THE SHORT PIANO PIECES

PLAYED BY JAMES SYKES
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 . . .

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 Whitman, and Ives had another American composer, Henry Cowell, as well as musicians like Robert Schmitz, Nicholas Biondo, 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 1940, through the influence of Goddard Lieberson, vice-president of the Masterworks Division, 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 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 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 lyricistic biography was published in 1955 that I learned that he gave much of it away as fast as he had made it. This in itself was a measure of his artistic integrity. He had decided to let 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 artists 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 respectable artistic attitude, 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 chose 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, 54 songs, and a number of shorter works for piano or for chorus and 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 and angry quarrels over the legitimacy of his work by teaching and lecturing, Schoenberg's widow found a scrawled 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 resposes 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 artist's solitude of the confined 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 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 this resolution by America 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 the contemporary American music. 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 the music of America today has not yet taught the same attitudes, only the names have become Webern and Schoenberg and Stravinsky, instead of Brahms and Richard Strauss. With this philosophical speculation to overbear, 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 Conductor Sorenson. 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 art music, a course given 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. Hence, this is a session where I believed, with sessions, that music was emotionally without strong cultural relationships. Most of the course discussed the historical development of modern music from Wagner and Brahms, Hindemith, and the school of Schoenberg, with some study of Bartok and Stravinsky. There was also some lecture time given to some American 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 rather unlively student composition, and one or two of the sonatas for piano and violin. He had never heard of any other of Ives' works, the piano sonatas, the songs, the other major orchestral works, the New England places, or any other. He really wasn't very interested in hearing them. The course was 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 nationalistic composer as Ives, but the American music composer, by long and careful 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 up to his last days, even he summoned 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 highly critical, 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 brahs section in Brahms peals out a German chorale in the Ives symphony the trombones blast 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 in a German romantic voice and his music is filled with the same expressive emotionality that colors Schumann and Beethoven. The music is so distinctly national that it would seem to be the only language needed for its 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 the people that it seems impossible to separate a nation's music from
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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 became 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. He would sometimes throw ten years old when he would occasionally have us sing a tune like “Swane 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 we 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 his philosophy of the polyphony 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 the band rehearsals 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 quickly reviewed in 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 it, his father played 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 finally turned the choral 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 soda 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. At twenty-one he was one of the great 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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January 29, 1927, Saturday afternoon, at 3 o'clock

INTERNATIONAL REFERENDUM CONCERT

ORCHESTRA CONCERT

With 50 soloists conflicting, 10 violins, 10 violas, 10 cellos, 10 double basses
1st. Orchestra from the United States (Concert Descriptions)
2nd. Orchestra from the United States (Concert Descriptions)

PROGRAM

CHARLES TEMPLETON, Conductor and Musical Director, with the assistance of the following
and guests: (World Premiere)
\[\ldots\]

CLAUDE DE BRY—Maestro in B. Ives—American Premiere

DARIUS MILHAUD—Maestro in the United States, American Premiere

Salome: Moon Hage, Grady Johnson, Robert Miller, Roberta
Inez: Ives, After: Parker and 
Harris, Moller, 

The new concert will be given in February 1927 at the Residence of Mrs. R. Ives in New York.

MEMBERSHIP

Founded—1900 in its name Enlisted in 1902 for the national enrolment
Life Members—1909 in its name Enlisted in 1902 for the national enrolment
Associate Members—50 names Enlisted in 1902 for the national enrolment

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

Courtesy of Mr. and Mrs. Jean Leudo
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 1900 and 1910 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 his musical ideas, and it is 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 entirely conventional, with his work at the agency and his position as church organist and choirmaster, the 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 performed the Sonata again as part of the Festival program. He remembers that Kirkpatrick, during one performance, almost had 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 his. 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 Let Sonata in 1925, 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 performance of Copland's Early American Songs. He is an excellent pianist, and 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 bachelor's 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 late music 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 is very active in the musical life of the College, but in the musical life of the community as well.

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A Note On The Pianist

James Sykes is one of the small group of American musicians who 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 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 pedagogue, and 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 performances of parts of the Ives Fourth Symphony in 1927.
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 January, 1868, 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 (1924)
(In 1924 by James Sykes from unpublished materials in the Ives Collection, Yale School of Music. See program notes below.)

SIDE TWO

Band 1: TEMPEST SONATA (August, 1905)
Band 2: 22 (1912)
Band 3: SOME SOUTHERN 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 Southern Pitching are previously unrecorded. According to a careful search which 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 hymn like Bring Me Back To Thee. Neither MacDowell nor Ives were revivalists 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, "May be it is better to hope that men 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 greater 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 forsaw stylistic change to try for stylistic constancy but, like Hindemith and Harris - to quote 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 "Solilo" made by Ives in his letters and classes unless they are appeals to a controlling agent, a higher critic within himself?

Thus the polyphony, the rhythms, 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 outdated modal, 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 #5 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 Boglen form occur a dissonant harmonic scheme utilising 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 with joyous heart: "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 very essence of the gumbo furiously." F. R. Schmitt testifies that when he first knew Ives in 1924 or 1925 the latter could not set complex polyrhythms with virtuosic accuracy by simultaneous vol of one hand 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 is a preponderant part of Ives output, there are quotes of well-known tunes, most recognized here the revival hymn Bringing in the Sheaves, but also including "A Piece of John" 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 1909." 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, clar cornet and trombone or lower or middle Sax and Drum (B and Snare)."

And he adds, "...if you played fast some of those notes and repeats may be twisted to move it up to 3rd and the published version (1938) entitled "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 - and these 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 preface the so-called "aleatory" or chance elements of composition introduced after the middle of the twentieth century.

The Varied Air with Protesto combines an unpublished theme and variation mulled from the Ives Collection of Music Manuscripts at the Library of the Yale School of Music with a series of three short Protestos (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 "cumulative displacement" using no simple triadic structures but clearly as with the Viennese so-called "atonal" writers of the 1902-20 period, still allied with considerations of tonality. Note the rise of the fourth time the melody rooted to a tonic E, the note on which the melody ends. The remainder of the "Stone Wall" is noted in such a way that it may be retained in the general range of the voice.

"Spatial time" considerations so stressed in Schoenbergian doctrine are here as yet not treated in strict, systematic but rather in a more empirical way. We shall say "American" - way. It is also to be noted that the melody moves to a "dominant" omitted in the first note of the "wall," (the "dominant" is a tritone b7 above the tonic E). In the remaining 5 pitch changes of the "wall" there occur three other "dominant" changes, different from the first, noted in the series of 12 (thus occurs 7b of 12, 8th of 12, 9th of 12 notes in the respective series II, III and IV). Ives also anticipated Schoenberian 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 establish-

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 old Wall (in line) forever and the notes pppppp - things and sounds seen and heard clear from the Mt."

Other glosses can be deciphered in the margin of the Protest II (chorale) as: "All right ladies (m & f) I'll play through the sky line West Root Mt. again and harmonize it nice and proper, the nice way you like - though I'd go to - 12-tone very well! Rollo! But this nice section, Rollo, almost any other (?) Prof. of Mus even Walter Damrosch, Josy Hoffman, Rosetta any mad as (?) cuckoo, & almost all celebrated performers and perhaps even all the Philo conductors, ought to (?) know & play this variation (?) ..." and further, "...a (rit.) A (nd) D (agger) starts and at and "(at the interpolated presto passage) "...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 ZMA 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 the printed version edited by Henry Cowell but is written in the composer's own handwriting in manuscript. In the manuscript also is contained a repeat of the first 1/2 system and at the repeat sign Ives comments dryly, "back to Rollo Theme."

Although duration of this work is not extended, it maintains, as in the 19th century movement sonata type, key-related moods of the multi-vocal classical sonata with a sequence of declamatory, slow expressive, scherzo-like, and clanging elements.

The occurrence of the tune of the Westminster Chimes in the "slow" section and the alternation of clanging mass with stately, regal figurations can be easily identified. At the bottom of the seventh side of the pages of the published version occurs a satirical comment in Ives' handwriting, "Now class is it right to return to let them". By like token a handwritten note at the end of the work not only remarks, "End of 3 page Sonata Finale at Saratoga Lake, N.Y. with Dave, Aug. '05" but also carried the joshing of academic further by writing over the last chord, "Doh! Chord Right Tonicky! Good N' Shirt."

"egg", at first an enigmatic title, turns out to be no. 22 of the project 39 was the Anti-Abolitionist Riots. The title is an ABA with coda derived from a fragment of B ending with one of A as "a remark after the roll" Then if addressing an other age Ives added his own initials, "Study (or Study of Upper-out) or what - Rollol) "Rollo appears as a critic, "Baro" - 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 as in each repetition, is accented differently as the figuration crosses the bar line.

Some South-Paw Pitching (1906) 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 and 1st roll!" The piece was numbered 12 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 Ground."

In this score of 3 voices the Soft or Short key area 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, which 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 Covell, Dartmouth, 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 Covell.

THACKERAY HOTEL

Opposite the British Museum
Great Russell Street, London, W.C.1
Telephone: H. 1-7600 ext. 356
Fax: 0171-437-0852

Thackeray Hotel

Dear Mr. Schmitz:

Greetings to you and your family. We came rather unexpectedly here, and the doctors are in agreement that I am to remain in bed for three weeks. We are not sure where the doctor's friends are, so I cannot tell you if they will be here or not.

London is a nice place for nice music. - Rolls Royce - (You know those Rolls Royces that write nice music in the newspapers). 5 columns to say that will make people think nice.
THACKERAY HOTEL
Opposite the British Museum.
Great Russell Street. LONDON. wc1

Dear Mr. Sommers,

Greetings to you all from London - we are rather unexpectedly. Everybody, including the doctors (who are usually right especially when they're wrong) seemed to think an ocean trip would be well for us - personally, I'd rather have stayed up here - we'll be home before the storm and will hope to see you in the fall.

London is a "nurse" place for "nursing" music! - nurse says - (you know, those "nursie" ones who write nice pieces about nice music in the newspaper) - 8 columns to say something played that nice 3 rep. - "Real nice" - but Nurse forgot to say that it was the 56789th time I've heard it play it - and he knew every note real "nice" - believe it or not!

I do hope things are going well with you, and that the nursing classes will be all you deserve them to be. Am very glad to send the enclosed. Mrs. Ives adds - send kindest remembrances to Mrs. Sommers and Vronique.

Sincerely,
Mrs. L. Ives.

Please excuse these smoke tracks - I can't see too well enough to see you and they are not my fault - Grotesque!}

Courtesy of Mr. and Mrs. John Dobis.