PITTSBURG STATE UNIVERSITY
Concert Band
Dr. Gary Corcoran, Conductor
Jim Jones, Assistant
presents
Music of
Percy Grainger
with
H. Francis Short, Narrator

Thursday, April 30, 1981
McCray Recital Hall
8:00 p.m.
PROGRAM NOTES

The Immovable Do (1933-1939)

The title of this unique composition refers to the fact that the woodwinds' opening "C" ("do" in "fixed-do" solfeggio) persists as a high pedal point throughout the piece. The pun of the title thus contrasts the "immovability" of the pedal point with the fact that in "movable do" solfeggio "do" is always the tonic note of the music—in this case "F". An example of what Grainger called "elastic scoring," this work is playable by many different combinations of instruments through the use of an ingenious system of cross-cueing.

Lincolnshire Posy (1939)

Lincolnshire Posy is perhaps Grainger's most outstanding work and has become a classic in band literature. Based on folksongs collected in Lincolnshire, England, in 1905, Grainger described this composition as "a bunch of 'musical wildflowers'—dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song."

The movements performed here are: "Lisbon" (Sailor's Song), "Horkstow Grange" (The Miser and his Man—a local Tragedy), "The Brisk Young Sailor" (who returned to wed his True Love), "Lord Melbourne" (War Song), and "The Lost Lady Found" (Dance Song).

Ye Banks and Braes O' Bonnie Doon (1949)

This warmly-scored Scottish folk song is an example of Grainger's innovations in band arranging. Through careful voicing, doubling, and balancing of melody and accompaniment parts, Grainger produced an arrangement that can be performed successfully by a number of ensembles smaller than full band. These chamber groupings include full woodwind choir, double-reed choir, clarinet choir, saxophone choir, full brass choir, and a "narrow-bore brass choir" of cornets and trombones.

Spoon River (1929)

Of this composition Grainger wrote: "A Captain Charles H. Robinson heard a tune called 'Spoon River' played by a rustic fiddler at a country dance at Bradford, Illinois, in 1857. When Edgar Lee Masters' Spoon River Anthology appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles and sent the 'Spoon River' tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types. My setting aims at
preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: 'For Edgar Lee Masters, poet of pioneers.'

**Irish Tune from County Derry (1918)**

To many people, the name Percy Grainger immediately brings to mind his *Irish Tune from County Derry*, popularly known as "Londenderry Air" or "Danny Boy." The original tune, collected by a Miss J. Ross, was first published in the *Petrie Collection of the Ancient Music of Ireland* in 1855. In addition to this setting for military band, Grainger also scored the tune for string orchestra, *a capella* mixed chorus, and for piano solo.

**Shepherd’s Hey (1918)**

Regarding *Shepherd’s Hey*, Grainger wrote a short note in the first edition: "In agricultural districts in various parts of England, teams of 'Morris Men,' decked out with jingling bells and other finery, can still be seen dancing to 'Shepherd's Hey' and other traditional dance tunes played on the fiddle or on the 'pipe and tabor.'"

**Colonial Song (1918)**

The original setting of *Colonial Song* was for two voices (soprano and tenor), harp, and symphony orchestra; both the original and the composer's band arrangement were intended as "yule gifts" for his mother. In a letter to Frederick Fennell, Grainger stated that "*Colonial Song* was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America.”

**Lads of Wamphray (1905)**

Completed in 1905, this was Grainger's first work for full band; however it was not published until 1941. It was not based on any folksongs or traditional tunes, but was inspired by a folk-poem in Sir Walter Scott's "Minstrelsy of the Scottish Border." The poem, which celebrates a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-burn in 1598, closes with the following verse: "For where'er I gang, or e'er I ride/The lads of Wamphray are on my side;/And of a' the lads that I do ken/A Wamphray lad's the king of men.”

---

*Notes by Frank Hudson for the University of Illinois Symphonic Bands, Dr. Harry Begian, Conductor.*
CONCERT BAND PERSONNEL

**Piccolo**
- Beth Turley, Paola

**Flute**
- Robyn Bastin, Jasper, MO
- *Laura Norris, Chicago, IL
- Cheryl Shepherd, Maple Hill
- Beth Turley, Paola
- Mary Wallace, Pittsburg

**Oboe**
- *Janice Lancaster, Fort Scott
- Kenda Lee, Joplin, MO

**Bassoon**
- *Ginnie LeClerc, Pittsburg
- Pam Rexwinkle, Altamont

**Clarinet**
- Phil Brenner, Columbus
- Theron Crozier, Pittsburg
- *Cheryl Freeman, Fort Scott
- Debbie Goucher, Anthony
- Libby Israel, Springfield, MO
- Sheri Knight, Sterling
- DeWayne Livengood, Wichita
- Samra Strawn, Cimarron
- Woody Watson, Kansas City

**Bass Clarinet**
- Brenda Banks, Pittsburg
- Russell Jones, Pittsburg

**Alto Saxophone**
- *Edward Foxall, Galena
- Robert Love, Fair Grove, MO
- Lisa Wade, Pittsburg

**Tenor Saxophone**
- Lemuel Sheppard, Kansas City

**Baritone Saxophone**
- Tammy Dubois, Neosho, MO

**Cornet/Trumpet**
- Melvin Baum, Garnett
- Jim Ferraro, Columbus
- Jeanne Fiene, Downers Grove, IL
- Mark Keltner, Overland Park
- *Don Rogers, Kansas City
- Jim Sherman, Merriam
- David Smith, Wichita
- David Wallace, Carthage, MO

**Horn**
- Lorenzo Poindexter, St. Louis, MO
- *Sandy Rogers, Columbus
- Diane Schaper, Benton, KY
- Gene Vollen, Pittsburg
- Mark Warren, Uniontown

**Trombone**
- Lori Arnold, Parsons
- Paul Benner, Pittsburg
- Bruce Dunfee, Pittsburg
- Greg Hartline, Bridgewater, NJ
- *Doug Mogle, Columbus
- Jeff Smith, Pleasanton

**Baritone**
- Steve Brown, Kansas City
- *Will Clark, Yates Center

**Tuba**
- Paul Kuestersteffen, Hesston
- Dan Lidberg, Cedarvale
- *Tom Mahan, Pittsburg

**Percussion**
- Debbie Ghodstinat, Pittsburg
- *Andy Houchins, Shawnee Mission
- Mendy Hulvey, Columbus
- Jim Jones, Sarcoxie, MO
- Patty Love, Fair Grove, MO
- Mark Powls, Garnett

**Piano**
- Lori Arnold, Parsons

**Graduate Assistant**
- Jim Jones

**Librarians**
- Tom Mahan
- David Smith
- Beth Turley

**Band Council**
- Greg Hartline
- Jim Jones
- Robert Love
- Don Rogers
- David Smith

*PRINCIPAL*