CHARLES IVES: The Sonatas for Violin and Piano
Performed by Paul Zukofsky, violin, and Gilbert Kalish, piano
Volume 1: Sonata No. 1 (1903-1908) and Sonata No. 2 (1903-1910)
CHARLES IVES: The Sonatas for Violin and Piano

SONATA NO. 1

ADANTE - Allegro Moderato
Largo Cantabile

SONATA NO. 2

AUTUMN - Allegro Moderato
IN THE BARS - Presto - Allegro Moderato
THE REVIVAL - Largo - Allegro

FOLKWAYS RECORDS FM 3346

RECORDED AT JUILLION HALL, NEW YORK CITY, UNDER THE SUPERVISION OF SAMUEL CHARTERS. COVER PHOTOGRAPH BY ANN CHARTERS. DESIGN BY RONALD CLYNE.

DESCRiptive NOTES ARE INSIDE POCKET.
CHARLES IVES  
THE SONATAS FOR  
VIOLIN AND PIANO  
Performed by Paul Zukofsky, violin,  
and Gilbert Kalish, piano  

FIRST SONATA  
(1903-1908)  

ANDANTE - Allegro Vivace  
Largo Cantabile  
Allegro

SECOND SONATA  
(1903-1910)  

AUTUMN - Adagio Maestoso - Allegro Moderato  
IN THE BARN - Presto - Allegro Moderato  
THIS REVIVAL - Largo - Allegretto

THIRD SONATA  
(1902-1914)  

ADAGIO, Verse 1 - ANDANTE, Verse 2 - ALLEGRO CANTABILE,  
Verse 3 - ADAGIO, last verse  
ALLEGRO  
ADAGIO CANTABILE - Andante Con Spirito

FOURTH SONATA - "Children's Day at the Camp Meeting"  
(1905-1914)  

ALLEGRO  
Largo - ALLEGRO (con algararco)  
Allegro

Recorded under the supervision of Samuel Charters at  
Judson Hall, New York, June 16, 17, and 18, 1964.  
Recording engineer David Hancock.

An Introductory Note  
Samuel Charters

There is probably no better introduction to the music  
of Charles Ives than the four sonatas for violin and  
and piano written between 1902 and 1914. In all of them  
there is the use of the compositional devices - the  
polytonality, atonality, complex multi-rhythms, tone  
clusters, twelve-tone row, metrical modulation, and  
microtonality - which disturbed or bewildered nearly  
all of his contemporaries, but in the sonatas the  
development of his musical ideas is so extended that  
his personal creative logic is more clearly evident  
than in many of his shorter pieces. The relationship  
between the four works is so strong that they might  
almost be thought of as a long single work; opening  
with the introspection and the dark musing of the  
First, brightening with the brilliant vigor and fire  
of the dance movement of the Second, musing again -  
with a quiet serenity - through the long song-like  
statements of the Third, then resolving with the optimism  
and free expressiveness of the Fourth, "Children's Day  
At The Camp Meeting." Themes, rhythmic material, com-  
positional devices, and a use of interrelated quota-  
tions from the hymns and dance music of the period  
tie the four works into a rich and complex musical  
strand. Each of the sonatas is strongly individual,  
and stands very firmly on its own feet, but each of  
them also takes on a greater depth and a richer  
coloration from its relationship with the other three.  
Ives wrote and revised them at about the same time,  
even using the same melodic material from an earlier  
work as the source for movements in both the Second  
and the Fourth; so it is entirely possible that there  
was a larger artistic design running through their  
composition, even though it may have been only an  
unconscious one. It has perhaps been this "sense"  
larger scheme which has made the sonatas more  
accessible, in a sense easier to understand in their  
general outlines, than many of his other composi-  
tions. The Fourth, in particular, offers fewer  
difficulties to the listener than almost any other of  
his works, and it illustrates many of the philo-  
sophic concepts that were at the heart of his  
musical thought.

With the score of the Fourth Sonata Ives has printed  
an extended description of the physical scene which  
his suggests he is attempting to portray in the music,  
the day for the children at a country religious  
gathering in rural Connecticut in the 1870's and  
1880's. The description is so detailed and so  
explicit that the Sonata would be little more than a  
piece of basal program music like the "descriptive  
marches" of the period - if Ives had followed it.  
But he doesn't, at least in the descriptive sense.  
And yet, in his larger transcendental sense, the music  
contains everything he mentions, with a great deal  
more besides. Although Ives' theories of music were  
strongly personal his general aesthetic theories were  
greatly influenced by the transcendentalism of Emerson,  
Channing, and Bronson Alcott, which believed that the  
natural world was the expression of a larger universal  
reality. He is regarded as one of the first American  
composers to write music in an American idiom, but  
he would have been disturbed to find himself thought  
of as only "American" in his creative expression. He  
feared that the artist's only truth was to be found within  
himself, that what he might express as himself  
takes on the coloration of a place or environment,  
but if he has been honest in his artistic search the  
artistic truth that he has found will be a truth be-  

dy any national or local tradition. Ives was too  
aware of the difficulties of "scene painting" to pre-  
tend that he could describe "... the west wind in  
the pines and oaks, the running brook... the dis-  
tant voices of the farmers across the hill getting in  
their cows and sheep," but he did insist that an artist  
could capture some essence of the larger spirit that  
was at the heart of the experience that concerned him.
In the collection of essays that he wrote to accompany the publication of his "Concord" Sonata in 1920, Essays Before A Sonata, Ives discussed some of his philosophic attitudes toward music and art. In a concluding Epilogue he raised the question of how much a piece of music could be "descriptive."

The futility of attempting to trace the source or prizmal impulse of an art inspiration may be admitted without granting that human qualities or attributes which go with personality cannot be suggested, and that artistic intuitions which parallel them cannot be reflected in music...

That which the composer intends to represent as "high vitality" sounds like something quite different to different listeners. That which I like to think suggests Thoreau's submission to nature may, to another, seem something like Hawthorne's conception of the relentlessness of an evil conscience - and to the rest of our friends, but a series of unpleasant sounds. How far can the composer be held accountable? Beyond a certain point the responsibility is more or less undeterminable. The outside characteristics - that is, the points furthest away from the margins - are obvious to nearly anyone. A child knows a strain of joy from one of sorrow. Those a little older know the dignified from the frivolous - the "Spring Song" from the season in which the "melancholy days have come" (though there is not a glorious hope in autumn!) But where is the definite expression of late spring against early summer - of happiness against optimism? A painter paints a sunset - can he paint the setting sun?

He then went on to the Emersonian ideal of the duality of artistic expression, with its belief that a work of art is at once its substance, or content, or "soul," and its manner, or style, or technique. Music, he felt, should be like Emerson's essays, all substance, and that it was in its inner meanings that music could contain the essence of some moment of reality. The American composer Elliott Carter, in an essay entitled "Ives Today: His Vision and Challenge," which appeared in Modern Music in the May-June issue, 1948, recognized this duality in Ives' music.

On the surface of his work, the infinite complexity of nature, the rapidly changing moods of forest and plain, the web of counterbalancing forces appear confused and dissociated. But Ives' involved texture, while mirroring this superficial confusion, at the same time attempts to show the larger harmony of rhythm behind the natural process.

In the Sonatas there is the felt, the sensed "larger harmony of rhythm behind the natural process."

There is throughout the Sonatas, as there is in all of Ives' music, an extensive use of quotations from hymns, marches, popular songs, folk songs, even children's rhymes and some of the larger works of the European classical tradition. There has been considerable criticism of Ives' use of quotation, but it often has missed his point. Ives intended it much as he intended the "program" which accompanies the Fourth Sonata. The piece stands so completely without its descriptive notes that is is only with considerable difficulty that the piece can even be followed by someone who is reading the notes at the same time. The first movement of the Third Sonata develops from the old hymn "Beulah Land," but the hymn is probably unfamiliar to nearly everyone who would now be listening to the piece. However, it isn't necessary to be concerned with the old hymn. It has been completely absorbed into Ives' consciousness, and he uses it as a natural expression of his musical ideas. As he described in his essay:

...if a man finds that the cadences of an Apache war-dance come nearest to his soul-he provided he has taken pains to know enough other cadences, for eclecticism is part of his duty; sorting potatoes means a better crop next year - let him assimilate whatever he finds highest in the Indian ideal so that he can use it with the cadences, fervently transcendentally, inevitably, furiously, in his symphonies, in his operas, in his whistlings on the way to work, so that he can paint his house with them, make them a part of his prayer-book - this is all possible and necessary, if he is confident that they have a part in his spiritual consciousness. With this assurance, his music will have everything it should of sincerity, nobility, strength, and beauty, no matter how it sounds; and if, with this, he is true to none but the highest of American ideals (that is, the ideals only that coincide with his spiritual consciousness), his music will be true to itself and incidentally American, and it will be so even after it is proved that all our Indians came from Asia.

The critics of Ives's use of quotation have confused him with the musical chauvinists whom Ives himself attacked for the shallowness of their thought. They write conventional music in a conventional idiom; then tried to give it a national character by quoting from folk tunes or popular songs. The history of American music has been cluttered with suites and toned poems and rhapsodies that have used a few stylistic elements of one or another of the country's musical sub-cultures and then attempted to pass it off as a national expression. Ives's concept was a larger one. He was like the man who could paint his house with Apache music. He had grown up with an American musical idiom, and when he composed he made no effort to shut himself off from this background. He did not hesitate to use whatever material came to hand to find the effort to compose music that would be like Emerson's essays, "all substance." If a phrase of a popular song or a line from an old hymn shaped itself into his music he made no effort to get it out. Just as he had the radical idea that all sounds were valid - rejecting both the Nineteenth Century strictures of tonal law on the one hand and the equally restricting contemporary concept of the level of dissonance - he also felt that all music was valid, and that it was the artist's integrity and purpose that determined the use of whatever materials he might turn to. In this attitude Ives was very close to the later literary concept that helped shape the work of Eliot, Joyce, and Pound. As Eliot wrote in Tradition and Individual Talent, 'For it is not the 'greatness,' the intensity of the emotions, the components, but the intensity of the artistic process, the pressure, so to speak, under which the fusion takes place that counts.'

In the Sonatas quotation is used in almost every form. In some instances, in the final movements of the First and Fourth Sonatas, entire hymn melodies are included. In the manuscripts for both of them Ives has also included the words, with the comment - before the hymn 'Shall We Gather By The River' in the Fourth Sonata - "to be followed by player as a song without words unintended to be sung.", but in the First Sonata the last movement builds up a musical climax with the hymn 'Watchman Tell Us Of The Night', and the words, included in the printed score, have considerable value in suggesting to the performer what Ives intended throughout the music. It is one of his more diffi-
cult movements, but the moment of clarity which the 

hymn brings helps to resolve some of the music's com-

plexities.

Many of the quotations are very short. A few notes 
in an inner voice in the piano accompaniment, or a 
rhythmically altered fragment in a rapidly moving 
melodic line often pass so quickly that they are 
unrecognized, even when it is a well known piece like 
"Columbia, The Gem Of The Ocean" or "Tramp, Tramp, 
Tramp, The Boys Are Marching." They have touched a 
resonant chord, evoked a fleeting memory, without 
intruding themselves on the music. The opening move- 
ment of the Third Sonata, however, is one of his most 
interesting uses of quotation. In this movement Ives 
has taken some of the phrases from the hymn "Beulah 
Land" and then gone on to develop the entire movement 
as a hymn. Instead of the conventional sonata form 
there is a strophic hymn form of four "verses", each 
of them followed by a short "refrain." The sections 
of the movement have even been labeled as verse and 
refrain in the printed score, and the music itself 
follows, in a very free form, the outlines of a hymn 
 melody and refrain. Each of the verses begins with 
an arpeggiated chord in the bass notes of the piano 
and ends on a dominant seventh chord of the opening 
tonality of the refrain that follows it. It is a 
unique achievement and suggests numerous other possi-
bilities for experiment within the sonata framework.

It may be, perhaps, that Ives' music will have to 
wait for its audience in some later year when, as he 
describes "... the school children will whistle 
popular tunes in quarter-tones - when the diatonic 
scale will be as obsolete as the pentatonic is now 
..." and the juxtaposition of the familiar and the 
unfamiliar in his music will no longer disturb his 
listeners and critics. When all of his themes have 
become as lost to memory as "Beulah Land" then it 
will be perhaps possible to hear the music as he 
conceived it, as a total expression, with no 
limitations as to place or nationality. When that moment 
has come then perhaps Ives' musical achievement - 
the breadth and richness not only of these sonatas 
but of all his music - will emerge from the contro-
versy which still obscures it.

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THE SONATAS

When Charles Ives left Yale in 1898 he had already 
made his decision to go into business, rather than 
to attempt to survive as a composer in the genteel 
musical world of America at the turn of the century. 
He took a job in New York as an insurance clerk for 
$5 a week, and with a group of young men his own age 
moved into an apartment which they quickly called 
"Poverty Flat" on West 38th Street, between Eighth 
and Ninth Avenues. They later moved to an apartment 
on Central Park West, and it was during these years 
in their Poverty Flats that he did the initial sketches 
for much of his later work. He would come back from 
his long day at the office, pull off his coat and 
tie, and sit down at the piano to work until dinner. 
Then he would go back to the music later in the evening, 
sometimes working into the early hours of the morning. 
He and his brother Moss also had a shack on a mountain 
top near Danbury, and he did some composing there, as 
well as at Saranac Lake during the summers. The 
sketches for the violin and piano sonatas were largely 
completed between 1902 and the end of 1907, when Ives 
set up his own insurance agency with a partner, 
Julian Myrick. The next spring, in June 1908, he was 
moved to Harmony Twitchell, and following his marriage 
returned to the compositions with a new enthusiasm. He 
now rearranged the order of the sonatas and brought 
some of the movements to completion. The first move- 
ment of what he now numbered the First Sonata was 
completed in October of 1908, the second movement about 
the same time, and the third movement the next year. 
Two movements of what was now the Second Sonata had 
been completed in the fall of 1907, and he returned to 
it when he had completed the First Sonata, finishing 
his major revisions in 1910. The Third was extensive-
ly revised from a group of early sketches, including a 
ragment piece for theatre orchestra that became the 
second movement, and completed in 1914. The group of 
sonatas was finally finished later in the year with 
the revision of what had been an early "first" sonata 
into what now became the Fourth, "The Children's Day 
At The Camp Meeting."

The First Sonata (1903-1908)

I. Andante
II. Largo Cantabile
III. Allegro

Of the four sonatas the First is the most difficult to 
follow. It is an introspective, uncompromising work, 
similar in its detachment to the piano work, The 
Three-Page Sonata, written at Saranac Lake about at 
the same time as the sketches were done for the violin 
and piano piece. Although it is not strongly centered 
around a dominant tonality it opens with a clearly 
ated staccato figure in the piano in F minor that be-
comes the melodic source for much of the first move- 
ment.

There are fragmentary quotes from hymn melodies, among 
them, "Bringing In The Sheaves" and "Shining Shore", 
but the texture of the movement is generally dense 
and withdrawn, at moments almost disturbing in the 
repetition of the early motif.

The second movement begins in a serene mood, but with-
in a moment it has begun to develop the somberness of 
the first. The piano becomes more and more insistent, 
building to a lengthy forte section, while still play-
ing only an accompaniment to the violin, which has 
combined with its soft melody. Then, in a single 
measure, the piano suddenly returns to its pianissimo 
accompaniment and the violin's melody is heard still 
in the mood of quiet serenity with which the move-
ment began. It is a remarkable moment, one of the 
most startling and unusual in Ives' music, and its 
effect lingers through the rest of the movement, 
 Despite the suggestions of "Old Oaken Bucket" and 
"Tramp, Tramp, Tramp" that try to lighten the tone of 
the music.

The third movement is an extended, almost insistent, 
allie that only briefly resolves some of the 
Sonata's mood of questioning introspection. The 
piano opens with a strident theme based on the hymn 
"Work, For The Night Is Coming" and it is soon joined 
by the violin in an extended development of the mel-
y. The movement grows in complexity and difficultly, 
peaking only for a moment with the hymn "Watchman, 
Tell Us Of The night", by Lowell Mason. The words 
are printed with the score as a "song without words 
untended to be sung" and they give a momentary co-
herence to the movement.

Watchman, tell us of the night, 
What its signs of promise are: 
Traveler, o'er yon mountain's height, 
See that glory beaming far!
Watchman, aught of joy or hope?
Traveler, Yes! Traveler, Yes!

Traveler, yes, it brings the day,
Promised day, of Israel.
Dost thou see its beauteous ray?
Traveler, See!

Ives, however, is not suggesting any literal interpretation of the text. He does not intend for the listener to find a resolution to the sonata's darkness in the simple philosophy of Mason's hymn. He has used it for its melodic strength, just as he insists on his right to use any musical material that has a place in a composition. After the andante cantabile of the hymn there is a moment of adagio modo; then the music becomes more harsh and demanding, the violin rising to a crescendo with an insistent series of notes in intervals of an octave or a minor ninth. There is a return to the melodic material from "Work, For the Night Is Coming," but there is a relentlessness to the music as its mood refuses to resolve, and the final lingering notes express more a spent futility than a tranquil acceptance of the emotions that have driven the music. The last movement, as it brings the Sonata to its close, has some of the quality that Ives described in Emerson in the essays before the Concord Sonata. We see him — standing on a summit at the door of the infinite, where many men do not dare to climb, peering into the mysteries of life, contemplating the eternities, hurling back whatever he discovers there — now thunderbolts for us to grasp, if we can, and translate — now placing quietly, even tenderly, in our hands things that we may see without effort...

The Second Sonata (1903-1910)
I Autumn (Adagio Maestoso)
II In The Barn (Presto)
III The Revival (Largo)

The Second Sonata is considerably more accessible than the First. Its breadth and dignity, as well as the uninhibited gusto of the village dance which makes up the second movement "In The Barn," seem to resolve many of the doubts and hesitations of the other work; although there is a note on the manuscript, "played 1911-12 Stowell 'no go'. He didn't like it." Stowell was a New York musician to whom Ives occasionally showed some of his music, but he was not sympathetic to the composer's experimental ideas. The Sonata was written over several years and used material from earlier compositions, as well as a great number of quotations.

The first movement "Autumn" is dated July '03, Oct. '07 on the manuscript, and some of the material was taken from an earlier "Pre-First" sonata that was never completed. Two themes of considerable strength alternate throughout the movement with strongly marked changes in tempo. The opening theme, adagio maestoso, is stated as a short introduction to the second theme, allegro moderate, which develops into a hurried cadenza before the first theme returns for a largo passage, then gives away again to the second theme, this time even faster, as an allegro risoluta con brio. When the first theme returns a second time it has caught the mood of the second theme, and it has become a rhythmically complex statement in allegro con moto and a final development uses material from both themes that rises to moving eloquence and then returns to the slow meditative mood with which the movement began.

The second movement, "In The Barn," was first written for a small theatre orchestra in 1902; then revised in November, 1907, for violin and piano. It is robust and noisy music sweeping dozens of the popular dance melodies of the period into a scherzo-like movement that has all the rowdiness and good humor of a harvest dance in a neighbor's barn. There are quotations from tunes like the "Scotor's Hornpipe", "Honey Moon", "The White Cockade", "The Battle Cry of Freedom", as well as some startling ragtime "licks" in the accompaniment. Everybody in the barn dances to one tune or other, including some of the town drunks who have their own moments of slow confusion. In its evocation of some of the rowdier aspects of the American scene it is reminiscent of other Ives pieces, like "Putnam's Camp" in the orchestral set "Three Places In New England" with its mass brass band effects, or "Washington's Birthday" in the "Holidays" Symphony, with its clamoring use of patriotic tunes. In the original manuscript there is included on the last page of the manuscript a suggested "bass drum" part to be played on the lowest five tones of the piano as a frenzied counterpoint to the last moments of the dance as the music gets more and more excited and the dancers are trying any step that comes to mind to keep up. It is the thunderous sound of the drum, played by a second musician on the piano, that almost overwhelms the violin as it goes into a last wild rendition of "The Battle Cry of Freedom" and the movement comes to a breathless halt.

With the third movement, "The Revival" there is a return to the quiet strength of the first movement, and it moves through the gentleness of the New England hymnody for a lingering moment before returning to the exuberant optimism of the second movement. At the last moment the hymn melody returns as though Ives were insisting once again that the music and its emotional expression include the entire individual and that the fabric of our lives is a more complex one, often, than we consider it to be.

The Third Sonata (1902-1914)
I Adagio
II Allegro
III Adagio

The Third is the longest of the sonatas, and in the breadth of its concept, and in the realization of its thematic material, it may be considered one of Ives' major works. It is in some ways a lengthened moment on which the other sonatas turn, and it seems to include some of the questioning of the First in its slow movements as well as the strength and assertiveness of the Second in its complex and difficult middle movement. Its use of the strophic hymn form for the first movement gives it a strong coherence to counter the swirling rhythms and tonalities of the allegro that follows it, and the resolution of the final adagio has
a quiet, lingering confidence.

This, however, is an impression of the Sonata which Ives would strongly disagree. He didn't like it very much, and he went out of his way on three or four occasions to describe his own feelings about it. In a marginal note he wrote,

"This sonata #3 is not much good. It was finished just after a famous German Virtuoso violinist... he... was here in Redding to play Oct. 1914 the 1st Sonata... no resemblance to music he said (politely)... So many similar complaints about it before that time... that I began to think there must be something wrong with me to like this and get so much fun (out of it) of it. so I tried to (make) a nice piece for the nice ladies. - Har 'tis - NG.

And later he commented to Henry Cowell,

This Sonata is a good example of the result such experiences with people trying over my music sometimes had. The last movement especially shows a kind of reversion; the themes are well enough but there is an attempt to please the soft-ears and "be good." The Sonata on the whole is a weak sister.

There are perhaps moments in the music which show too strong an affinity for some of the lesser French composition of the period, but Ives himself, on another reflection, would probably agree that he has been unnecessarily harsh on the piece, and that what he thought of as weakness could be better thought of as a quiet determination.

The opening adagio is an extended development based on the hymn tune "Beulah Land", and he has retained the structure of the hymn throughout the movement. The first section, marked Verse I in the score, is a freely extended treatment of the hymn tune, with an arpeggiated chord in the piano in the first bar which becomes the beginning motif of each return of the verse.

The first verse continues for seventy-six measures in a very free chromaticism; then ends on an obvious dominant seventh chord on F, which in the modulated texture of the music has a sudden and surprising effect. The sense of tonality is even momentarily strengthened as the seventh chord leads to a short refrain of eleven measures which begins in the key of Eb. With the end of the refrain the score is marked Verse II and the piano again introduces the hymn melody with its arpeggio, this time in an andante 3/4, rather than the adagio 2/4 which opened the movement. After a verse of sixty-one measures there is a seventh chord on Eb, and the eleven measure refrain follows in Eb. There is a third verse of seventy-one measures, this time in a 6/8 allegretto, ending with the seventh on F and the refrain in Eb. The final verse ends again with the F seventh and the Eb opening to the refrain; then the refrain, extended to thirteen measures, concludes the movement in A. It is a remarkable use of a native musical form within the larger concerns of a personal artistic statement and perhaps may be a beginning for the formulation of new formal structures in many areas of contemporary music.

The second movement has a short marginal note.

Some of this movement was a Rag-Time Dance - Theatre Orchestra - a short piece and played in Globe Th - 14th in 1905 - put in this movement later.

The Globe Theatre was a New York music hall and vaudeville theatre.

As a sort of apology to the pianist he has added another note to the manuscript, "throwing the va and clar strains and cornet into piano causes the awkward passages (it's easier for four hands.)" It might be easier for two pianists, and Ives had no objection to the performers trying anything that would help the music, but it is still difficult and taxing. The Sonata, generally, offers great scope to the pianist and in this dance movement the piano often seems to be driven by some insistent rhythmic force that refuses to let the performer hesitate for even a moment. There are occasional scraps of melody from other pieces, but the music is strongly oriented toward the theatre ragtime of the period. It is interesting to contrast the two dance movements, the barn dance of the second sonata and the ragtime dance of the third.

The barn dance has a warm lyricism and an almost intimate quality, reflecting the gentle melodies of country folk dancing and the nearby rural folk of the dancers. It ends with the thundering confusion of the bass drum, but this calls to mind the small boys who sometimes managed to get to the drums before a dance ends and add their own consonance to the music. The ragtime dance movement, however, has a different quality. The music is harsher, more strident. It is musicians and piano in a pit orchestra for a noisy ragtime singer, or playing hurried dance music for the people in a poorly lit café along Union Square. The music has left the country and come into the city and taken on the city's intensity and hardness. Its last measures could even be the ending of a bad vaudeville act, the hurried glissando in the violin as the dancer does his last eccentric walk-around, goes into a split at the footlights and gets back to his feet with an American flag between his teeth, one hand waving a derby at the audience.

The music has some of the quality of an improvised stage act, along with its other difficulties. Measures are marked "Repeat only if ragged" or "Play only if ragged." One measure is marked with repeat signs and there is a note "3 times too much." Three times seems to be about right, but Ives probably wouldn't have minded if the performers settled for twice or went on to a fourth time. The movement is not only brilliantly successful within the Sonata, but it is an interesting prefiguring of the later dance movements of Roger Sessions and Samuel Barber in their sonatas for solo piano.

In the final movement, which Ives thought of as a reversion, there is a return to the hymn melodies, among them "Need" and "Happy Day". For a moment, as the movement ends, there is a clash between the jangling discord of the ragtime and the serenity of the hymn, but the hymn stills the wrangling, and Sonata ends in a mood of soft tranquillity.

(Ill health prevented Ives from completing the editing of this Sonata, and the printed version differs in many places from his manuscript. The performers have found it necessary to go to the manuscripts at the Yale Music Library to re-edit parts of this piece, as well as to look at the manuscripts of the other three for possible variants of confusing passages. It was found necessary to make a number of changes in the Third Sonata, especially in the second movement, where some of Ives' more involved ragtime passages were less effective in the printed version than in the original.)
notes on fourth violin sonata

This sonata is the fourth for violin and piano. It is called "Children's Day at the Camp Meeting." It is shorter than the other violin sonatas, and a few of its parts and suggested themes were used in organ and other earlier pieces. The subject matter is a kind of reflection, reminiscence, expression, etc. of the children's services at the outdoor summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the 70's, 80's and 90's. 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. They would at times get stirred up, excited and even boisterous, but underneath there was usually something serious, though Deacon Grey would occasionally have to "Sing a Caution".

The first movement (which was sometimes played last and the last first) - was suggested by an actual happening at one of these services. The children, especially the boys, liked to get up and join in the marching kind of hymns. And as these meetings were "out-door," the "march" sometimes became a real one. One day Lowell Mason's - "Work for The Night is Coming" got the boys going and keeping on between services, when the boy who played the melodeon was practicing his "organoids of canonoids, fugaticks, harmonics and melodicks". In this movement, as is remembered, they - the postlude organ practice (real and improvised, sometimes both) - and the boys' fast march - got to going together, even joining in each other's sounds, and the loudest singers and also those with the best voices, as is often the case, would sing most of the wrong notes. They started this tune on "Hos" so the boy organist's father made his play "Son" hard even if sometimes it had to be in a key that the postlude was not in just then. The boys sometimes got almost as far off from Lowell Mason, as they did from the melodeon. The organ would be uncovering "covered 5ths" breaking "good resolutions faster and faster and the boys' march reaching almost a "Hain Street Quick-step" when Parson Hubbell would beat the "Gong" on the cattree for the next service to begin. Or if it is growing dark, the boys' march would die away, as they marched down to their tents, the barn doors or over the "1770 Bridge" between the Stone Pillars to the Station.

The Second Movement is quieter and more serious except when Deacon Stonemason Bell and Farmer John would get up and get the boys excited. But most of the move-
seriously interested in composition, and this, as well as his wide musical interests, has drawn him into contemporary music. He made his Carnegie Hall debut in 1956, at the age of 13, and since then has performed regularly both in the United States and Europe. He studied the violin with Ivan Galamian, and in May, 1964, completed his M.S. at Juilliard School of Music. Critics and reviewers have consistently noted his warm tone, his brilliant technique, and his musical intelligence, qualities very evident in his performances of the Ives Sonatas. He was at Tanglewood in 1963 and 1964 with the Fromm Players, and presently is a Creative Associate at the Buffalo Center for the Creative and Performing Arts.

Gilbert Kalish, although just 29, has long been associated with performances of contemporary music, not only as a soloist, but as a member of the Contemporary Chamber Ensemble and the Aeolian Chamber Players. He is a native New Yorker, a piano student of Leonard Shure, and a graduate of Columbia University. He also finds modern music an exciting challenge, and he has participated in many first performances for the "Music Of Our Time" Series and at Composer Forum Concerts, as well as appearing as soloist in the Berg "Kammerkonzert" at Town Hall, with Joseph Silverstein and members of the Boston Symphony Orchestra. His playing is not only skilled and intelligent, but marked with sensitive taste.

Their interest in playing Ives together began at a concert at Columbia in the spring of 1963, when they were asked to play one of the sonatas for an Ives program. The concert at Spencer Church, however, has led not only to this recording, but to another performance of the four Sonatas at the Gardner Museum in Boston in the spring of 1965. Zukofsky will also appear in New York in February, 1965, on the Young Artists Series at the Metropolitan Museum of Art and they will perform the Third Sonata as part of his program.