



# Charles Ives at 150

*Charles E. Ives*

## Music, Imagination, and American Culture

**A Sesquicentennial Festival**  
**Monday, Sept. 30 – Tuesday, Oct. 8, 2024**



**JACOBS SCHOOL OF MUSIC**  
Indiana University Bloomington



NATIONAL  
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HUMANITIES



**Charles Ives at 150 is brought to you in part by:**

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Indiana University Research through the Public Arts and Humanities Project

Indiana University Jacobs School of Music

**With additional support from:**

The Charles Ives Society

Five Friends Master Class Series

IU Departments of American Studies, Art History, Comparative Literature,  
English, History, Musicology, Piano, and Strings

Media sponsorship by WFIU Public Radio.

Please contact [ives@iu.edu](mailto:ives@iu.edu) with questions or concerns.

Festival website: [go.iu.edu/ives](http://go.iu.edu/ives)

In tandem with this festival, *The American Scholar* has published a collection of essays on Ives on their website at: [www.theamericanscholar.org/charles-ives-at-150](http://www.theamericanscholar.org/charles-ives-at-150). A printed version, *Charles Ives (1874-1954): Why He Matters Today*, is available at this festival at no charge.

FRONT COVER: *Image from the Charles Ives Papers in the Irving S. Gilmore Music Library of Yale University.*

## WELCOME

Welcome to **Charles Ives at 150: Music, Imagination, and American Culture**, celebrating the sesquicentennial of an iconic American creative genius.

Born October 20, 1874, in Danbury, Connecticut, Ives grew up absorbing popular songs and fiddle tunes, playing drums in his father's band and piano in the parlor, singing hymns and playing organ in church and at revivals, practicing Bach and Mendelssohn preludes and fugues, and composing everything from band marches, choral anthems, and virtuoso organ variations to experimental pieces that tried out new sounds.

He studied counterpoint, composition, and orchestration at Yale. Then he moved to New York, where he made a fortune in his day job as cofounder of the most innovative insurance agency in the nation. With the encouragement of his wife Harmony, he spent evenings, weekends, and vacations composing symphonies, string quartets, sonatas, choral music, and songs. Blending into these classical genres the sounds of American popular music, hymns, and his own innovative techniques, he created highly individual works that celebrate American life, history, literature, music, and people.

No other creative artist has so embodied or optimistically espoused a resource never more precious than now, when our national fabric is shredding: American cultural memory. It's the very substance of the musical idiom he invented, saturated with particles of remembrance intermingling in a patriotic cloud.

We'll explore all of this during our nine-day festival. Starting with "Charles Ives: A Life in Music" (a playlet using Ives's songs to tell the story of his life), we'll hear twelve concerts, featuring band and orchestral music, chamber and solo works, songs, and choral music. The concerts will incorporate commentary, even a "visual presentation," and include post-concert discussions to ponder what we've just shared.

Talks and conversations will illuminate Ives's connections to American history, literature, and and visual art—and how his music can help us understand America, what it is and might be, in his time and in ours.

The next two pages list the schedule of events, followed by a timeline of Ives's life, programs for every event, program notes, and biographies.

And it's all being streamed on the web.

Enjoy the festival!

J. Peter Burkholder and Joseph Horowitz, festival co-organizers

## PRE-FESTIVAL EVENTS

### **Saturday, September 21**

3:00 pm | Ford-Crawford Hall  
Voice master class with Mary Ann Hart

### **Sunday, September 22**

7:00 pm | Sweeney Hall  
*Charles Ives's America*:  
documentary film

## FESTIVAL SCHEDULE

### **Monday, September 30**

8:00 pm | Auer Hall  
Festival Opening Event  
Charles Ives: A Life in Music  
William Sharp, baritone, and  
Steven Mayer, piano

### **Tuesday, October 1**

5:00 pm | Ford-Crawford Hall  
Voice master class  
with William Sharp

7:00 pm | Ford-Crawford Hall  
Piano master class  
with Steven Mayer

8:00 pm | Musical Arts Center  
An Ives Extravaganza!  
Symphonic Band and Concert  
Band, conducted by Eric  
Smedley and Jason Nam

8:30 pm | Ford-Crawford Hall  
Piano master class  
with Jeremy Denk

### **Wednesday, October 2**

5:00 pm | Ford-Crawford Hall  
Music Theory Colloquium  
Ives and Current Music Theory,  
with Chelsey Hamm, Derek J.  
Myler, and David Thurmaier

8:00 pm | Auer Hall  
The Four Ives Violin Sonatas  
Stefan Jackiw, violin, and Jeremy  
Denk, piano; with source hymns  
by the First Presbyterian Church  
Chancel Choir, directed by Ryan  
Rogers

### **Thursday, October 3**

12:00 pm | Ford-Crawford Hall  
Violin master class  
with Stefan Jackiw

5:00 pm | Auer Hall  
Ives Piano Music  
Student Recital

Guest Panel: Performing Ives's  
*Concord* Sonata, with Jeremy  
Denk, Gilbert Kalish, and Steven  
Mayer

8:00 pm | Auer Hall  
Ives Chamber and Chamber  
Orchestra Works  
New Music Ensemble, directed  
by David Dzubay

### **Friday, October 4**

12:30 pm | Ford-Crawford Hall  
Musicology Colloquium  
Festival Keynote Event: Ives and  
American Music, with Joseph  
Horowitz and J. Peter Burkholder

1:45 pm | Ford-Crawford Hall  
Panel 1: Ives and Nature, with  
Joseph Horowitz, Tim Barringer,  
Derek J. Myler, Cordula Grewe,  
Melody Barnett Deusner, Denise  
Von Glahn, and Jan Swafford

5:00 pm | Auer Hall  
Ives Songs  
Faculty/Student Recital

8:00 pm | Auer Hall  
The Ives String Quartets  
Pacifica Quartet

### **Saturday, October 5**

9:00 am | Ford-Crawford Hall  
Panel 2: Ives and His Time:  
Uplifting the “Gilded Age”, with  
Alan Lessoff, Joseph Horowitz,  
Tim Barringer, Allen C. Guelzo,  
Eric Sandweiss, Jan Swafford,  
and Wendy Gamber

10:45 am | Ford-Crawford Hall  
Panel 3: Ives and American Wars,  
with Allen C. Guelzo, Denise  
Von Glahn, Chelsey Hamm, Jan  
Swafford, James B. Sinclair, and  
David Thurmaier

2:00 pm | Ford-Crawford Hall  
Panel 4: Ives’s Second and  
Third Symphonies, with David  
Thurmaier, Allen C. Guelzo, Ivan  
Shulman, Tim Barringer, Alan  
Lessoff, Denise Von Glahn, and  
Chelsey Hamm

4:00 pm | Auer Hall  
Ives and Hymnody: Symphony  
No. 3 and Piano Sonata No. 1  
Chamber Orchestra, conducted  
by Jeffery Meyer  
Gilbert Kalish, piano

7:00-7:45 pm | Musical Arts  
Center Mezzanine  
Pre-Concert Talk, with Allen C.  
Guelzo and Denise Von Glahn

8:00 pm | Musical Arts Center  
Charles Ives’s America:  
*Three Places in New England*,  
Symphony No. 2, and other works  
Philharmonic Orchestra,

conducted by Arthur Fagen  
William Sharp, baritone, and  
Steven Mayer, piano  
Peter Bogdanoff, visual  
presentation

### **Sunday, October 6**

10:30 am | First Presbyterian  
Church, 221 E. 6th Street  
Service with Ives choral and  
organ music

2:00-5:00 pm | Auer Hall  
Ives, the *Concord* Sonata, and  
American Literature  
Piano Sonata No. 2: *Concord*,  
*Mass., 1840-60*  
Steven Mayer, piano, with  
readings from Emerson,  
Thoreau, and Ives read by  
William Sharp

Panel 5: Ives, the *Concord*  
Sonata, and American Literature,  
with Laura Dassow Walls, Denise  
Von Glahn, Christoph Irmscher,  
David Michael Hertz, Joseph  
Horowitz, Jonathan Elmer,  
Allen C. Guelzo, and J. Peter  
Burkholder

Charles Ives at 150: Summary  
Discussion

### **Monday, October 7**

8:00 pm | Auer Hall  
Models and Sources: Ives Songs  
and the Music That Inspired Them  
Faculty/Student Recital

### **Tuesday, October 8**

8:00 pm | Auer Hall  
Ives Sacred Choral Music  
NOTUS, directed by Dominick  
DiOrio

## Timeline of Charles Ives's Life

- 1874** Born on October 20 in Danbury, Connecticut, to Mary Parmalee Ives and George Edward Ives.
- 1876** Ives's only sibling Joseph Moss Ives II, known as Moss, born on February 5.
- 1881** Begins school at the New Street School in Danbury.
- 1887** Plays a tarantella for piano by Stephen Heller on a joint student recital on May 11.
- 1888** First public performance of an Ives composition, *Holiday Quickstep*, on January 16.
- 1889** First position as church organist begins on February 10 at Danbury's Second Congregational Church. Moves to Baptist Church in October on his fifteenth birthday. Organ lessons with J. R. Hall begin on May 21 and with Alexander Gibson begin on October 22.
- 1891** Begins school at the Danbury Academy in September.
- 1892** Plays premiere of *Variations on "America"* in organ recital at Brewster, New York, on February 17.
- 1893** Enrolls at Hopkins Grammar School in New Haven in April. Becomes organist at St. Thomas Episcopal Church in New Haven on May 7. Travels with his uncle Lyman Brewster to the Chicago World's Fair in August.
- 1894** Begins college at Yale and becomes organist at Center Church in New Haven in September. Father dies on November 4 from a stroke.
- 1895** Joins Delta Kappa Epsilon fraternity.
- 1896** First publications: Part song *For You and Me!*; *March "Intercollegiate"*; *William Will*, a campaign song for William McKinley; and *A Scotch Lullaby* in the *Yale Courant*. Studies counterpoint and instrumentation with Horatio Parker at Yale.
- 1897** *March "Intercollegiate"* performed in McKinley's inauguration festivities. Tapped for Wolf's Head, third most prestigious secret society at Yale. Studies strict and free composition with Parker.
- 1898** Graduates from Yale, moves to New York, and begins work at Mutual Life Insurance Company and as organist and choirmaster at Bloomfield (New Jersey) Presbyterian Church.
- 1899** Moves to Charles H. Raymond & Co. in New York and meets Julian Myrick.
- 1900** Becomes organist and choirmaster at Central Presbyterian Church in New York.
- 1902** Directs premiere of his cantata *The Celestial Country* on April 18. Resigns from last position as church organist.
- 1907** On January 1 founds his own insurance agency, Ives & Co., in partnership with Julian Myrick. On October 22 proposes to Harmony Twichell, and she accepts.
- 1908** Marries Harmony on June 9 with her father Joseph Twichell officiating.
- 1909** Co-founds Ives & Myrick agency on January 1. In April Harmony miscarries, followed by hysterectomy. Completes Symphony No. 2 and has it copied.
- 1910** Walter Damrosch conducts private reading of Ives's Symphony No. 1 on March 19.
- 1911** Completes Symphony No. 3 and has it copied.



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- 1912** Charles and Harmony Ives buy property in West Redding, Connecticut, and begin building summer house.
- 1913** Iveses' first summer in West Redding house.
- 1914** Composes *General William Booth Enters Into Heaven* and Violin Sonata No. 3.
- 1916** Charles and Harmony Ives adopt their daughter Edith on October 18.
- 1917** United States enters Great War on April 6. Private performances that month of *In Flanders Fields* at luncheon for Mutual Life Insurance and of Violin Sonata No. 3 at Carnegie Recital Hall.
- 1918** Diagnosed with diabetes in August. Medical crisis in October. Takes extended leave from business.
- 1919** Revises and copies Piano Sonata No. 2: *Concord, Mass, 1840-60*, and writes *Essays Before a Sonata*, an extended companion to the *Concord* Sonata.
- 1920** *Essays Before a Sonata* printed and mailed out.
- 1921** *Concord* Sonata mailed out and reviewed. Most reviews are mocking, some positive.
- 1922** *114 Songs* printed, mailed out, and reviewed.
- 1924** Violin Sonata No. 2 is premiered on March 18.
- 1925** *Three Quarter-tone Pieces* for two pianos premiered.
- 1926** Last new composition, *Sunrise*.
- 1927** First two movements of Symphony No. 4 are premiered at Town Hall in New York on January 29, played by members of the New York Philharmonic conducted by Eugene Goossens. First major article on Ives appears, by Henry Bellamann.
- 1928** Movements from the Second Piano Sonata (*Concord*) are first Ives pieces played in Europe: "Emerson" (first movement) by Katherine Heyman in March on Paris radio, and "The Alcotts" (third movement) by Oscar Ziegler in July at Salzburg. In November, *The Celestial Railroad* and Violin Sonata No. 1 premiered.
- 1929** Second movement of Symphony No. 4 published in Henry Cowell's *New Music Quarterly*. Mother dies on January 25.
- 1930** Ives retires from Ives & Myrick on January 1.
- 1931** *Three Places in New England* premiered in New York on January 10 and played again in Boston, Havana, and Paris, conducted by Nicolas Slonimsky. Ives hears the work in New York and Boston in January, then consults diabetes specialist and is put on insulin. *Washington's Birthday* premiered in San Francisco on September 3 and *Decoration Day* in Havana on December 27.
- 1932** *The Fourth of July* premiered in Paris on February 21 by Orchestre Symphonique de Paris, conducted by Nicolas Slonimsky. Aaron Copland accompanies seven Ives songs (including five premieres) on May 1. That month Ives and his family travel to Europe for fifteen months.
- 1933** *General William Booth Enters Into Heaven* premiered in San Francisco on September 26. *Thirty-Four Songs* published.
- 1935** *Nineteen Songs* published.

- 1937** *Psalm 67* premiered. *Washington's Birthday* published.
- 1938** John Kirkpatrick premieres *Concord* Sonata at Cos Cob, Connecticut, on November 28.
- 1939** John Kirkpatrick plays *Concord* Sonata in New York on January 20 and February 24 to glowing reviews ("the greatest music composed by an American"). Brother Moss Ives dies on April 7 from a stroke. Daughter Edith marries George Tyler on July 29 at West Redding house.
- 1940** Violin Sonata No. 4 premiered in New York on January 14.
- 1942** Public premiere of Violin Sonata No. 3 in Los Angeles on March 16.
- 1945** Elected to National Institute of Arts and Letters.
- 1946** Symphony No. 3 premiered by the New York Little Symphony under Lou Harrison at Carnegie Chamber Music Hall on April 5. Played again on May 11 in an all-Ives concert at Columbia University that also includes premieres of *Central Park in the Dark*, *The Unanswered Question*, and String Quartet No. 2. Iveses' only grandchild Charles Ives Tyler born June 29.
- 1947** Symphony No. 3 published. Wins Pulitzer Prize in Music for Symphony No. 3, and gives the prize money away. Second edition of *Concord Sonata* published.
- 1948** Trio for Violin, Cello, and Piano premiered. Recording of *Concord* Sonata by John Kirkpatrick released.
- 1949** Piano Sonata No. 1 premiered on February 17.
- 1951** Symphony No. 2 premiered at Carnegie Hall by New York Philharmonic on February 22, conducted by Leonard Bernstein, and published later in the year.
- 1953** Premiere of Symphony No. 1 in Washington, D.C., on April 26, conducted by Richard Bales.
- 1954** First performance of *Thanksgiving* and of complete *Holidays Symphony* by Minneapolis Symphony, conducted by Antal Dorati, on April 9. Dies on May 19 in New York from a stroke after a hernia operation.

*Adapted from J. Peter Burkholder, Listening to Charles Ives (2021)*

### A Note on the Dating of Ives's Music

The dates given here for Ives's compositions are based on those in James B. Sinclair's magisterial *Descriptive Catalogue of the Music of Charles Ives* (1999, revised online version at <https://elischolar.library.yale.edu/ivescatalogue/1/>). Gayle Sherwood Magee has established when most types of music paper Ives used were published and has combined that with handwriting analysis to offer dates for most of his composing sketches and manuscripts, and Sinclair has incorporated that information whenever possible.

Most dates are approximate. Ives typically worked on his larger pieces over many years, alternating with others. Many works were first performed or published years after he conceived them, making it more difficult to ascertain when he began or finished composing a piece. He also frequently recast older works into new ones, such as adapting an instrumental piece as a song or assembling movements written separately into a multimovement work; in such cases, the date given is of the piece at hand rather than earlier or later versions of the same music.

*NOTE: Please visit the exhibit of Ivesiana in the Cook Music Library, at the south end of the second floor of the Simon Music Building.*



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**MONDAY, SEPTEMBER 30**  
**8:00 pm | Auer Hall**

## **Festival Opening Event**

# **Charles Ives: A Life in Music**

William Sharp, baritone  
Steven Mayer, piano  
Caroline Goodwin, actor  
Joseph Horowitz, writer and producer

### **Charles Ives (1874-1954)**

*The Circus Band* (Charles Ives, arr. ca. 1899 or ca. 1920-21)

Welcome from Abra Bush  
David Henry Jacobs Bicentennial Dean of the Jacobs School of Music

Welcome from Joseph Horowitz and J. Peter Burkholder  
festival co-organizers

### **Charles Ives (1874-1954)**

*Memories* (Ives, 1897)

### **Johannes Brahms (1833-1897)**

*Feldeinsamkeit*, Op. 86, No. 2 (Hermann Allmers, ca. 1882)

### **Charles Ives**

*Feldeinsamkeit* (Allmers, ca. 1898)

*Remembrance* (arr. 1921)

*The Greatest Man* (Anne Timoney Collins, 1921)

*The Housatonic at Stockbridge* (Robert Underwood Johnson, arr. 1921)

William Sharp, baritone  
Steven Mayer, piano

*They Are There!* (Ives, 1942)

Charles Ives, voice and piano (recorded 1943)

*In Flanders Fields* (John McCrae, 1917, rev. 1919)

*Tom Sails Away* (Ives, 1917)

William Sharp, baritone

Steven Mayer, piano

Piano Sonata No. 2: *Concord, Mass., 1840-60* (ca. 1916-19, rev. 1920s-40s)

III. The Alcotts

Steven Mayer, piano

*Serenity* (John Greenleaf Whittier, arr. 1919)

William Sharp, baritone

Steven Mayer, piano

*You are invited to stay for a post-concert conversation with the performers.*

*This program is supported by a  
grant from the National Endowment  
for the Humanities.*



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*William Sharp's presence at this evening's recital is made possible in part by the Five Friends Master Class Series honoring Chris Carducci.*

**TUESDAY, OCTOBER 1**  
**5:00-6:45 pm | Ford-Crawford Hall**

## **Master Class**

# **Voice Master Class on Ives Songs**

William Sharp, baritone

*Five Friends Master Class Series honoring Chris Carducci*

**TUESDAY, OCTOBER 1**  
**7:00-8:30 pm | Ford-Crawford Hall**

## **Master Class**

# **Piano Master Class**

Steven Mayer, pianist

**TUESDAY, OCTOBER 1**  
**8:00 pm | Musical Arts Center**

# **Band Showcase: An Ives Extravaganza!**

## **Concert Band and Symphonic Band**

Jason H. Nam and Eric Smedley, conductors  
J. Peter Burkholder, commentary

### **Charles Ives (1874-1954)**

*March "Intercollegiate"* (ca. 1895), edited and arr. Keith Brion

Concert Band  
Jacob Kessler, conductor

Welcome from Abra Bush

David Henry Jacobs Bicentennial Dean of the Jacobs School of Music

*Old Home Days Suite*, arr. Jonathan Elkus

1. Waltz (ca. 1894-95, rev. 1921)
2. (a) The Opera House (from *Memories*, 1897)  
(b) Old Home Day (Chorus, ca. 1920)
3. The Collection (1920)
4. Slow March (ca. 1887, rev. 1921)
5. London Bridge Is Fallen Down! (ca. 1891)

*They Are There!* (1942), arr. James B. Sinclair

*Variations on "America"* (ca. 1891-92, rev. ca. 1909-10 and ca. 1949), arr. Tiffany Galus

Concert Band  
Jason H. Nam, conductor

Themes and events of the festival Charles Ives at 150  
Joseph Horowitz, festival co-organizer

Fugue in C Major (ca. 1898), arr. James B. Sinclair

Finale from Symphony No. 2 (ca. 1902-9), arr. Jonathan Elkus

*Decoration Day* (ca. 1912-20, rev. ca. 1923-24), arr. Jonathan Elkus

Symphonic Band  
Eric Smedley, conductor

*March "Omega Lambda Chi"* (1895-96), edited and arr. Keith Brion

Symphonic Band  
Ally Capone, conductor

*You are invited to stay for a post-concert conversation with the performers.*

**TUESDAY, OCTOBER 1**  
**8:30-10:00 pm | Ford-Crawford Hall**

**Master Class**

**Piano Master Class on**  
**Ives Piano Works**

Jeremy Denk, pianist



**WEDNESDAY, OCTOBER 2**  
**5:00-6:30 pm | Ford-Crawford Hall**

# **Music Theory Colloquium**

## **Ives and Current Music Theory**

Orit Hilewicz (Indiana University) and Julian Hook (Indiana University),  
Co-Chairs

Chelsey Hamm (Christopher Newport University)  
Reconsidering Charles Ives's Problematic Language

Derek J. Myler (East Carolina University)  
On the Paradox of Polymusic

David Thurmaier (University of Missouri-Kansas City)  
A Letter from Charles Ives: Rhinemaids, Chromaticism, and  
Wagnerian Influence

*This program is made possible by the Music Theory Five Friends Master  
Class Series honoring Robert Samels.*

WEDNESDAY, OCTOBER 2  
8:00 pm | Auer Hall

# The Four Ives Violin Sonatas

Stefan Jackiw, violin  
Jeremy Denk, piano

with source hymns and songs performed by the  
First Presbyterian Church Chancel Choir  
directed by Ryan Rogers

Jeremy Denk and J. Peter Burkholder, commentary

## Charles Ives (1874-1954)

Sonata No. 4 for Violin and Piano: *Children's Day at the Camp Meeting* (ca. 1914-16)

I. Allegro—Allegro molto

II. Largo—Allegro con slargo—Andante con spirito—  
Adagio cantabile—Largo cantabile

III. Allegro

Sonata No. 3 for Violin and Piano (1914)

*Beulah Land* (1876, lyrics by Edgar  
Page Stites, music by John R.  
Sweney)

*I Need Thee Ev'ry Hour* (1872, lyrics  
by Annie S. Hawks, refrain and  
music by Robert Lowry)

I. Verse 1: Adagio—Refrain

Verse 2: Andante—Con moto—Refrain/Adagio

Verse 3: Allegretto—Refrain/Adagio

Verse 4: Adagio—Refrain

*There'll Be No Dark Valley* (1896, lyrics  
by W. O. Cushing, music by Ira  
D. Sankey)

- II. Allegro  
 III. Adagio cantabile

*Intermission*

Sonata No. 2 for Violin and Piano (assembled/recomposed ca. 1914-17, rev. 1919)

*Autumn* (lyrics by Robert Robinson, music arr. from François Barthélémon)

- I. Autumn  
 II. In the Barn

*Come, Thou Fount of Ev'ry Blessing* (ca. 1812, lyrics by Robert Robinson, music by Asahel Nettleton or John Wyeth)

- III. The Revival

Sonata No. 1 for Violin and Piano (assembled/recomposed ca. 1914 or ca. 1917)

*Shining Shore* (1859, lyrics by David Nelson, music by George F. Root)

- I. Andante—Allegro vivace—Con moto—Andante

*Tramp, Tramp, Tramp* (1864, lyrics and music by George F. Root)

*The Old Oaken Bucket* (1822, lyrics by Samuel Woodworth, music by George Kiallmark)

- II. Largo cantabile

*Work, For the Night Is Coming* (1864, lyrics by Annie L. Coghill, music by Lowell Mason)

- III. Allegro

*You are invited to stay for a post-concert conversation with the performers.*

**THURSDAY, OCTOBER 3**  
**12:00-2:00 pm | Ford-Crawford Hall**

**Master Class**

**Violin Master Class**

Stefan Jackiw, violinist

THURSDAY, OCTOBER 3  
5:00 pm | Auer Hall

## Student Recital and Panel

# Ives Piano Music

Jeremy Denk, Gilbert Kalish, and Steven Mayer,  
guest speakers

Charles Ives (1874-1954)

*Three-Page Sonata* (ca. 1910-11, rev. ca. 1925-26)

Seri Kim, piano

*Song Without (Good) Words*, from *Set of Five Take-Offs* (ca. 1909)

Tarje Grover, piano

*The Celestial Railroad* (ca. 1925)

Aaron Wonson, piano

Study No. 9: *The Anti-Abolitionist Riots in Boston in the 1830's and 1840's* (ca. 1912-13)

Benjamin David Tufte, piano

Piano Sonata No. 2: *Concord, Mass., 1840-60* (ca. 1916-19, rev. 1920s-40s)

I. Emerson

Christian Verfenstein, piano

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## Performing Ives's *Concord Sonata*

Jeremy Denk, Gilbert Kalish, and Steven Mayer, pianists  
Joseph Horowitz, host

*The panel on performing Ives's Concord Sonata is supported by a grant from the National Endowment for the Humanities.*



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**THURSDAY, OCTOBER 3**  
**8:00 pm | Auer Hall**

# **Ives Chamber and Chamber Orchestra Works**

## **New Music Ensemble**

David Dzubay, director and conductor  
James B. Sinclair, Paul Borg, and Derek J. Myler,  
commentary

### **Charles Ives (1874-1954)**

Set for Theatre Orchestra (assembled/reworked ca. 1915)

- I. In the Cage
- II. In the Inn (Potpourri)
- III. In the Night

commentary by James B. Sinclair

Set No. 6: *From the Side Hill* (ca. 1925-30?)

- I. Mists
- II. The Rainbow
- III. Afterglow
- IV. Evening

commentary by Paul Borg

*Three Quarter-Tone Pieces* (1923-24)

- I. Largo, very slowly
- II. Allegro
- III. Chorale: Adagio, very slowly

Kim Carballo and Paul Borg, piano duo



A Set of Three Short Pieces (assembled ca. 1935)

I. Largo cantabile: Hymn (ca. 1907-8)

II. Scherzo: Holding Your Own! (1903-4)

III. Adagio cantabile: The Innate (ca. 1908)

Kuttner Quartet

Arthur Traelnes and Gabriel Fedak, violins

Seung A Jung, viola

John Sample, cello

John Woodward, bass

Aaron Wonson, piano

commentary by Derek J. Myler

*Central Park in the Dark* (ca. 1909, rev. ca. 1936)

*You are invited to stay for a post-concert conversation with the performers.*

*Derek J. Myler's presence is made possible by the Music Theory Five Friends Master Class Series honoring Robert Samels.*

**FRIDAY, OCTOBER 4**  
**12:30-1:30 pm | Ford-Crawford Hall**

**Musicology Colloquium**  
**Ives Festival Keynote Event**

# **Ives and American Music**

Sergio Ospina Romero (Musicology, Indiana University), Chair

Joseph Horowitz (Cultural Historian)

Ives and Cultural Memory: A “New Paradigm” for American  
Classical Music

J. Peter Burkholder (Musicology, Indiana University)

The Power of the Common Soul: Diversity, Music-Making, and  
Hope in Charles Ives’s Music

*This program is supported by a  
grant from the National Endowment  
for the Humanities.*



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**FRIDAY, OCTOBER 4**  
**1:45-3:45 pm | Ford-Crawford Hall**

## **Panel 1**

# **Ives and Nature**

J. Peter Burkholder, Chair

### **Charles Ives (1874-1954)**

*Feldeinsamkeit* (Hermann Allmers, ca. 1898)

William Sharp, baritone  
Steven Mayer, piano

Joseph Horowitz

“Mud and Scum”

### **Charles Ives**

*The Housatonic at Stockbridge* (Robert Underwood Johnson, arr. 1921)

William Sharp, baritone  
Steven Mayer, piano

Tim Barringer (Art History, Yale University)

Ives and the Visual

Derek J. Myler (Music Theory, East Carolina University)

*Ives’s Housatonic* and the Hydrology of River Flow

### **Discussants**

Cordula Grewe (Art History, Indiana University)

Melody Barnett Deusner (Art History, Indiana University)

Denise Von Glahn (Musicology, Florida State University)

Jan Swafford (Ives biographer)

*This program is supported by a  
grant from the National Endowment  
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**FRIDAY, OCTOBER 4**  
**5:00 pm | Auer Hall**

# **Faculty/Student Recital**

## **Ives Songs**

Charles Ives (1874-1954)

### **Nature**

*Thoreau* (Henry David Thoreau, arr. 1915)

*Spring Song* (Harmony Twichell, 1907)

*Swimmers* (Louis Untermeyer, 1915)

*Evidence* (Charles Ives, arr. 1910)

*Evening* (John Milton, 1921)

### **Memories**

*The Things Our Fathers Loved* (Charles Ives, 1917)

*Songs My Mother Taught Me* (Adolf Heyduk, trans. Natalie Macfarran, ca. 1899-1901)

*The Children's Hour* (Henry Wadsworth Longfellow, ca. 1912-13)

*Two Little Flowers* (Charles Ives and Harmony T. Ives, 1921)

*The Light That Is Felt* (John Greenleaf Whittier, arr. 1903, rev. ca. 1919-20)

*Memories* (Charles Ives, 1897)

## Love

*In the Alley* (Charles Ives, 1896)

*Dreams* (Baroness Porteus, trans. Anton Strelezki, 1897)

*Weil' auf mir* (Nikolaus Lenau, ca. 1902)

*Marie* (Rudolf Gottschall, trans. Elisabeth Rücker, arr. ca. 1903-4)

*A Night Song* (Thomas Moore, arr. 1895 or ca. 1920)

*When Stars Are in the Quiet Skies* (Edward Bulwer-Lytton, arr. ca. 1899-1900)

## Personalities

*He Is There!* (Charles Ives, 1917)

*The World's Highway* (Harmony Twichell, ca. 1906)

*The Old Mother* (Aasmund Olafsson Vinje, trans. Frederick Corder, ca. 1898 and ca. 1902)

*The See'r* (Charles Ives, arr. 1920)

*A Son of a Gambolier* (Anonymous, arr. ca. 1919-21)

**FRIDAY, OCTOBER 4**  
**8:00 pm | Auer Hall**

# **The Ives String Quartets**

## **Pacifica Quartet**

Simin Ganatra, violin  
Austin Hartman, violin  
Mark Holloway, viola  
Brandon Vamos, cello  
J. Peter Burkholder, commentary

### **Charles Ives (1874-1954)**

Scherzo for String Quartet (1903-4, assembled ca. 1935)

String Quartet No. 1 (ca. 1897-1900)

- I. Chorale
- II. Prelude
- III. Offertory
- IV. Postlude

String Quartet No. 2 (ca. 1911-15)

- I. Discussions
- II. Arguments
- III. The Call of the Mountains

*You are invited to stay for a post-concert conversation with the performers.*



**SATURDAY, OCTOBER 5**  
**9:00-10:30 am | Ford-Crawford Hall**

## **Panel 2**

# **Ives and His Time: Uplifting the “Gilded Age”**

Joseph Horowitz, Chair

Charles Ives presents a singular opportunity to curate the American past. He is himself a master practitioner of cultural memory. That cultural memory is today increasingly erased from the American experience makes remembering Ives all the more necessary. He both re-interprets the Gilded Age and is himself re-interpreted by Gilded Age culture—provided we can rid ourselves of outdated caricatures of Gilded Age snobs and robber barons.

**Charles Ives (1874-1954)**

*Memories* (Charles Ives, 1897)

Nate Paul, tenor  
Soroush Sadeghi, piano

### **Introduction**

Joseph Horowitz: “Moral Fire”: Charles Ives and America’s Fraught Fin-de-Siècle

### **Keynote**

Alan Lessoff (History, Illinois State University)  
What the Gilded Age Has Meant, and What It Means

### **Discussants**

Tim Barringer (Art History, Yale University): Reclaiming Pre-Modernist American Visual Art  
Allen C. Guelzo (History, Princeton University): Forgotten Voices of Pre-WWI American Philosophy

Eric Sandweiss (History, Indiana University): Charles Ives's New York City

Jan Swafford (Ives biographer): Resituating Ives in His Own Time and Place

Wendy Gamber (History, Indiana University), Respondent

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**SATURDAY, OCTOBER 5**  
**10:45 am-12:30 pm | Ford-Crawford Hall**

## **Panel 3**

# **Ives and American Wars**

J. Peter Burkholder, Chair

**Charles Ives (1874-1954)**

*He Is There!* (Charles Ives, 1917)

Chandler Benn, baritone  
John Carson, piano  
Elizabeth Hile, flute

Allen C. Guelzo (History, Princeton University)  
Charles Ives's Civil War

Denise Von Glahn (Musicology, Florida State University) and Mark  
Sciuchetti (Geography, Jacksonville State University)  
Sounding Concord: Ives's Sonata and the Intersection of War,  
Memory, and Place

Chelsey Hamm (Music Theory, Christopher Newport University)  
Dissonance and Democracy in Charles Ives's World War I Songs

### **Discussants**

Jan Swafford (Ives biographer)  
James B. Sinclair (Ives editor)

David Thurmaier (Music Theory, University of Missouri-Kansas City)

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**SATURDAY, OCTOBER 5**  
**2:00-3:30 pm | Ford-Crawford Hall**

## **Panel 4**

# **Ives's Second and Third Symphonies**

Phil Ford (Musicology, Indiana University), Chair

### **Charles Ives (1874-1954)**

*The Things Our Fathers Loved* (Charles Ives, 1917)

Madelyn Deininger, mezzo soprano

Allan Armstrong, piano

David Thurmaier (Music Theory, University of Missouri-Kansas City)

Leonard Bernstein, Bernard Herrmann, and Two Ives Second  
Symphony Premieres

Allen C. Guelzo

Harmonies of the Let-Out Souls: The Serene Vision of Charles Ives's  
Third Symphony

Ivan Shulman

An Unanswered Question: A Personal Tale About Luemily Ryder and  
Charles Ives

### **Discussants**

Tim Barringer (Art History, Yale University)

Alan Lessoff (History, Illinois State University)

Denise Von Glahn (Musicology, Florida State University)

Chelsey Hamm (Music Theory, Christopher Newport University)

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**SATURDAY, OCTOBER 5**  
**4:00 pm | Auer Hall**

# Ives and Hymnody

Gilbert Kalish, piano  
 Chamber Orchestra  
 Jeffery Meyer, conductor  
 Zachary Coates, baritone  
 Allan Armstrong, piano  
 J. Peter Burkholder, commentary

## Charles Ives (1874-1954)

*The Camp Meeting* (Charles Ives and Charlotte Elliott, 1912)

Zachary Coates, baritone  
 Allan Armstrong, piano

Symphony No. 3: *The Camp Meeting* (ca. 1908-11)

- I. Old Folks Gatherin'
- II. Children's Day
- III. Communion

Chamber Orchestra  
 Jeffery Meyer, conductor

### *Intermission*

Piano Sonata No. 1 (assembled/revised ca. 1915-16, ca. 1921)

- I. Adagio con moto—Slower and freely—Andante con moto—Allegro risoluto—Adagio cantabile
  - IIa. Allegro moderato—Andante
  - IIb. "In the Inn": Allegro—Più Allegro—Meno mosso con moto
  - III. Largo—Allegro—Largo
  - IVa.
  - IVb. Allegro—Presto—Slow
  - V. Andante maestoso—Adagio cantabile—Allegro—Andante
- Gilbert Kalish, piano

*You are invited to stay for a post-concert conversation with the performers.*

**SATURDAY, OCTOBER 5**  
**7:00-7:45 pm | Musical Arts Center Mezzanine**

## **Pre-Concert Talk**

Allen C. Guelzo (History, Princeton University) and Denise Von Glahn  
(Musicology, Florida State University)  
Ives, American Places, and the Civil War

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**SATURDAY, OCTOBER 5**  
**8:00 pm | Musical Arts Center**

# Charles Ives's America

## Philharmonic Orchestra

Arthur Fagen, conductor

William Sharp, baritone

Steven Mayer, piano

Peter Bogdanoff, video artist

J. Peter Burkholder, commentary

### Charles Ives (1874-1954)

*The Unanswered Question* (1908, rev. 1930-35)

*The Circus Band* (Charles Ives, arr. ca. 1899 or ca. 1920-21)

*The Housatonic at Stockbridge* (Robert Underwood Johnson, arr. 1921)

William Sharp, baritone

Steven Mayer, piano

*Three Places in New England* (ca. 1908-21, rev. 1929 and 1933-35)

I. The "St. Gaudens" in Boston Common

II. Putnam's Camp, Redding, Connecticut

III. The Housatonic at Stockbridge

*Intermission*

Symphony No. 2 (ca. 1902-9)

I. Andante moderato

II. Allegro molto (con spirito)

III. Adagio cantabile—Andante—Adagio cantabile

IV. Lento maestoso

V. Allegro molto vivace

*You are invited to stay for a post-concert conversation with the performers.*

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**SUNDAY, OCTOBER 6**  
**10:30 am | First Presbyterian Church**  
**221 E. 6th Street**

## **Communion Sunday**

In celebration of Ives's thirteen-year career as a church organist, including four years as organist and choirmaster at Presbyterian churches in New Jersey and New York, this Sunday service features Ives's *Communion Service* (ca. 1893-84) and *Turn Ye, Turn Ye* (ca. 1896) sung by the Chancel Choir, his arrangement of *In the Mornin'* sung by a soloist, and his Fugue in C Minor (ca. 1898) and *Variations on "America"* (ca. 1891-92) played by Christopher Young.

**First Presbyterian Church Chancel Choir**  
**Ryan Rogers, choirmaster**  
**Christopher Young, organist**



SUNDAY, OCTOBER 6  
2:00-5:00 pm | Auer Hall

## Recital and Panel 5

# Ives, the *Concord* Sonata, and American Literature

Steven Mayer, piano  
William Sharp, baritone and reader

Charles Ives (1874-1954)

*Thoreau* (Henry David Thoreau, arr. 1915)

William Sharp, baritone  
Steven Mayer, piano

commentary by J. Peter Burkholder

Piano Sonata No. 2: *Concord, Mass., 1840-60* (ca. 1916-19, rev.  
1920s-40s)

- I. Emerson
- II. Hawthorne
- III. The Alcotts
- IV. Thoreau

—with readings from *Emerson, Thoreau, and Ives*

Steven Mayer, piano  
William Sharp, reader  
Elizabeth Hile, flute

*Intermission*

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## Panel 5: Ives, the *Concord* Sonata, and American Literature

Joseph Horowitz, Chair

Charles Ives's links to American literature, like his links to American music and America at large, can help us unlock the past and our ongoing relationship to cultural memory. Most obviously, Ives connects to American writers via the Transcendentalists, as in the *Concord Sonata*. What, exactly, were these relationships, and what do they tell us? Less obviously, Ives links to a distinctive species of American literary genius: self-made and (as he would have been the first to acknowledge) “unfinished”; other pertinent names include Melville, Dickinson, Whitman, Faulkner—and Emerson himself.

### Discussants

Laura Dassow Walls (English, Notre Dame University): Ives, Thoreau, and the Tempo of Nature

Denise Von Glahn (Musicology, Florida State University): Ives and Thoreau on Sound and Space

Christoph Irmscher (English, Indiana University): The Music of the Transcendentalists

David Michael Hertz (Comparative Literature, Indiana University): Ives, Emerson, Quotation, Originality

Jonathan Elmer (English, Indiana University): “Singing New-Englandly”: Dickinson, Ives, and the Dislocation of Place

Joseph Horowitz: Ives, Herman Melville, and the Self-Created “Unfinished” American Genius

Allen C. Guelzo (History, Princeton University), Respondent

J. Peter Burkholder, Respondent

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## Charles Ives at 150: Summary Discussion

*Audience members and festival participants are invited to join the discussion.*

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MONDAY, OCTOBER 7  
8:00 pm | Auer Hall

## Faculty/Student Recital

# Models and Sources: Ives Songs and the Music That Inspired Them

Charles Ives (1874-1954)

### Models

*Rock of Ages* (1830, lyrics by Augustus  
Toplady, music by Thomas  
Hastings)

*Rock of Ages* (ca. 1892)

*Ein Ton*, from *Trauer und Trost*, Op. 3,  
No. 3 (1854, lyrics and music by  
Peter Cornelius)

*Ein Ton* (ca. 1900)

*Ich grolle nicht*, from *Dichterliebe*,  
Op. 48, No. 7 (1840, lyrics  
by Heinrich Heine, music by  
Robert Schumann)

*Ich grolle nicht* (ca. 1898-99, rev. ca. 1900-1901)

*Chanson de Florian* (lyrics by Jean  
Pierre Claris de Florian, music  
by Benjamin Godard)

*Chanson de Florian* (ca. 1898)

*Wandrer's Nachtlied*, D. 768 (ca. 1824,  
lyrics by Johann Wolfgang von  
Goethe, music by Franz Schubert)

*Ilmenau* (ca. 1901)

*Over All the Treetops* (Harmony Twichell, 1907)

*Die Lotosblume*, from *Myrthen*, Op. 25,  
No. 7 (1840, lyrics by Heinrich  
Heine, music by Robert  
Schumann)

*Die Lotosblume* (ca. 1897-98, rev. ca. 1900-1901 and ca. 1908-9)

*The South Wind* (Harmony Twichell, 1908)

*Wiegenlied*, Op. 49, No. 4 (1868, lyrics  
by anonymous and Georg  
Scherer, music by Johannes  
Brahms)

*Wiegenlied* (ca. 1900 or ca. 1906)

*Berceuse* (Charles Ives, arr. ca. 1903 or ca. 1920)

*A Cowboy's Death* (1891, lyrics by D. J.  
O'Malley, to the tune *The Lake  
of Pontchartrain*)

*Charlie Rutlage* (arr. 1920 or 1921)

*Intermission*

## Sources

*Nearer, My God, to Thee* (1859, lyrics  
by Sarah Flower Adams, music  
by Lowell Mason)

*Down East* (Charles Ives, 1919)

*Little Annie Rooney* (1890, lyrics and  
music by Michael Nolan)

*Waltz* (Charles Ives, ca. 1894-95, rev. 1921)

*Immortal Love, Forever Full* (1855,  
lyrics by John Greenleaf  
Whittier, music arr. from  
William V. Wallace)

*Serenity* (John Greenleaf Whittier, arr. 1919)

*The Rainbow (So May It Be)* (William Wordsworth, arr. 1921)

*Come, Thou Fount of Ev'ry Blessing*  
(ca. 1812, lyrics by Robert  
Robinson, music by Asahel  
Nettleton or John Wyeth)

*The Innate* (Charles Ives, arr. 1916)

*Are You the O'Reilly?* (1882, lyrics and  
music by Pat Rooney)

*The Side Show* (Charles Ives, ca. 1896, arr. 1921)

*There Is a Fountain* (lyrics by William  
Cowper, early nineteenth-century  
melody, arr. by Lowell Mason)

*General William Booth Enters into Heaven* (Vachel Lindsay, 1914)

**TUESDAY, OCTOBER 8**  
**8:00 pm | Auer Hall**

# **Ives Sacred Choral Music**

## **NOTUS** **Contemporary Vocal Ensemble**

Dominick DiOrio, director and conductor  
J. Peter Burkholder, commentary

### **Charles Ives (1874-1954)**

*Psalm 100* (ca. 1902)

Dominick DiOrio, conductor  
Joseph Parr, organ

*Crossing the Bar* (Alfred, Lord Tennyson, ca. 1894)

Benjamin Wegner, conductor  
Evelyn Rohrbach, organ

*Psalm 90* (1923-24)

Dominick DiOrio, conductor  
Destin Wernicke, organ

*Psalm 67* (ca. 1898-99)

Gabriel Fanelli, conductor

*The Celestial Country* (1898-1902)

1. Prelude, Trio, and Chorus: Lento—Allegro moderato

2. Aria for Baritone: Moderato cantabile

Preston Rogers, baritone

3. Quartet, accompanied: Moderato con spirito

Gabriela Martinez, soprano

Veronica Siebert, mezzo soprano

Paul Chi-En Chao, tenor

Tyley Whitney, bass

4. Intermezzo for String Quartet: Adagio—Tempo di scherzo

5. Double Quartet, a cappella: Allegretto con spirito

6. Aria for Tenor: Allegretto con moto

Scott Andy Boggs, tenor

7. Chorale and Finale: Largo—Allegro moderato

Dominick DiOrio, conductor

Hayden Ives-Glasgow, organ

*You are invited to stay for a post-concert conversation with the performers.*

**MONDAY, SEPTEMBER 30**

**8:00 pm | Auer Hall**

## **Charles Ives: A Life in Music**

Program note by Joseph Horowitz and J. Peter Burkholder

Tonight's program uses a selection of songs by Charles Ives to tell the story of his life. Our singer, William Sharp, has for decades been the supreme exponent of these songs. The songs themselves partake of a body of work, almost 200 Ives songs in all, unsurpassed by any other American composer of "art songs"—if in fact Ives's songs can be called that. They are singular and unclassifiable, and remarkably varied in topic and style. No generalization adequately describes them.

Ives published 114 of them in 1922 and distributed hundreds of free copies, one of which is currently on display at the Cook Music Library. He intended the book to represent his entire career as a songwriter, arranging it in roughly reverse order from his most recent to his earliest (1887). Many of the songs are to his own words or to poems by his wife Harmony; others set poetry in German, French, or Latin and in English from Milton, Wordsworth, and Keats to his own American contemporaries. In the three years before the collection appeared, he wrote some forty-five songs, twenty-two entirely new and the rest adapted from his own earlier music, including works for chorus or for instrumental ensembles. Ives scholar H. Wiley Hitchcock has suggested that he made the arrangements to "display as many of his earlier types of music as possible to a public that, up to then, had experienced almost none."

Although *114 Songs* was savaged by a reviewer in the *Musical Courier*, the songs began to find performers and audiences, in a trickle that gradually became a stream. A few were premiered in Danbury, New York, and New Orleans in the 1920s. A landmark performance of seven Ives songs, selected and extolled by Aaron Copland, was heard at the Yaddo Festival in 1932, with Copland at the piano. More performances followed in the 1930s, in San Francisco, Dresden, Vienna, Paris, and elsewhere, culminating in the first all-Ives concert in February 1939 at New York's Town Hall, which included thirteen Ives songs sung by Mina Hager accompanied by John Kirkpatrick.

Recordings of Ives's songs began to appear in the 1930s, and in 1954 the first all-Ives song recording was issued, featuring soprano Helen Boatwright and John Kirkpatrick. Among the most influential Ives song recordings are two released in 1976, by the American team of mezzo soprano Jan DeGaetani and pianist Gilbert Kalish, and by German baritone Dietrich Fischer-Dieskau accompanied by Michael Ponti. The first recording of Ives's complete songs came out in 1995, featuring four singers including William Sharp and Mary Ann Hart. Yet even today Ives's songs are far from being as well known as they should be, given their wit, poetic insight, and astonishing range of style, sound, and emotion.

Ives's own 1922 introduction to his *114 Songs* reveals a great deal about the songs and their composer. He writes in part:



An interest in any art-activity, from poetry to baseball, is better, broadly speaking, if held as a part of life. . . . [It] may have a better chance to be more natural, more comprehensive, perhaps, freer, and so more tolerant—it may develop more muscle in the hind legs and so find a broader vantage ground for jumping to the top of a fence, and more interest in looking around.

To explain the impulse to create a book of his songs, Ives quotes from James M. Bailey’s introduction to *Life in Danbury*, a collection of his writings as founder and editor of the *Danbury News*:

“Various authors have various reasons for bringing out a book. . . . Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not. . . . In fact, gentle borrower, I have not written a book at all”—I have merely cleaned house.

Just as Bailey “wrote” his book by clipping from his newspaper, Ives created a musical autobiography by assembling songs written over thirty-five years. This evening’s presentation includes a sampling, interwoven with reminiscences, letters, and stories from a life in music.

**TUESDAY, OCTOBER 1**

**8:00 pm | Musical Arts Center**

## **Band Showcase: An Ives Extravaganza!**

Program note by J. Peter Burkholder

Charles Ives had a lifelong affinity for bands, band music, and band musicians. His father, George Ives (1845-1894), was the youngest bandleader in the Union Army during the Civil War and later directed the leading amateur band in his home town of Danbury, Connecticut. As a boy, Charles Ives played drums in his father’s band. He came to know from the inside what amateur bands and band musicians were like, combining high spirits and love of music with sometimes less than perfect playing.

In his teens and twenties, Ives composed several pieces for band, but only two survive complete: the marches that begin and end tonight’s program. Yet he often celebrated bands and band music in his songs, piano pieces, and orchestral works, and we will hear several examples this week. His embrace of the sounds and spirit of band music has endeared him to band musicians, and many of his works have been transcribed for band.

*March “Intercollegiate”* earned its name because in the second strain, repeated at the end, the trombones and baritone horn play the popular song *Annie Lisle*, better known as the tune many colleges and universities use for their *Alma Mater*—including *Hail to Old IU*, sung here at every graduation ceremony. Nineteenth-century marches often included a popular tune. This march was an early success for Ives, published in 1896 and played in Washington D.C. by the combined forces of the New Haven Band and the Washington Marine Band on March 4, 1897, during the festivities for William McKinley’s inauguration as president.

*Old Home Days* is a suite assembled by Jonathan Elkus and transcribed from several Ives songs. As a group, the movements hint at the variety of musical types Ives grew up hearing: a waltz song, an operetta, a march, a hymn, a funeral march, and an experiment in playing in two keys at once.

*They Are There!* started life as a 1917 song in which Ives framed the American effort in World War I, not as a fight against Germany or Germans, but as part of a long struggle for “Liberty for all,” “in a world where all may have a ‘say’”—a struggle that included the 1848 revolutions for democracy in Germany, whose failure spurred many Germans to emigrate to the United States, and the American Civil War, fought to end slavery. Ives reinforced that link by quoting or paraphrasing several Civil War songs. In 1942 Ives updated the song for the fight against Hitler, envisioning “a People’s World Nation,” and Lou Harrison orchestrated it for unison chorus and orchestra. James B. Sinclair, who is with us for this week’s festival, arranged it for band.

Ives was seventeen and already a highly skilled organist when he wrote *Variations on “America”* for organ and premiered it in February 1892. Two brief polytonal interludes were added later (ca. 1909-10). In its arrangement for band, it has become one of the most frequently played pieces in the American band repertoire. After an introduction that hints at but never quite gives us the theme, we finally hear “My country, 'tis of Thee” in four-part harmony. Each variation that follows has a distinctive character, and the last leads to a climactic finale. Tonight’s performance features a new arrangement for band by Jacobs faculty member Tiffany Galus.

The Fugue in C Major is James Sinclair’s transcription of the opening movement of Ives’s First String Quartet, which will appear on Friday evening’s concert by the Pacifica Quartet. The piece unfolds as a grand elaboration of Lowell Mason’s *Missionary Hymn*. The hymn’s first two phrases, which begin alike but have different continuations, are treated in fugue style. The contrasting third phrase bursts forth at the climax, and the final phrase is set as a kind of chorale.

On Saturday night’s concert, the IU Philharmonic Orchestra will perform Ives’s complete Second Symphony, a masterful fusion of the European symphonic tradition with American popular music and hymns. Tonight as an appetizer we hear the finale. Like many symphony movements, this has a sprightly first theme and a lyrical, contemplative second theme. Both are adapted from songs by Stephen Foster, the first from *Camptown Races* and the second from the sentimental parlor song *Old Black Joe*; Ives commented in a letter that the movement was “a reflection [of] the days before the Civil War” and “a kind of expression of Stephen Foster’s sadness for slavery.” Along the way we hear dance tunes, a march, and *Reveille*, and the movement ends with a rousing rendition of the patriotic song *Columbia, the Gem of the Ocean*.

*Decoration Day*, the second movement of Ives’s *Symphony: New England Holidays*, is a sound-picture of what we now know as Memorial Day as observed in Danbury when Ives was young. Central to the day’s commemoration is the town band, led

by his father George Ives, so the piece is also a memorial to George. Ives attached this program note to the score, giving a heartfelt description of how the day was celebrated, and many of the events mentioned here are reflected in the music.

In the early morning the garden and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the day's memorial. During the forenoon, as the people join each other on the [village] green, there is felt at times a fervency and intensity—a shadow, perhaps, of the fanatical harshness—reflecting old abolitionist days. It is a day, Thoreau suggests, when there is a pervading consciousness of “Nature's kinship with the lower order—man.”

After the town hall is filled with the spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three marshals on plough horses (going sideways); then the warden and burgesses (in carriages!!), the village cornet band, the G.A.R. [members of the Grand Army of the Republic, the association of Union veterans] two by two, and the militia (Company G), while the volunteer fire brigade, drawing the decorated hose-cart with its jangling bells, brings up the rear—the inevitable swarm of small boys following. The march to Wooster Cemetery [just outside Danbury] is a thing a boy never forgets. The roll of muffled drums and “Adeste fideles” answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated, “Taps” sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again, and we all march back to town to a Yankee stimulant—[David Wallis] Reeves's inspiring *Second Regiment [March]*—though to many a soldier the somber thoughts of the day underlie the tunes of the band. The march stops, and in the silence the shadow of the early morning flower-song rises over the town, and the sunset behind West Mountain breathes its benediction upon the day.

We end as we began, with a march. Ives wrote this one while a sophomore at Yale and incorporated into the first strain a song linked to an annual tradition, the Omega Lambda Chi. In this all-college ritual, the sophomore, junior, and senior classes marched around campus to cheer each building, then made the freshmen run the gauntlet between them.

**WEDNESDAY, OCTOBER 2**

**8:00 pm | Auer Hall**

## **The Four Ives Violin Sonatas**

Program note by Jeremy Denk

These four violin sonatas, like the first four symphonies of Mahler, are a form of autobiography. They tell and retell Ives's childhood memories of music, trying to recapture their magic, their fervency and sincerity. They abound in social details:

farmers singing off-key, rag pianists improvising, mothers worrying, pastors preaching, soldiers dreaming of the old days. This music is often visited by failure (like music in real life), but, in this reconstructed world, the need for expression keeps finding a way.

These sonatas also tell a story of Ives's development as a composer. In reverse order—4, 3, 2, 1—Ives starts out somewhat civilized. By the end, he's dissonant, thorny, craggy, difficult: but still a hopeless Romantic.

#### *Sonata No. 4: "Children's Day at the Camp Meeting"*

A camp meeting was a revival weekend of worship. Ives explains:

There was usually only one Children's Day in these Summer meetings, and the children made the most of it—often the best of it.

So—a sonata about the intersection of piety and youthful pranks. In the first movement, one group of children march to a hymn; another boy dutifully practices his fugues. These styles interrupt and overlap wildly. Ives quips that "the loudest singers, and also those with the best voices, as is often the case, would sing most of the wrong notes." The counterpoint thickens, until the Deacon rings a gong, and the kids innocently march off as if nothing had happened.

The ravishing second movement, a tone poem of sorts, "moves around a rather quiet but old favorite Hymn of the children." The piano reflects "the outdoor sounds of nature on these Summer days—the west wind in the pines and oaks, the running brook." In the middle, the kids throw rocks in the brook: *Allegro conslugarocko*. This almost destroys the mood, but again, the Deacon calms them down.

The last movement improvises—with hints of the blues—before revealing "Shall We Gather at the River." The hymn doesn't last long. With a sudden youthful rush, and an off-kilter echo, Children's Day is over.

#### *Sonata No. 3*

Ives described the Third Sonata as a weak attempt to please snooty Europeans. You do hear a suspiciously lovely Romanticism—some Brahms, maybe even Reger (!)—but still, plenty of true Ives. Most of the piece centers around the hymn *I Need Thee Ev'ry Hour*.

The first movement has four sections. Each begins by improvising on *Need*, then pursues its own path. Verse 1 is devout; Verse 2 starts to dance; Verse 3 escalates to a hoe-down; and Verse 4 slows for a transcendent, sweet-and-sour recapitulation. After each verse is a refrain, partly based on *Beulah Land*.

The second movement teleports us to a roadside bar for a witty ragtime apotheosis on the hymn *There'll Be No Dark Valley*.

The third movement abruptly returns to church and *I Need Thee Ev'ry Hour*. It is easy to imagine Ives the organist, improvising. The music evokes a religious quest,

an impassioned searching (“I need thee!”). In the middle, we encounter a bluesy waltz, seemingly incompatible with the rest. But at the shattering climax, Ives combines hymn and waltz. These ideas weave around each other in a benediction. The violin’s *Need* is surrounded by luminous chords and blue notes, transforming the well-worn clichés of the American hymn.

### *Sonata No. 2*

The first movement of the Second Violin Sonata is not about a season, but the hymn *Autumn*, which inspires all of its themes. An otherworldly introduction gives way to fiddling, dancing, a variety of riffs, styles, and struggles, until—at last!—the complete hymn thunders out. “In the Barn” is a joyful disaster. It starts with country fiddling, slips slyly into urban ragtime, and as time passes, every imaginable genre makes a cameo—overheated Wagnerian Romanticism, fashionable exoticism, a dizzying tour of the early-twentieth-century musical world. In the final movement, “The Revival,” the chaos is forgotten. Ives gives the musicians time to inhabit a religious ecstasy: a gradual liberation, from timeless depth to foot-stamping passion, that is liberating (and moving) to play.

### *Sonata No. 1*

The First Sonata begins with dark, searching fragments. Once the fast music begins, Ives switches to joking mode. The first clear arrival is the most irreverent joke of all: he has rewritten the hymn *Shining Shore* into a lumbering cowboy song! Both violin and piano try to ride this Allegro (as it were) into the sunset, but the dark opening returns, even darker.

The second movement, one of Ives’s most profound, explores memories of the Civil War and the idea of division. The violin begins musing over *The Old Oaken Bucket*, an emblem of nostalgia. Ah, the good old days—were they good? Before long, the piece divides in terrifying two, with the marching pianist instructed to drown out the violin. The violin tries to speak, but is barely heard. At last, the violin emerges from behind the piano, only to repeat the piano’s march with heartbreaking tenderness. The music turns to *Tramp, Tramp, Tramp!*, and the trials and glories of war, as remembered by boastful veterans. But from glory we return to intractable battles.

The last movement opens with a wild piano march: *Work, For the Night Is Coming!* But, shortly after the violin enters, the piece suddenly slips into another tune: *Watchman, Tell Us of the Night*. *Watchman* starts out in the guise of ragtime, and visits several styles, before finally becoming itself: an aching, yearning hymn.

Out of eerie stillness the opening of the movement reappears. It gathers, like a whole town of marchers, each to different drums, until it reaches an ecstatic climax—hymn, bells, circling bass. This ecstasy does not diminish even as the music quiets, condensing into one last gospel “Amen.” You can almost hear them all humming there, in the New England countryside, possessed by religious feeling and a sense of the infinite, as the day fades into dusk.

**THURSDAY, OCTOBER 3****5:00 pm | Auer Hall**

## Ives Piano Music

Program note by J. Peter Burkholder

Charles Ives was a piano virtuoso who played every day—but not in public. His wife Harmony said that “Charlie’s father had wanted him to be a concert pianist, but he was much too shy—he couldn’t face that being-alone on the stage in front of an audience.” Sitting out of sight in the organ loft suited him better.

Ives typically composed at the piano, exploring ideas and letting them coalesce before writing them down. While sharing an apartment in New York with fellow Yale graduates, he recalled “trying out sounds, beats, etc., usually by what is called politely ‘improvisation on the keyboard’—what classmates in the flat called ‘resident disturbances.’” His piano music, and the recordings made of his playing late in life, reflect his improvisatory approach and his ability to conceive and play music of great difficulty and complexity.

The *Three-Page Sonata* got its name because Ives wrote it out on three pages of music paper. Its three movements explore a variety of characters and moods. The opening movement hints at sonata form, featuring a repeated “exposition” with two contrasting ideas, the first somber, the second more energetic, followed by a “development” that is mostly new material. Instead of a recapitulation, the piece moves on without a break to the central slow movement. Over arpeggiated chords in the bass that gradually sink lower, streams of dissonant chords lead to a familiar melody in a high register: the clock tower tune *Westminster Chimes*. The fast finale begins with a march, then suddenly shifts to a ragtime episode. The march and ragtime return in abbreviated form. After almost constant dissonance, the sonata ends on an incongruous but somehow satisfying major chord.

*Song Without (Good) Words* is a take-off on Felix Mendelssohn’s *Songs Without Words*. Over an arching accompaniment, a lilting melody is distorted as some notes are displaced up or down an octave. At first comic, the effect becomes more serious as the harmonies grow thicker and more chromatic. The song repeats, then comes to a soft, enigmatic close.

Around 1925, Ives reworked the “Hawthorne” movement of his Second Piano Sonata, known as the *Concord Sonata*, into *The Celestial Railroad*, a musical depiction of events in Nathaniel Hawthorne’s 1843 short story of the same name. About half the piece is taken from “Hawthorne,” the rest new. Hawthorne’s tale satirizes charlatans who preach a false religion that requires no work and no sacrifice. Borrowing imagery from John Bunyan’s allegory *The Pilgrim’s Progress* (1678), which recounts an arduous pilgrimage on foot from this sinful world to salvation in Heaven, Hawthorne offers instead a comfortable trip on that new nineteenth-century technology: a locomotive. The narrator dreams he is at a railroad station in the City of Destruction and meets a Mr. Smooth-it-away, who

takes him aboard a train to the Celestial City. We hear the train start up and reach full speed, passing by pilgrims on foot and horrible sights out the window. After a stop at Vanity Fair, where one can purchase things that fit worldly tastes (marked by sentimental tunes and ragtime), the trip resumes. The loud music suddenly ceases, and we hear a quiet hymn, representing the pilgrims (“Jesus, lover of my soul, . . . Safe into the haven guide, O receive my soul at last”). We get a brief glimpse of them out the window, then after the final leg the train stops, and we see them entering the Celestial City from across the River Jordan. But those on the train are escorted instead onto a ferry to Hell, and Mr. Smooth-it-away changes back into a demon. The narrator leaps into the water to escape and wakes from his dream, symbolized—in Ives’s music, though not in Hawthorne’s story—by a band playing a march on the Fourth of July.

Ives’s piano studies are simultaneously exercises in composition and etudes for the performer. Some, including Study No. 9, are also programmatic or linked in various ways to other works of his. The title, *The Anti-Abolitionist Riots in Boston in the 1830’s and 1840’s*, reminds us that in those decades many Northerners still supported slavery, and some violently opposed its abolition. Ives’s grandparents George White Ives and Sarah Ives were strong abolitionists, and Ives felt a personal connection to the cause. Beginning and ending with a soft, brief prayer for freedom, the piece is otherwise loud and raucous, befitting a sound-picture of a riot. Emerson was also an abolitionist, and Ives adapted Study No. 9 as a piano cadenza in his *Emerson Overture* and included brief portions in the next piece on the program.

We will hear Ives’s complete Piano Sonata No. 2: *Concord, Mass., 1840-60* on Sunday afternoon. Its first movement, “Emerson,” is a celebration of Ralph Waldo Emerson (1803-1882), the Transcendentalist lecturer, writer, and poet. Ives adapted it from his incomplete *Emerson Overture*, scored for piano and orchestra. Its origin in a kind of concerto helps to explain why “Emerson” begins with a dramatic cadenza that fragments and juxtaposes all the themes before they appear in complete form. Among those themes are the “human faith melody” heard in all four movements of the sonata, which includes within it the opening motto from Beethoven’s Fifth Symphony, and a short motive identified with Emerson himself, in a jagged rhythm one could use to declaim “Hear! the herald speaks.”

The movement combines elements of sonata form with a contrast between rhapsodic passages and more lyrical ones. Ives identified the rhapsodic sections with Emerson’s prose lectures, piling up clause upon clause and idea upon idea, and said the lyrical ones, with more regular phrasing, represent Emerson’s poetry. The opening cadenza and following rhapsody suggest the first theme and transition. A slower, quiet section serves as a second theme, followed by rhapsodic development of the Beethoven and Emerson motives. A lyrical episode presents variations of a descending melody over rolling accompaniment, building to a rapturous peak. Further development leads to a brief fugue, a varied recapitulation of the second theme, and a final climax on the Emerson and Beethoven motives. These slowly

fade as they repeat, then vanish into silence.

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After the recital, please stay for the panel on performing Ives's *Concord Sonata* with our three guest pianists for the festival, Jeremy Denk, Gilbert Kalish, and Steven Mayer, all of whom have recorded the sonata and have played it for decades. This is a rare experience to hear from star performers about how they handle the challenges of playing this iconic and difficult sonata.

**THURSDAY, OCTOBER 3**

**8:00 pm | Auer Hall**

## **Ives Chamber and Chamber Orchestra Works**

Program note by James B. Sinclair

Charles Ives was a master of miniatures. His output of shorter pieces, which average merely a minute and a half, includes 184 songs and dozens of brilliant instrumental inspirations, many of which he grouped together in “sets.” For Ives, a set, often in three movements, was the perfect answer to his diverse creations. These sets include the three larger Orchestral Sets (the first of which is Ives's *Three Places in New England*), ten Sets for Chamber Orchestra, the *Set for Theatre Orchestra*, and *A Set of Three Short Pieces* for chamber ensembles.

In all, there are some thirty “set” designations. Ives fairly owned the genre. It gave him freedom, allowed serendipity, and invited surprising juxtapositions and stimulating thematic titling (such as “The Other Side of Pioneering, or Side Lights on American Enterprise,” and “Water Colors”).

The *Set for Theatre Orchestra* begins with “In the Cage,” an instrumental version of Ives's song *The Cage*, to a prose text by Ives himself:

A leopard went around his cage from one side back to the other side; he stopped only when the keeper came around with meat. A boy who had been there three hours began to wonder, “Is life anything like that?”

Ives wrote in his *Memos* that the movement was

a result of taking a walk one hot summer afternoon in Central Park with [Yale classmates] Bart Yung [whose father was Chinese] and George Lewis . . . when we were all living together at 65 Central Park West [New York City] in 1906 (or before). Sitting on a bench near the menagerie, watching the leopard's cage and a little boy (who had apparently been a long time watching the leopard)—this aroused Bart's Oriental fatalism—hence the text in the score and in the song. . . . A drum is supposed to be the leopard's feet going pro and con.

The second movement, “In the Inn,” uses the first of Ives's *Four Ragtime Dances* as a platform for capturing the old theatre orchestra practice of adding popular tunes on top of given compositions; the movement is thus subtitled *Potpourri*. Ives uses



the hymn tunes *Bringing in the Sheaves* and *Welcome Voice* for the main thematic material and the popular songs *After the Ball*, *Push dem Clouds Away*, *Reuben and Rachel*, and *Ta-ra-ra-boom-de-ay* for added spice.

The third movement, "In the Night," is a quiet elegy. A distant mesh of sound surrounds the horn intoning an old song that, as Ives wrote, "is suggested in a general way." As the song ends, a solo cello adds the beginning of a hymn: "Abide with me, fast falls the eventide; the darkness deepens . . ." and the music fades away.

*Set No. 6: From the Side Hill* combines four atmospheric songs as orchestrated by Ives through markings in one of his personal copies of *114 Songs*. While the chosen songs or their precursors date from 1914-21, Ives's orchestrational mark-up was done in the late 1920s. Ives remembered his father playing songs on basset horn or trombone, having passed out the words to the audience, "who were expected to read the words and sing silently with him." Ives made instrumental versions of these and other songs in that spirit.

*Mists* (Harmony Twichell Ives)

Low lie the mists;  
     they hide each hill and dell;  
 The grey skies weep  
     with us who bid farewell.

But happier days  
     through memory weave a spell,  
 And bring new hope  
     to hearts who bid farewell.

*The Rainbow* (William Wordsworth)

My heart leaps up when I behold  
     A rainbow in the sky:  
 So was it when my life began;  
 So is it now I am a man;  
 So be it when I shall grow old,  
     Or let me die!  
 The Child is father of the Man;  
 And I could wish my days to be  
 Bound each to each by natural piety.

*Afterglow* (James Fenimore Cooper, Jr.)

At the quiet close of day  
 Gently yet the willows sway;  
     When the sunset light is low,  
     Lingers still the afterglow.

Beauty tarries loth to die,  
Every lightest fantasy  
Lovelier grows in memory,  
Where the truer beauties lie.

*Evening* (John Milton)

Now came still evening on, and twilight gray  
Had in her sober livery all things clad;  
Silence accompanied, for the beast and bird,  
They to their grassy couch, these to their nests  
Were slunk, but the wakeful nightingale;  
She all night long her amorous descant sung;  
Silence is pleased.

In the mid-1920s, Ives fashioned *Three Quarter-Tone Pieces* for a two-manual quarter-tone piano, then recast them for two pianos, Piano 2 sounding a quarter tone lower than Piano 1. He based the second and third movements on some earlier pieces. Ives became convinced that the future of music needed a broader harmonic language and wrote an impressive essay on the possibilities of quarter-tone music.

Ives probably assembled *A Set of Three Short Pieces* in 1935, bringing together a diverse group of brief chamber works he composed ca. 1903-8. The first movement, for string quartet and double bass, is based on two hymns, *More Love to Thee* and *Olivet* ("My faith looks up to Thee"). For the second movement, Ives cobbled together his ragtime-like *Scherzo for String Quartet* with his *Practice for String Quartet in Holding Your Own!* for a middle section, and borrowed a clutch of tunes: *Bringing in the Sheaves*, *Massa's in the Cold Ground*, *My Old Kentucky Home*, *Sailor's Hornpipe*, and *Streets of Cairo*. The third movement, for string quartet with piano, hints at *Come, Thou Fount of Ev'ry Blessing*, then finally states a complete phrase of the hymn at the end.

Part of the remarkable work *Central Park in the Dark* dates from 1906 ("Runaway [cab horse] smashes into fence"), but overall it appears to have been composed in 1909. Ives sometimes appended to the title "(in the Good Ole Summer Time)." It shares with his famed *The Unanswered Question* the use of the strings as an independent stratum. He later paired the pieces as *Two Contemplations* (the present work as "A Contemplation of Nothing Serious"), and they premiered together in 1946. For over three decades Ives lived across from or close to Central Park in New York City. Ives characterized his strings' ten-measure chord cycle as "night sounds" that feel redolent of the heavy, humid night air. Over this come "sounds from the Casino over the pond," of "street singers," and of "pianolas having a ragtime war." As the human sounds begin to drown out "the sounds of nature," the winds, pianos, and percussion accelerate away from the prevailing tempo. After a climax, a sudden hush: "again the darkness is heard—an echo over the pond—and we walk home."

FRIDAY, OCTOBER 4

5:00 pm | Auer Hall

## Ives Songs

Program note by J. Peter Burkholder

Charles Ives wrote songs over his entire active career as a composer: almost 200 of them, about half of his compositions. After a health crisis in 1918, he set to work assembling a collection for publication that would represent all stages of his career so far. The project unleashed a wave of creativity, as he wrote some forty-five songs over the next three years, half entirely new and half arranged from earlier works for other media, as well as gathering and sometimes revising dozens of songs stretching back more than three decades.

The result was his self-published collection *114 Songs*, issued in 1922. Ives sent copies to hundreds of musicians, critics, and newspapers, hoping to interest them in his music. A copy from the 1923 second printing is currently on display at the Cook Music Library.

This afternoon's concert features roughly a fifth of the songs in the collection, with selections spanning from Ives's college years at Yale in the 1890s through his most recent songs. About half the songs we will hear are in the stylistic realm of late Romantic art songs; three are in popular styles, and the rest exemplify Ives's remarkably diverse mature idiom, each song different from the others.

Ives's choice of poets is wide-ranging. Among those represented in this recital are writers he had studied with William Lyon Phelps, his Yale professor for both English and American literature; *Evening* sets seven lines from John Milton's epic *Paradise Lost*, and the lyrics for *The Light That Is Felt* are by John Greenleaf Whittier, one of Phelps's (and Ives's) favorite American poets. Other famous names include Henry David Thoreau, with passages from *Walden*, and Henry Wadsworth Longfellow, whose charming poem *The Children's Hour* seems to anticipate Charles and Harmony Ives's adoption of their daughter Edith in 1916. Less well known today are Irish poet Thomas Moore, with *A Night Song*; English novelist Edward Bulwer-Lytton, whose poem "Night and Love" provided the lyrics for *When Stars Are in the Quiet Skies*; and Ives's American contemporary Louis Untermeyer, from whose *Swimmers* Ives drew eleven lines for a particularly dynamic song.

For the five songs on lyrics in or translated from other languages, Ives found the texts in settings by other composers, including Antonín Dvořák (*Songs My Mother Taught Me*), Anton Strelezki (*Dreams*), Robert Franz (*Weil' auf mir* and *Marie*), and Edvard Grieg (*The Old Mother*). He used the Franz and Grieg songs as models for his own versions, adopting some elements while otherwise making his interpretations as different as possible. *A Son of a Gambolier* takes both text and tune from a Yale song, itself based on an earlier popular song. Monday evening's song recital takes up this theme, pairing sixteen of Ives's songs with the songs he used as models or sources.

The nine remaining songs on today's concert were published in *114 Songs* without

ascribing the poetry. At the back of the book, Ives appended a modest note: "Where no author is indicated the words are by Harmony Twichell Ives or her husband." Harmony was an amateur poet, and Ives set her *Spring Song* and *The World's Highway* during their courtship. The latter song, on leaving the wandering life and coming into a small garden that "blooms with sweet content," in retrospect sounds like she was telling him she was ready to stop working as a professional nurse and settle down; he finally worked up the courage to propose on October 22, 1907, and she immediately accepted. They collaborated on the lyrics to *Two Little Flowers*, about their daughter Edith and her best friend Susanna Minturn. The six-year-old Edith inscribed to Susanna a copy of Ives's *Essays Before a Sonata*, now on display at the Cook Music Library.

In *114 Songs*, Ives grouped some of his songs by subject or type, such as "5 Street Songs and Pieces," "8 Sentimental Ballads," and "3 Songs of the War." This afternoon's recital follows Ives's lead, with different groupings.

The first group, "Nature," echoes a common theme of nineteenth-century art song but presents five unusual perspectives: a meditation on sound heard at a distance and the fruits of solitude; a personification of Spring calling into the wood, strangely unheard by the human witness; the exhilaration of a swimmer mastering the sea; and two contrasting takes on the coming of evening.

Many of Ives's pieces are about memories, the topic of the next group. *The Things Our Fathers Loved* celebrates the way tunes we remember can bring with them associations with what we most treasure—and hints at what Ives most valued by quoting melodies from songs about beloved places (*My Old Kentucky Home* and *On the Banks of the Wabash*), a patriotic song (*The Battle Cry of Freedom*), and two hymns. *Songs My Mother Taught Me* illustrates how music can pass down memories to the next generation. *The Children's Hour* and *Two Little Flowers* capture parents observing their children, forming memories for the future, and *The Light That Is Felt* draws a larger lesson. In *Memories*, Ives suggests what it is like to remember our own early experiences of hearing music.

The songs in the next group, "Love," were all composed when Ives was in his twenties, when the topic was no doubt on his mind. Again they present different perspectives: a love song in popular style that gently satirizes the whole genre; dreams of lost love and hope for return; an image of the bewitching power of a lover's gaze; a vision of the beloved as the fairest flower in a garden; praise for love by night when the rest of the world is asleep; and dreaming and longing for you.

The last group is the most varied, befitting its topic of "Personalities." *He Is There!* tells of a boy whose grandfather fled Germany after the 1848 revolutions for democracy failed, came to the United States, and fought in the Civil War to preserve the Union and end slavery; now that boy is a young man taking up the same cause of "Liberty for all," fighting in World War I for "a world where all may have a say." The next three songs all capture strong personalities. The last song is

an arrangement of a march Ives wrote in the 1890s, whose vibrant spirit makes a fitting end for the concert.

**FRIDAY, OCTOBER 4**

**8:00 pm | Auer Hall**

## **The Ives String Quartets**

Program note by J. Peter Burkholder

The pieces on tonight's concert highlight three different sides of Charles Ives's personality as a composer. The brief Scherzo for String Quartet is both a joke ("scherzo" in Italian) and an experiment, combining two small pieces he wrote in 1903-4 to try out new techniques. In the Scherzo, the upper strings play dissonant figurations while the cello weaves together snatches of *Bringing in the Sheaves* and two Stephen Foster tunes (including *My Old Kentucky Home*), followed by *Sailor's Hornpipe* and everyone playing the belly dancing song *Streets of Cairo* in different keys. The Trio, "Holding Your Own," pits each instrument against the others playing different divisions of the measure simultaneously.

Ives was a professional church organist from 1889 (when he was 14) to 1902, and hymns were a deep and enduring influence on his music. In his String Quartet No. 1 (ca. 1897-1900), he brought hymn tunes into the most prestigious genre of chamber music, adapting the latter three movements from music he had composed for services and the first movement from a fugue for his counterpoint class at Yale. With movements titled *Chorale*, *Prelude*, *Offertory*, and *Postlude*, the quartet has the shape of a Protestant service, and the hymns Ives chose for it reflect that spirit, focusing in the middle movements on contemplation, individual redemption, and hope for the afterlife and in the outer movements on hymns that call worshipers to action. Yet ultimately this is a string quartet in the tradition of Beethoven and Brahms, a satisfying drama of changing moods and characters that is accessible for listeners who know none of the source tunes. For those that do, what Ives does with the tunes can reveal new treasures and deepen their impact.

The opening *Chorale* elaborates in turn the four phrases of Lowell Mason's stately *Missionary Hymn* ("From Greenland's icy mountains"). The first two phrases begin alike but then diverge, and Ives presents them both in fugue style, adding for the second one a countermelody from *Coronation* ("All hail the power of Jesus' name"). The music builds to a magnificent climax on the exultant third phrase of the hymn over a sustained low note in the cello, and the final phrase, a variant of the first, appears in simple four-part harmony, like a chorale.

The other movements are all in three-part form, featuring themes Ives created by recasting hymn tunes into melodies with greater variety and irregularity, suitable for development in a string quartet, while preserving their hymn-like and American character. For the second movement, Ives based the spritely opening theme

on *Beulah Land* and the theme of the triple-time middle section on *The Shining Shore*, each so transformed that only fragments of the unaltered source tune float by. When the first section returns, it leads to an exuberant coda with an almost complete chorus of *Beulah Land*. The third movement theme is more recognizable as a paraphrase of *Nettleton* ("Come, Thou Fount of ev'ry blessing"), and its middle section theme weaves together elements of all three of these melodies. The opening theme of the finale interlinks phrases from *Coronation* and from *Webb* ("Stand up, stand up for Jesus"), and the middle section is a varied reprise of the second movement's middle section, unifying the quartet through thematic recurrence. In the climactic coda, Ives presents this triple-time middle section theme in the first violin over *Webb* complete in the cello in quadruple time, bringing the quartet to a glorious close.

If the First Quartet presents a series of character pieces in late Romantic style based on hymn tunes, the Second String Quartet (ca. 1911-15) sounds like it comes from a different world. Most of it is dissonant and much of it extraordinarily difficult to play. Yet despite the modern sounds, it has a Romantic heart, and it draws on the traditional metaphor of a string quartet as a conversation between the instruments. Ives takes that metaphor literally, writing on the first page of his initial sketch of the piece "S.Q. for 4 men—who converse, discuss, argue (in re 'Politick'), fight, shake hands, shut up—then walk up the mountain side to view the firmament!" The players and their instruments embody four friends who engage in conversation, fall to arguing, then—in a lesson for us today—rediscover what they have in common and share a profound and revelatory experience.

The first movement, "Discussions," begins like a conversation, each instrument taking its turn to speak. Sometimes they settle into harmonious agreement, or one echoes another, or they all pause to take a breath, as the music changes and flows like a good chat among friends. Briefly, the topic turns to politics, as each instrument signals their point of view through a familiar melody: *Columbia, the Gem of the Ocean* in the first violin (a salute to national pride), *Dixie* in the viola (a Southerner speaks), and *Marching Through Georgia* in the second violin (a Northerner responds), countered by first violin and cello with *Hail! Columbia* (a call to national unity). But quickly the conversation moves on, eventually wandering back to where they began.

The second movement lives up to its name, "Arguments," as each tries to outshout the others. The second violin tries to change the subject with a Romantic-sounding cadenza, but gets shot down. The viola starts a twelve-tone fugue, and everyone follows until the second violin gets confused, drops out, and then starts to beat time. At one point, American tunes mix it up with themes from symphonies by Tchaikovsky, Brahms, and Beethoven, as if arguing about musical taste. Then suddenly the arguments are over.

After all that talk, "The Call of the Mountains" begins with rich, soft chords that suggest the stillness of nature. Melodies interweave, and the pace gradually

quickens to a walking tempo as the friends begin their hike up the mountainside. Then comes a glimpse of the firmament: the cello marches up and down, the violins murmur soft arabesques, and the viola plays *Nearer, My God, to Thee* in long notes, mixed with the bell tower tune *Westminster Chimes*. The rich stillness returns, and the walk resumes, now with the hymn and the chimes echoing around them. A rush of sound, and a transcendent vision of the divine appears: over a descending scale in the cello's lowest register and repeated figures in second violin and viola, far above the first violin sings out, "Still, all my song shall be, nearer, my God, to Thee" in a serene D major. After all the dissonance, this sounds like a revelation, a moment of communion.

**SATURDAY, OCTOBER 5**

**4:00 pm | Auer Hall**

## **Ives and Hymnody**

Program note by J. Peter Burkholder

This afternoon's program reflects Charles Ives's deep familiarity with American hymns and two sides of his musical personality, as church organist (1889-1902) and pianist. Both the Third Symphony and the First Piano Sonata use or adapt hymn tunes as themes. The symphony often resembles organ music, with contrapuntal textures or with strings, brass, and winds alternating like sets of pipes on a church organ. The sonata is idiomatic piano music, sounding at times like the player is improvising. It is infused with rhythms of ragtime, a style Ives absorbed in the 1890s playing piano with theater orchestras while in college at Yale.

Ives adapted *The Camp-Meeting* (1912) from the Third Symphony's finale, and both end with the hymn *Woodworth* ("Just as I am"). Ives's lyrics describe the singing that so inspired him at the outdoor revivals he attended and played organ for as a youth. For these days-long gatherings, people camped in tents or cabins, sharing meals and attending services full of preaching. But what Ives most remembered was "how the great waves of sound used to come through the trees" as the hymns "were sung by thousands of 'let out' souls."

Symphony No. 3: *The Camp Meeting* (ca. 1908-11) captures the spirit of those revivals by dwelling on hymns sung there. The scoring for chamber orchestra lends a sense of intimacy, reinforced by the quiet opening and close of all three movements. Although Ives tried to interest conductors in performing it, the symphony waited for its premiere until Lou Harrison conducted it with the New York Little Symphony in April 1946. The audience was enthusiastic, and the *New York Times* critic praised it for a "richness of imagination, . . . a freshness of inspiration, a genuineness of feeling and an intense sincerity that lent it immediate appeal." It was soon played twice again by other orchestras, and the next year it won the Pulitzer Prize for Music.

The outer movements are in *cumulative form*: instead of presenting a theme,

then developing and varying it, as in sonata form or variations, the development comes first, and the main theme appears complete only at the end, joined by a countermelody that has been developed and presented in a similar way. In Ives's words, "the working-out develops into the themes, rather than from them." In both movements, the main theme is a hymn tune, and the countermelody is paraphrased from a different hymn, reshaped to fit in counterpoint with the theme. The effect resembles an organist improvising on a hymn the congregation is about to sing, tossing around phrases of the tune before playing it whole. It is a musical parallel to images in the movements' titles of people gathering and of sharing communion.

For the theme of the majestic first movement, "Old Folks Gatherin'," Ives used *Azmon*, often sung to the words "O for a thousand tongues to sing my great Redeemer's praise," with a countermelody based on *Erie* ("What a friend we have in Jesus"). At the outset, hints of both tunes interweave, then the opening phrases of *Azmon* take the lead in a fugato. A brief interlude features the first phrase of *Woodworth* in the horn, anticipating the theme of the finale. Development resumes until, after a hush, the flute plays a ravishing melody paraphrased from *Erie*. After more development leads to a climax, the music quiets, and at last we hear all of *Azmon* in the violins, joined by the flute countermelody.

The rambunctious second movement, "Children's Day," opens with a theme loosely paraphrased from *Fountain* ("There is a fountain") over another hymn in long notes like a cantus firmus. The middle section takes the bouncy rhythms of *There Is a Happy Land* and turns them into a march. Ives recalled that sometimes at camp meetings "the children, especially the boys, liked to get up and join in the marching kind of hymns." The first section returns, varied and extended, and as the music slows and quiets, we hear echoes of the march.

The finale, "Communion," is slow and contemplative. The strings suggest phrases from *Woodworth* ("Just as I am"), the winds introduce a leaping figure, and the two ideas interplay as the music builds, then quiets. Over a pizzicato bass and murmuring violas, the violins extend the leaping figure into a lyrical melody that paraphrases *Azmon*, the first movement theme. Motives from *Woodworth* return, push forward to a climax, then slow and calm. At last we hear *Woodworth* complete in the cellos, joined by the lyrical paraphrase from *Azmon* as a countermelody. A pause and detour into another key delay the hymn's final notes—"I come!" When they appear, they are echoed by orchestral bells, sounding "as distant church bells."

Ives assembled his First Piano Sonata in the 1910s, drawing on music composed earlier. The harmony is full of dissonance and suggestions of polytonality. The overall form is like an arch, centered on the slow third movement, with scherzo-like ragtime movements around it and longer serious movements to begin and end. Themes and motives shared between movements unify the sonata, while frequent changes of tempo, mood, and style suffuse it with contrast.

The first and third movements are in cumulative form. The first centers on the



hymn *Lebanon* (“I was a wand’ring sheep”), heard complete at the end in a high register accompanied by ideas that, like the theme, have been developed over the course of the movement. These same ideas return in the third movement, whose main theme *Erie* (“What a friend we have in Jesus”) appears in fragments in the slow first section, varied phrase by phrase in the fast and loud middle section, and complete at the slow, quiet close. The fifth movement is not based on hymns, but is an extended fantasia on a three-note motive, sometimes echoing moments from earlier movements.

In between are the ragtime movements, which Ives numbered IIa, IIb, IVa, and IVb. These began life as four “ragtime dances,” each in verse-chorus form, with the verses based on the gospel songs *Bringing in the Sheaves* and *Happy Day* and the choruses on the refrain from *Welcome Voice* (“I hear Thy welcome voice”). In recasting them for the First Piano Sonata, Ives wrote a new IVa with only a hint of the hymns. Taken together, they are like four variations on the same material, building to a rocking rendition of *Bringing in the Sheaves*.

**SATURDAY, OCTOBER 5**

**8:00 pm | Musical Arts Center**

## **Charles Ives’s America**

Program note by J. Peter Burkholder

The orchestral works on this evening’s concert are among Ives’s most famous and frequently performed. All three helped to establish his reputation through performances, publication, and recordings in the 1930s-1950s, long after he wrote them. Although they are so different from one another that they may sound like music by three different composers, each exemplifies traits that are typical of Ives.

Ives sketched *The Unanswered Question* around 1908 and revised it in the 1930s, adding a program note. It was published in 1941 and premiered in 1946 in New York as part of the second all-Ives concert ever. It has become perhaps his most popular piece.

In musical terms, it is an experiment: a study in having two streams of music, playing simultaneously, that are as different as possible and entirely independent of one another yet somehow fit together to convey an experience. The strings play soft, wide-open chords that slowly change, like a dream or meditation. A trumpet enters with a brief, twisting melody whose every note is dissonant against the strings. Flutes respond in dialogue with the trumpet, whose melody remains unchanged while the flutes grow ever louder, faster, and more discordant, then fall silent as the trumpet has the last word. Somehow the music works even without Ives’s program, which tells us the strings represent “The Silences of the Druids—who Know, See, and Hear Nothing” while the trumpet poses “The Perennial Question of Existence” and the flutes represent humans trying to find an answer before giving up in frustration.

*Three Places in New England* continues the Romantic tradition of tone poems about places, such as Mendelssohn's *Hebrides Overture* and Smetana's *The Moldau*, with a twist: Ives focuses on the people in those places and brings them to life through their music. The Chamber Orchestra of Boston under Nicolas Slonimsky premiered the piece in New York in January 1931, then took it to Boston, Havana, and Paris, where critics hailed Ives as a "pioneer" comparable to Igor Stravinsky, "a true precursor, an audacious talent, who may lack technique and skill but who . . . discovered a number of rhythmic and harmonic processes in vogue today," through whose music "modernism acquired a remarkably individual flavor."

Such reviews brought Ives attention yet fostered a mistaken view of his music, emphasizing his innovations while missing the Romantic heart of these tone poems. The misunderstanding resulted from the way his music came to be known, roughly in reverse chronological order; his first three symphonies, which amply demonstrate his "technique and skill" and his deep grounding in the European symphonic tradition, were not publicly performed until fifteen to twenty years later. What is most important in Ives's music is not his techniques, however innovative, but how he uses them to convey a deeply personal vision and to capture in music the scenes and people around him. As our festival has sought to demonstrate, what makes him relevant today is not whether he "discovered [new] rhythmic and harmonic processes" but how his music opens windows on American culture and helps us remember what is most valuable from the past.

*The "St. Gaudens" in Boston Common* is a musical parallel to the massive bronze relief sculpture by Augustus Saint-Gaudens (1848-1907) on the memorial in Boston Common to the 54th Regiment Massachusetts Volunteer Infantry, led by Colonel Robert Gould Shaw. The 54th was the first regiment of Black soldiers formed after President Lincoln's Emancipation Proclamation in January 1863 authorized the participation of African Americans in the Union Army. After training near Boston, the regiment marched past the future site of the memorial, traveled south, and served with distinction, helping to turn the tide of the Civil War and demonstrating to skeptics that Black soldiers were equal to whites in discipline, skill, and bravery. Saint-Gaudens shows rank upon rank of soldiers marching, each face an individual, all marked by grit and determination. Ives's music captures the same determination, blending Union songs with music linked to African Americans, depicting the slow march south, and portraying their most famous battle, an assault on Fort Wagner in South Carolina, where they breached the walls but were pushed back with heavy losses. After the battle, they march on, mourning the dead but determined to continue the fight for freedom.

*Putnam's Camp, Redding, Connecticut* is a state park near the Iveses' summer home, on the site where Revolutionary War soldiers under General Israel Putnam camped during the winter of 1778-79. The movement begins as an affectionate portrait of a village band playing at a Fourth of July picnic in the park. Mistakes written into the music mark the band as amateurs whose level of skill does not

match their enthusiasm. At times a collage of melodic scraps from marches and patriotic songs suggests memories of other concerts and picnics. A child wanders off into the woods and falls asleep, depicted in music that slows, grows softer, and sinks lower until it fades away. The child dreams of Revolutionary War soldiers marching across the landscape to the music of fifes and drums. Suddenly the child awakes, hears the village band still playing, and runs back to the picnic. In a raucous coda, the music of the band and the dream combine and crescendo to a slam-bang finish.

*The Housatonic at Stockbridge* conveys Ives's impressions of a walk with his wife along the Housatonic River soon after they were married. The main melody, adapted from a hymn tune, evokes the singing from a church across the water, while multiple layers of repeating patterns suggest the deep current of the river, ripples on its surface, and the movement of mists and of leaves in the trees above. As the river swells on its way to the sea, so does the music, until a quiet final reminder of its serene beginnings.

The premieres of *Three Places in New England* in 1931, the *Concord Sonata* in 1939, and the Third Symphony in 1946 brought Ives recognition and praise, but it was the premiere of his Second Symphony in February 1951 by the New York Philharmonic under Leonard Bernstein that won him a large public for the first time, at the age of 76. He had completed the piece around 1909, drawing on earlier music.

Ives's Second Symphony is Romantic in sound and idiom, akin to symphonies by Brahms, Tchaikovsky, and Dvořák. The overall structure is a kind of arch, with the slow third movement at the center. The second and fifth movements are both fast and in sonata form, and the first and fourth movements share the same music, both serving as an introduction to the following movement.

What sets this symphony apart is Ives's blend of American and European styles. Every theme is adapted from an American tune—hymns in the third movement and popular songs, patriotic songs, and fiddle tunes in the others—while at least one transitional passage in each movement is drawn from a piece by Bach, Brahms, or Wagner. His purpose was to bring American music into the international world of classical music, showing that the popular songs and hymns of the United States were as rich a source for a symphony as any folk music from elsewhere. By interweaving American and European sources, Ives proclaims the unity of his musical experience as an American exposed to both traditions. This is how symphonic music ought to sound, to an American who grew up hearing American popular songs, hymns, and fiddle tunes as well as Bach, Wagner, and Brahms.

Many of the tunes Ives used as sources for his themes are no longer familiar to listeners today. Fortunately, his music makes sense without recognizing any specific tune. What matters is the contrast in style between a hymn and a march, or a dance tune and a patriotic song, each type of music carrying associations with the context from which it springs and the people who know and love it. His themes

sound American, and they suffuse the symphony with a new dialect that renovates the Romantic symphony from the inside out.

**SUNDAY, OCTOBER 5**

**2:00 pm | Auer Hall**

**Ives, the *Concord Sonata*, and American Literature**

Program note by Joseph Horowitz

Charles Ives's Piano Sonata No. 2 maps the summit of the American keyboard literature. Titled *Concord, Mass., 1840-60*, it comprises four pieces ("Emerson," "Hawthorne," "The Alcotts," and "Thoreau"), Ives explains, "called a sonata for want of a more exact name." When he published the sonata in 1920, he issued a companion volume of *Essays Before a Sonata*, "written primarily as a preface or reason" for the sonata, describing sonata and essays together as "an attempt to present (one person's) impression of the spirit of transcendentalism that is associated in the minds of many with Concord, Mass., of over a half century ago." An original copy of *Essays*, signed by Ives (and by his six-year-old daughter Edith), is on display at the Cook Music Library.

Ives also writes: "A working woman after coming from one of [Emerson's] lectures said: 'I love to go to hear Emerson, not because I understand him, but because he looks as though he thought everybody was as good as he was.'" While fabulously popular, Emerson's lectures, with their high-pitched, idiosyncratic rhetoric, could also be fabulously elusive. This combination of elevated climes and lowly realities is Emersonian and (especially) Ivesian. "Like all courageous souls," Ives writes, "the higher Emerson soars, the more lowly he becomes." Emerson himself says, "I embrace the common. I explore and sit at the feet of the familiar, the low." The resulting breadth is ecumenical, universal. It girds character. It limns an immanent divinity.

Ives contrasts Puritan orthodoxies with Emerson's vagueness, which is also a vastness. Emerson "wrigs the neck of any law." His "messages are all vital, as much, by reason of his indefiniteness, as in spite of it." These observations fit Ives's music generally, and his dense, vaulting "Emerson" movement specifically. There is no key signature. There is no sonata form. There are few barlines. The trajectory is torrential: an onslaught of questing dissonant ascents in the treble, amplified—rather than anchored—by plunging octaves in the bass. The quieter sections, which Ives described as evoking Emerson's verse in contrast to his prose, are roughly homespun: parlor piano strains nervously alive to philosophic impulse.

Movement two of the *Concord Sonata* is "Hawthorne." For Ives the essayist, Hawthorne's fundamental theme is the influence of sin upon the conscience. Ives's musical portrait, however, fastens on matter more corporeal: the poet of the supernatural. The movement begins with a diaphanous evocation of Berkshire frost, but instantly turns rambunctious. Its phantasmagoric leaps and lunges discover a churchyard haunted by hymns and distant bells, a circus parade, the

locomotive lurch of Hawthorne's demonic "celestial railroad," and—lustily sung or dismembered—*Columbia, the Gem of the Ocean*.

"The Alcotts," coming next, is the shortest and simplest of the *Concord* movements, a hymn to ordinary things. Writing of the Alcott house, Ives finds "a kind of homely but beautiful witness to Concord's common virtue," a "spiritual sturdiness underlying its quaint picturesqueness," overtones that "tell us that there must have been something aesthetic fibered in the Puritan severity." And he mentions Scotch airs and family hymns sung within, and the parlor piano "on which Beth . . . played at the Fifth Symphony." In "The Alcotts," a four-note "Beethoven's Fifth" motto surmounts quaint domestic trappings—and scales C major heights as sonorous and sublime as Bronson Alcott's thoughts. Ives in later years sometimes expressed impatience with the tunefulness, plainness, and consonance of this great cameo. His own performance, recorded in 1943, is unsentimental, excitable, and quick; but the climax—romantically rapturous and broad—tells all.

Twice in this movement—at the end of the first section, and in pounding Beethoven chords at the end—we hear in its complete form what Ives called "that human faith melody—transcendent and sentimental enough for the enthusiast and the cynic, respectively—reflecting an innate hope, a common interest in common things and common men—a tune the Concord bards are ever playing while they pound away at the immensities with a Beethoven-like sublimity." Anticipated in fragments in "Emerson" and "Hawthorne," gradually consolidated in "The Alcotts," and recollected at the close of "Thoreau," this melody links the four movements via four aspects of a common Concord theme.

Versus the transcendental ecstasies of "Emerson," "Thoreau," completing the sonata, is a contemplative nature ecstasy. Of a boat trip to Fair Haven pond, Thoreau writes:

The falling dews seemed to strain and purify the air, and I was soothed with an infinite stillness. . . . Vast hollows of silence stretched away on every side, and my being expanded in proportion, and filled them. Then first could I appreciate sound, and find it musical.

In *Walden*, Thoreau writes: "I wish to hear the silence of the night. . . . The silence rings; it is musical and thrills me." And he reports the "faint," "sweet" melodies of distant bells:

At a sufficient distance over the woods, this sound acquires a certain vibratory hum, as if the pine needles in the horizon were the strings of a harp which it swept. All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre.

God-in-nature here translates into a transcendental ether, physically and metaphysically aquiver. Ives's soft keyboard clusters and arpeggios, rendered with "both pedals . . . used almost constantly," distill music from Walden mists.

Ives's "Thoreau" essay offers a corresponding programmatic vignette. It is Indian summer. The poet sits in his sun-drenched doorway, "rapt in reverie." "His meditations are interrupted only by the faint sound of the Concord bell," windswept over the water. As night falls, he plays his flute. Ives's bells are tolling octaves in the bass. The flute—and Ives supplies an optional flute part—plays the sonata's "human faith melody," a sublimation of the omnipresent Beethoven theme, echoing its earlier full and fragmentary appearances. A final whispered five-octave ascent, a final bell echo, a final ghost image of the four-note Beethoven rhythm, and the music vaporizes.

With its "higher" and "more lowly" strains sustained in equipoise, the *Concord Sonata* embodies an Ivesian ideal. Its raptures and grit, its hymns and bands, are evanescent and earthy, sublime and egalitarian.

—Adapted from Joseph Horowitz's *Moral Fire: Musical Portraits from America's Fin-de-Siecle* (2012)

**MONDAY, OCTOBER 7**

**8:00 pm | Auer Hall**

## **Models and Sources: Ives Songs and the Music That Inspired Them**

Program note by J. Peter Burkholder

Composers often respond to music by others, borrowing ideas or making something different with the same material. The first half of this concert pairs songs by Charles Ives with songs he used as models, and the second half illustrates ways he drew source material from hymns and popular songs.

The young Mozart once wrote to his father that he had set to music an aria text already "beautifully composed" by Johann Christian Bach: "Just because I know Bach's setting so well and like it so much, and because it is always ringing in my ears, I wished to try and see whether in spite of all this I could not write an aria totally unlike his." As Ives was learning to compose, he often tried the same exercise.

For his early song *Rock of Ages*, Ives took the text of Augustus Toplady's hymn, well known in the 1830 setting by Thomas Hastings, and set it for vocal soloist in an up-to-date 1890s style.

While trying to master the style and challenges of composing art songs, Ives wrote several songs to German lyrics previously set by Schubert, Schumann, Brahms, and other composers. Comparing Ives's German songs to the original settings shows both how deeply he absorbed the language of Romantic art song and how shrewdly he distinguished each song from its model.

In Peter Cornelius's poem "Ein Ton," the speaker hears a tone in his heart, asks if it is the sound of his beloved's last breath or the funeral bell that rang for her,

and swears it sounds as clearly as if her spirit sang to quiet his grief. In Cornelius's setting, the singer recites on a single pitch, literally "ein Ton," leaving the melody to the piano. Ives could not imitate this clever text-painting without duplicating Cornelius's one-note tune, so he reversed the roles of the piano and voice, giving a lyrical melody to the singer and suggesting the repeating tone through tolling bass notes, syncopated chords, and recurrent rolling figures in the piano. Ives emulates his model's central concept without alluding to it overtly—a neat trick.

Robert Schumann's *Ich grolle nicht* is moderately fast and loud, with pounding octaves and pulsating chords in the piano. Ives follows the structure of his model and uses similar rhythmic and melodic contours at several spots in the text, but offers a completely different interpretation. His version is softer, slower, and more lyrical, with more varied figuration. A striking difference is the treatment of the opening line ("I'll not complain, although my heart may break"): defiant in Schumann's setting, as if the speaker were trying to conceal his grief and wounded pride behind a laugh of triumph; tender and filled with an opposite but equally poignant irony in Ives's song.

Among Ives's songs to poems previously set by European composers are several in French, including *Chanson de Florian* (Song of Florian), modeled on the setting by Benjamin Godard.

By the early 1900s, Ives stopped resetting texts from European art songs and began to recast some of his German songs with English words. In 1907, his fiancée Harmony Twichell created an English translation for Ives's *Ilmenau*, modeled on Schubert's *Wandrer's Nachtlied* to the same Goethe poem. In spring 1908, she wrote a new poem to fit the music of Ives's song *Die Lotosblume*, originally modeled on Schumann's setting; the new words are not a translation of the German poetry but embrace its theme of nature as a metaphor for love (or vice versa). Ives wrote his own words for *Berceuse*, adapted from his setting of the text from Brahms's famous lullaby, whose gently rocking rhythm Ives echoes.

*Charlie Rutlage* is an unusual case, for Ives never knew the "model." He found the words in John A. Lomax's collection of *Cowboy Songs and Other Frontier Ballads*, published in 1911. The original poem, written by D. J. O'Malley to be sung to the old tune *The Lake of Pontchartrain*, appeared in 1891 in the *Stock Growers' Journal* of Miles City, Montana. By the time Lomax heard the song from a cowboy in Texas, it had been passed down orally for long enough that the name of the author had been forgotten and many words had changed. Ives's setting captures the spirit of a cowboy song, mimicking the pluck and strum of a guitar in the piano and recitational singing style in the voice. Since Lomax did not print or identify the melody, it is startling how similar the opening of Ives's song is to the original.

Ives often incorporated hymn tunes and popular songs in his music, transforming what he borrowed. The remaining songs on tonight's recital use references to other music to suggest meanings that could not be conveyed in any other way.

*Down East* recalls home and songs played on the family pump organ, memories that draw out our best and give us hope. The lilting melody paraphrases Lowell Mason's hymn *Nearer, My God, to Thee*, quoted near the end.

*Waltz* is Ives's response to Michael Nolan's hit *Little Annie Rooney*, a breezy, sentimental song about courting Annie from the perspective of "her Joe." Ives imagines their wedding day, using images of "the whirling throng, moved with wine and song," and musical references to Nolan's song to suggest the power of popular songs to cloud our vision with sentiment and intoxicate us with high spirits.

The hymn tune *Serenity*, adapted from a melody by Irish composer William V. Wallace, is paired most often with words by Quaker poet John Greenleaf Whittier, *Immortal Love, Forever Full*. Ives's song *Serenity*, named after Wallace's tune, sets two stanzas from another Whittier poem in a meditative style over two alternating chords. Ives derived these chords and the first phrase of each stanza from the opening notes and chords in Wallace's *Serenity*, which are quoted directly at the end of each stanza. In *The Rainbow (So May It Be!)*, to words by William Wordsworth, Ives evokes the exultation of seeing a rainbow with thick chords and an arching melody, then paraphrases Wallace's hymn tune to create a contemplative, reverent mood.

*The Innate* uses cumulative form, in which the main theme is stated in full only near the end, after being fragmented and developed. Here the theme is the first phrase of *Come, Thou Fount of Ev'ry Blessing*, whose gradual emergence parallels the growing sense of commitment in Ives's text.

*The Side Show* originated as a fraternity show joke. Ives takes the refrain of Pat Rooney's comic waltz song *Are You the O'Reilly* and, by dropping a beat from every second measure, gradually transforms the tune into the quintuple-time waltz theme from Tchaikovsky's *Pathétique Symphony* (the "Russian dance" mentioned in Ives's text), slyly suggesting that the the symphony theme is little more than a deformed rendition of a popular song.

*General William Booth Enters into Heaven* sets Vachel Lindsay's poem on the death of the Salvation Army's founder. Lindsay imagines Booth beating a bass drum as he enters Heaven leading a parade of souls he had saved, and Ives imitates drumming with dissonant chords in the piano. Lindsay took his poem's meter and repeating question from the gospel hymn *Are You Washed in the Blood of the Lamb?* Ives paraphrased parts of his vocal melody from another hymn with similar imagery, *There Is a Fountain Filled with Blood*. Ives gives each group of Booth's followers a different musical characterization. When the parade arrives at the center of Heaven, which Lindsay imagines as a grand courthouse square, Jesus blesses the marchers, and all are made whole. In an apt musical metaphor, the singer uses the whole verse melody of *Fountain* for this moment of transformation, over drum patterns in the piano. The poem's recurring question returns in the familiar harmony of a hymn, asking us to consider our own faith in light of Booth's example, and the parade fades into the distance.



**TUESDAY, OCTOBER 8****8:00 pm | Auer Hall****Ives Sacred Choral Music**

Program note by J. Peter Burkholder

From February 1889, when he was fourteen, through June 1902, Charles Ives was a professional church organist. He was something of a prodigy; when he moved from the Second Congregational Church in his home town of Danbury (Connecticut) to the Second Baptist Church on his fifteenth birthday, the *Danbury Evening News* reported that he was “the youngest organist in the state.” He went on to prestigious posts at Episcopal and Congregational churches in New Haven and Presbyterian churches in Bloomfield (New Jersey) and New York City.

Throughout, Ives wrote sacred choral music for services in the late Romantic style of the era. At his last two posts, where he was choirmaster as well as organist, he grew more ambitious and experimental, writing pieces for the choir that explored new techniques—and, given their dissonances and difficulty, were probably tried out in rehearsal but never sung during church services. Many of these are psalms, whose structure as a series of verses lends itself to varying the texture and figuration from one verse to the next.

One such piece is *Psalms 100* (ca. 1902), scored for two choirs: one of treble voices and one of mixed voices. The first two verses “make a joyful noise” as the treble choir sounds a major chord and the others dance around it. In the third verse, the mixed chorus loudly announces that “the Lord, he is God,” marching down the chromatic scale repeating a two-chord pattern, while the trebles sing a soft descant above. Next the mixed choir offers praise and thanksgiving in familiar harmonies while the trebles add soft dissonant echoes. The psalm ends triumphantly with a return to the opening music, now with chimes added.

*Crossing the Bar* (ca. 1894) exemplifies Ives’s anthems in traditional style. The harmonies are lush and often chromatic but fully tonal, and the music is perfectly tailored to the text. The poem by Alfred, Lord Tennyson, pictures death as embarking on a sea voyage with the hope of seeing “my Pilot face to face.”

*Psalms 90* (1923-24) is often regarded as Ives’s masterpiece for choir. He certainly thought so; according to John Kirkpatrick, who edited much of Ives’s music for publication, “Mrs. Ives recalled his saying that it was the only one of his works that he was satisfied with.” The psalm contrasts God’s eternal presence, represented by a low organ note that repeats throughout, with human frailty, suffering, sinfulness, and mortality, captured in a variety of dissonant musical ideas. It culminates in a plea for mercy, gladness, and beauty, conveyed through beautiful sonorities, sparkling bells, and gentle melodies. At the end, when the choir prays “establish thou the work of our hands upon us,” they sing in the old familiar style of the anthems Ives composed in the 1890s, a moving allusion to the time when his church music was literally “the work of his hands” as organist and composer.

*Psalm 67* (ca. 1898-99) is an early experiment, using new techniques to recreate familiar styles of church music through novel, dissonant sounds. The first two verses, asking for mercy and blessing, resemble Anglican chant, a sober style of choral recitation with a melody in the top voice supported by chords in the others. But instead of traditional harmonies, Ives accompanies his melody with a five-note chord presented in a series of different transpositions and spacings. A call to praise God leads to another traditional style remade in a modern idiom; at the words “O let the nations be glad and sing for joy,” the upper voices echo the lower voices in imitative polyphony, suggesting the sound of multitudes in joyful song. The call to praise God repeats, and the last two verses recall the first two, looking to the future for blessings.

Ives’s longest and most ambitious choral work is *The Celestial Country* (1898-1902), a cantata in seven movements in late Romantic style. He modeled it in part on cantatas he had performed by Dudley Buck, a leading church composer of the time with whom Ives had taken organ lessons, but also on the oratorio *Hora novissima* by his composition teacher at Yale, Horatio Parker. Ives’s cantata shares with Parker’s oratorio a similar subject, a vision of a heavenly city, as well as types of movement it contains, opening and closing with chorus and including solo arias and movements for vocal quartet and for voices without accompaniment. Ives also borrowed ideas from Parker; for example, his third movement shares the same tempo, triple meter, key, and form as Parker’s third movement and features in the middle section the same distinctive rhythm as Parker, alternating measures of three and four beats. Most unusual in Ives’s cantata is an entirely instrumental movement, an intermezzo for string quartet at the center of the work, like the keystone of an arch.

Ives led the first performance of *The Celestial Country* on April 18, 1902, in an evening concert at New York’s Central Presbyterian Church, where he was organist and choirmaster. The reviewer in the *Musical Courier* noted that “an audience completely filling the church listened with expressions of pleasure, and at the close the composer was overwhelmed with congratulations, which he accepted in modest fashion.” The concert was both the climax of his career as a church musician and the end of it. A week later he resigned his position, his last paid job in music.

Ives never wrote another piece like *The Celestial Country*. His long experience as organist provided a strong foundation for his later compositions, and his cantata shows his mastery of traditional styles and techniques. But he found his individual voice in writing pieces that blended classical, popular, church, and experimental traditions and celebrated American songs, hymns, history, places, and literature, and it was these works—music we have been hearing during this festival, from the Second and Third Symphonies through *Three Places in New England* and the *Concord Sonata*—that ultimately made his reputation.

## BIOGRAPHIES

**J. Peter Burkholder** is Distinguished Professor Emeritus of Musicology at the Indiana University Jacobs School of Music and author of the four most recent editions of *A History of Western Music* and *Norton Anthology of Western Music*. He has served as President of the American Musicological Society and of the Charles Ives Society, and his scholarship on Charles Ives, modern music, musical borrowing, and music history pedagogy has won numerous awards and has been translated into six languages. His most recent book is *Listening to Charles Ives: Variations on His America* (2021).

**Joseph Horowitz's** 13 books about the American musical experience include *Moral Fire: Musical Portraits from America's Fin-de-Siecle* (2012) with a 50-page Ives chapter situating him alongside the orchestra-builder Henry Higginson, the music critic Henry Krehbiel, and the Brooklyn impresario Laura Langford; and *Dvorak's Prophecy* (2022), which proposes a "new paradigm" for American classical music anchored by Ives and George Gershwin, both of whom hug the vernacular. His 50-minute "More than Music" explorations are regularly heard on National Public Radio.

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Pianist and vocal coach **Allan Armstrong** is assistant professor of music in voice and coordinating opera coach at the Indiana University Jacobs School of Music, where he specializes in song literature and opera coaching. He is also the official accompanist of the Metropolitan Opera National Council Auditions for both the Colorado/Wyoming District and the Rocky Mountain Region. He was previously a member of the applied piano faculty at the University of Texas Rio Grande Valley. Armstrong has been a principal production pianist and coach at Tel Aviv Summer Opera Program, Eugene Opera, Opera Colorado, St. Petersburg Opera, Opera on the Avalon, Sugar Creek Opera, and Opera Tampa. He earned a Doctor of Musical Arts degree in Collaborative Piano from the University of Colorado Boulder.

**Tim Barringer** is Paul Mellon Professor of the History of Art at Yale University. He specializes in the art of Britain and its empire. Books include *Reading the Pre-Raphaelites* (1999) and *Men at Work: Art and Labour in Victorian Britain* (2005); edited collections include *On the Viewing Platform* (2020) and *Victorian Jamaica* (2018). He co-curated *Pre-Raphaelites: Victorian Avant-Garde* (2012) and *Victorian Radicals* (2018). He has published numerous articles on the relationship between art and music in Britain.

Media Artist, designer, and composer, **Peter Bogdanoff** has for many years collaborated with scholar/writer Joseph Horowitz to create visual presentations for humanities-infused public programming, including "Dvorak and America," "Copland and Mexico," "Charles Ives's America," "Kurt Weill on Broadway," and also "More Than Music" programming for the NPR show 1A. Along with scholar and pianist Robert Winter, he designed and programmed multimedia computer programs on music that explore in depth works by Bartók, Beethoven, Stravinsky, Mozart, and others. His latest work has been "Music In the Air (MITA)" an interactive computer application that explores the entire history of classical music, available at [artsInteractiveInc.com](http://artsInteractiveInc.com). He is married to violinist and IU grad Wendy Bricht, daughter of Austrian émigré composer and former IU music professor Walter Bricht.

Baritone **Zachary Coates** is a lecturer in voice at the Jacobs School of Music. A fervent interpreter of song, Dr. Coates has given recitals across the United States and internationally. His academic interests include the *Kunstballaden* of Carl Loewe, the intersection of poetry,

music, and the visual arts in France at the turn of the 20th century, and the wide range of diverse and powerful voices crafting art song in America in the last few decades and today. His culminating doctoral project, *A Practical Handbook for Teaching Undergraduate Song Literature*, is a guide to assist Song Literature teachers in adapting core undergraduate curriculum into a format that will fit their unique perspectives and institutional requirements. Coates has performed with opera companies across the country including Michigan Opera Theater, Opera Philadelphia, Spoleto Festival, and Opera North.

**Jeremy Denk** is one of America's foremost pianists, proclaimed by the *New York Times* as "a pianist you want to hear no matter what he performs" and known for his interpretations of the music of American visionary Charles Ives. In celebration of the 150th anniversary of the composer's birth, Nonesuch Records will release a collection of his Ives recordings later this year. Denk performs frequently at Carnegie Hall and has worked with such orchestras as Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and San Francisco Symphony. He has also performed extensively across the UK, including recently with the London Philharmonic, Bournemouth Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC Symphony, and Scottish Chamber Orchestra. Denk is also a *New York Times* bestselling author, the recipient of both the MacArthur Fellowship and the Avery Fisher Prize, and a member of the American Academy of Arts and Sciences.

**Melody Barnett Deusner** is Associate Professor of American Art at Indiana University and specializes in late nineteenth- and early twentieth-century art. She is the author of *Aesthetic Painting in Britain and America: Collectors, Art Worlds, Networks* (Paul Mellon Center/Yale University Press, 2020) and is now working on a project about the everyday experiences of living with pictures in the historical United States.

**Dominick DiOrio** is professor of music and chair of the department in choral conducting at the Indiana University Jacobs School of Music, where he joined the faculty in 2012, and where he serves as director of NOTUS. DiOrio also serves as the fourteenth artistic director and conductor of the Mendelssohn Chorus of Philadelphia, where he regularly prepares the chorus to sing with The Philadelphia Orchestra. DiOrio's original music has been hailed for its keenly intelligent, evocative style, which shows "a *tour de force* of inventive thinking and unique colour" (*Gramophone*). He composes for musicians of all ages and experiences and has completed over 70 commissions in the last decade. DiOrio is deeply committed to strengthening the profession by empowering others, and he recently completed a four-year term as president and president-elect of the National Collegiate Choral Organization (2018-22).

**David Dzubay** was born in 1964 in Minneapolis and raised in Portland, Oregon by his parents, architect Dale Dzubay and educator Edith Dzubay. Returning to the Midwest for school, he earned a D.M. in Composition at Indiana University in 1991. Additional study was undertaken as a Koussevitzky Fellow in Composition at the Tanglewood Music Center (1990), at the June in Buffalo Festival, and as co-principal trumpet of the National Repertory Orchestra in Colorado (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Oliver Knussen, Allan Dean and Bernard Adelstein.

**Jonathan Elmer** is Professor of English at Indiana University. He is author, most recently, of *In Poe's Wake: Travels in the Graphic and the Atmospheric* (Chicago 2024). He is also the author of *On Lingering and Being Last: Race and Sovereignty in the New World* (Fordham 2008) and *Reading at the Social Limit: Affect, Mass Culture, and Edgar Allan Poe* (Stanford 1995), as well as many articles on American literature and culture, and critical theory.

**Arthur Fagen** is professor of music and co-chair of the Department of Orchestral Conducting at the Jacobs School of Music. Additionally, he has been the music director of The Atlanta Opera since 2010. Fagen, who has an opera repertory of more than 100 works, has conducted opera productions at the world's most prestigious opera houses and music festivals. He has recorded for BMG, Bayerischer Rundfunk, SFB, and WDR Cologne. He records regularly for Naxos, for which he has completed the six symphonies of Bohuslav Martinu. His Naxos recording of Martinu's piano concertos was awarded an Editor's Choice award in the March 2010 issue of *Gramophone* magazine.

**Wendy Gamber** is the Robert F. Byrnes Professor in History at Indiana University, Bloomington, and the current president of the Society for Historians of the Gilded Age and Progressive Era (SHGAPE). She is the author of three books, *The Female Economy: The Millinery and Dressmaking Trades, 1860-1930*; *The Boardinghouse in Nineteenth-Century America*; and *The Notorious Mrs. Clem: Murder and Money in the Gilded Age*, which was selected as an "Editor's Choice" by the *New York Times Book Review* and represents Indiana in the *NYTBR*'s "50 States of True Crime." She is currently at work on two books: a history of household hazards in North America from the eighteenth century to the present and a study of late-nineteenth century "baby criminals."

As an emerging artist, **Caroline Goodwin** has shown herself to be a versatile musician and performer. She holds both a Master of Music in Voice (2023) and a Bachelor of Science in Voice with an Outside Field in History (2021) from the Indiana University Jacobs School of Music. Most recently, Caroline appeared on the proscenium stage as Mrs. Anderssen (Libeslieder) in *A Little Night Music* with the College Light Opera Company. Other roles include Mabel in *The Pirates of Penzance*, Elise in *The Yeomen of the Guard*, Valencienne in *The Merry Widow*, The Plaintiff in *Trial by Jury*, Paquette in *Candide*, Gabriella in *La Rondine*, Maud Dunlop in *The Music Man*, Zelda Zanders in *Singin' in the Rain*, and Lou Ann in *Hairspray*.

**Cordula Grewe** is Associate Professor of Art History at Indiana University. She specializes in German art of the long 19th century, with particular emphasis on questions of visual piety, word-image relationships, and aesthetics. Prof. Grewe is completing a study titled *The Arabesque from Kant to Comics* (Routledge). Grewe has held numerous grants, among them by the Institute for Advanced Study and Alexander von Humboldt Foundation and has served on the boards of *Intellectual History Review* and *Modern Intellectual History*. Her two new research projects are a book on *Modern Theo-Aesthetics from Ingres to the Leipzig School* and a study of art reflecting upon art, performance, gender and race (*Portraiture as Performance from Emma Hamilton to Nicky Minaj*), which follows this para-artistic praxis from the period around 1700 to the present.

**Allen C. Guelzo** is the Thomas W. Smith Distinguished Research Scholar at Princeton University. He is the author of *Abraham Lincoln: Redeemer President*, *Lincoln's Emancipation Proclamation: The End of Slavery in America*, and *Lincoln and Douglas: The Debates That Defined America*. His *Gettysburg: The Last Invasion* was a *New York Times* best seller in 2013. He is a three-time winner of the Lincoln Prize. From 2006 to 2012, he was a member of the National Council on the Humanities. His newest publications are *Our Ancient Faith: Lincoln, Democracy and the American Experiment* (Knopf, 2024) and *Voices from Gettysburg: Letters, Papers, and Memoirs from the Greatest Battle of the Civil War* (Kensington Press, 2024).

**Chelsey Hamm** is an Assistant Professor of Music Theory and the Director of the Music Theory and Aural Skills curricula at Christopher Newport University in Newport News, Virginia. Chelsey's research focuses on music theory pedagogy, music and meaning, the

music of Charles Ives, and vocal timbre in popular music. She is especially committed to excellence in adult music fundamentals education, and to this end has written the chapters in the "Music Fundamentals" section of *Open Music Theory*. Other recent publications appear in the *Routledge Companion to Music Theory Pedagogy* and the *Indiana Theory Review*. Chelsey is also an avid horn player; she plays with the Hampton Roads Philharmonic and the Hampton Roads Philharmonic Woodwind Quintet, in addition to numerous other performances each year. In her free time, Chelsey also enjoys long walks with her chihuahua, Chewy, visits to the beach, drawing and scrapbooking, learning German, and spending time with friends and family.

From 1999-2020, Professor Emerita **Mary Ann Hart** enjoyed her bully pulpit at the Jacobs School, preaching the joys of song in her graduate song literature courses. In earlier appointments, she taught voice at Vassar College, and song repertoire classes at the Mannes School of Music. During two decades in New York City, Hart performed with top chamber music ensembles and orchestras in the US and Canada. She toured the US and recorded the Philip Glass opera *Hydrogen Jukebox* (Nonesuch). On Albany Records, find her in *The Complete Songs of Charles Ives*, and her solo recording of American songs, *Permit Me Voyage*. Out of sight (but still within earshot) she did voice characterizations and ensemble for the Disney animated films *Beauty and the Beast*, *Pocahontas*, and *The Hunchback of Notre Dame*.

**David Michael Hertz** is professor and chair of Comparative Literature at Indiana University in Bloomington. Hertz has published works on modern poetry, music, drama, and architectural history. Among his several writings on the music of Charles Ives is *Angels of Reality: Emersonian Unfoldings in Frank Lloyd Wright, Wallace Stevens and Charles Ives*. His latest book, which grew out of his extensive study of the world of song with Indiana University students, is *The American Songbook from Vaudeville to Hollywood*. A composer and pianist, Hertz studied at Juilliard and the Jacobs School of Music at Indiana University. Hertz has received grants from the Mellon and Graham Foundations. From 2003-2006 and 2008-2017, Hertz was a member of the National Council on the Humanities of the National Endowment for the Humanities.

**Christoph Irmischer** is Distinguished Professor of English and director of the Wells Scholars at Indiana University Bloomington. Among his many books are *The Poetics of Natural History*, *Longfellow Redux*, *Louis Agassiz*, *Max Eastman: A Life and Audubon at Sea* (with Richard King). He regularly writes book reviews for *The Wall Street Journal* and *The Art Newspaper* and serves on the board of directors of the National Book Critics Circle. He is now working on *A Borrowed Life*, a book about a cache of old family photographs.

**Stefan Jackiw** is one of America's foremost violinists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (Boston Globe), Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others. Abroad, Jackiw has appeared with such ensembles as the London Philharmonic, the Philharmonia Orchestra, the Seoul Philharmonic, and the Tokyo Philharmonic. He regularly performs at important festivals and concert series, including the Aspen Music Festival, Tanglewood Music Festival, Mostly Mozart Festival, the Celebrity Series of Boston, the Philharmonie de Paris, and Amsterdam's Concertgebouw.

**Gilbert Kalish** is head of the performance faculty at Stony Brook University. Through his activities as performer and educator, he has become a major figure in American music. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. In addition to teaching at Stony Brook, he has also served on the faculties of the Tanglewood Music Center, the Banff Centre and the Steans Institute at Ravinia. He often serves as guest faculty at distinguished music institutions such as the Banff Centre and the Steans Institute at Ravinia and is renowned for his master class presentations. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn, an immense discography of vocal music and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg.

**Alan Lessoff** is University Professor of History at Illinois State University in Normal, IL, where he has taught since 2000. From 2004 to 2014, he was editor of the *Journal of the Gilded Age and Progressive Era*; his collaboration with Ives Festival organizer Joseph Horowitz on the cultural atmosphere of the Gilded Age and on that era's significance and reputation began then. His research focuses mainly on US and comparative urban history, with his most recent book being *Where Texas Meets the Sea: Corpus Christi and Its History* (2015). A two-time Fulbright scholar, he has held visiting positions at the universities of Kassel, Bielefeld, and Mainz in Germany, at Bilkent University in Ankara, Turkey, and at the Delft Technical University in the Netherlands.

One of the most versatile and moving pianists of today's music scene, **Steven Mayer** is credited by *The New York Times* with "piano playing at its most awesome." *Gramophone* named his recording of Ives' *Concord Sonata* "a mainstream marvel" and one of the top three recordings of the work. Equally at home in classical music or jazz, Mayer's ASV recording of Liszt's *Totentanz* with the London Symphony was recognized by *Gramophone* as "one of the best in the catalogue." Of his Naxos CD of Art Tatum solos, the magazine wrote, "you could be listening to the great man himself." An ardent pedagogue, Steven Mayer's masterclass schedule takes him to Universitat der Kunste Berlin, the Royal Danish Conservatory, the Eastman School of Music and the New England Conservatory among other schools. He has served on the major faculty of the Manhattan School of Music and is currently Professor of Piano at the University of Denver's Lamont School of Music.

**Jeffery Meyer** is professor of music in orchestral conducting and co-chair of the Department of Orchestral Conducting at the Indiana University Jacobs School of Music. He has captivated audiences in the contemporary orchestral scene around the globe. In addition to his work as the Jacobs School, Meyer is artistic partner with the Northwest Sinfonietta, one of the Northwest United States' most dynamic orchestras. Meyer's commitment to the innovative future of classical music positions him as a sought-after educator and mentor. A champion of contemporary orchestral music, Meyer's passion to fuse classical tradition with contemporary insight imagines the orchestral experience as a powerful medium for emotion, story, and cultural dialogue, fostering transformative collaborations with composers and performers, as well as multimedia visionaries, activists, and urban artists.

**Derek J. Myler** is Assistant Professor of Music Theory at East Carolina University in Greenville, NC. Most of Derek's research explores listener experience, especially as it relates to temporality. Conceived broadly, this project recruits a wide array of disciplines, including music theory and analysis, phenomenology, cognitive science, and the philosophy of time. In relation to specific repertoires, Derek maintains a diverse set of specialties: the music of Charles Ives, the



mazurka and Polish folk musics in the long nineteenth century, and current kids' TV music. He has presented his work on these topics regionally, nationally, and internationally, and recent publications have appeared or are forthcoming in the *Journal of Music Theory Pedagogy* and *SMT-V*, the online videocast journal of the Society for Music Theory.

**Jason H. Nam** is associate professor of music in bands at the Indiana University Jacobs School of Music, where he teaches undergraduate and graduate courses in instrumental conducting, administration of school bands, wind literature, and directs the Concert Band. Nam is in demand as a conductor, adjudicator, and clinician across the United States and North America. He was named a national finalist for The American Prize in Conducting (Band/Wind Ensemble division) in 2017. Nam served as music director of the Bloomington-based Southern Indiana Wind Ensemble from 2016 to 2021, performing widely throughout Indiana and at the Ohio Music Educators Professional Development Conference in Cincinnati, Ohio, in 2020. Nam's research interests include the music of William Bolcom, the wind chamber music of Igor Stravinsky, the historical development of the wind band repertoire in the twentieth century, and effective rehearsal methodologies for conductors.

With a career spanning nearly three decades, the multiple Grammy Award-winning **Pacifica Quartet—Simin Ganatra, Austin Hartman, Mark Holloway, and Brandon Vamos**—has achieved international recognition as one of the finest chamber ensembles performing today. The Quartet is known for its virtuosity, exuberant performance style, and often-daring repertory choices. Having served as quartet-in-residence at Indiana University's Jacobs School of Music for the past decade, the Quartet also leads the Center for Advanced Quartet Studies at the Aspen Music Festival and School, and was previously the quartet-in-residence at the Metropolitan Museum of Art. In 2021, the Pacifica Quartet received a second Grammy Award for *Contemporary Voices*, an exploration of music by three Pulitzer Prize-winning composers. Formed in 1994, the Pacifica Quartet quickly won chamber music's top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and in 2006 was awarded the prestigious Avery Fisher Career Grant. With its powerful energy and captivating, cohesive sound, the Pacifica has established itself as the embodiment of the senior American quartet sound.

**Ryan Rogers** studied Piano Performance and Choral Music Education at the University of Houston, graduating summa cum laude in May 2018. After completing his undergraduate, he served as an Assistant Choir Director at North Shore High School in Galena Park ISD until Spring 2021. During the COVID-19 pandemic, Ryan began editing audio for virtual performances, assembling over two hundred songs for various organizations throughout the country. In Spring 2023, he graduated with a Master of Music in Choral Conducting from the Yale Institute of Sacred Music, where he served as the Principal Assistant Conductor of the Yale Glee Club and Director of the Glee Club Chamber Singers. Currently, Ryan is pursuing a Doctor of Music at Indiana University and serves as Music Director at First Presbyterian Church, Bloomington.

**Eric Sandweiss** is Professor of History and Folklore and Ethnomusicology at Indiana University. He received his BA in Folklore from Harvard, PhD in Architectural History from University of California, Berkeley, and a postdoctoral fellowship from Columbia University's Buell Center for the Study of American Architecture. For ten years he was Director of Research at the Missouri Historical Society in St. Louis. Since then, he has served as a Fulbright Scholar, Smithsonian Fellow of Museum Practice, President of the Society for American City and Regional Planning History, and vice-chair of ICOM's Committee for the



Activities of Museums of Cities. At IU, he teaches urban history, cultural landscapes, and museum theory and practice; edited the quarterly *Indiana Magazine of History*, and served on the steering committee of the Environmental Resilience Institute, and as director of IU's Curatorship MA program. His books include *The Day in Its Color: Charles Cushman's Photographic Journey through a Vanishing America*; *St. Louis: The Evolution of an American Urban Landscape*; and an edited volume, *St. Louis in the Century of Henry Shaw: The View Beyond the Garden Wall*.

**Mark J. Sciuchetti Jr.** is an Associate Professor of Geography in the Department of Chemistry and Geosciences at Jacksonville State University in Alabama. He holds a PhD in Geography and MM in Musicology from Florida State University. His research interests include cultural geography, soundmapping, and music geography. He has collaborated across many fields, including history, musicology, and ethno-musicology. His dissertation research explored soundscapes on the Hudson River, and the affectual capacity of sound to create and (re)create place and identity. He recently worked on a sound mapping project, *Moravian Soundscapes*, which is a sonic history of the Moravian mission communities in North America. He is also involved in an interdisciplinary research project on place, identity, race, and the music of Charles Ives. He has received grants for his soundscape research from Florida State University, the Society for American Music, and Jacksonville State University.

Baritone **William Sharp** has a reputation as a singer of artistry and versatility, garnering acclaim for his work in concert, recital, opera and recording. He performs actively and has appeared with most major American symphony orchestras including New York, Chicago, Washington, Boston, Baltimore, San Francisco, and Los Angeles. Sharp's discography of several dozen discs encompasses music spanning 900 years, from the 12th century to today. Sharp joined the Peabody Conservatory faculty in 2002. His students are performing throughout the world in concert and opera.

**Ivan Shulman** is a distinguished musician and surgeon, currently serving as both the Music Director of Orchestra Nova LA and Assistant Clinical Professor of Surgery at UCLA and the Charles R. Drew University School of Medicine and Science. His musical journey began under the tutelage of his father, renowned oboist Harry Shulman. He has performed with groups such as the Los Angeles Philharmonic, has done studio work for several television programs, and—in recognition of his longstanding career as music director of the Los Angeles Doctors Symphony—was the First-Place Winner of the American Prize in the community orchestra division. Dr. Shulman's conducting credits span prestigious ensembles and global stages. Dr. Shulman earned his master's degree in music from the California State University at Long Beach in 2008, where he conducted and wrote an award-winning thesis on the Second Symphony of Charles Ives, whose works he performed as conductor of the New Music Group.

**James Sinclair** is among the world's pre-eminent scholars and champions of the music of Charles Ives. He is the executive editor for the Charles Ives Society, producing a complete edition of the works of Charles Ives. Sinclair has served as music director for four PBS television documentaries, including the Peabody Award-winning film about Ives, *A Good Dissonance Like a Man*. In 1999, Yale University Press published Sinclair's 800-page *A Descriptive Catalogue of the Music of Charles Ives*. He has conducted the world premieres and first recordings of thirty-three Ives works.

**Eric M. Smedley** is an associate professor of music at the Indiana University Jacobs School of Music, where he conducts the Symphonic Band, teaches wind band conducting and history courses, and serves as the Co-Director of the Marching Hundred and Athletic Bands.

Smedley has conducted in Vietnam, Japan, Russia, Poland, and throughout North America. He was a finalist at the 2023 International Wind Conducting Competition in Warsaw, Poland. Smedley maintains an active schedule as a clinician, guest conductor, adjudicator, and trumpet performer. His Symphonic Band was selected to perform at the 2018 College Band Directors National Association North Central Conference, and he recently traveled to Prague, CZ to present on improvisation in the wind band at the World Association for Symphonic Bands and Ensembles International Conference.

**Jan Swafford** is a composer and writer, his degrees in music a BA magna cum laude from Harvard and a DMA in Composition from Yale. His awards include two Massachusetts Artists Fellowships and an NEA grant. His music has been played by ensembles including the Peabody Trio, Omega Trio, and Collage New Music, and the symphonies of St. Louis, Indianapolis, Vermont, Harrisburg, Chattanooga, the Dutch Radio, and Orchestra New England. Recordings include the piano quintet *Midsummer Variations* by the Scott Chamber Players and the forthcoming *Music Like Steel and Like Fire* by pianist Adam Golka. Swafford's biographies of Beethoven, Mozart, and Brahms are published internationally and, along with his *Charles Ives*, are widely considered the leading biographies of the composers. His *Beethoven* was a *New York Times* bestseller.

**David Thurmaier** is Associate Professor of Music Theory and Director of Graduate Studies at the University of Missouri–Kansas City Conservatory. His publications and presentations focus on the music of Charles Ives, the Beatles, and music theory pedagogy. Currently serving as Vice President of the Charles Ives Society, Thurmaier's publications on Ives have explored Ives's training in music theory, as well as patriotic quotation. He is currently writing a monograph with Owen Belcher for Indiana University Press titled *In Search of Utopia: Reforming American Music Theory Pedagogy from 1941 to the Present*, and he serves as co-editor of the *Journal of Music Theory Pedagogy*. Thurmaier also co-hosts two music-related podcasts: "I've Got a Beatles Podcast," and "Hearing the Pulitzers" (about each winner of the Pulitzer Prize in Music).

**Denise Von Glahn** is Curtis Mayes Orpheus Professor and Coordinator of Musicology in the College of Music at Florida State University. Her scholarly interests include all aspects of music culture in the United States but focus especially on music and place, ecomusicology, gender, biography, institutional studies, and the music of Charles Ives. She has published numerous articles, essays, and chapters, as well as five books: *The Sounds of Place: Music and the American Cultural Landscape*; *Music and the Skillful Listener: American Women Compose the Natural World*; *Leo Ornstein: Modernist Dilemmas, Personal Choices*, with Michael Broyles; and *Libby Larsen: Composing an American Life*. Her most recent book, *Circle of Winners: How the Guggenheim Foundation Shaped American Music Culture* appeared in 2023. In March 2025 she begins her term as President of the Society for American Music.

**Laura Dassow Walls** is Professor Emerita at the University of Notre Dame, where she taught American literature and the history and theory of ecological thought. Previously she taught at Lafayette College and the University of South Carolina. Her biography *Henry David Thoreau: A Life* (Chicago 2017) received Phi Beta Kappa's Christian Gauss Award and the *Los Angeles Times* Book Award for Biography. Her other books include the award-winning *Passage to Cosmos: Alexander von Humboldt and the Shaping of America* (2009); *Emerson's Life in Science: The Culture of Truth* (2003); and *Seeing New Worlds: Henry David Thoreau and Nineteenth-Century Natural Science* (1995). Currently she is working on a literary biography of the American writer Barry Lopez.

**Christopher Young** is Professor of Music at the Indiana University Jacobs School of Music, Bloomington, Indiana, where he teaches applied organ and graduate organ literature courses. Dr. Young has been a featured artist at national and regional conventions of the American Guild of Organists, and has been heard several times on Minnesota Public Radio's "Pipedreams." His solo performances have taken him throughout the United States, Korea and Europe, and he concertizes with orchestra and choral ensembles, and with his wife, violinist Brenda Brenner. He has given classes and performances at several church music clinics and presented on electronic media at several National Pedagogy Conferences, as well national and regional conventions of the AGO. Several of his students have won major organ competitions, including two AGO National Young Artists winners, and many more play and teach for churches and universities. Dr. Young serves as organist of First Presbyterian Church, Bloomington.

# THANKS!

Our deepest thanks to all of our performers and speakers, our financial supporters (listed on the inside front cover), our Festival Administrator Sarah Slover, the departments of

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Dedicated to the memory of Thomas Brodhead, Ives editor and music engraver extraordinaire.



