costume design. The couple's designs boldly unified sharp rhythmic shapes with pulsating primary colour combinations.

Though a celebrated performer on the international concert circuit, Grainger is renowned today as a composer and arranger. While he was in England prior to World War I, he began to design the covers of his published editions, preparing the finished artwork to a camera-ready stage, including the typography. Grainger approached two-dimensional design in much the same way that he composed and arranged music: drawing freely from different sources. He mixed and adapted

Unknown maker (Native American)
Moccasins collected by Percy Grainger
Grainger Collection, the University of Melbourne
styles until he intuitively created a certain melange he considered appropriate for a particular piece of music. He experimented with calligraphy and colour relationships, and simple decorative devices. For the cover of his 'Lullaby from Tribute to Foster', he chose a simple decorative floral design he copied directly from a pair of North American Indian moccasins.

He refined an Australiana motif of freely interlacing gum leaves which he introduced to several published editions as a frieze surrounding the cover text. Ironically his most popularly known arrangement, 'Country Gardens', often erroneously referred to as 'In an English Country Garden', was published as a work for piano by G. Schirmer Inc. with a cover design sporting this frieze of delicately interlinked eucalyptus leaves.

The composer prepared most of his cover designs freehand with a brush, using ink and watercolour or gouache, having first drawn the basic design in pencil. Generally his lettering has an edge-softness quite foreign to machine-cut type. He would often prepare numerous loose sketches a quarter of the size of the finished artwork until he established the desired proportions and layout.

In the last decade of his life, Percy Grainger strove to invent 'free music' machines. These simple mechanisms were groundbreaking experiments designed to make the musician and the conductor redundant. In the spirit of illustrator Heath Robinson, his inventions were 'cobbled together' out of cast-off parts of butchered radios, harmoniums, wheels from rollerskates, acetate records, twist drills, sewing machines and many metres of string.

The very evanescent nature of these structures meant that few complete machines still exist. And except for a couple of acetate recordings, they are now mute. But true to his nature, Grainger documented these sound-uttering devices in sketches, watercolours and gouaches. However, they are not the clinical sketches of an engineer. Often highly coloured and radiating energy, the images appear playful, as if Grainger enjoyed the novelty of rendering his bizarre subject matter.

Grainger's last great musical experiment was also the last time he was to engage his 'painter's nature' and play with the talents he never fully realised. Conceivably, if his father had not retreated from a dysfunctional marriage, Percy Aldridge Grainger may today be remembered as one of Australia's leading painters and designers who just happened to have latent talent as a pianist and composer.
Unknown photographer

Percy Grainger, Fort Hamilton, New York 1917

Grainger Collection, the University of Melbourne
Further Reading


Rupert Bunny (1864–1947)

Percy Grainger c. 1902

Grainger Collection, the University of Melbourne
List of Works

The following is not a comprehensive list of compositions and arrangements by Percy Grainger, but a chronological list of those works cited in this publication.

Compositions
- 'Jungle Book Cycle', 1898–1947
- 'Love Verses from the Song of Solomon', 1899–1901
- 'Train Music', 1900–1
- 'Hill-Song' no. 1, 1901–2
- 'In Dahomey' ('Cakewalk Smasher'), 1903–9
- 'Colonial Song', 1905–12
- 'Sea-Song', 1907, 1921–2
- 'Free Music' no. 1, 1907, 1935–7
- 'In a Nutshell: Suite for Orchestra', 1907–16
- 'Father and Daughter', 1908–9
- 'Mock Morris', 1910
- 'Random Round', 1912–14
- 'The Warriors: Music to an Imaginary Ballet', 1913–16
- 'Lullaby from Tribute to Foster', 1915
- 'Free Music' no. 2, 1935–7

Folk Song Settings: Collections
- 'Songs of the North', Scottish folk songs, 1900
- 'The Nightingale and the Two Sisters', 1922
- 'Danish Folk Music Suite', variable scorings, 1928–41
- 'Lincolnshire Posy', 1937

Individual Folk Song Settings
- 'Green Bushes', 1905–6
- 'Father and Daughter', 1908–9
- 'Shepherd's Hey', 1908–13
- 'Country Gardens', 1908–18

Editions and Arrangements
- Edvard Grieg, 'Lyric Pieces' op. 12, 1898
- William Chappell, 'Willow Willow', 1898
- Augener, 'Minstrelsy of England', c.1900
- 'British Folk Music Settings', a collection of over 500 folk songs, 1901–10
- 'Scotch Strathspey and Reel', 1901–11
- 'Folk Song from County Derry' or 'Irish Tune from County Derry', traditional song, 1902
- Peter Ilich Tchaikovsky, 'Flower Waltz', 1905
- Charles Villiers Stanford, 'Four Irish Dances', 1907
- John Perring, 'Shallow Brown', 1910
- 'Free Settings of Favourite Melodies', 1919, 1922–43
- 'Ramble on Love', traditional song, 1920–27
- 'Danish Folk Music Settings', a collection of over 200 folk songs, 1922–27
- Johannes Brahms, 'Wiegenlied' ('Cradle Song') op. 49 no. 4, 1923
- Georg Frideric Handel, 'Hornpipe', 1923
- Gabriel Fauré, 'Nell' op. 18 no. 1, 1925
- Claude Debussy, 'Pagodes', 1928
- 'English Gothic Music', 1933–50
- Maurice Ravel, 'Le Gibet', 1934
- 'Beautiful Fresh Flower', traditional Chinese song, 1935
- 'Chosen Gems for Winds', 1937–53
- Gabriel Fauré, 'Après une rêverie' op. 7 no. 1, 1939
- Maurice Ravel, 'La Vallée des Cloches', 1944
Notes on Contributors

BRIAN ALLISON was introduced to the cultural heritage sector through working as a museum photographer. After completing Museum Studies he took the position of Director of Horsham Regional Art Gallery (Victoria). He has since worked in curatorial positions with the Port Arthur Historic Site in Tasmania and with Museum Victoria's Immigration Museum. At the University of Melbourne he was manager of the Grainger Museum and Curator of the Grainger Collection for six years. He is presently the University’s Curator of Exhibitions and Partnerships within the Cultural Collections Department. He has research interests in nineteenth-century decorative arts and design.

MALCOLM GILLIES is a Deputy Vice-Chancellor at the Australian National University. A musician and linguist by training, he has written extensively on twentieth-century music, including important studies of Percy Grainger and the Hungarian composer, Béla Bartók. He holds doctorates from the universities of London and Melbourne. Gillies is President of the Council for the Humanities, Arts and Social Sciences, and a former president of the Australian Academy of the Humanities. He also chairs the board of the Australian Youth Orchestra and the Elision contemporary-music ensemble.

BARRY PETER OULD co-founded the Percy Grainger Society (UK) with David Tall in 1978 and, in 1984, became editor of the Grainger Society Journal. In 1993, he was awarded an International Grainger Medallion. Activities over the intervening years have included the establishment of a central archive of Grainger’s music and the forming of his Bardic Edition music publishing house in 1987. He is a member of the Board of the International Grainger Society (New York) as well as music consultant for both the ongoing Chandos Grainger Edition and Schott & Co. He is administrator and representative for the Grainger Estate.

DAVID PEAR holds a PhD from the University of Queensland which focuses on Percy Grainger’s educational views. He has co-authored or edited a number of works about Grainger including, with Malcolm Gillies, The All-Round Man: Selected Letters of Percy Grainger, 1914–1961 and Portrait of Percy Grainger. Currently he is an Adjunct Associate Professor and Visiting Fellow at the Humanities Research Centre, Australian National University, and part-time Senior Lecturer at the Music School-Conservatorium, Monash University. His next book, written with Mark Carroll and Malcolm Gillies, is entitled Self-Portrait of Percy Grainger.
MICHAEL PIGGOTT has been at the University of Melbourne since 1998, and is currently Manager of Cultural Collections and University Archivist. For the previous 27 years he was with the National Library of Australia, the Australian War Memorial and the National Archives of Australia. He has postgraduate qualifications in librarianship, history and archives administration, and a long association with the Australian Society of Archivists. He is an Honorary Research Fellow of Monash University’s School of Information Management and Systems, and was recently appointed to the Public Records Advisory Council (Victoria). Last year he co-edited and wrote for *Archives: Recordkeeping in Society*.

ELEANOR TAN is an accomplished practical and theoretical musician. As a pianist she has many years of professional practice, both in Singapore and the United States, where she undertook undergraduate and graduate studies at Indiana University, Bloomington, and the Eastman School of Music, University of Rochester. She completed her PhD in Musicology on a University of Queensland scholarship. Eleanor is currently Head of Studies in Music (Academic) at the Nanyang Academy of Fine Arts, Singapore. She also serves as music consultant to the National Arts Council, and is on the board of the National Piano and Violin Competition.
Unknown photographer

Percy Grainger ‘In the Round’ 1933

Grainger Collection, the University of Melbourne
Exhibition Checklist

Unless otherwise indicated, all works are from the Grainger Collection, the University of Melbourne.

**Aeolian Company, New York**
Advertising leaflet for the Duo-Art reproducing piano c.1925
printer's ink on paper; 34.3 x 17.1 cm

1932 Duo-Art Piano, with 1940s modifications by Percy Grainger to facilitate a 'free music' experiment
wood, iron, ivory, brass; 100.0 x 147.0 x 166.0 cm

**Albert Edward Aldis (1870–1921)**
*Cotamundra Wattle (Acacia baileyana)* c.1916
oil on canvas; 60.0 x 44.7 cm

*The Painter's Room at 'Killala'* c.1891
oil on canvas; 34.5 x 24.5 cm

**American Social Hygiene Association Inc., New York**
printer's ink on paper; 18.5 x 9.6 cm

**The Battle Creek Sanatorium**
Percy Grainger's dental x-ray 1930
b&w negative film, printer's ink and manuscript on card; 10.9 x 25.4 cm

Vegetarian supper menu 28 December 1928
typescript on paper; 23.0 x 15.8 cm

**Jacques-Émile Blanche (1861–1942)**
*Claude Debussy* 1902
graphite on paper; 17.5 x 16.0 cm

**Bower Studio, Durban**
Percy Grainger and Ada Crossley in Durban 1904
silver gelatin print; 24.0 x 29.0 cm

**Sir Edward Burne-Jones (1833–1898)**
Diptych design for stained glass window, St Peter's Church, Vere Street 1885
photolithograph after original cartoon; 35.0 x 14.0 cm each

**Champeau Studios, New York**
Publicity photograph for Duo-Art reproducing pianos c.1925
silver gelatin print; 25.0 x 32.2 cm

**Rupert Bunny (1864–1947)**
Percy Grainger c.1902
oil on canvas; 99.2 x 83.6 cm

**Noel Counihan (1913–1986)**
Percy Grainger undated
ink on paper; 52.0 x 36.0 cm

**Burnett Cross (1914–96)**
Close-up photograph of Ella Grainger's eyes 1950
chromogenic print; 13.5 x 18.3 cm

**E.T. Brown Ltd., Melbourne**
Receipt for Grainger Museum building works 24 September 1938
printer's ink, typescript and longhand on paper; 21.5 x 21.2 cm

**Gordon Furlee Brown**
Percy Grainger 1926
silver gelatin print; 38.0 x 29.0 cm

**Buffet Crampon, Paris**
Soprano saxophone early 20th century
brass, ebony mouthpiece; 70.5 x 9.0 x 9.0 cm

**Lucy Broadwood (1858–1929)**
Letter from Lucy Broadwood to Percy Grainger 21 March 1925
manuscript on paper; 25.4 x 20.0 cm

**Champeau Studios, New York**
Publicity photograph for Duo-Art reproducing pianos c.1925
silver gelatin print; 25.0 x 32.2 cm

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**Gordon Furlee Brown**
Percy Grainger 1926
silver gelatin print; 38.0 x 29.0 cm

**Rupert Bunny (1864–1947)**
Percy Grainger c.1902
oil on canvas; 99.2 x 83.6 cm
W. & G. Dean Pty. Ltd., Melbourne
Receipt for Grainger Museum building works c. 1956
printer's ink and longhand on paper; 14.5 x 10.0 cm

Jane Erin Emmet de Glehn
(1873–1961)
Percy Grainger 1905
graphite and chalk on paper; 41.2 x 28.4 cm

Baron Adolf Edward Sigismund de Meyer (1868–1949)
Herman Sandby 1903 or 1904
platinum print, note to Grainger inscribed on mount; 43.4 x 33.4 cm

Invitation to Percy Grainger with accompanying envelope c. 1906
ink on rice paper; invitation 60.5 x 18.5 cm envelope 7.3 x 22.0 cm

Percy Grainger c. 1903
platinum print mounted on paper, decoration drawn in graphite on mount by de Meyer; photograph 25.5 x 14.0 cm, paper mount 43.0 x 31.3 cm

Percy Grainger c. 1906
platinum print mounted on paper, stylised signature drawn in graphite on mount by de Meyer; photograph 23.0 x 16.0 cm paper mount 52.3 x 32.0 cm

Count Jean de Strelecki
Rose and Percy Grainger 1919
silver gelatin print; 24.2 x 19.5 cm

Jelka Delius (1868–1935)
Frederick Delius c. 1925
oil on canvas; 91.8 x 79.0 cm

L. Döring, Leipzig
Fob watch and chain originally belonging to Edvard Grieg, given to Percy Grainger by Nina Grieg in 1907 undated
rose gold, steel, glass; 7.5 x 5.5 cm

Aimé Dupont
Antonia Morse, née Sawyer 1917
sepia-toned silver gelatin print on card, inscribed to Grainger in ink and dated 10 April 1917; 24.5 x 17.1 cm

Edison Company, United States
Edison Standard Phonograph undated
Used by Percy Grainger after 1903 to record folk songs by various artists on wax cylinders
wooden housing, with painted Edison logo and large (slightly dented) black painted bell; housing 26.5 x 37.0 x 23.0 cm, bell 36.5 x 17.0 cm diameter; wax cylinders; approx 12.0 x 7.5 cm diameter each

The English Folk Dance and Song Society
Membership card 1943
printer's ink and manuscript on card; 5.0 x 7.5 cm
with compliments slip; printer's ink on paper; 10.0 x 13.0 cm
envelope: printer's ink and manuscript on paper; 12.0 x 14.6 cm

Fox Photos Agency, London
Dolmetsch Family and Assistants
24 November 1932
reproduction of original silver gelatin print, mounted on board; 100.0 x 140.0 cm

Edward Gersett, shoemaker, London
Shoes belonging to Rose Grainger c. 1908
glacé kid leather; length 26.0 cm

Ella Viola Grainger (1889–1979)
G.M. Extensions in the Making
8 November 1938
silver gelatin print; 9.0 x 14.0 cm

John Harry Grainger (1855–1917)
A Running Fight 1894
watercolour on paper; 23.2 x 44.7 cm

Fisher Boats Returning to Banff, Scotland, Early Morning 1892
watercolour on paper, 20.2 x 35.5 cm

Letter from John Grainger to his father
14 January 1890
ink on paper; 20.5 x 25.5 cm (double sheet)

Orient S.S. ‘Oruba’ Leaving Plymouth for Australia, Nov 12, 1891
watercolour on paper; 16.0 x 28.0 cm

Princes Bridge, Melbourne, Victoria: Foundation Stone Laid, September 7th 1886,
by Mrs J.C. Stewart, Mayoress 1886
heliotype; 33.0 x 42.5 cm

Percy Aldridge Grainger (1882–1961)
Analysis of Bead Design undated
graphite on paper; 21.5 x 41.0 cm

Arnold Dolmetsch: Musical Confucius
Grainger Museum display legend c. 1955

62
10 photographs, typescript, glass, wood; 
91.5 x 116.5 cm 

_Bicycle Belonging to Artist_ July 1897 
watercolour on paper; 19.6 x 26.2 cm 

‘Blind Eye Score (Hill-Song II)’ undated 
Large format music score used by Grainger as a visual aid whilst conducting 
watercolour and crayon on paper; 39.3 x 61.2 cm 

Blue exercise book containing the words to folk songs collected by Percy Grainger 
1905–6 
manuscript in commercial exercise book; 23.0 x 19.0 x 2.0 cm 

‘British Folk-Music Settings no. 6. Irish Tune from County Derry’ 
New York: G. Schirmer, 1917 
Published music cover design 
printer’s ink on paper with annotations by Grainger in ink and graphite; 30.5 x 23.5 cm 

_Burg Koenigstein, Taunus_ June 1896 
watercolour on paper; 9.2 x 11.1 cm 

‘Colonial Song’: piano solo 
Melbourne: Allan & Co., c.1921 
MUS NL mba 786.2 G743 
National Library of Australia 

_Colour Analysis of Bead Design_ 1909 
watercolour and graphite on paper; 18.0 x 37.0 cm 

‘Country Gardens’: English morris dance tune collected by Cecil J. Sharp and set for piano by Percy Aldridge Grainger 
(original version) 
London: Schott, c.1919 
MUS N mba 786.4054 G743 
National Library of Australia 

‘Country Gardens’: English morris dance tune collected by Cecil J. Sharp and set for piano by Percy Aldridge Grainger 
(simplified version) 
Melbourne: Allan & Co., c.1930 
MUS N mba 786.20994 G855 
National Library of Australia 

Decorative beadwork chest-piece made by Percy Grainger during his 1909 Australian and English tours 
white, red, blue, black and yellow beads, cotton; collar 6.0 cm; tassels 34.0 cm 

Deemths 1942–44 
Contains Grainger’s writings on racial issues 
manuscript, typescript and newspaper clippings in commercially printed spiral-bound notebook; 26.5 x 20.5 cm 

Frankfurt diary 1898 
manuscript in commercially produced exercise book; 21.6 x 17.2 cm 

‘Harvest Hymn’: For Elastic Scoring 
Melbourne: Allan & Co., c.1940 
MUS N mbb 786.4956 G743 
National Library of Australia 

‘Hill-Songs I & II’ undated 
Cover design for publication 
watercolour and graphite on paper; 30.1 x 23.0 cm 

‘Hill-Songs I & II’ undated 
New York: G. Schirmer Inc. 
Published music cover design 
printer’s ink on card with amendments by Grainger in blue crayon; 30.7 x 23.5 cm 

‘How I Became a Meat-Shunner’ 
December 1946 
Article written for _The American Vegetarian_ 
newsprint; 51.0 x 36.0 cm 

‘In a Nutshell’: Suite for Orchestra 
(conductor’s score) 
Florida: Edwin F. Kalmus & Co., [19—] 
MUS N m 784.21858 G743 
National Library of Australia 

‘Irish Tune from County Derry’ 
Melbourne, Sydney, Adelaide, Bendigo; Allan & Co., 1921 
Published music cover design 
printer’s ink on paper with annotations by Grainger in ink and graphite; 31.0 x 24.5 cm 

‘Kaffir Belt’, S.Africa (beadwork design) 
16 February 1909 
in ink and graphite on paper; 26.0 x 20.5 cm 

_Kangaroo Pouch Method of Synchronising and Playing 8 Oscillators_ (‘free music’ illustration) 
April 1952 
in ink and watercolour on paper; 28.0 x 43.5 cm 

‘Klavier Concerto’ 1896 
manuscript; 35.6 x 27.0 cm 

_Kurhaus at Bad Brückenau, Oberfranken_ 
c.1898 
watercolour on paper; 23.8 x 31.0 cm
Letter from Percy Grainger to Cyril Scott discussing his thoughts on sexuality
2 December 1947
typescript on paper; 28.0 x 21.1 cm

Letter to Mrs Rodgers at Arch Hill Studios, New York, discussing mannequins commissioned for the Grainger Museum
5 October 1951
typescript on paper; 28.0 x 22.0 cm

Letter to Mrs Rodgers at Arch Hill Studios, New York, discussing mannequins commissioned for the Grainger Museum
27 November 1951
typescript on paper; 28.0 x 22.0 cm

Letter to Virginia Morley and Livingston Gearhart, 21 May 1949
Manuscript Collection MS 9066
National Library of Australia

Looking Over Karlder Grosse Bridge Towards Sachsenhausen, from Frankfurt
June 1896
watercolour on paper; 21.3 x 24.1 cm

Love letter from Percy Grainger to Ella Grainger, with envelope 17 November 1931
manuscript on paper; letter 17.0 x 27.5 cm
envelope 9.1 x 14.2 cm

Museum outlays 1938
Handwritten list of expenditure on setting up the museum
manuscript on paper; page one: 23.0 x 17.9 cm
pages two and three: 25.5 x 20.1 cm each

'No. 5, Irish Tune from County Londonderry' undated
two pages, printer's ink on paper with editorial annotations by Grainger in ink and graphite; page one 33.0 x 18.0 cm
page two 28.5 x 18.0 cm

Oscillator-Playing Tone-Tool 1st Experiment
('free music' illustration) 23 November 1951
ink and watercolour on paper; 14.2 x 25.7 cm

Oscillator-Playing Tone-Tool 3rd Experiment
('free music' illustration) 24 November 1951
ink and watercolour on paper; 14.2 x 27.9 cm

Outlook from Room Where Selfbeating Took Place
10 February 1933
silver gelatin print; 12.6 x 9.0 cm

Percy Grainger 11 January 1942
silver gelatin print with technical photographic details annotated by Grainger; 16.2 x 9.0 cm

Photo-Skills Guide 1942
Handmade photograph album containing photographs of Percy and Ella Grainger, many of which are annotated by Grainger with dates and technical photographic details
silver gelatin prints adhered to card; 30.0 x 19.8 cm

Photographs of John H. Grainger
Grainger Museum display legend c.1955
six photographs, typescript, wood, glass; 96.5 x 68.5 cm

Photos of Rose Grainger and of 3 Short Accounts of Her Life by Herself in Her Own Handwriting: Reproduced for her Kin and Friends by her Adoring Son Percy Grainger 1923

White Plains, NY: Grainger, 1923
National Library of Australia
NLq 920 G743

Roller desk device 1950s
Invented by Grainger to dispense with the need for a person turning the pages of a pianist's musical score during performances
wood, card, wire, metal; 36.0 x 54.0 x 20.0 cm

Roman sandal design undated
ink and graphite on paper (Union Steamship Company of New Zealand letterhead); 20.2 x 12.5 cm

Rose Grainger c.1897
watercolour on paper; 17.8 x 24.0 cm

Rose Grainger undated
graphite on paper; 34.3 x 31.0 cm

Rose Grainger's funeral bouquet, framed as keepsake by Percy Grainger c.1922
dried flowers, manuscript on paper, glass, wood; 24.0 x 15.3 cm

Sliding Pipe Free Music Invention June–July 1946
masonite, wire, string, tape; 68.0 x 78.0 cm

Still Life—Pot Plant January 1897
watercolour on paper; 24.0 x 17.9 cm

The Aims of the Grainger Museum
Grainger Museum display legend 1955
typescript, glass, wood; 106.5 x 33.0 cm

The Large Hof (Court) in Romer, Frankfurt 1896
watercolour on paper; 26.6 x 15.8 cm
R. Vaughan Williams (Greatness in Simplicity)
Grainger Museum display legend  c.1955
photograph, typescript, glass, wood;
94.5 x 66.5 cm

Percy Aldridge Grainger (1882–1961)
and Ella Viola Grainger (1889–1979)
Diamond-patterned towelling leggings worn by Percy Grainger. Machine and handsewn using manufactured bath towel  c.1934
cotton, plastic; 38.0 x 37.0 cm each

Striped towelling shirt worn by Percy Grainger. Machine and handsewn using manufactured Dri-Glo towel  c.1934
cotton, metal; 48.0 x 72.0 cm

Striped towelling shorts worn by Percy Grainger. Machine and handsewn using manufactured bath towel  c.1934
cotton, metal; 53.0 x 69.0 cm

Greyhound, United States
Bus ticket  1953
printer's ink on paper, annotations by Percy Grainger in graphite; 8.8 x 16.0 cm

Edvard Grieg (1843–1907)
'Konzert für Klavier' Opus 16 in A Minor
[18––]
published sheet music, heavily annotated by Percy Grainger, 33.5 x 26.5 cm

Mde. May Hammond, couturier, Belgravia
Evening gown belonging to Rose Grainger 1906
silk, tulle, velvet, beads, metal fastenings;
165.0 x 48.0 cm

Fritz Bennicke Hart (1874–1949)
Papers 1898–1951
Letter written to Fritz Hart by Percy Grainger on 3 August 1943 from the National Music Camp, Interlochen, Michigan
Manuscript Collection MS 2809/237
National Library of Australia

Hawaiian Bible
Ka Baibala hemolele: o ke Kauoha kahiko a me ke Kauoha hou: i unuhiia mailoko a na olelo kahiko: a hooponopono hou ia
Nu Yoka: Ua paiia no ko Amerika poe hoolaha Baibala, 1929
Inscribed: 'Bought, Hawaiian Mission Soc., Honolulu, July 16, 1938'

Fred High
The Value of a Rational Diet
Chicago: F. High, c.1927
leaflet, printer's ink on paper; 22.5 x 16.0 cm
<table>
<thead>
<tr>
<th>Artist/Maker</th>
<th>Title/Description</th>
<th>Date/Publisher/Place</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Hirsch</td>
<td>Percy Grainger 1898 oil on board; 50.0 x 39.8 cm</td>
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<tr>
<td>E.O. Hoppe (1878–1972)</td>
<td>Ella Strom 1927 silver gelatin print; 26.0 x 19.5 cm</td>
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<tr>
<td>T. Humphrey &amp; Co., Melbourne</td>
<td>Rose Grainger 1903 silver gelatin print; 48.5 x 35.0 cm</td>
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<tr>
<td>John Jenkins (1592–1678)</td>
<td>‘Fantasy for 5 viols, no.1 in D major’, arranged by Percy Grainger Roneod [1934?]</td>
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<tr>
<td>Augustus John (1878–1961)</td>
<td>Portrait of Ella Grainger undated continuous line drawing in graphite on paper; 25.0 x 20.5 cm</td>
<td></td>
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</tr>
<tr>
<td>David Jones Ltd., Sydney</td>
<td>Receipt for Grainger Museum building works 20 September 1934 printer’s ink, typescript and longhand on paper; 21.5 x 13.3 cm</td>
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<tr>
<td>Gertrude Käsebier (1852–1934)</td>
<td>Baron Adolf de Meyer c.1903 silver gelatin print inscribed in ink by de Meyer; 27.5 x 19.3 cm</td>
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<td></td>
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<tr>
<td>William Louis Koehne</td>
<td>Rose Grainger (age 59) Wearing Indian Necklace Bought at Albuquerque, N.M., early May 1920 photogravure print; 22.0 x 30.0 cm</td>
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<tr>
<td>Knud Larsen (1865–1922)</td>
<td>Percy Grainger 1909 graphite and watercolour on paper; 28.5 x 20.5 cm</td>
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<tr>
<td>Preparatory sketch for portrait of Percy Grainger 1906 graphite on paper; 37.4 x 26.6 cm</td>
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<tr>
<td>Rose Grainger 1907 graphite on paper; 37.1 x 26.6 cm</td>
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<tr>
<td>Lebolt, Chicago</td>
<td>Tea caddy and set of four spoons early 20th century hand-wrought silver; caddy 11.0 x 9.0 cm diameter, spoons each 15.0 x 3.0 cm</td>
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<tr>
<td>Norman Lindsay (1879–1969)</td>
<td>She Arrives 1924 etching, engraving and stipple on paper; sheet 42.8 x 36.4 cm, plate 23.6 x 22.5 cm</td>
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<tr>
<td>Portrait of Composer, Percy Grainger (1882–1961) in 1925 gelatin silver photograph; 24.0 x 19.3 cm</td>
<td>Pictures Collection, PIC P1358 National Library of Australia</td>
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<tr>
<td>Arnold Henry Mason (1885–1963)</td>
<td>Ella Strom 1919 oil on canvas; 89.9 x 69.4 cm</td>
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<tr>
<td>Rowland H. Mayland and Son, New York</td>
<td>Metallophone c.1930 wood, steel, aluminium, nylon string; 83.0 x 174.0 x 110.5 cm</td>
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<tr>
<td>Margaret Mead (1901–1978)</td>
<td>From the South Seas: Studies of Adolescence and Sex in Primitive Societies New York: Morrow, 1939</td>
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<tr>
<td>Meissen, Germany</td>
<td>Monkey Orchestra 18th century Set of 11 figurines collected by Rose Grainger porcelain; each approx. 15.0 cm high</td>
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<tr>
<td>Mortimer Menpes (1855–1938)</td>
<td>Heavy Laden (Japanese Girl with Child) undated colour drypoint etching; 39.8 x 25.5 cm</td>
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<tr>
<td>Portrait of the Artist undated drypoint etching on India-laid paper; 34.6 x 16.2 cm</td>
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<tr>
<td>Frederick Morse</td>
<td>Grainger: Pianist Composer 1920s lithograph; 200.5 x 105.0 cm</td>
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<tr>
<td>Percy Grainger and Ella Viola Strom on their Wedding Day 9 August 1928 silver gelatin print; 25.2 x 19.8 cm</td>
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<tr>
<td>Percy Grainger ‘The Genius of the Piano’ 1920 promotional poster: silver gelatin print on linen-backed paper; 100.0 x 75.0 cm</td>
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<tr>
<td>Portrait of Composer, Percy Grainger (1882–1961) in 1925 gelatin silver photograph; 24.0 x 19.3 cm</td>
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<tr>
<td>Rose and Percy Grainger, aged 60 and 39, on the Porch of their White Plains Home 17 July 1921</td>
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</tbody>
</table>
Axel Poignant (1906–1986)
*Portrait of Percy Grainger* 1935
sepia-toned photograph; 10.4 x 14.3 cm
Pictures Collection, PIC P1376/E
National Library of Australia

Sergei Vasilyevich Rachmaninoff
(1873–1943)
'Morceaux de fantaisie pour piano' c.1893
published sheet music with annotations
by Edith Meadows, Clara Schumann, Ella Grainger and Percy Grainger;
35.4 x 27.0 cm

Mrs Riggs
Papers, 1915–1916
Three letters from Percy Grainger to
Mrs Riggs
Manuscript Collection MS 6901
National Library of Australia

William and Kathleen Rogers,
Arch Studio, New York
Letter to Percy Grainger regarding
mannequins commissioned for the
Grainger Museum 28 April 1953
manuscript on paper; 21.7 x 13.8 cm

Life-size mannequin of Percy Grainger 1952
straw, synthetic mesh, papier-maché;
170.0 x 60.0 cm

Invoice for mannequins 13 July 1952
typescript on paper; 26.5 x 19.5 cm

Bertrand Russell (1872–1970)
*Why Men Fight: A Method of Abolishing the
International Duel*
New York: The Century Co., 1917

John Singer Sargent (1856–1925)
Percy Grainger c.1905
charcoal; 53.1 x 45.2 cm
National Gallery of Victoria, Melbourne
Gift of Percy Grainger, 1956
3319-4

Cecil Sharp (1859–1924)
Letter from Cecil Sharp to Percy Grainger
1924
manuscript on paper; 25.3 x 20.2 cm

Lady Leonora Speyer (1872–1956)
Printed invitation to meet Edvard &
Nina Grieg 21 May 1906
invitation: printer's ink and manuscript on
paper; 10.0 x 13.1 cm
letter: manuscript on paper; 15.2 x 12.0 cm

Mickey Spillane (b.1918)
*One Lonely Night*
New York: New American Library, 1951

Margaret Sutherland (1897–1984)
Papers, 1920–1950
The Strange Story of Percy Grainger
Manuscript Collection MS 2967 Box 1
National Library of Australia

Algernon Charles Swinburne
(1837–1909)
*Ballads of the English Border*
London: Heinemann, 1925

Tiffany & Co., New York
Visiting card case belonging to
Percy Grainger undated
nickel silver;
4.0 x 8.6 x 0.7 cm
Edward Tregear (1846–1931)

*The Maori Race*

Wanganui: A.D. Willis, 1904

**True Thrills** Vol.1, No. 4, 1942

USA: Country Press Inc.

Pulp fiction magazine; 28.5 x 21.7 cm

**Unknown maker**

Brown plaited leather belt worn by Percy Grainger with his towelling outfit 1930s

Leather, metal; 109.0 x approx 4.0 cm

**Cape Vard**

Model yacht bought for Percy Grainger at the boat-house, Albert Park Lagoon, Melbourne: in 1894 or 1895

Wood, paint; 16.8 x 58.0 x 12.5 cm

Cast of Percy Grainger's hands undated

Plaster, gold paint; left hand 6.0 x 15.5 x 20.5 right hand 6.5 x 10.0 x 21.0 cm

**Child's writing box belonging to Percy Grainger** late 19th century

Wood, slate; 9.0 x 29.0 x 22.0 cm

**Coffer** 17th century

With late 19th century additions

Oak; 98.2 x 97.0 x 47.0 cm

**Display cabinet bought by Percy Grainger** for the Grainger Museum; 1930s

Glass, copper, wood;

180.0 x 100.0 x 50.0 cm

**Fob watch and chain given to Percy Grainger by Baron de Meyer** undated

Gold, steel, glass; 7.3 x 4.4 x 0.6 cm

**Guitar** c.1800

Wooden guitar, featuring substantial 1830s–40s modifications by the Panormo workshop, London; 91.0 x 28.0 x 8.0 cm

Percy Grainger's christening cup undated

Gold plate, silver; 7.8 x 6.7 cm diameter

**Private Matters: Do Not Open Until 10 (ten) Years After My Death** 1955 and 1956

Contained material relating to

Percy Grainger's sexuality

Ink on paper envelope, tape; 25.1 x 32.0 cm

Tin loafers worn by Percy Grainger with his towelling outfit 1930s

Leather, metal; 9.0 x 28.0 x 9.5 cm

**Whip belonging to Percy Grainger** undated

Plaited rawhide, leather, metal; length 84.0 cm

**Unknown maker (English)**

**Box stretcher chair** 1630–60

Fumed oak; 95.0 x 46.0 x 35.0 cm

**Wellington chest** c.1850

Inlaid wood, brass drawer handles;

122.0 x 57.0 x 39.0 cm

**Unknown maker (Melanesian)**

**Beadwork armband collected by Percy Grainger** c.1909

Blue and white beads, fibre; 8.0 x 30.5 cm

**Beadwork armband collected by Percy Grainger** c.1909

Red and white beads, fibre; 6.0 x 27.0 cm

**Unknown maker (Japanese)**

**Tsuba** undated

Japanese sword hilt used as a brooch by Rose Grainger. Given to her by Lotta Hough

Iron; approx 7.0 cm diameter

**Moccasins collected by Percy Grainger** c.1915–17

Red, blue, white, yellow, pink, green and orange beads, animal skin, cotton, velvet, white beads;

Length 39.0 cm, fringe 9.0 cm

**Round beaded handbag collected by Percy Grainger** c.1915–17

Red, blue, white and yellow beads, animal skin; diameter 11.5 cm, handle 25.0 cm, loops approx. 7.0 cm

Two beadwork panels collected by Percy Grainger c.1915–17

White, red, blue, green and yellow beads, silk, wool, paper backing;

14.0 x 11.0 cm each
Unknown maker
(Navaho, United States)
Necklace belonging to Rose Grainger
early 20th century
silver alloy; 15.0 cm diameter

Unknown maker
(Norwegian, possibly Bjørn Vik)
Hardanger fiddle 19th century
wood, four melody strings, five sympathetic
strings, traditional dragon head finial and
designs; 61.0 x 21.0 x 10.0 cm

Unknown maker (Pueblo Indian,
Arizona/New Mexico region)
Pot c.1900
earthenware, painted geometric design;
27.0 x 32.0 cm diameter

Unknown photographer
Edvard Grieg c.1905
silver gelatin print; 28.5 x 19.0 cm

Female Nude c.1925
Purchased by Percy Grainger in April 1927
at Levende Billeugervaeker Pictures,
Fagfotos, San Francisco
silver gelatin print, slight sepia-tone;
25.5 x 17.9 cm

Female Nude c.1925
Purchased by Percy Grainger in April 1927
at Levende Billeugervaeker Pictures,
Fagfotos, San Francisco
silver gelatin print, slight sepia-tone;
25.5 x 17.7 cm

Grainger Museum Interior c.1938
sepia-toned silver gelatin print;
12.0 x 16.2 cm

Great Musical Composers undated
albumen prints; 83.0 x 95.0 cm

Interior of Percy Grainger’s house at
7 Cromwell Place, White Plains undated
silver gelatin print; 19.7 x 24.5 cm

Interior of Percy Grainger’s house at
7 Cromwell Place, White Plains undated
silver gelatin print; 20.1 x 23.9 cm

Lilith Lawrey undated
silver gelatin print mounted on dark grey
board; 28.3 x 22.5 cm

Percy and Ella Grainger 1936
silver gelatin print; 34.8 x 25.5 cm

Percy and Ella Grainger inside the Grainger
Museum 13 December 1938
silver gelatin print; 9.6 x 7.5 cm

Percy Grainger 1886
silver gelatin print; 34.0 x 26.0 cm

Percy Grainger c.1886
two silver gelatin prints in wooden frame;
33.5 x 50.0 cm

Percy Grainger 1909
two sepia-toned silver gelatin prints;
17.3 x 25.3 cm

Percy Grainger 1936
silver gelatin print; 34.8 x 27.3 cm

Percy Grainger conducting the student
orchestra in the Bowl at the National
Music Camp, Interlochen c.1942
silver gelatin print; 20.5 x 25.5 cm

Percy Grainger, Fort Hamilton, New York
1917
silver gelatin print; 25.4 x 20.0 cm

Percy Grainger with one of his students at
the National Music Camp, Interlochen
1942
silver gelatin print; 20.5 x 25.5 cm

Percy Grainger with small child at the
National Music Camp, Interlochen c.1942
silver gelatin print; 25.3 x 20.2 cm

The Grainger Museum under construction
2 November 1938
sepia-toned silver gelatin print;
8.5 x 14.5 cm

Unknown printer
Visiting card printed with Percy Grainger’s
address in King’s Road, Sloane Square; and
the message: ‘Mr Percy Grainger will be
returning to London’
[between 1908 and 1914]
printer’s ink on card; 9.0 x 14.0 cm

Unknown tailor
Evening concert suit belonging to
Percy Grainger c.1910
wool, silk, cotton; tailcoat 101.0 x 43.0 cm
trousers 116.0 x 35.0 cm
Vail & Co., London
Publicity poster for a Percy Grainger recital at the Aeolian Hall, London 13 June 1907
printer’s ink on paper; 75.0 x 49.0 cm

Walt Whitman (1819–1892)
Leaves of Grass
New York: M. Kennerley, c.1897
Inscribed: ‘Transferred to the dear Graingers, in deep appreciation, from their friend Edith Simonds, April 1915, New York’

Francis Derwent Wood (1871–1926)
Cyril Scott c.1903
bronze; 67.3 x 44.0 x 22.8 cm

Wurlitzer, Knoxville, United States
Butterfly Piano 1940s
Small semi-circular piano adjusted by Grainger and tuned to sixth tones for use in his ‘free music’ experiments
wood, ivory, paint, steel/iron frame, nails, screws; 77.0 x 76.0 x 72.0 cm

Label for the Butterfly Piano,
handwritten by Percy Grainger in 1952
ink on cardboard; 6.5 x 18.5 cm

E.L. Yencken & Co., Melbourne
Receipt for Grainger Museum building works 22 November 1938
printer’s ink and longhand on paper; 22.0 x 17.0 cm
Percy Aldridge Grainger (1882–1961) was a celebrated pianist and composer of over 1200 works and arrangements, a pioneering folklore collector, musical inventor, conductor, social commentator and archivist, whose extraordinary life was played out across Australia, Europe and America.