Lincolnshire Posy, Rufford Park Poachers

Transposition Inquisition No. 100

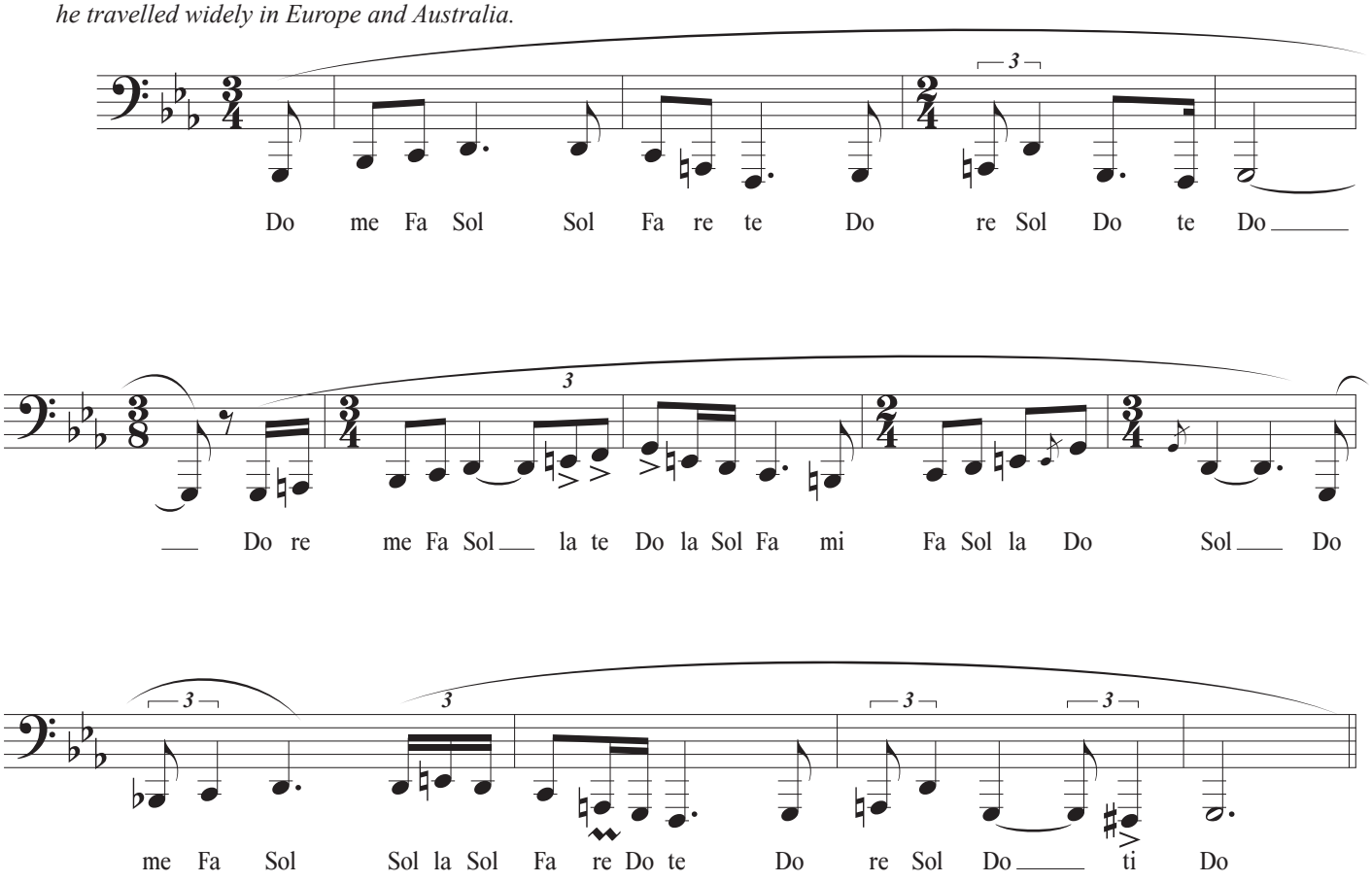
Percy Grainger

arr. Martorano

About the Composer:

Australian-born composer, arranger and pianist. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself first as a society pianist and later as a concert performer, composer and collector of original folk melodies. As his reputation grew he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg.

He became a champion of Nordic music and culture, his enthusiasm for which he often expressed in private letters, sometimes in crudely racial or anti-Semitic terms. In 1914, Grainger moved to the United States, where he lived for the rest of his life, though he travelled widely in Europe and Australia.

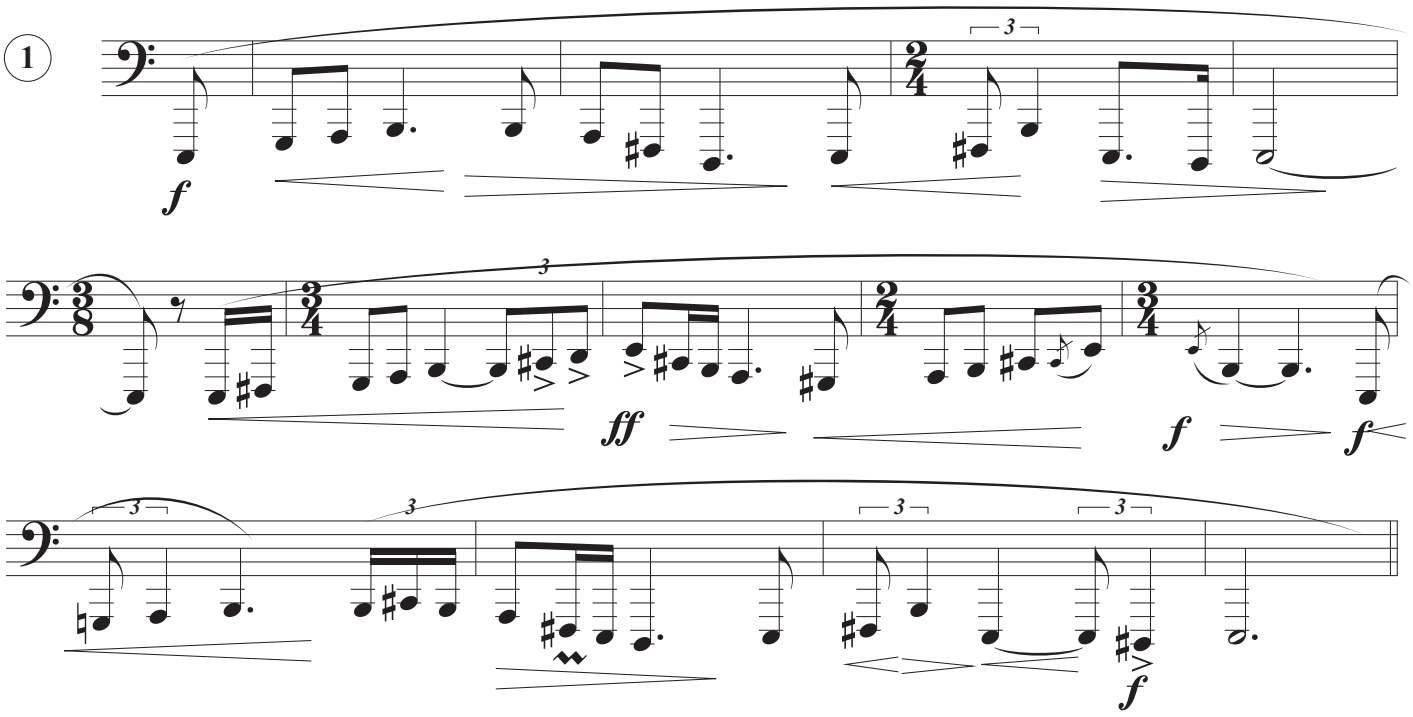


About the Composition:

Lincolnshire Posy is a musical composition by Percy Grainger for concert band commissioned in 1937 by the American Bandmasters Association. Considered by John Bird, the author of Grainger's biography, to be his masterpiece, the 16-minute-long work has six movements, each adapted from folk songs that Grainger had collected on a 1905–1906 trip to Lincolnshire, England. In a similar fashion to these folk songs, many of the movements are in strophic form. The work debuted with three movements on March 7, 1937 performed by the Milwaukee Symphonic Band, a group composed of members from bands including the Blatz Brewery and Pabst Blue Ribbon beer factory worker bands in Milwaukee, Wisconsin.

Unlike other composers who attempted to alter and modernize folk music, such as Ralph Vaughan Williams, Grainger wished to maintain the exact stylizing that he experienced from the originals. In the piece's program notes, Grainger wrote: "...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—his regular or irregular interpretation of the rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

Grainger dedicated his "bunch of Wildflowers" to "the old folksingers who sang so sweetly to me".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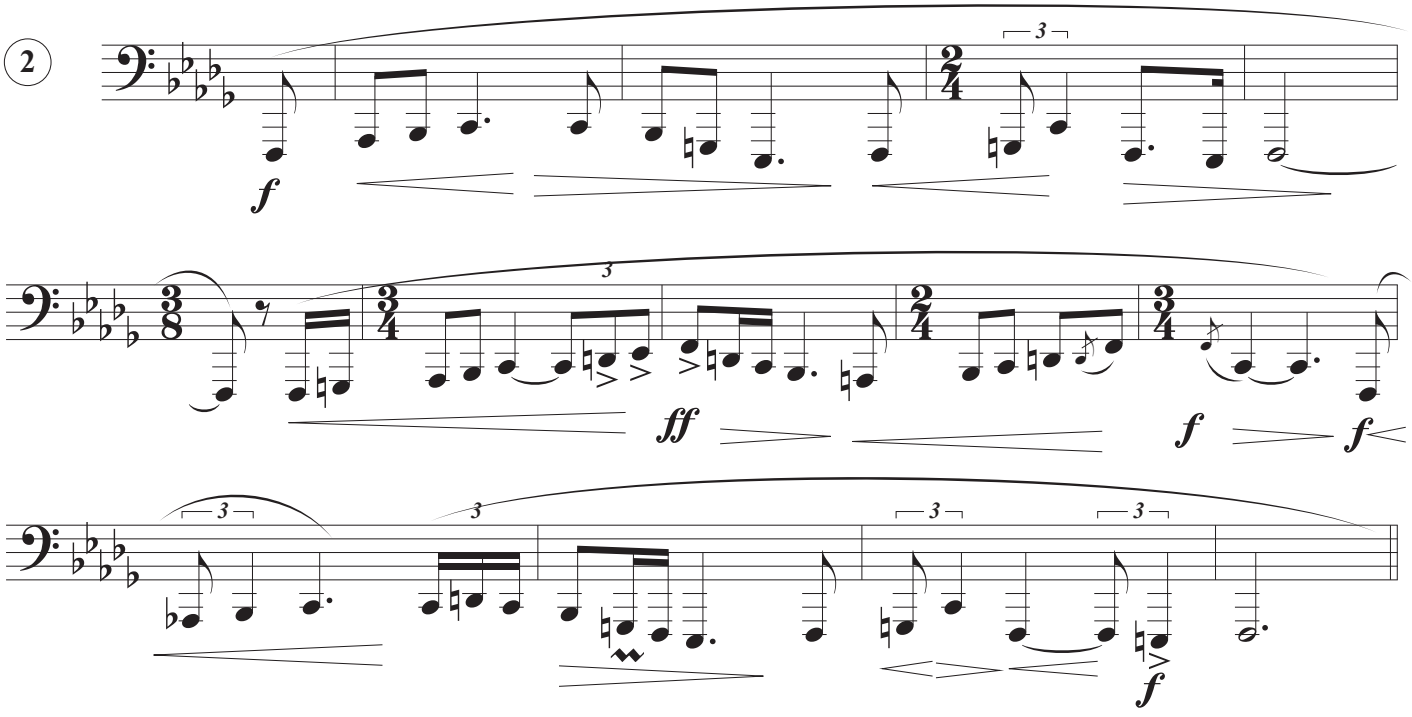
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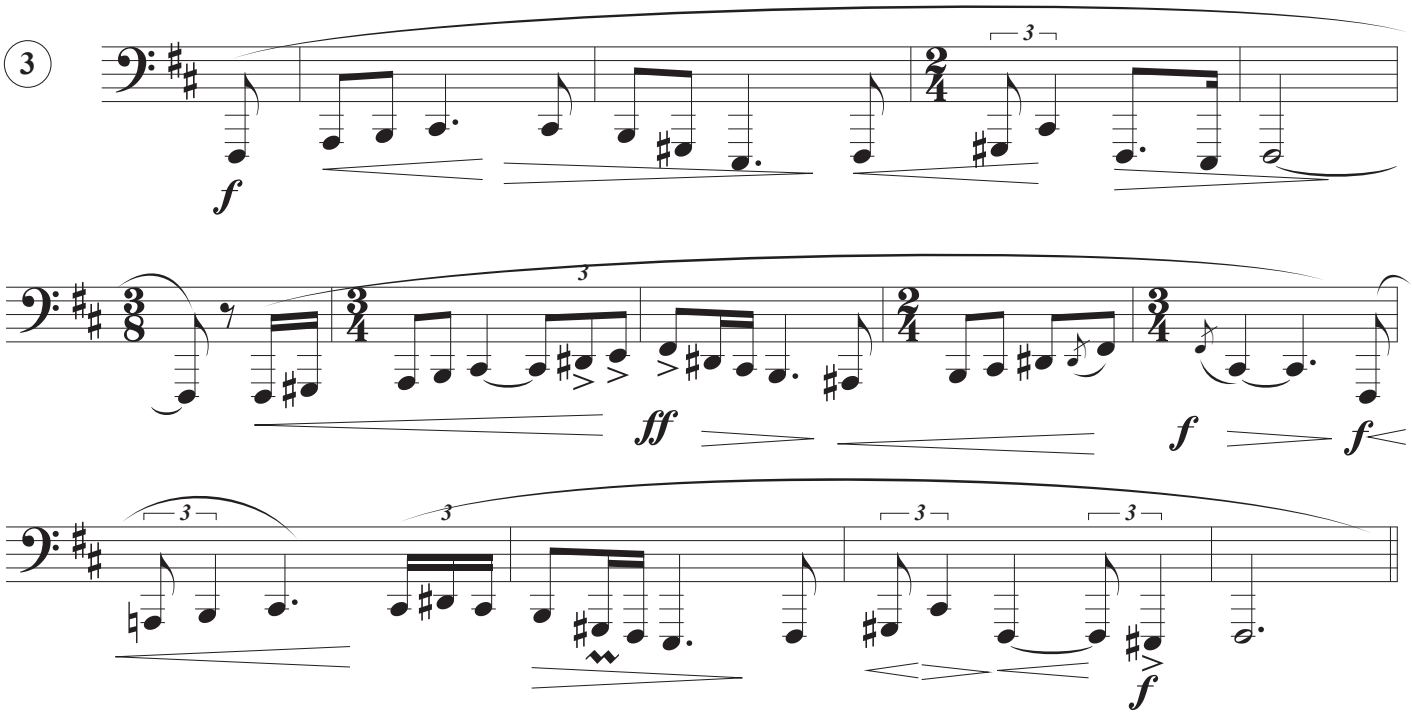
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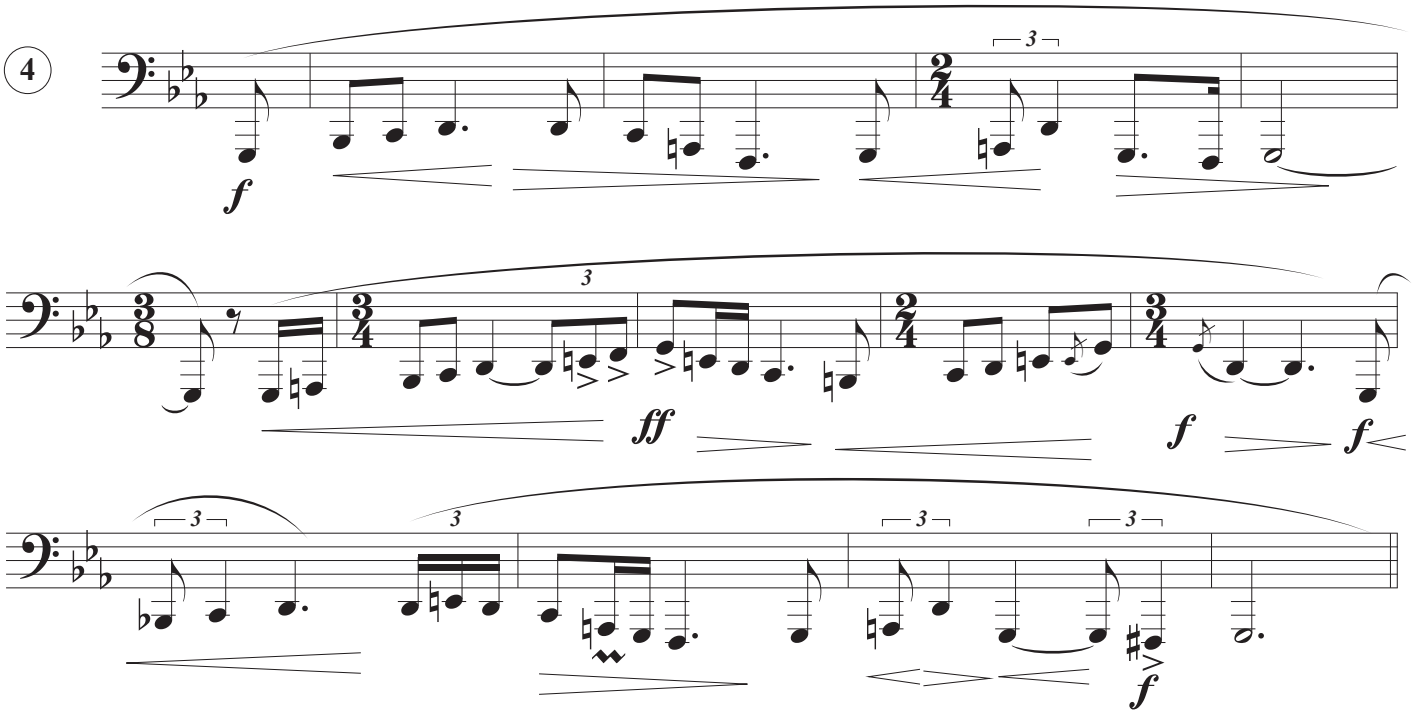
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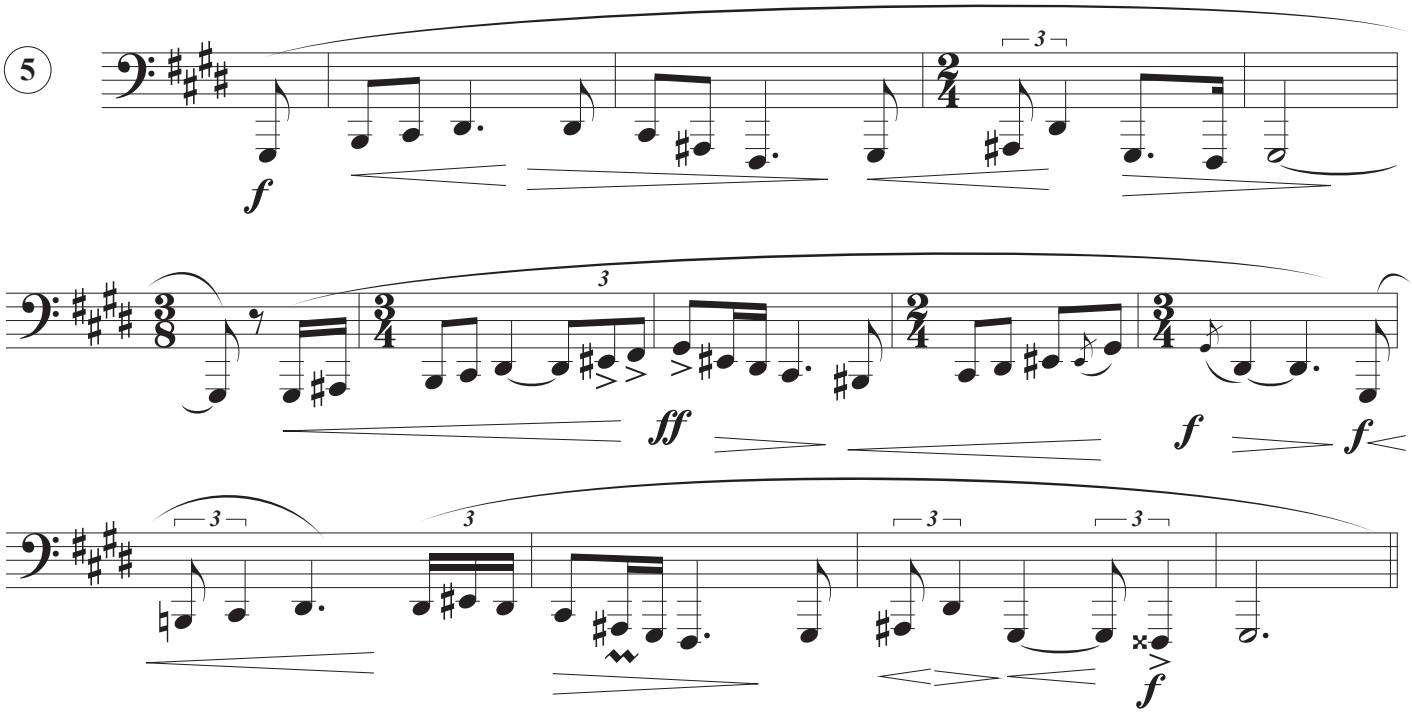
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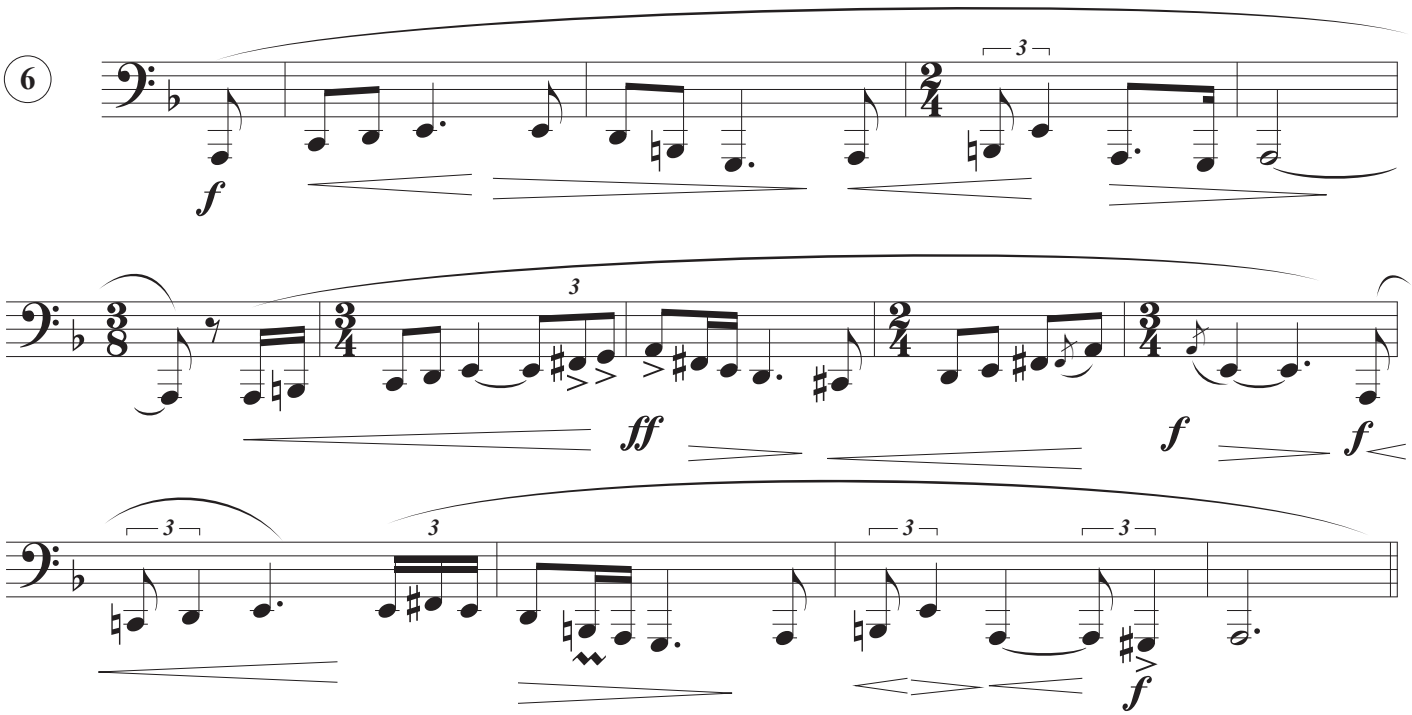
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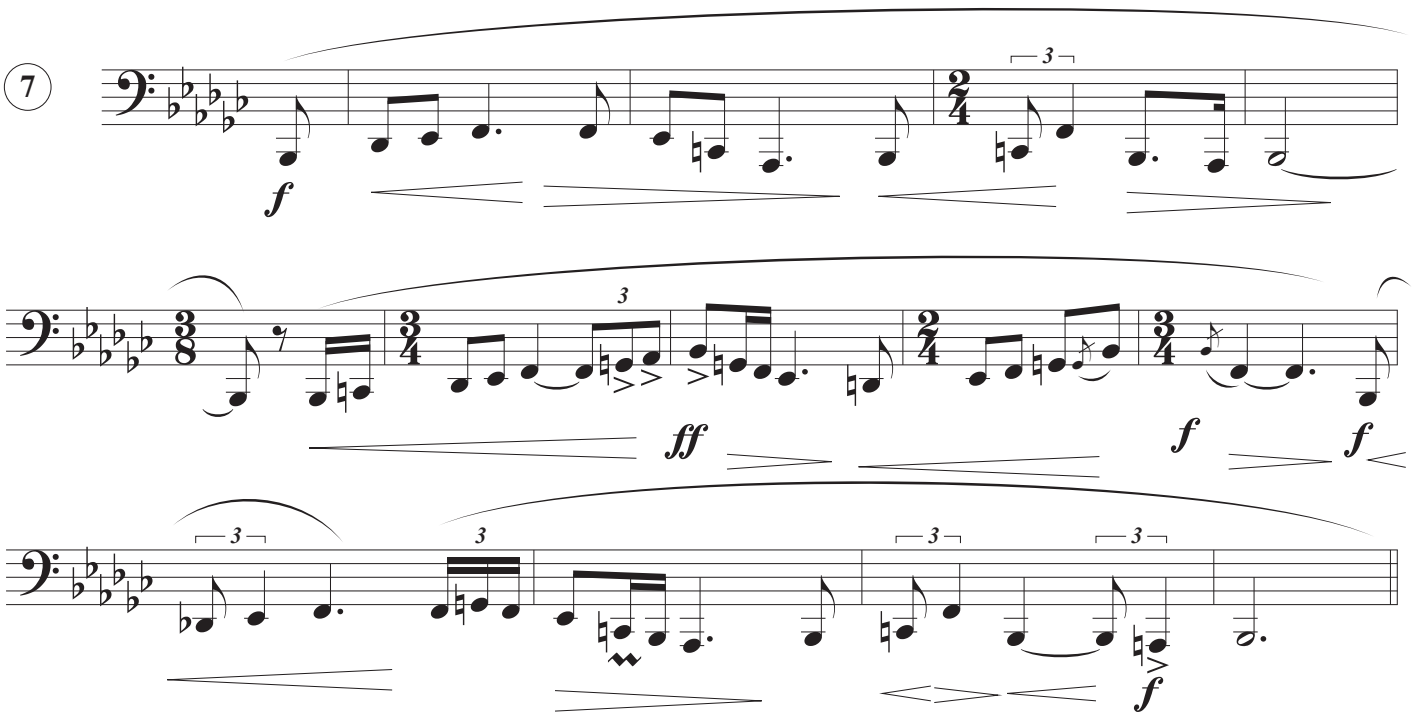
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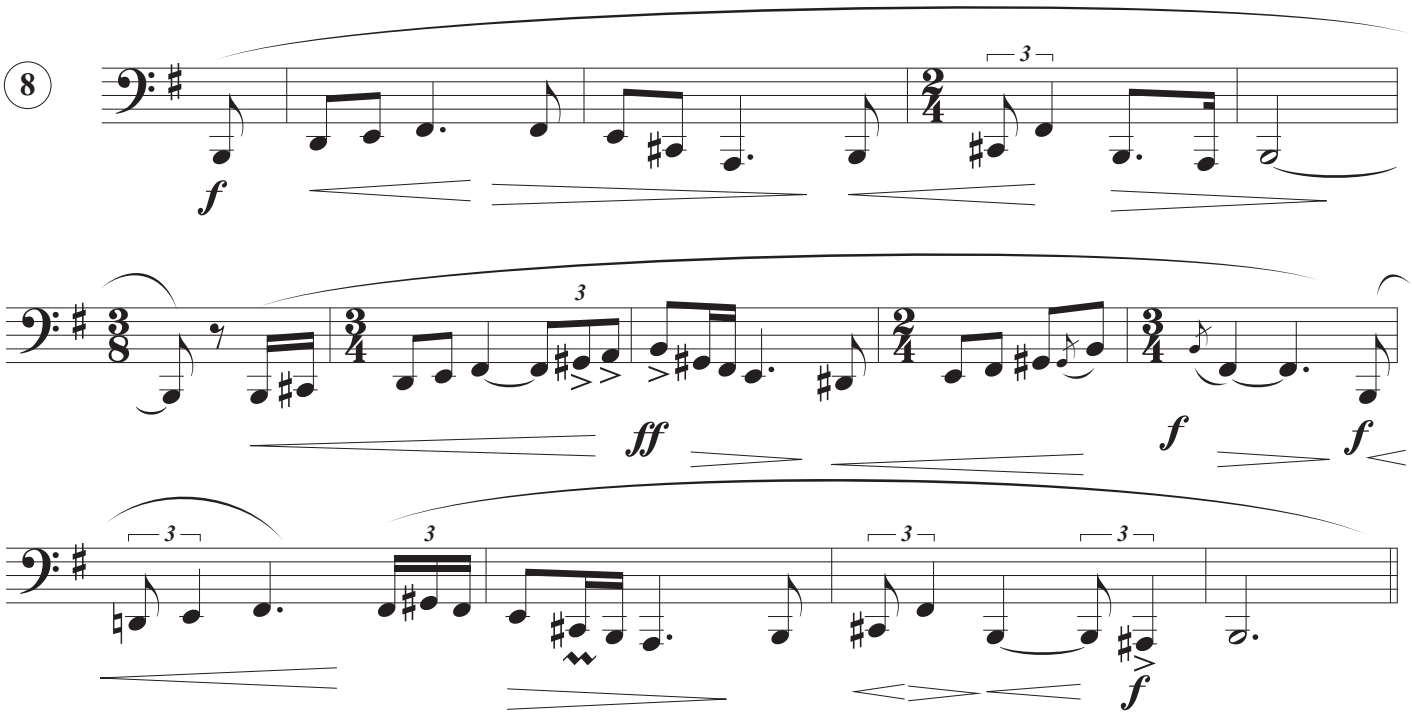
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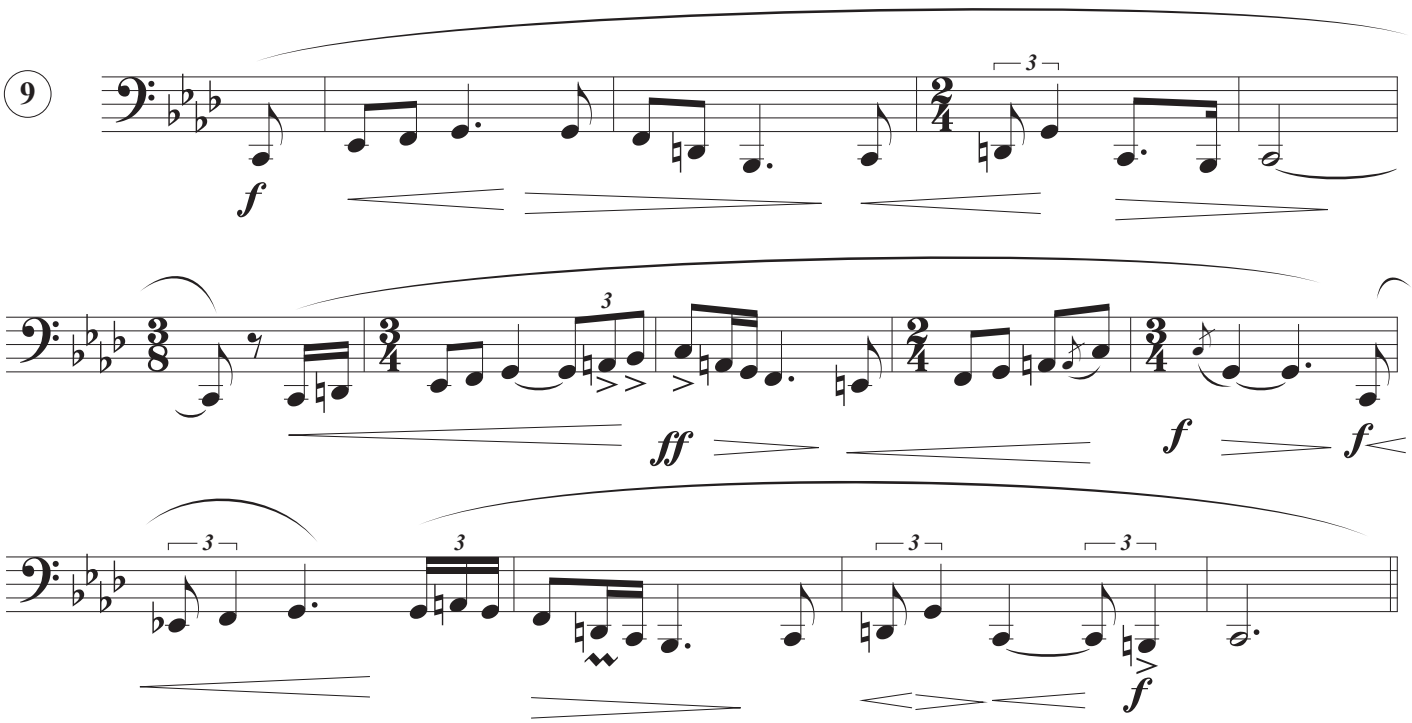
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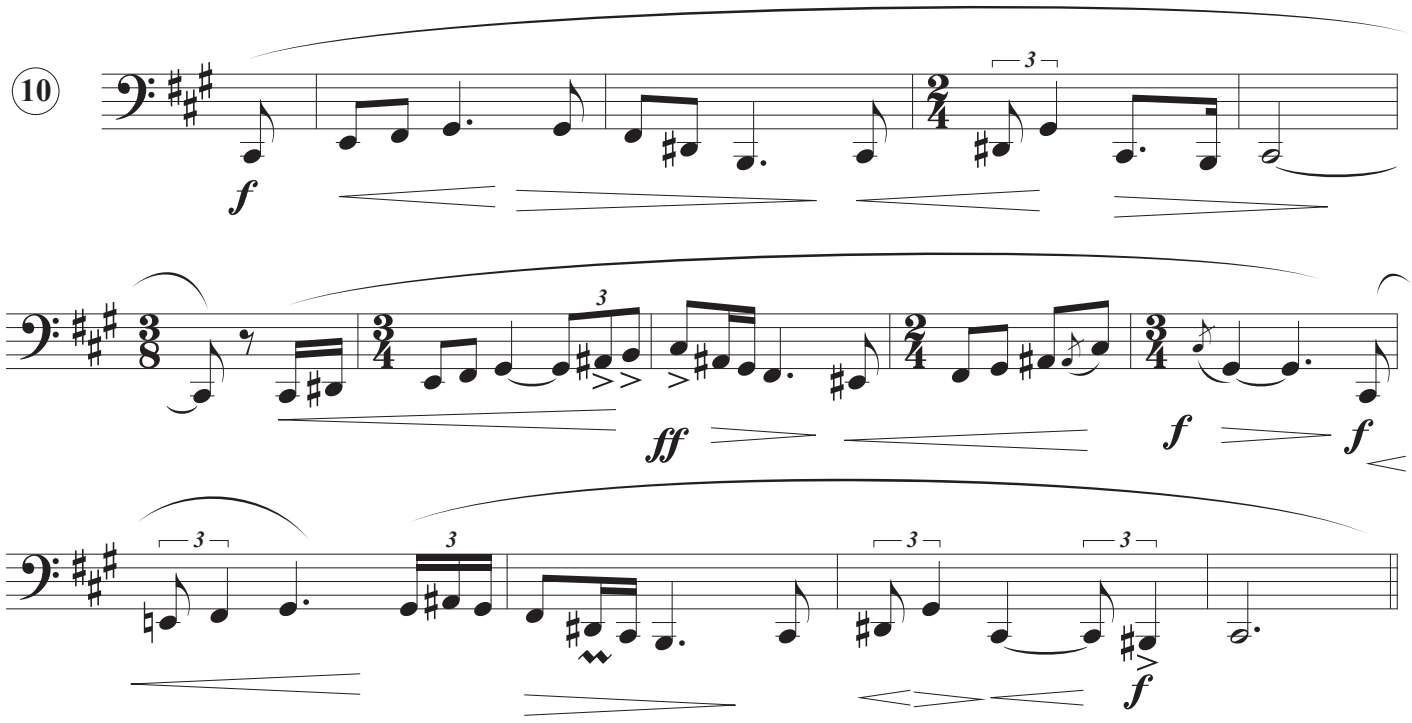
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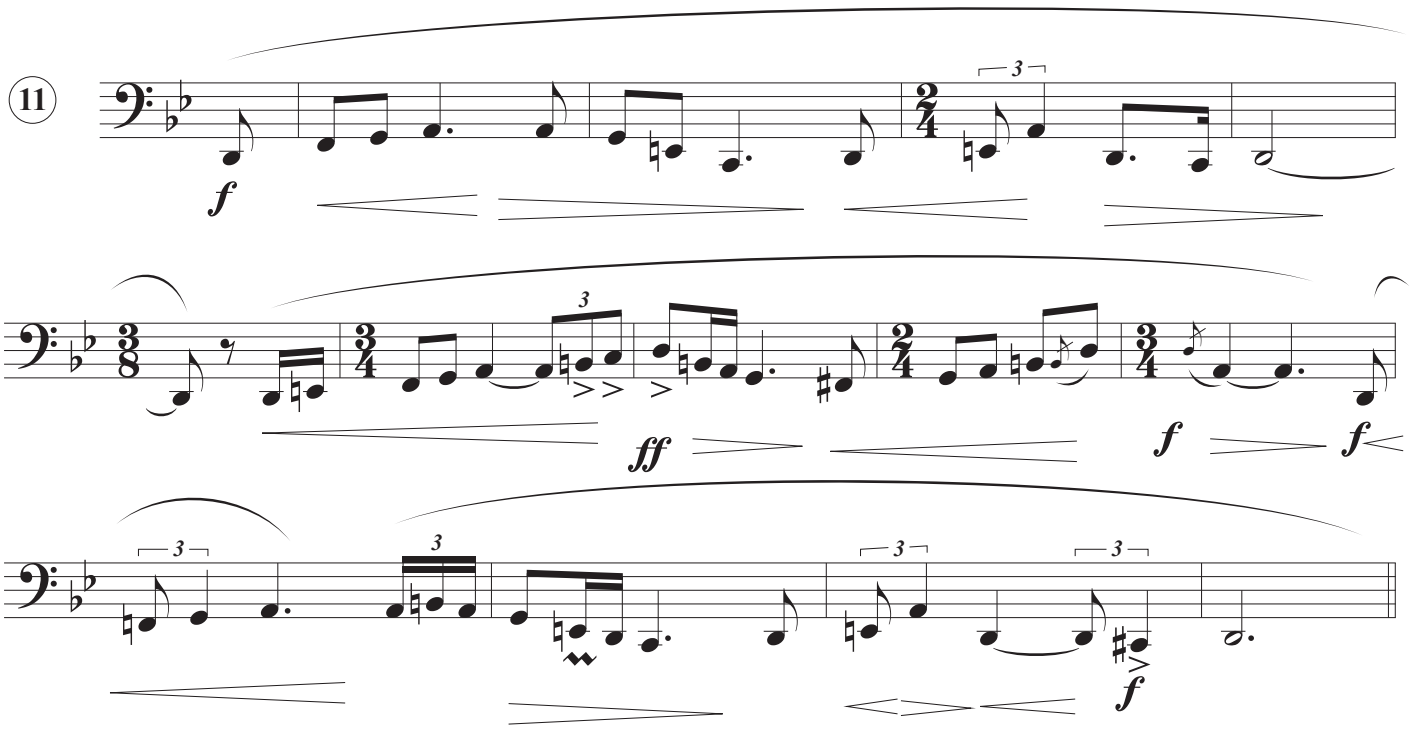
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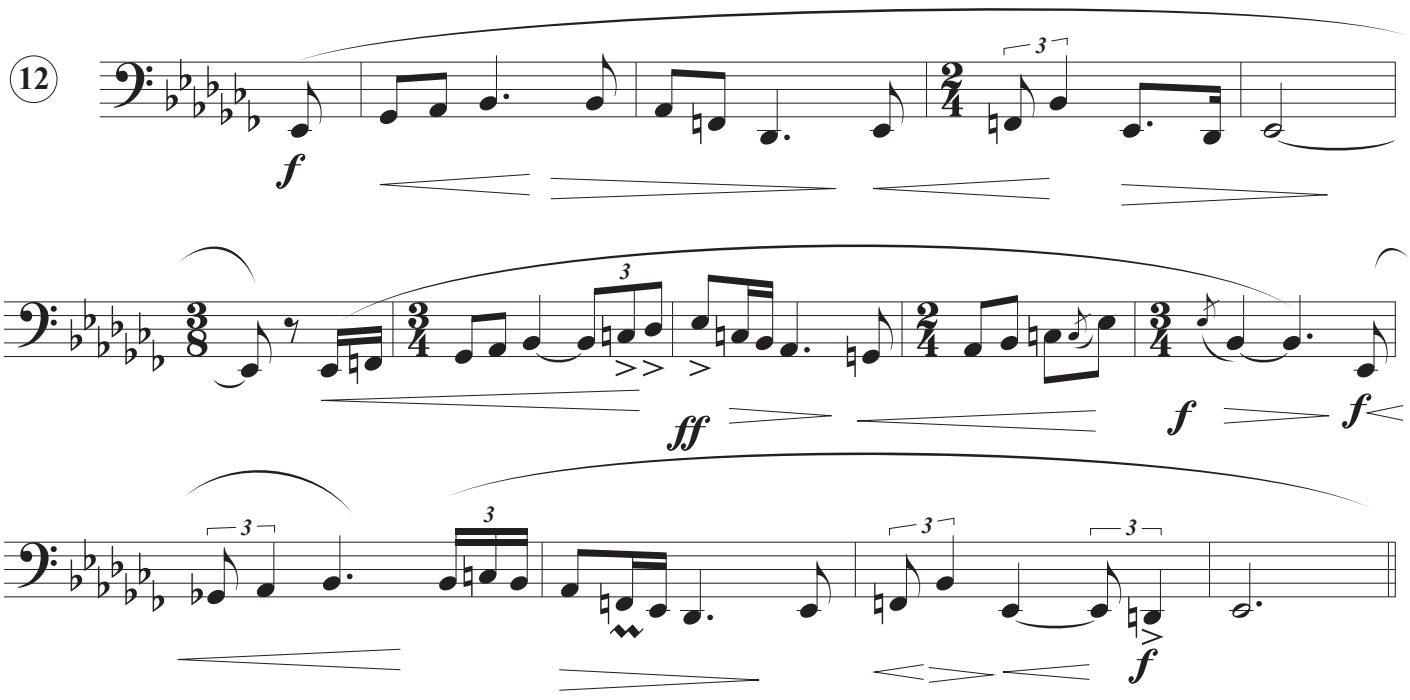
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