

CHARLES

# WELLS

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THE SHORT PIANO PIECES

PLAYED BY JAMES SYKES



FM 3348



# CHARLES IVES

The Anti-Abolitionist Riots  
In The Inn  
The Varied Air with Protests  
Three Page Sonata  
22  
Some Southpaw Pitching

FOLKWAYS RECORDS FM 3348

COVER DESIGN BY RONALD CLYNE  
DESCRIPTIVE NOTES ARE INSIDE POCKET

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# THE SHORT PIANO PIECES



## the Short Piano Pieces of Charles Ives



CHARLES IVES about 1910

CHARLES IVES

### An Introduction

Samuel Charters

#### Charles Ives?

To the great majority of Americans the name means nothing. However, this isn't too disturbing. The names of other contemporary composers, Webern, Berg, Schoenberg, Bartok, Cowell, Sessions, Carter, Tippett, Britten, mean as little. It is disturbing, however, that in the American musical community the name means little more, and that there is still little interest - either in his music or his aesthetic attitudes - in one of the strongest creative personalities that American society has produced.

It is unfortunate that Charles Ives has had to wait so long for any serious appreciation. There have been moments of interest, even a Pulitzer Prize for a symphony that had lain in his barn unplayed for nearly forty years, but at the time of his death, in 1954, there was still little concern with Ives and his music. Although this meant an early disappointment to Ives, and a continued exasperation and sense of futility at the musical world of the America of his time, the loss, in many ways, has been greater to America itself than it was to Charles Ives. His music remains, and as it is more and more played it will take its place not only with the greatest American music, but with the greatest music that our culture has produced. It was Ives himself who was lost to the American community. He could have been, and to a few has been, a dominant creative force not only in music but in literature and art, a man whose independence and integrity stand as the highest ideals of the creative spirit.

Ives, because of his idealism and his artistic individuality, has often been compared to Walt Whitman, and there are similarities between the indifference or hostility with which each of them was met during their careers. Each of them, however, had an intense determination. Whitman, in the last edition of Leaves Of Grass, could write,

As there are now several editions of L. of G., different texts and dates, I wish to say that I prefer and recommend this present one, complete, for future printing, if there should be any . . .

and Ives often was as angrily discouraged, but each of them felt that there was a measure of the American strength in their work, and that it would finally find its place in the American consciousness. Despite their neglect each of them drew to them a small group that was concerned with their artistic expression and that tried to express this concern to the larger world. Whitman had Emerson and Swinburne, and Ives had another American composer, Henry Cowell, as well as musicians like Robert Schmitz, Nicholas Slonimsky, and John Kirkpatrick to champion his music, and to all of them there must go a sense of appreciation for their efforts.

Each of us who has been deeply influenced by Ives has come to him almost by chance; since the music is seldom performed and hardly taught in the schools. There had been some recording of Ives for composer's groups in the early 1930's, but in 1939 Columbia Records recorded the Concord Sonata and in 1949, through the influence of Goddard Lieberson, vice-president of the Masterworks Division, who has done so much to make Columbia a dominant force in the presentation of new music in America, re-released it on 33 rpm. It was in an orange and white cover, with a stylized drawing of a woman in a mid-19th century costume and a ladder back chair, the title "Ives. Sonata No. 2. (Concord, Mass., 1840-1860)." The pianist was John Kirkpatrick. For someone living in one of the towns of the California central valley, as I was, there was probably no other way to come across Ives. I was just twenty, it was a hot night in August, and I heard the record in a Sacramento shop that stayed open until late in the evening. I was so moved by the music that I have never forgotten the moment of first hearing it. The next morning I went to the largest music shop in town and encountered, for the first time, the almost total indifference to Ives' music that is still typical. I had assumed that Ives was unfamiliar to me because of my inexperience. I found that he was as little known to the people working in the shop, and there was a lengthy discussion before they even agreed to try to order the score for me. This, also, was an expression of my inexperience with American composers. I knew that the music would be too difficult for me to play, but I also vaguely knew that you supported a composer by buying his music. I bought a score which I would never be able to play to support a composer I knew nothing about because his music had been, for me, an overwhelming emotional experience. I still have the score, and the simpler pages are well thumbed, not only from my efforts to play the music, but from my insistence on carrying the score everywhere I went and playing the themes from it for anyone who would listen. It was not until several months later that I finally was told, by an irritated young student of Roger Sessions', that the last thing Ives needed was money; since he was rich already.

It was true that Ives, who was still living at the time, had made a great deal of money, although it was not until Henry and Sidney Cowell's sympathetic biography was published in 1955 that I learned that he given much of it away as fast as he had made it. This in itself was a measure of his artistic integrity. He had decided during his music studies at Yale in the late 1890's that he would have no success earning his living as a composer. This is a realization that finally comes to most American creative artists, but it is perhaps also an indication of his acuteness that he was aware of it from



the beginning of his career. There were then the same alternatives open to him that are open to American artist today. He could adapt his creative attitudes to the commercial music world, he could teach, or he could throw himself into the turmoil of bohemian protest. Each of the alternatives has its disadvantages. To become part of the commercial artistic world is to lose any personal creative integrity, to become part of the academic world is to be forced into the necessity of maintaining an academically acceptable artistic posture, and to become a bohemian is for the artist to lose his ties with the most meaningful aspects of his early experience. Ives, without hesitation, chose none of them. Instead, he went into the business world, beginning as an insurance clerk and finally helping to found the Ives and Myrick Insurance Agency, which became a large and respected New York firm. He did his composing at night and on weekends, his only audience his family and a few friends. The effort of maintaining the creative life and the business life finally broke his health, but he had twenty years to compose, without the slightest pressure from any direction to compose anything that he didn't care to compose. Although he was able to work only at scattered moments his works include four symphonies, a symphony of American holidays, two orchestral "sets", two string quartets, two major piano sonatas, four sonatas for violin and piano, 114 songs, and a number of shorter works for piano and for chamber orchestra. He had successfully found a way to live as an artist in the United States. After the death of Arnold Schoenberg in Hollywood in 1951, after long, angry years of trying to support himself by teaching and lecturing, Schoenberg's widow found a scribbled note among his papers.

There is a great Man living in this Country - a composer.

He has solved the problem how to preserve one's self and to learn.

He responds to negligence by contempt.

He is not forced to accept praise or blame.

His name is Ives.

It is not difficult to think of other American artists who have freed themselves by living a life that was separate from their art. The poets Williams Carlos Williams, an obstetrician, and Wallace Stevens, an insurance executive, come immediately to mind, even the poet T. S. Eliot, who for many years was with the publishing house of Faber and Faber. Their lives are in marked contrast to the early suicide of a confused and despairing Hart Crane or the alcoholism of the defeated F. Scott Fitzgerald. It is a measure of the failure of American society that it is unable to find a role for the artist except to become a colorful personality on the university lecture circuit, and to even waste the time and the effort to complain about it is to lose long hours that could be spent more creatively. A knowledge of Ives' resolution of this dilemma could have led to a more determined and more realistic effort on the part of other American artists to meet the difficulty which they face in being artists in an unsympathetic society.

His loss as a creative force is most strongly felt in contemporary American music. Most young composers have retreated to the universities, and this isolated atmosphere has left them with probably the least understanding of the music of their own society of any group of composers in history. It has often been said, in regard to Ives' music studies at Yale, that what he faced was an academic insistence that he develop his music in the same directions in which European composers, particularly Brahms, were going, and that he was successful as an artist only by overcoming the limitations of his studies. It is disturbing to realize that a young American composer today is still taught the same attitudes, only the names have become Webern and Schoenberg and Stravinsky, instead of Brahms and Richard Strauss. With this philosophical difficulty to overcome, which means learning an emotional vocabulary from a musical culture that is foreign to the experiences of the student's youth, the difficulties of becoming a composer in America are intensified to the point

Where there is almost a despairing futility to most American composition.

I didn't understand the academic attitude until I began taking music courses at the University of California at Berkeley a few years after I had first heard the Concord Sonata. I expected that Ives would be taught as a matter of course, but instead I found that he was hardly even mentioned. The most difficult course I had to take, emotionally, was a survey of contemporary composition taught by a young and talented composer, Andrew Imbrie. His course was carefully organized and skillfully taught, but I felt, often, that I couldn't follow what he was trying to say. He was also a Sessions pupil, and he believed, with Sessions, that music was emotionally without strong cultural relationships. Most of the course discussed the historical development of modern music from Wagner to Richard Strauss, Mahler, Hindemith, and the school of Schoenberg, with some study of Bartok and Stravinsky. There was also some lecture time given over to the lesser "nationalist" composers, among them, in a lecture on American music, Charles Ives. I protested, but after a moment Imbrie, who had an extended knowledge of European composers, remarked that he hadn't even heard Ives' music. He remembered hearing a performance of the second symphony, a relatively uninteresting student composition, and one or two of the sonatas for piano and violin. He had never heard the Third Symphony, either of the piano sonatas, the songs, the other major orchestral works like the New England Places set or the Holidays set, and he really wasn't very interested in hearing them. The course which he taught is the standard university course, and his attitude was the conventional one of a young American composer, but the attitude still irritates me as much ten years later as it did at the time.

During the months that I was in Imbrie's class I was unable to resolve the confusion in my own mind concerning Twentieth Century music, because the development from the classic styles of Haydn and Mozart to Berg and Webern is a very definite one, and it is the usual university approach to "explain" the more difficult twelve-tone composers by showing the historical development that leads to their music. It was only after I had been away from the university for a few years that I realized where the confusion lay. The confusion was in the failure of the conventionally trained musician to realize that the music of this extended historical period is itself a national music. It is not a universal or even an international musical language. It is German music - with an emotional unity and a historical continuity that gives it great depth and richness - but still German music. Hindemith is just as much a nationalist composer as Ives, but the American musician, by the limitations of his training, is often almost unable to hear anything outside of this tradition. Ives himself was fully aware of the integrity of the American musical tradition, even though it had not, up to his time, produced a major composer. In his second symphony he had been cautioned to write as much like Brahms as possible; so to some extent he patterned the work on Brahms. As a student he was difficult, but not rebellious. The last movement of the symphony is developed as a fugue, in the style of Brahms, but at the moment when the brass section in Brahms peals out a German chorale in the Ives symphony the trombones blare out "Columbia, The Gem Of The Ocean." It was for all American composers a resounding declaration of independence.

It is perhaps the failure of American musicians to understand Ives which has led not only to the limited audience for American music, but also to what must be regarded as the failure of American composition. Whatever the theoretical concepts Schoenberg used to justify his twelve tone system he was still working within the emotional world of German romanticism. Even Webern, the most "difficult" of his disciples, composed as a German romantic, and his music is colored with the same expressive emotionalism that colors Schumann and Beethoven. The music is so distinctly national that it would seem in itself the only justification needed for the attitude that music must be national if it is to have an emotional reality. Music is a language so completely entangled with the speech, the attitudes, and the emotions of a people that it seems impossible to separate a nation's music from



its society. This, however, is the American situation. Ives was aware of this, and protested against it, but his voice was a lone one. It is true that because of our close relationship with Europe, and because of the orthodoxy of our musical education, there is a deep response within the educated American to European music, but how much more moving would be a classical tradition which had the immediacy and the poignancy of a direct involvement with the emotional expression of American life!

It is true that many of these attitudes were expressed by a number of writers in the 1920's and the 1930's, when there was some concern with developing an American music, and that the concept of a national music is now unfashionable, but was it a failure of the concept, or of the composers? The music which followed Ives was so disappointing that it made it difficult to maintain that there was a basis for an American music, but it hasn't been that long a period, and there is still promise. It is true that a national concept in music can be a narrow and misleading one, but in its larger emotional sense it has a strong validity. In the music of Henry Cowell, the young Roger Sessions, in Elliott Carter, who knew and was influenced by Ives, in Robert Kurka, tragically dead at 37, there is a vitality and strength which reflects a deepening and meaningful emotional involvement with their society. It is true that before there can be an expression of the American emotional milieu there must be a synthesis of the elements of American song and language into an intellectually conceived musical framework. This is the work that was done by Mussorgsky for the Russian composer and by Vaughn Williams for the English, and it is this work which Ives has done for the American composer. It is in this that his loss to the American artistic world is most disturbing. Despite the challenging difficulty of his compositions, and the seeming paradox of their traditionalism and highly personal individualism, there is in the music of Charles Ives the raw material for a new and vital American music.

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#### A Biographical Note

Charles Ives was born in Danbury, Connecticut, on October 20, 1874. His father, George Ives, had led the Brigade Band of the First Connecticut Heavy Artillery in the Civil War, when he was only seventeen, and he remained a musician for much of his life, leading and training bands around Danbury. George Ives was not a composer, but he was a tireless experimenter with musical sounds, and his son was deeply influenced by his independence of thought. Charles recalled,

... He had a remarkable talent for music and for the nature of music and sound, and also a philosophy of music that was unusual. Besides starting my music lessons when I was five years old, and keeping me at it until he died, with the best teaching that a boy could have in Bach and the best of the classical music, and the study of harmony and counterpoint, he above all this kept my interest, and encouraged open-mindedness in all matters that needed it in any way.

For instance, Father thought that man as a rule did not use the faculties that the Creator had given him hard enough. I could not have been over ten years old when he would occasionally have us sing a tune like "Swanee River" in E-flat while he accompanied us in the key of C. This was to stretch our ears and strengthen our musical minds, so that they could learn to use and translate things that might be used and translated in the art of music more than they had been. In this instance, I do not think he had the possibility of polytonality in composition in mind, particularly; he rather wanted to encourage the use of the ears and mind to think for themselves and be more independent...

His father not only started him on the piano when he was five, but he also taught him the violin and cornet and took him to one of the band drummers for instructions on the snare drum. At the age of twelve the boy was playing drum in his father's brass band, at the age of thirteen he

became the organist of the West Street Congregational Church in Danbury, and his composition "Holiday Quick Step" was favorably received by the town press. When the band played it on Decoration Day, however, he was too embarrassed to play snare drum, and when they marched by the house playing his composition he stayed in the backyard playing handball against the door of the barn.

In 1894 Ives decided to continue his musical studies at Yale, but shortly after he entered school his father died suddenly. Despite his sense of loss he remained in school, and throughout the rest of his life continued to develop along many of the musical lines which his father's experiments had opened to him. By the time he entered Yale he was already writing compositions in two or three keys simultaneously, and he had great difficulty adjusting to the academic restrictions of the music instruction of the time. He continued playing the organ, and was also interested in the new ragtime music that he could hear and play with the theatre orchestra at the Hyperion Theatre in New Haven. He was still composing, despite the limitations imposed on him by Horatio Parker, his instructor in composition. It was the second symphony written under Parker that resolved its fugal final movement with a chorale like treatment of "Columbia, The Gem Of The Ocean." The final chord of the work is an even more determined effort to assert his independence. In the midst of a complex development of coda material there is suddenly a trumpet call, and then a resounding, crashing last chord. Told that he had to end his movement in the key in which it had begun he ended it with a ringing chord that included every note in the chromatic scale except the tonic of the key.

After his graduation from Yale in 1898 Ives made his decision to go into the insurance business and became a clerk for The Mutual Life Insurance Company at a salary of \$5 a week. He became organist and choirmaster at first the First Presbyterian Church in Bloomfield, New Jersey; then at the Central Presbyterian Church on West 57th Street in New York. In 1907 he entered into a partnership

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Pianists: E. Robert Schmitz, Marion Cassell, Elmer Schoettle  
CLAUDE DEBUSSY—Musique pour le Roi Lear—(American Premiere)  
DARIUS MILHAUD—Les Malheurs d'Ophele opera in three acts—(American Premiere)

Soloists: Marna Hager, Greta Torpato, Rosalie Miller, Radiana Pazmor, Eric Morgan, John Parodi, Irving Jackson, and Dudley Marwick

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#### PROGRAM OF THE FIRST PERFORMANCE OF IVES' FOURTH SYMPHONY (TWO MOVEMENTS)

Courtesy of Mr. and Mrs. Jean Leduc



with a friend from Mutual, Julian Myrick, to establish their own agency, and in 1908 he married Harmony Twitchell, the daughter of Dr. Joseph A. Twitchell, of Hartford. Dr. Twitchell was Mark Twain's closest friend, as well as a friend of John Greenleaf Whittier and William Dean Howells, and his daughter was to be a strong influence on the creative life of her husband. The ten years between 1906 and 1916 saw not only the rise of the insurance agency to a strong financial position, but also most of Ives' large compositions for orchestra, chamber orchestra, and piano. He still refused to compromise any of his musical attitudes, and it was during this period that he met with his most discouraging rebuffs from the few musicians and conductors to whom he showed his music. Although his life seemed to be entirely conventional, with his work at the agency and his position as church organist and choir director, the music that he wrote during this period used polytonality, polyrhythm, tone clusters, metrical modulation, microtonality, and even twelve-tone rows, not as tonal coloration or for effect, but as comprehensive and integral compositional devices. In this music he anticipated nearly every technique which was to become part of the later development of Twentieth Century music.

The entry of the United States into the first World War was so disturbing to Ives, that he wrote little after 1917. In 1918 he had his first serious illness, and was left with permanent damage to his heart. There was another burst of creative activity, and in the next two years he wrote or put into final form most of his greatest songs, but he had become concerned with a Constitutional amendment which would give the people a greater role in their government, and he was finally unable to do more than occasional sketches on his last compositions. His long convalescence in 1919 gave him the opportunity to prepare both the Concord Sonata and the essay which he had written to discuss the sonata, "Essays Before A Sonata", for publication, and he had them privately printed for distribution to friends and any interested musicians. It may have been, too, that his illness had made him realize that he would have to do something if he wanted his music to be in some playable form in the event that he was unable to compose again. As soon as the sonata had come out he turned to his songs and in 1921 published the collection 114 Songs. He was able to work for a few more years, retiring from the agency in 1930, but he was not well enough in his later years to take much part in the efforts that were made by many people, among them Henry Cowell, Henry Bellmann, the French pianist E. Robert Schmitz, the critic Lawrence Gilman, and the young conductor, Nicolas Slonimsky, to get a larger hearing for his music. Recognition was slow to come, but in 1947 he was awarded the Pulitzer Prize for his Third Symphony, and the year earlier he was elected to the National Institute of Arts and Letters. He died in New York on May 19, 1954.

(This biographical sketch is largely taken from the book Charles Ives and his Music, by Henry and Sidney Cowell, published by the Oxford University Press, New York, 1955. It is recommended not only for its invaluable biography of Ives, but also for the lengthy discussion and analysis of his music.)

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#### A Note On The Pianist

James Sykes is one of the small group of American musicians who have devoted much of their careers to the difficult, demanding, and often unheralded work of assimilating and performing the larger works of the modern repertoire. He has long been associated not only with the music of Charles Ives, but with the music of other American composers, among them Roger Sessions, Elliott Carter, Aaron Copland, John Cage, and Robert Kurka. He was a piano student of E. Robert Schmitz, the French pianist who was an early admirer of Ives and who became the president of Pro-Musica, a group which sponsored many performances of modern music, including the first performance of parts of the Ives Fourth Symphony in 1927.

Earlier, in 1925, Schmitz had performed parts of the Concord Sonata in Paris, and he passed on to his pupils some of his enthusiasm for the music. Sykes recalls that Schmitz had him play In The Inn within a few months of its publication in January, 1932. Two years later, when Nicolas Slonimsky conducted the orchestral set Three Places In New England in Denver, Sykes played the piano part, and even corresponded with Ives about some of the problems of performance. In 1939 he again had an opportunity to be involved with Ives as director of the Colorado Springs Arts Festival. John Kirkpatrick had performed the Concord Sonata at Town Hall in January of 1939, and Sykes was able to bring him to Denver where he played the Sonata again as part of the Festival program. He remembers that Kirkpatrick, during one performance, neglected to come on stage with the stick that is used in the second movement of the Sonata, and - very chagrined - had to interrupt his performance and leave the stage to get it.



JAMES SYKES

Photo by Ann Charters

Sykes was not only performing the work of American composers during this period, but he also took classes with Arnold Schoenberg in California in 1936 and played the Opus 25 for him. The next year he was able to sponsor the Schoenberg Festival that was held in Denver. He was associated with Bartok in the late '30's, and performed his "Improvisations on Hungarian Folksongs." He made his New York debut in Town Hall in 1938. His "first" performances of American music include the West Coast performances of the Sessions 1st Sonata in 1932, the first New York performance of Elliott Carter's Sonata in 1946 - introducing it later in Berlin. He also played John Cage for the first time in Latin America, and as a choral conductor led the first European performances of Copland's Early American Songs. He is an excellent pianist, and has, as well, the advantage of large hands, which Ives' music almost demands, and a deep emotional involvement with the American scene, which gives his performances a sensitive and moving maturity.

At present Mr. Sykes is a member of the music faculty at Dartmouth College, and his academic background includes the bachelors degree from Princeton and the masters degree from the University of Rochester. He has also taught at Colorado College and at Colgate before coming to Dartmouth in 1953. In 1954 he was the Fulbright professor at the Staatliche Hochschule fur Music in Berlin. He has toured Asia for the USO and Latin America for the State Department, as well as giving regular concerts within the United States. At present, in addition to his teaching and performing, he is preparing a publication on the contrapuntal style of the last compositions of Schumann. Although his work on Schumann has taken him to Germany on recent trips he and his charming wife Clay live close to Dartmouth in Hanover, New Hampshire, and he is very active not only in the musical life of the College, but in the musical life of the community as well.

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# THE SHORTER PIANO PIECES OF CHARLES IVES

Played by James Sykes.

## SIDE ONE

Band 1: THE ANTI-ABOLITIONIST RIOTS (1908-1909)  
(The full title is The Anti-Abolitionist Riots in the 1830's and 1840's in Boston)

Band 2: IN THE INN (1904-1911)  
(The opening section is marked Allegro Moderato and introduces In The Inn, the opening Allegro Moderato marked Janbury, 1902, and the entire selection used by Ives as the second movement of the Sonata No. 1 for piano)

Band 3: THE VARIED AIR with PROTESTS (1914)  
(In part edited by James Sykes from unpublished materials in the Ives Collection, Yale School of Music. See program notes below.)

## SIDE TWO

Band 1: THREE-PAGE SONATA (August, 1905)

Band 2: 22 (1912)

Band 3: SOME SOUTHPAW PITCHING (before 1908)

Recorded at Hopkins Center, Dartmouth College, August 28-29, 1963. Recording supervised by Samuel Charters; recording engineer, Harry Mann; assistance and page turning by Ann Charters.

The Anti-Abolitionist Riots, The Varied Air with Protests, 22, and Some Southpaw Pitching are previously unrecorded. Although a careful search has been made of the manuscript collection in the Yale Music Library there seem to be no other short piano pieces, with the possible exception of what may be the score for a second "Protest" group, which presents considerable difficulty in transcription.

## PROGRAM NOTES ON THE SHORTER PIANO PIECES OF CHARLES IVES

by James Sykes

By 1908 when Edward MacDowell (b. 1861) died Charles Ives had already written his organ Variations on a National Hymn (America), Symphonies No. 2 and No. 3 with quotations from Stephen Foster and gospel hymns like Just As I Am Without One Plea and What A Friend We Have in Jesus, and much of his Piano Sonata No. 1 which quotes the revivalist hymns like Bringing In The Sheaves. Neither MacDowell nor Ives were chauvinists yet they both sought to render versions of the American Gestalt by using native materials in a manner ultimately unsystematic and non-authoritarian. That Ives achieved a greater flight than MacDowell into the imaginative world of the country's future might well have resulted from his more native training and his doughty spirit, - a spirit often voiced through the American's right to dissent. Some of this dissent was implied when Ives used ragtime pieces as "raw material" and when he wrote, in his Essays before a Sonata, "Maybe it is better to hope that music may always be a transcendental language in the most extravagant sense."

The frequent use in Ives's music of quotations from current, recognizable tunes, (as compared with MacDowell's occasional use of more archaic ethnic materials) made it possible for Ives to communicate and enhance recognizable emotions to those willing to listen. It also allowed him opportunity to declare his sympathies with those who "feel" as contrasted with those whose code centered on gentility.

The question may be asked, "Does Ives control this unique yet universal subject matter with sufficient technique?" The answer must be taken within the context of Ives' musical intention and, if this is heeded, the answer is "yes". One can only assume his brilliance of insight plus his fertility of technical means give him much more significance of control over his ideas than his more tradition-minded contemporaries, even those of a younger generation born in the decade of the '90's who retreated to a tranquility after first seeking the new techniques. Such retreatists forsook stylistic change to try for stylistic constancy but, like Hindemith and Harris - to mention only two - these composers tended to lose that significance of control and that higher, non-formula self-criticism in which Ives excelled. What are the apostrophes to "Rollo" made by Ives in his letters and glosses unless they are appeals to a controlling agent, a higher critic within himself!

Thus the polytonality, the polyrhythm, the simultaneous parry of diatonic and chromatic elements, and ultimately the pre-Schoenbergian 12-tone treatment leave far behind Ives' younger colleagues who retreated to the security of an outmoded modality, losing thereby their technical versatility and variety in controlling musical ideas. In fact, Ives' very pluralism and non-authoritarian nature - added to his passionate intellect - are at the very core of his contribution to the contemporary world.

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The Anti-Abolitionist Riots in the 1830's and 1840's in Boston was written in 1908-9 and is #9 of a series of 27 Studies, several of which were left as mere fragments or "take-offs". Some of Ives' forebears were ardent abolitionists and it has been suggested that the title should actually read as Abolitionist Riots. Emerson describes such a demonstration when he says, "It is good to know of (Bronson) Alcott, the benign idealist, that when the Rev. Thomas Wentworth Higginson heading the rush on the United States Court House in Boston to rescue a fugitive slave, looked back for his following at the courtroom door, only the apostolic philosopher was there, came in hand."

Here within a rudimentary Bogen form occurs a dissonant harmonic scheme utilizing intervals of the minor 9th and chords built from intervals of the 4th. Although written generally without bar lines, the middle section with ostinato left-hand falls into groups of three bars. Appended to the manuscript is a rubric, apparently freely associated with the piece, "Harry Keaton comes down and sings whiskey but tenor - 'Tis the night before Xmas. Waverly Place. 1911."

Allegro moderato - "In the Inn". This composition appears in its form recorded here in Ives First Sonata. However, it is a ragtime piece employing, as Ives once put it, "the rhythm (sic) of the gospel furiously." E.R. Schmitz testifies that when he first knew Ives in 1924 or 1925 the latter could act out complex polyrhythms with virtuosic accuracy by simultaneous use of arms, legs, and even head. Such physical coordination can in part account for the composer's ability to "sit in" on ragtime bands in his earlier years.

As in a preponderant part of Ives output, there are quotes of well-known tunes, most recognizedly here the revival hymn Bringing in the Sheaves, but also including I Hear Thy Welcome Voice and Happy Day. Another, the third of the five movements of the Sonata is constructed around the hymn tune, "What a Friend We Have in Jesus".

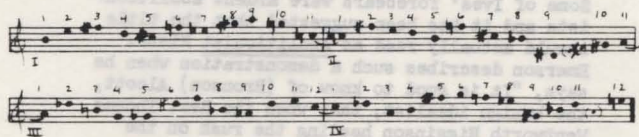
As to the date of the Sonata movement - on a later copy is written the date, presumably a recollection by Ives of the date of writing, "Thanksgiving Day 1904." The section of the movement entitled "In the Inn" was noted by Ives as "one of 9 ragtime pieces..." and was originally for small theatre



orchestra of Piano, I V, clarinet and trombone or lower or middle Sax and Drum (B and Snare)." And he adds, "...if played fast some of notes and reaches may be omitted..." The published version (1932) subtitled "Potpourri" and constituting the second movement of *Set for Theatre Orchestra* is scored for clarinet, bassoon (or baritone saxophone), timpani, piano, violin, viola and cello.

On the last page of the manuscript under the Chorus Ives writes "(note) The Chorus is an impromptu affair - 2nd and 4th measures may be varied each time as suggested below." And even in the other measures the L.H. may change the "Shifts" ad lib. The last measure may be extended in similar manner. Such changes effected by the performer prefates the so-called "aleatory" or chance elements of composition introduced after the middle of the twentieth century.

The Varied Air with Protests combines an unpublished theme and variation culled from the Ives Collection of Music Manuscripts at the Library of the Yale School of Music with a series of three short Protests (published by New Music edition, 1947). The theme is nicknamed "the old stone wall" by Ives and he notes in the margin, "First play 'line' of rocks alone 3 oct. apart." Written about 1914 the theme, using as it does all twelve notes of the chromatic scale, is an early example of free "twelve-tone technique", formulated nine years later (1923-24) in stricter terms by writers of the Schoenberg school in Vienna. The first variation is fashioned from a concept of "emancipated dissonance" using no simple triadic structures but clearly as with the Viennese so-called "atonal" writers of the 1910-20 period, still allied with considerations of tonality. Note the rise of the fourth to open the melody rooted to a tonic E, the note on which the melody ends. The remainder of the "Stone Wall" is notated in such a way that it may be retained in the general range of the stave.



"Spatial time" considerations so stressed in Schoenbergian doctrine are here as yet not treated in strict, systematic but rather in a more empirical - shall we say "American"? - way. It is also to be noted that the melody moves to a "dominant" omitted in the first 11 notes of the "wall" (actually the "dominant" is a tritone  $b^b$  above the tonic  $e$ ). In the remaining 5 pitch changes of the "wall" there occur three other twelve tone arrangements, differing from the first and from each other. (Note conjunct attachment tones of Series I-II and Series II-III respectively.) In each arrangement the  $b^b$  ("dominant"), notable at first by its absence moves progressively closer to the final note of the series of 12 (thus occurs 7th of 12, 8th of 12, 9th of 12 notes in the respective series II, III and IV). Ives also anticipated Schoenbergian usage by having all notes read as "natural" unless specifically marked otherwise.

It is probable that Ives considered adding to the number of variations, although that is not established as fact. In any case the Protests (constituting here Variations II, III and IV in my editing) are also built in general on the same set of twelve-tone arrangements found in the wall. Only occasionally - and somewhat in Schoenberg's manner of his Op. 24 - are notes of the arrangement displaced. Variation II (Protest I) in the L.H. mirrors the R.H. version of the "wall", but even here Ives reserves the right to decision by ear, as bar 6 where a literal inversion would produce a L.H.  $F^b$ , not  $f^\sharp$ ,  $1/16$  note.

Variation III (Protest II) is a chorale hewing to the 12-tone wall. Ives towards the end inserts a "gag" by sounding a Rossini-like C major cadence, labeling it fffffff and designating it, "Applause (non-protest)!" In fact there are verbal notes written throughout the work as during the original announce-

ment of the theme he states, "The old stone wall around the orchard, none of those stone eggs are of the same size. In Variation I he hyperbolically directs, "The Stone Wall (ink line) fffffff and the other notes pppppp - things and sounds seen and heard clear from the Mt."

Other glosses can be deciphered in the margin of Protest II (chorale) as: "All right ladies (m & l) I'll play through the skyline West Root Mt. again and harmonize it nice and proper, the nice way you like - though it would go & (?) suit us very well! Rollo! But this nice section, Rollo, almost any other (?) Prof. of Mus even Walter Damrosch, Josy Hoffman, Tosscha niny mad as (?) cuckoo, & almost all celebrated opera singers or perhaps even all the Phila conductors, ought to (?) know & play this variation (?)"...and further, "...G (rit.) A (nd) D (agger) gets mad at and "(at the interpolated presto possible part), "starts to throw things at them again - he ought to be polite for he will not be engaged and paid at the next nice afternoon TEA concert."

Variation IV (Protest III) treats the twelve note "wall" as a canon at the 5th below.

The Three Page Sonata occupies ten sides of pages in its printed version edited by Henry Cowell, but is written by the composer on three sides in the manuscript. In the manuscript also is contained a repeat of the first 2 1/2 systems and at the repeat sign Ives comments drily, "back to 1st Theme - all nice Sonatas must have 1st Theme". Although duration of this work is not extended, it maintains, as in 19th Century one-movement sonata types, the elements and moods of the multi-movement classical sonata with a sequence of declamatory, slow expressive, scherzo-like, and clangorous elements.

The occurrence of the tune of the Westminster Chimes in the "slow" section and the alternation of clangorous mass with athletic, ragtime figurations can be easily identified.

At the bottom of the seventh side of the pages of the published version occurs a satiric comment in Ives' handwriting, "Now class it is right to return to 1st theme". By like token a handwritten note at the end of the work not only remarks, "End of 3 page Sonata Fine at Saranac Lake, N.Y. with Dave, Aug. '05" but also carried the joshing of academism further by writing over the last chord, "Doh! Chord Right Tonick! Good N' Shirt".

"22", at first an enigmatic title, turns out to be #22 of the projected 27 Studies whose #9 was the Anti-Abolitionist Riots. The form is an ABA with coda derived from a fragment of B ending with one of A "as a remark after the row!" Then as if addressing an alter ego Ives adds to the manuscript "Etude (or Study or Upper-cut) or what - Rollo?" Rollo appears as a critic - , "Raro" - like individual in this and several other marginal notes of Ives. Significant in the B (middle) section of this short Study is the figuration lasting 31 notes in the 4 framework comprising an "atomic" motion of 16 notes. Hence, each of the three statements of the 31 note figuration, moving an octave lower at each repetition, is accented differently as the figuration crosses the bar line.

Some South-Paw Pitching (1908?) is a show-piece for the left hand but the symbolism of the ball game is maintained even up to the last bar where Ives writes fancifully over the final chord, "after a 2nd thought look for boy in front row!" The piece was numbered #21 of the 27 Studies mentioned above and it has an obvious quote (near beginning and near end) of Stephen Foster's *Massa's in the Cold, Cold Ground*. The latter presumably has only musical, not literary significance. Notable in structure is the transition from a passage having "atomic" note values of 16's to one with triplet 8's, where one triplet 8 has same duration as a single foregoing 16. Thus, the foregoing 4 bar lasts one third longer in clock time



than the ensuing bars with triplet 8's.

Thanks are extended to the following in assembling the material: Miss Marion Cassell, Mr. and Mrs. Henry Cowell, Dartmouth College, Mr. John Kirkpatrick, Mr. and Mrs. Jean Leduc, and Yale University School of Music Library.

James Sykes

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Samuel Charters

#### LETTER WRITTEN DURING TRIP BY MR. AND MRS. IVES TO LONDON IN 1938

Ives met the French-American pianist, E. Robert Schmitz (1889-1949) before 1925, the year in which Schmitz performed in Paris the first public European performance of any of the composer's work. The two had met before that to discuss a matter of insurance, only to discover their mutual interest in new music. Ives became a financial contributor to Schmitz' musical projects such as summer music classes while Schmitz served on the Board of Endorsers of the New Musical Quarterly, a publication supported by the composer and founded by Henry Cowell.

P.1



THACKERAY HOTEL  
Opposite the British Museum  
Great Russell Street, LONDON, W.C1  
TELEGRAMS: THACKERAY, LONDON  
TELEPHONE: MUSC 1230 (6 lines)

Dear Mr. Schmitz:  
Greetings to you all from London - we came rather ~~unexpectedly~~ unexpectedly. Every body including the doctors (who are usually right) seemed to think a sea bath would be well

P.2

for us - (personally Redding has it on Europe) - We'll be home before end of summer and will hope to see you in the fall.  
London is a nice place for nice music! - Rollo says - (you know those Rollo Gillies who write nice pieces about nice music in the newspapers). 5 columns to say Toscanini plays that nice (Maj-Sym) real nice





THACKERAY HOTEL  
Opposite the British Museum  
Great Russell Street, LONDON, W.C1  
TELEGRAMS: THACKERAY LONDON  
TELEPHONE: 2546 (2 lines)

-but Rolfe forgot to say  
that it was the 587629<sup>th</sup>  
time Tosca  
had played it - and he  
knew ~~the~~ every note  
real "nice"  
Believe it - or note!

I do hope things  
are going well with  
you; and that the

Summer classes will  
be all you deserve them  
to be. Am very glad to  
send the enclosed.

Mrs Ives & Edith send  
kindest remembrances  
to Mrs Schmitz & Monique.  
Sincerely  
Chas. E. Ives.

Please excuse these snake  
tracks - I can't see them well  
enough to see how bad they  
are - & not my fault - Creator's!

P3

P4

(A TRANSCRIPTION OF THE TEXT -  
Dear Mr. Schmitz:

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unexpectedly. Everybody including the doctors  
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says - (you know those Rolfe lillies who write nice  
pieces about nice music in the newspapers). 5 columns  
to say Toscanini played that nice C maj. Sym. "real  
nice" - but Rolfe forgot to say that it was the  
587629th time Tosca had played it - and he knew every  
note real "nice" -

Believe it - or "note"!

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Sincerely  
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fault - Creator's!

Courtesy of Mr. and Mrs. Jean Leduc