

A Historical and Analytical Research on the Development of Percy Grainger's Wind

Ensemble Masterpiece: *Lincolnshire Posy*

Abbigail Ramsey

Stephen F. Austin State University, Department of Music

Graduate Research Conference 2021

Dr. David Campo, Advisor

April 13, 2021

Introduction

Percy Grainger's *Lincolnshire Posy* has become a staple of wind ensemble repertoire and is a work most professional wind ensembles have performed. *Lincolnshire Posy* was composed in 1937, during a time when the wind band repertoire was not as developed as other performance media. During his travels to Lincolnshire, England during the early 20th century, Grainger became intrigued by the musical culture and was inspired to musically portray the unique qualities of the locals that shared their narrative ballads through song. While Grainger's collection efforts occurred in the early 1900s, *Lincolnshire Posy* did not come to fruition until it was commissioned by the American Bandmasters Association for their 1937 convention. Grainger's later relationship with Frederick Fennell and Fennell's subsequent creation of the Eastman Wind Ensemble in 1952 led to the increased popularity of *Lincolnshire Posy*. The unique instrumentation and unprecedented performance ability of the group allowed a larger audience access to this masterwork. Fennell and his ensemble's new approach to wind band performance allowed complex literature like *Lincolnshire Posy* to be properly performed and contributed to establishing wind band as a respected performance medium within the greater musical community.

Percy Grainger: Biography

Percy Aldridge Grainger was an Australian-born composer, pianist, ethnomusicologist, and concert band saxophone virtuoso born on July 8, 1882 in Brighton, Victoria, Australia and died February 20, 1961 in White Plains, New York.¹ Grainger was the only child of John Harry Grainger, a successful traveling architect, and Rose Annie Grainger, a self-taught pianist. Their marriage was not successful, and Grainger's father left shortly after his birth; however, he maintained contact with his wife and son and supported them financially. Grainger's mother

¹ "Percy Aldridge Grainger: Biography," Wind Repertory Project, February 22, 2021, http://www.windrep.org/Percy_Aldridge_Grainger.

recognized her son's musical talents and artistry at a young age and devoted her life to nurturing those talents and providing an education for her son. At the age of five, Grainger began his musical training in piano with his mother, which contributed to their close relationship.² Grainger later became a piano student of Louis Pabst, a professor at Melbourne Conservatory, who helped Grainger achieve his first public performance as a pianist at the age of ten.³ By the age of twelve, Grainger's performance career had flourished, and he attained enough praise and means to travel to Frankfurt, Germany and enroll in Dr. Hoch's Conservatorium of Music in 1895. This is where Grainger studied piano with James Kwast and composition with Iwan Knorr. Once Grainger completed his music studies at Hoch Conservatory in 1901, he and his mother moved to London, England in hopes of beginning Grainger's concert career. However, Grainger struggled to make a name for himself in English musical circles and had to rely on his work as a public and private accompanist to earn a living.

Between 1905 and 1909, Grainger spent his time collecting over 500 folk songs in England. It was this ambitious project that would establish Grainger's reputation as a transcriber and composer of English folk songs and develop his musical renown across England. Grainger became one of the first people in England to collect these songs using an Edison phonograph. Grainger used the phonograph unlike anyone else: he would slow down the machine so that each musical passage was played back at half-speed and one octave lower than the original pitch at which it had been recorded. Grainger also utilized a metronome while recording with the phonograph to achieve accuracy when determining the rhythmic variations of the song. This led to Grainger publishing

² John Cody Birdwell, "The Utilization of Folk Song Elements in Selected Works by Ralph Vaughan Williams and Percy Grainger with Subsequent Treatment Exemplified in The Wind Band Music of David Stanhope," (PhD diss., University of North Texas, 1996), 37-40, ProQuest Dissertations & Theses Global.

³ Thomas Carl Slattery, "The Wind Music of Percy Aldridge Grainger," (PhD diss., The University of Iowa, 1967), 2-4, ProQuest Dissertations & Theses Global.

an article titled “Collecting with the Phonograph” in the *Journal of the Folk Song Society*, where he presented examples of his collections and described his methods of recording folk song performances. Grainger’s fascination with English folk music was influenced by Edvard Grieg, whom Grainger had met while living in London.⁴ In 1919, Grainger moved to the United States at the outbreak of World War I. During the twentieth century, Percy Grainger was most known for his interest in wind band and his compositional style, which included colorful timbres of various wind and percussion parts, inclusion of folk songs and emulating the human voice of native English singers, thematic construction, and thoughtful voice leading.⁵

History of *Lincolnshire Posy*

Lincolnshire Posy is considered to be Percy Grainger’s masterwork and a staple composition for wind band. In 1937, *Lincolnshire Posy* was commissioned by the American Bandmaster’s Association for their convention in Milwaukee, Wisconsin, and Grainger conducted the partial premiere on March 7th in the same year. During this time, literature for wind band was scarce and the majority of concert band music consisted of marches written for military bands. *Lincolnshire Posy* contains six movements based on English folk songs gathered in Lincolnshire, England during 1905-06 by Lucy E. Broadwood and Percy Grainger himself, and is set for wind/military band.⁶ Grainger used a wax cylinder to record each folk singer and referred to those recordings faithfully, so he could stay true to the singer’s voice when he began to recreate each tune. According to Grainger, his purpose for collecting these folk songs – or what he referred to as “musical wildflowers” – was to reflect and showcase the lyrics and the singers who sang to

⁴ Graham Freeman, “Percy Grainger: Sketch of a New Aesthetic of Folk Music,” (PhD diss., University of Toronto, 2008), 3-5, ProQuest Dissertations & Theses Global.

⁵ Blocher, L., Cramer, R., Corporon, E., Lautzenheiser, T., Lisk, E., & Miles, R. (1996), *Teaching Music Through Performance in Band (Volume One)*. Chicago, IL: GIA Publications, 840.

⁶ Blocher, L., et. al., 841.

Grainger, as well as their persona. *Lincolnshire Posy* was Grainger's attempt to capture and emulate the characters of the folk songs and tell their stories to the best of his ability through the use of a variety of compositional techniques. These techniques include unpredictable movement of harmonies, unstable and absent meters, surprising countermelodies, melodies that phase in and out, polytonality, challenging rhythms that sound carefree and natural, and rich timbres.⁷ Grainger's meticulous attempt to emulate the human singing voice through wind instruments creates a deep personal aspect of *Lincolnshire Posy*, which sets this work apart from any other compositions that use folk songs as their source material.⁸ Grainger accomplished this with his thoughtful orchestration and compositional techniques that helped portray the story and singer of each folk tune.

Brief Analysis & Compositional Techniques Used to Emulate the Human Singing Voice

I. "Lisbon" (Sailor's Song)

"Lisbon", also known as "Sailor's Song", is the first movement of *Lincolnshire Posy* and is based on a folk song recorded by Grainger and sung by Mr. Deane of Hibbaldstowe, Lincolnshire, England in 1905. In addition, the counter-melody in the French horns that begins at measure 36 is based on the initial phrase of "The Duke of Marlborough" folk song that was recorded by Lucy E. Broadwood and sung by folk singer Mr. H Burstow of Horsham, Sussex, England.⁹ This folk song tells a story of a sailor and his love who are about to be separated due to the man's obligation to go overseas for his king and crown. The woman claims she is with child

⁷ Andy Pease, "Lincolnshire Posy by Percy Grainger," *Wind Band Literature: A Conductor's Perspective*, <https://windliterature.org/2010/11/23/lincolnshire-posy-by-percy-grainger/>.

⁸ Blocher, L., et. al., 841.

⁹ Percy Aldridge Grainger, *Lincolnshire Posy*, Boca Raton, FL: Ludwig Masters Publications, 2010, 4.

and begs him to stay. The man explains that he must go for her safety, even while she proclaims her love for him.¹⁰ Below are the song's lyrics:

*'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.*

*I wrote a letter to Nancy, for her to understand
That I should have to leave her, unto some foreign land,
She said, "My dearest William, these words will break my heart,
Oh, let us married be tonight, sweet Willie, before you start."*

*"For ten long weeks and better I've been with child by thee,
So stay at home, dear William, be kind and marry me."
"Our captain has commanded us, and I shall have to go,
The Queen's in want of men, my love, I'd never dare answer, 'No.'"*

*"I'll cut my long yellow hair off, your clothing I'll put on,
And I will go with you, love, and be your waiting-man,
And when it is your watch on deck, your duty I will do,
I'd face the field of battle, love, in order to be with you."*

*"Your pretty little fingers, they are both long and small,
Your waist it is too slender to face the cannonball,
For loud the cannons rattle, love, and blazing bullets fly,
And silver trumpets sound, my love, to cover the dismal cry."*

*"Pray do not talk of danger, for love is my desire,
To see you in the battle, and with you spend my time,
And I will go through France and Spain, all for to be your bride,
And I will lay me down upon the battlefield at your side.*

*'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.¹¹*

This movement is in strophic form that consists of four verses and ends with a coda. It is in A-flat Mixolydian due to having A-flat harmonies with a D-flat major key signature and is in a 6/8 time signature. Verse 1 (measures 1-17) consists of "planning" parallel major triads scored in the muted trumpet, stopped horn, and doubled bassoon with saxophone interruption. This creates the vocal harmonization of the male voice that is singing in the beginning of the song. This main

¹⁰ Chris Sharp, "A Study of Orchestration Techniques for the Wind Ensemble/Wind Band as Demonstrated in Seminal Works," PhD diss., University of Florida, 2011, 116.

¹¹ "Lisbon," *Golden Hind Music*, <http://www.goldenhindmusic.com/lyrics/LISBON.html>.

theme is played throughout the first movement and performed in different styles with each verse as the story continues. For example, Grainger indicates the style for the first verse and main theme to be performed “briskly, with plenty of lift” and detached. This compositional style correlates with the beginning of the song’s lyrics because it is about a man accepting the honor of traveling overseas to defend his king’s crown and kingdom.

II. “Horkstow Grange” (The Miser and His Man: a Local Tragedy)

The second movement, “Horkstow Grange”, also known as “The Miser and His Man: a Local Tragedy”, is an English folk song that was recorded by Grainger in 1905 from a local folk singer, George Gouldthorpe of Goxhill, North Lincolnshire, England.¹² This song tells a story of a servant who attacks and kills his master with a club after enduring a great deal of abuse. This movement is sometimes mistakenly perceived as a love song due to its luscious harmonies and passionate melodies, but the story told by the song is anything but that. Rather, it is considered to be a memorial to the men themselves with a lesser emphasis on the actual events that took place between them.¹³ Below are the lyrics to this movement:

*In Horkstow Grange there lives an old miser,
You all do know him as I've heard tell,
It was him and his man that was called John Bowlin',
They fell out one market day.
Pity them what see him suffer,
Pity poor old Steeleye Span,
John Bowlin's deeds they will be remembered,
Bowlin's deeds at Horkstow Grange.*

*With a blackthorn stick old Steeleye struck him,
Oftens had threatened him before,
John Bowlin' he turned round all in a passion,
Knocked old Steeleye on to the floor.*

*Steeleye Span, he was felled by John Bowlin',
It happened to be on a market day;
Steeleye swore with all his vengeance,
He would swear his life away.¹⁴*

¹² Percy Aldridge Grainger, *Lincolnshire Posy*, Boca Raton, Fl.: Ludwig Masters Publications, 2010, 4.

¹³ Chris Sharp, 122.

¹⁴ “Horkstow Grange,” *Golden Hind Music*, <http://www.goldenhindmusic.com/lyrics/HORKSTOW.html>.

The form and structure of this movement consists of two pairings of verse and refrain. Similar to the first movement, this movement has an A-flat Mixolydian tune harmonized in D-flat major.¹⁵ Grainger uses a wide variety of mixed meter throughout this movement, which helps portray the way the human voice would naturally phrase the lyrics. In this movement, Grainger creates a rich timbre by only having four separate lines occurring at a time. Grainger also uses a great deal of parallelism and parallel fifth motion throughout the entire movement, specifically in the lower voices, which adds to the overall richness and constant motion of the movement. In addition, this parallel motion in the lower voices creates a “deep, resonant sonority” that can be seen in many of Grainger’s compositions in relation to his voicing techniques.¹⁶ Throughout this movement, Grainger alternates between dense and full scoring in relation to the folk song to express the anger and grief of the story being portrayed.

III. “Rufford Park Poachers” (Poaching Song)

“Rufford Park Poachers”, also known as “Poaching Song”, is the third movement of *Lincolnshire Posy*, and is based on an English folk song recorded by Grainger in 1906 from the singing of Joseph Taylor of Saxby-All-Saints, Lincolnshire, England.¹⁷ This movement portrays a story of confrontation between a group of poachers, who are defending the rights of those in poverty, and the keepers of the land on which they are trespassing, who are defending their master’s land and livestock. The poachers saw hunting on this land as a thrilling activity, and this idea can be heard through the mischievous quality of this movement. When Grainger collected this folk song, the singer presented two different versions of the song: “Version A” and “Version B.” Although these two versions are similar, they differ in instrumentation with regard to which

¹⁵ Blocher, L., et. al., 849.

¹⁶ Chris Sharp, 124.

¹⁷ Percy Aldridge Grainger, *Lincolnshire Posy*, Boca Raton, Fl.: Ludwig Masters Publications, 2010, 4.

instrument is performing each melodic line. Grainger was fond of both versions of the folk song, so he included both versions in *Lincolnshire Posy*, which allows the conductor to choose which one they would like to perform.¹⁸ Below are the lyrics to this movement:

*A buck or doe, believe it so, a pheasant or a hare
Were sent on earth for every man quite equally to share.
So poacher bold, as I unfold, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.*

*They say that forty gallant poachers, they were in distress,
They'd often been attacked when their number it was less.*

*Among the gorse, to settle scores, these forty gathered stones,
To make a fight for poor men's rights, and break the keepers' bones.*

*The keepers went with flails against the poachers and their cause,
To see that none again would dare defy the rich man's laws.*

*The keepers, they began the fray with stones and with their flails,
But when the poachers started, oh, they quickly turned their tails.*

*Upon the ground, with mortal wound, head-keeper Roberts lay,
He never will rise up until the final Judgment Day.*

*Of all that band that made their stand to set a net or snare
The four men brought before the court were tried for murder there.*

*The judge he said, "For Roberts' death transported you must be,
To serve a term of fourteen years in convict slavery."
So poacher bold, my tale is told, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.¹⁹*

This movement is in strophic form and consists of verses and brief interludes. Harmonically, it begins in C Dorian and then progresses to D-flat major. This movement is known for its unique rhythm, mixed irregular meter, and exact canons. Grainger uses exact canons consistently throughout this movement, which has long been a common vocal-music compositional technique. The first canon is introduced in the beginning verse with a woodwind quartet in octave unison. In the past, composers were required to avoid distracting, dissonant intervals while writing canons, but over time, that “rule” became increasingly disregarded. This

¹⁸ Chris Sharp, 128-129.

¹⁹ “Rufford Park Poachers,” *Golden Hind Music*, <http://www.goldenhindmusic.com/lyrics/RUFFPARK.html>.

canon in the first verse is pleasing to the ear and does not have any striking, dissonant harmonies. Putting this into context, this movement opens up with two independent lines of the melody, but one of the lines starts slightly later, creating a lagging effect. Grainger possibly used this device to represent the poachers being tracked by the wardens. Another compositional technique Grainger uses to portray the folk song story is the use of a “trouble motive.” This is a recurring theme that is played throughout the movement to signal a sigh or that there is trouble coming. When this motive is being performed, it appears unexpectedly, and is presented with a fast crescendo from piano to forte before quickly returning back down to piano. This motive is seen in almost every verse and interlude, and is sometimes augmented to create tension and pops of color.²⁰

IV. “The Brisk Young Sailor” (Returned to Wed His True Love)

“The Brisk Young Sailor”, also known as “Returned to Wed His True Love”, is the fourth movement and is based on an English folk song collected by Grainger in 1906 from the singing of Mrs. Thompson of Baton-on-Humber, Lincolnshire, England. It is in strophic form that includes six verses with a brief coda. Harmonically, this movement is in B-flat major, and it is conducted in $\frac{3}{4}$ meter.²¹ This folk song is about a sailor returning to the love of his life after many years at sea but becoming heartbroken when she does not recognize him. However, when he brings her a token of his love, she realizes it is him.²² Below are the lyrics to this movement:

*A fair maid walking all in her garden, a brisk young sailor she chanced to spy,
He stepped up to her thinking to woo her, cried thus: "Fair maid, can you fancy I?"*

*"You seem to be some man of honor, some man of honor you seem to be,
I am a poor and lowly maiden, not fitting, sir, your servant for to be."*

*"Not fitting for to be my servant? No, I've a greater regard for you.
I'd marry you, and make you a lady, and I'd have servants for to wait on you."*

*"I have a true love all of my own, sir, and seven long years he's been gone from me,
But seven more I will wait for him; if he's alive, he'll return to me."*

²⁰ Chris Sharp, 131.

²¹ Percy Aldridge Grainger, *Lincolnshire Posy*, Boca Raton, FL: Ludwig Masters Publications, 2010, 4.

²² Chris Sharp, 133.

*If seven long years thy love is gone from thee, he is surely either dead or drowned,
But if seven more you will wait for him, if he's alive, then he will be found.*

*He put his hand all in his bosom, his fingers they were both long and small.
He showed to her then the true-love token, and when she saw it, down then she did fall.*

*He took her up all in his arms, and gave her kisses, one, two and three,
Here stands thy true and faithful sailor, who has just now returned to marry thee.²³*

Grainger's compositional style in this movement is greatly influenced by the timbre of the human voice. Specifically, he seeks to differentiate the male and female voices, and does so through thoughtful instrumentation and scoring depending on which voice is singing during the folk song. The folk song starts out with a narrator, which is played by the 1st clarinet. At the beginning of verse two, the woman's voice is introduced in the highest woodwind voices. As the story continues, the male's voice is introduced by the baritone while the high woodwinds figures are accompanying at the beginning of verse three. Grainger's instrumentation and scoring of this folk song helps portray the conversation between the "his" and "her" voices by carefully picking instruments that closely match those vocal ranges.

V. "Lord Melbourne" (War Song)

"Lord Melbourne", also known as "War Song", is the fifth movement and is based on an English folk song collected by Grainger in 1906 from the singing of George Wray of Barton-on-Humber, Lincolnshire, England.

This movement is known for its mixed irregular meter and four free time passages. It is in strophic form with four verses in D Dorian. This folksong tells a tale of the heroic and brave deeds a retired warlord accomplished during his lifetime. Grainger first heard this folksong being sung by a large, drunken man who was slurring his words. In a successful attempt to replicate the man's slurred singing, Grainger uses "free time" passages that are cued at the discretion of the conductor.

²³ "A Fair Maid Walking," *Golden Hind Music*, <http://www.goldenhindmusic.com/lyrics/MAIDWALK.html>.

Grainger indicates that these free time passages should be conducted with a strong and clear downbeat by placing a down arrow on each pitch. Grainger writes the opening statement of the song in the brass voices to reflect the heroic nature of the material and the dark, rich sound of the drunken man's voice.²⁴ Below are the lyrics to this movement:

*I am an Englishman to my birth, Lord Melbourne is my name;
In Devonshire I first drew breath, that place of noble fame.
I was beloved by all my men, by kings and princes likewise.
I never failed in anything, but won great victories.*

*Then good Queen Anne sent us on board, to Flanders we did go,
We left the banks of Newfoundland to face our daring foe.
We climbed those lofty hills straightway, with broken guns, shields likewise,
And all those famous towns we took, to all the world's surprise.*

*King Charles the Second we did reserve, to face our foemen French,
And to the battle of Ramillies we boldly did advance.
The sun was down, the earth did shake, and I so loud did cry,
"Fight on, my lads, for old England's sake, we'll gain the field, or die."*

*And now this glorious victory's won, so boldly keep the field,
When prisoners in great numbers took, which forced our foe to yield.
That very day my horse was shot all by a cannonball,
As soon as I got up again, my aide-de-camp, he did fall.*

*Now on a bed of sickness lie, I am resigned to die,
You generals all and champions bold, stand true as well as I.
Stand to your men, take them on board, and fight with courage bold,
I've led my men through smoke and fire, but now to death must yield.²⁵*

VI. "The Lost Lady Found" (Dance Song)

"The Lost Lady Found", also known as "Dance Song", is the sixth and final movement of *Lincolnshire Posy*, and is based on an English folksong collected by Lucy E. Broadwood from the singing of her nurse in Lincolnshire, Mrs. Hill.²⁶ This folksong tells the story of a girl who was kidnapped from her English home by gypsies. Her uncle sets out to find her, but is mistakenly blamed for her kidnapping, so he is taken to prison and sentenced to die. A young man, who was in love with the girl, goes on a journey to find her, and eventually succeeds in this endeavor. The

²⁴ Chris Sharp, 140.

²⁵ "Lord Melbourne," *Golden Hind Music*, <http://www.goldenhindmusic.com/lyrics/LORDMELB.html>.

²⁶ Percy Aldridge Grainger, *Lincolnshire Posy*, Boca Raton, Fl.: Ludwig Masters Publications, 2010, 4.

man and girl then hurry home to save her uncle from being wrongfully executed.²⁷ Below are the lyrics to this movement:

*'Twas down in yon valley a fair maid did dwell,
She lived with her uncle, they all knew full well,
'Twas down in yon valley where violets grew gay,
Three gypsies betrayed her and stole her away.*

*Long time she'd been missing, and could not be found;
Her uncle, he searched the country around,
Till he came to the trustee, between hope and fear,
The trustee made answer, "She has not been here."*

*The trustee spoke over with courage so bold,
"I fear she's been lost for the sake of her gold,
So we'll have life for life, sir," the trustee did say,
"We'll send you to prison, and there you shall stay."*

*There was a young squire that loved her so,
Oft times to the schoolhouse together they did go,
'I'm afraid she's been murdered, so great is my fear.
If I'd wings like a dove I would fly to my dear."*

*He traveled through England, through France and through Spain,
Till he ventured his life on the watery main,
And he came to a house where he lodged for a night,
And in that same house was his own heart's delight.*

*When she saw him, she knew him, and fled to his arms;
She told him her grief while he gazed on her charms.
"How came you to Dublin, my dearest, I pray?"
"Three gypsies betrayed me and stole me away."*

*"Your uncle's in England, in prison does lie,
And for your sweet sake is condemned for to die."
"Carry me to old England, my dearest," she cried.
"One thousand I'll give thee, and will be your bride."*

*When they came to old England her uncle to see,
The cart it was under the high gallows tree;
"Oh, pardon, oh, pardon, oh, pardon I crave.
I'm alive, I'm alive, your dear life to save."*

*Then from the high gallows they led him away,
The bells they did ring and the music did play,
Every house in that valley with mirth did resound,
As soon as they heard the lost lady was found.²⁸*

²⁷ Chris Sharp, 146.

²⁸ "The Lost Lady Found," *Golden Hind Music*, <http://www.goldenhindmusic.com/lyrics/LOSTLADY.html>.

This movement is in strophic form with nine verses that include the same thematic material, and has a layered texture due to the use of exact canons. Beyond the lyrics, Grainger is essentially acting as the narrator and creating imagery of the story throughout each verse in the movement. He does this by thoughtful use of voicing, rhythmic motives, style, and progression of dynamics. For example, when the lost lady is found and returns home to save her uncle, the trumpets have bell tones that pierce through the chords in the last measure. This creates the effect of celebratory bells ringing and portraying a final sigh of relief and happiness at the end of the story.

Frederick Fennell and the Eastman Wind Ensemble

The growing popularity of compositions for wind ensemble and the need for institutionalized ensembles to perform them are direct results of Frederick Fennell's efforts to make the concert band a respected performance medium in the music world. Internationally known American conductor and music educator, Frederick Fennell, was born on July 2, 1914 in Cleveland, Ohio and died on December 7, 2004 in Siesta Key, Florida. Fennell's collegiate music studies include attending the Eastman School of Music, where he pursued a degree in percussion performance and received a master's degree in 1939. Shortly after his studies, Fennell joined the faculty at Eastman, where he would conduct multiple instrumental ensembles until 1965.²⁹ During the years he spent at Eastman, Fennell transformed the concert band from an underdeveloped and overlooked ensemble to a collection of woodwinds, brass, and percussion instruments joining to create one impressive group that would perform new concert band works to their fullest potential. As a result, concert bands became more respected and were made more attractive to composers seeking to produce new literature for this genre.

²⁹ "Frederick Fennell," Wind Repertory Project, October 17, 2016, http://www.windrep.org/Frederick_Fennell.

The creation and development of the Wind Ensemble concept by Frederick Fennell in 1952 “was a significant turning point in the creation of new music for the wind band.” A Wind Ensemble is described to be a musical group with flexible instrumentation that would give composers the opportunity to write for any combination of wind instruments and achieve a sonorous sound by writing one player per part, just like the wind section in a symphony orchestra. One of Fennell’s goals in creating the Wind Ensemble was to provide composers with a “sound resource” for when they wished to write for wind band. This gave composers the opportunity to choose from a wide variety of instrumental textures and timbres, inspiring and giving composers easy access to create new and original wind band music. As Fennell produced over twenty immaculate recordings of The Eastman Wind Ensemble, he started to get attention from major composers including Ralph Vaughan Williams, Vincent Persichetti, and Percy Grainger. In addition, Fennell’s recordings influenced and encouraged many other band directors to perform original wind band works of these composers due to the high quality of the reference recordings.³⁰

The Eastman Wind Ensemble’s Influence on Percy Grainger’s *Lincolnshire Posy*

The premiere of *Lincolnshire Posy* at the American Bandmasters Association convention in 1937 did not live up to Grainger’s expectations. The performing ensemble was unable to perform movements three and five due to the frequent time-signature changes, free time passages, and irregular rhythms. Grainger was disappointed because he wrote *Lincolnshire Posy* with the intent that any typical high school band would be able to perform it. The group that performed at the 1937 convention, the Milwaukee Symphonic Band, was made up of members from bands including the Pabst Blue Ribbon beer factory and Blatz Brewery worker bands. In a program note

³⁰ David Wayne Campo, *Original Music for Wind Band in the Latter Half of the 1950s: A Historical Perspective*, VDM Verlag Dr. Muller Aktiengesellschaft & Co. KG, 2008, 28-31.

to bandleaders, Grainger stated “the only players that are likely to balk at those rhythms are seasoned professional bandmen, who think more of their beer than their music.” It seems that Grainger wished the ensemble premiering his masterwork had taken it more seriously.³¹ With the lack of a successful musical performance at its premiere, Grainger’s *Lincolnshire Posy* all but ceased to exist in the eyes of bandleaders and musicians since they saw it as a failure and “different” from anything they had ever heard. However, *Lincolnshire Posy* gained a new reputation when Frederick Fennell essentially rescued Grainger’s masterwork from being lost to time and forgotten in the 1950s, when the demand for expanding wind ensemble repertoire in the United States began to grow. The score was first published as a condensed score by Schott and Cp., Ltd., in London in 1940 and in America through G. Schirmer, Inc in New York. This condensed score had many errata, making it difficult for groups to rehearse and perform. Fennell created a new full score published by Ludwig Music Publishing Co. Inc. in 1987.³² Fennell’s full score allowed for band directors and conductors to rehearse more efficiently and have a better idea of how the parts aligned with each other.

Lincolnshire Posy’s instrumentation includes Piccolo, two flutes, two oboes, English horn, two bassoons, contrabassoon, Eb clarinet, three Bb clarinets, alto clarinet, six saxophones, three cornets/trumpets, four French horns, three trombones, baritone, euphonium, tuba, string bass, and a variety of percussion, which closely fit Frederick Fennell’s Eastman Wind Ensemble’s instrumentation. According to Jacob Caines’ (M.A.) research, Fennell saw *Lincolnshire Posy* to be the ideal piece for the Eastman Wind Ensemble due to its unique instrumental colors and

³¹ Percy Aldridge Grainger, *Lincolnshire Posy*, Boca Raton, Fl.: Ludwig Masters Publications, 2010, 58.

³² Carly Jo Lynn Johnson, “An Annotated Collection of Twentieth Century Wind Band Excerpts for Trumpet,” PhD diss., The Ohio State University, 2005, 7-16.

prominent soloistic lines.³³ Therefore, Fennell “revived” the lost masterwork and brought it back to life with the most prestigious wind ensemble group at the time-and recorded all six movements to share with the wind band world.

Where *Lincolnshire Posy* is Today and Editor R. Mark Rogers

Today, Grainger’s *Lincolnshire Posy* is performed by many high school, collegiate/university, and professional wind ensembles all over the United States. This composition has undergone several editions and changes, due to the many errata found in Grainger’s original manuscript and Fennell’s 1987 and 2010 editions. The most recent edition and revision was done by R. Mark Rogers in 2020. This new edition addresses errata found in Fennell’s 2010 edition and “follows Grainger’s scoring practices and concept of instrumental color more closely.” Dr. Rogers is an American composer, conductor, editor, and arranger from Texas.³⁴ In a recent interview with Dr. Rogers conducted for this research, he explains how he came to produce a new and “improved” edition of *Lincolnshire Posy*.

Dr. R. Mark Rogers Interview³⁵

What was your source material for the new edition?

Dr. Rogers had five different pieces of source material for his new 2020 edition. Before Frederick Fennell produced his 2010 edition, there were a number of unofficial errata lists passed between college band directors that supplemented the official errata. Dr. Rogers had access to several of these errata lists. He also had access to two unofficial full scores that were copied by hand for various college band directors. In addition to these materials, Dr. Rogers owns a set of

³³ Jacob Edward Caines, “Frederick Fennell and the Eastman Wind Ensemble: The Transformation of American Wind Music Through Instrumentation and Repertoire,” M.A. thesis, University of Ottawa, 2012, 59-60, ProQuest Dissertations & Theses Global.

³⁴ “Lincolnshire Posy (ed Rogers),” Wind Repertory Project, January 30, 2021, [https://www.windrep.org/Lincolnshire_Posy_\(ed_Rogers\)](https://www.windrep.org/Lincolnshire_Posy_(ed_Rogers)).

³⁵ R. Mark Rogers, Interview by Abigail Ramsey, Personal interview, Texas, March 10, 2021.

the original Schirmer Publication of *Lincolnshire Posy*, as well as Grainger's version of *Lincolnshire Posy* for two pianos, four hands, which many people do not know exists. Dr. Rogers also has his own hand-engraved copy of Fennell's original score.

How did you get access to the source material?

When Fennell published *Lincolnshire Posy* with Ludwig Masters Publications, the expense of printing the oversized score in particular, as well as the set of parts, was a financial burden for them. In the first decade of the 21st century, it was time to reprint the full score because they had run out. Ludwig was not able to fund this reprint due the high demand for the oversized score. Ludwig sought out other options, including finding a way to reduce the size and page count of the score so that it would be cheaper to print. After Fennell's death in 2004, they had someone put his *Lincolnshire Posy* score into Finale. This lowered the score's page count by fitting more measures per page but made it difficult to navigate because of the small size of the measures. Therefore, this new version of *Lincolnshire Posy* got a "horribly bad reputation" simply through word of mouth. Finale's lack of a proofreading feature also resulted in wrong notes appearing in the edition.

Later in 2018, Ludwig declared bankruptcy and changed ownership. The new owners contacted Dr. Rogers and requested that he produce a new edition of *Lincolnshire Posy* as part of getting the company up and running again. In March 2020, as the sale of the company was finalized, they sent him all of the Finale files to *Lincolnshire Posy* so he could get started on the new 2020 edition.

What was the process of making editorial decisions?

When Covid-19 "shut down the world" in March 2020, Dr. Rogers had six weeks to "fix" the *Lincolnshire Posy* score measure by measure, note by note, and proofread it. The first thing that needed to be fixed was the size of the score. Dr. Rogers mentioned that publishers dislike

printing a score that is a different size from the individual parts, so he was asked to make the score as readable as possible while still being the same size as the parts. However, most conductors prefer the oversized score, so the publisher compromised and offered to sell it separately from the parts on its own. Another edit that was made was the placement of the bassoons in the score. Dr. Rogers says there is a misconception that bassoons and oboes should go together because they are both in the double reed family, which is not true. The oboes are their own family, and the bassoons are their own family since they both have different fingerings and different reeds. According to Dr. Rogers, when bassoons are written next to the oboes in a score, it can cause confusion in a rehearsal. For example, in rehearsal, a band director hears something is wrong with the low reeds, so they look at the score for parts with a certain rhythm knowing it's in the low reed voices. Therefore, they only call out the bass clarinet, bari sax, and tenor sax when trying to isolate the problematic section. However, normally the bassoons would have the same part and would not be grouped in with those instruments on the score when they could be the ones causing the problem. In order to fix this issue, Dr. Rogers moved the bassoon part in the full score between the low clarinets and saxophones to better place them among more similar parts. Fennell also removed all cues in his edition, so Dr. Rogers replaced them in order to better accommodate the vast majority of ensembles that do not own the complete instrumentation required to play *Lincolnshire Posy* as it is written. In particular, the contrabassoon and bass saxophone parts were written as cues in the alto saxophone and bass clarinet parts to allow the average ensemble to still be able to mimic the reed timbre of those relatively obscure instruments. In addition, he spread out the score to make it more readable for the conductor.

From a historical point, do you believe Frederick Fennell was truly instrumental in the resurrection of *Lincolnshire Posy*?

According to Dr. Rogers, Fennell did two major things to resurrect *Lincolnshire Posy*. The most important was recording the piece and proving to the world that it could be done since the piece's premiere didn't do it justice. Fennell's edition of *Lincolnshire Posy* was not important to resurrecting it from the "musical graveyard" per se, but his recording of it with the Eastman Wind Ensemble was. *Lincolnshire Posy* was able to make a comeback because as soon as Fennell released his recording, groups of all levels were given a general idea of how the piece was supposed to sound; therefore, it was less intimidating at first glance. The second thing that made the resurrection of *Lincolnshire Posy* successful was Fennell's creation of a full score, which allowed conductor's to read and follow the piece more easily. Grainger's original composition lacked a complete score and was instead just a collection of individual parts. In addition, these parts were handwritten and contained many errata, making it difficult for band directors to effectively follow and conduct the piece. Therefore, Fennell piecing the parts together and organizing it in a more readable manner made *Lincolnshire Posy* a more realistic piece for band directors to take on with their ensembles.

Conclusion

Percy Grainger's *Lincolnshire Posy* is a strong contributor to the advancement of wind ensemble repertoire and allowed for the concert band to become a respected performance medium. Grainger's thoughtful consideration of orchestration and compositional techniques allowed him to emulate the human singing voice through his music. All six movements capture an almost exact replica of the original performances of folk songs Grainger was exposed to during his travels in Lincolnshire, England. Due to the many challenging aspects of performing *Lincolnshire Posy* as

well as its lackluster premiere, it became a piece band directors and conductors tended to avoid. However, when Frederick Fennell created his prestigious performing group, the Eastman Wind Ensemble, it revived Grainger's masterwork through an elegant recording, and allowed for it to flourish in popularity and become the staple part of wind ensemble literature it is today. Today, *Lincolnshire Posy* is performed all over the United States by ensembles of all levels. This is not only due to Fennell's stellar recording of it and original full score, but to the most recent edition completed by editor Dr. Mark Rogers as well, which has revitalized the piece to meet the needs of present-day ensembles and ensures this wind band masterwork is performed for generations to come.

Bibliography

- “A Fair Maid Walking.” *Golden Hind Music*.
<http://www.goldenhindmusic.com/lyrics/MAIDWALK.html>.
- Birdwell, John Cody. “The Utilization of Folk Song Elements in Selected Works by Ralph Vaughan Williams and Percy Grainger with Subsequent Treatment Exemplified in The Wind Band Music of David Stanhope.” PhD diss., University of North Texas. 1996. ProQuest Dissertations & Theses Global.
- Blocher, L., Cramer, R., Corporon, E., Lautzenheiser, T., Lisk, E., & Miles, R. (1996). *Teaching Music Through Performance in Band (Volume One)*. Chicago, IL: GIA Publications.
- Caines, Jacob Edward. “Frederick Fennell and the Eastman Wind Ensemble: The Transformation of American Wind Music Through Instrumentation and Repertoire.” M.A. thesis. University of Ottawa. 2012. ProQuest Dissertations & Theses Global.
- Campo, David Wayne. *Original Music for Wind Band in the Latter Half of the 1950s: A Historical Perspective*. VDM Verlag Dr. Muller Aktiengesellschaft & Co. KG, 2008.
- “Frederick Fennell.” Wind Repertory Project. October 17, 2016.
http://www.windrep.org/Frederick_Fennell.
- Freeman, Graham. “Percy Grainger: Sketch of a New Aesthetic of Folk Music.” PhD diss., University of Toronto. 2008. ProQuest Dissertations & Theses Global.
- Grainger, Percy Aldridge. *Lincolnshire Posy*. Boca Raton, Fl.: Ludwig Masters Publications, 2010.
- “Horkstow Grange.” *Golden Hind Music*.
<http://www.goldenhindmusic.com/lyrics/HORKSTOW.html>.
- Johnson, Carly Jo Lynn. “An Annotated Collection of Twentieth Century Wind Band Excerpts for Trumpet.” PhD diss., The Ohio State University, 2005.
- “Lincolnshire Posy (ed Rogers).” Wind Repertory Project. January 30, 2021.
[https://www.windrep.org/Lincolnshire_Posy_\(ed_Rogers\)](https://www.windrep.org/Lincolnshire_Posy_(ed_Rogers)).
- “Lisbon.” *Golden Hind Music*. <http://www.goldenhindmusic.com/lyrics/LISBON.html>.
- “Lord Melbourne.” *Golden Hind Music*.
<http://www.goldenhindmusic.com/lyrics/LORDMELB.html>.
- Pease, Andy. “Lincolnshire Posy by Percy Grainger.” *Wind Band Literature: A Conductor’s Perspective*. <https://windliterature.org/2010/11/23/lincolnshire-posy-by-percy-grainger/>.

“Percy Aldridge Grainger: Biography.” Wind Repertory Project. February 22, 2021.
http://www.windrep.org/Percy_Aldridge_Grainger.

Rogers, R. Mark. Interview by Abbigail Ramsey. Personal interview. Texas, March 10, 2021.

“Rufford Park Poachers.” *Golden Hind Music*.
<http://www.goldenhindmusic.com/lyrics/RUFFPARK.html>.

Sharp, Chris. “A Study of Orchestration Techniques for the Wind Ensemble/Wind Band as Demonstrated in Seminal Works.” PhD diss., University of Florida, 2011.

Slattery, Thomas Carl. “The Wind Music of Percy Aldridge Grainger.” PhD diss., University of Iowa. 1967. ProQuest Dissertations & Theses Global.

“The Lost Lady Found.” *Golden Hind Music*.
<http://www.goldenhindmusic.com/lyrics/LOSTLADY.html>.