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MASTERWORKS

Seven First Recordings



Twenty Revolutionary Works
Showing All Aspects of Ives' Genius
Orchestra Conducted by
Gunther Schuller



CHARLES IVES
CALCIUM LIGHT NIGHT
Orchestra conducted by
GUNTHER SCHULLER

Side 1

Set No. 1 (9:03):

- The See'r
- A Lecture
- The New River
- Like a Sick Eagle
- Calcium Light Night
- Incantation (Allegretto sombreoso)

Tone Roads No. 1 (2:52)

Set No. 3 (3:36):

- At Sea (Adagio sostenuto)
- Luck and Work
- Premonitions

From the Steeples and the Mountains (3:23)

- The Rainbow } (3:00)
- Ann Street }

Side 2

Scherzo: Over the Pavements (4:30)

From Set No. 2 (3:32):

- The Indians
- The Last Reader

Tone Roads No. 3 (2:37)

- The Pond } (2:54)
- All the Way Around and Back }

Chromatimelodtune (5:23)

The selections are BMI.

Notes by Gunther Schuller

This album gathers together for the first time most of Charles Ives' chamber orchestra works for ensembles large enough to require a conductor, and includes a number of compositions never before recorded or even previously performed. With the completion, reconstruction and editing by myself of several works heretofore extant only in unedited manuscript form, some of the "Sets for

Chamber Orchestra," which Ives had planned or partly realized, are now available for the first time. Inevitably, the new additions round out our view of Ives' *oeuvre*, and, although some of the pieces are brief to the point of being epigrammatic, they reveal new aspects of Ives' genius and increase significantly the proportion of "avant garde" Ivesiana.

BACKGROUND

Sets No. 1 and No. 2 were "assembled" around 1913; Set No. 3, in 1918. In Ivesian terms, this meant simply that the composer took a number of previously written works (mostly songs with pianoforte accompaniment) and grouped them together with newer pieces to form little suites (Ives preferring his original term "Set"). Some pieces appeared in *several* Set listings that Ives planned at various times, perhaps not even realizing that a certain piece had been previously assigned to another Set or grouped with other pieces. The point is that, in many instances, Ives never actually completed the assembling of Sets or the orchestrations of songs to be included therein; sometimes he merely annotated the original songs (as in the case of Set No. 6) with indications for scoring—and even then frequently with numerous alternative and optional instrumentations.

Of the pieces included in the three Sets here recorded (Bands 1 and 3 on Side 1, and Band 2 on Side 2), several actually did exist in relatively final manuscript form. Yet, no performances seem to have taken place. The reasons for this can only be surmised and probably vary widely in each instance. Ives lived in virtual retirement during the last twenty-five years of his life, primarily because of increasingly bad health. This may have been due to the incredible strain of combining a successful business career with a full personal and artistic life. He had also been rather thoroughly rejected by the musical Establishment of his time. For both these reasons, after the 1920s Ives worked only intermittently on his music. Occasionally his interest would revive, and he would scribble out instructions to a copyist or to a friend, such as Henry Cowell. But since Ives was singularly unambitious about obtaining performances, and since, with the notable exceptions of Gustav Mahler, Eugene Goossens, Nicolas Slonimsky and Bernard Hermann, conductors showed no

interest in his music, Ives' own interest would soon lag; the new scribblings would simply be added to the already enormous pile of manuscript sheets that had accumulated in the music room in the barn of his home in West Redding, Connecticut. As a result, a good part of Ives' output remained in manuscript form and unperformed until after his death.

The manuscripts in his own, virtually illegible, hand range from disjointed sketches and verbal outlines to more-or-less final versions in short score. Some of the latter were considered complete and were assigned to various copyists for autography and eventual publication. Even then, subsequent corrections, additions and changes were frequently made, and a high percentage of the 6,000 manuscript pages left by Ives are "patches" that were to be inserted into or appended to various works.

But the fact remains that, despite occasional efforts by Ives and his copyists to bring some order into the generally chaotic state of his manuscripts, Ives' music still remained virtually unperformed. Typical of this neglect is the case of the Fourth Symphony, one of his most remarkable, visionary works, which seems to have been complete as early as 1916. Yet, the first integral performance did not occur until 1963, even though two movements had actually been published in the 1920s and the finished manuscript had lain peacefully in Ives' music cabinets for nearly fifty years.

Musicians either did not care or know about his music; Ives himself had little interest in promoting it and in general eschewed the hustle and bustle of professional musical life. Because of his bad health, he rarely appeared in public and, in 1951, when Leonard Bernstein performed Ives' Second Symphony with the New York Philharmonic, the composer could not attend. Ives' neglect by the musical Establishment is a real "American tragedy."

Because the history of many of these pieces is somewhat confusing and since different people at various times, sometimes decades apart, had a hand in preparing them for performance, it is fitting that I give as clear an account of these events as my own knowledge permits.

Engineering: Edward T. Graham, Raymond Moore
and John Guerriere

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(Further notes by Gunther Schuller enclosed)

A

COLUMBIA STEREO RECORDS CAN BE PLAYED ON TODAY'S MONO RECORD PLAYERS WITH EXCELLENT RESULTS. THEY WILL LAST AS LONG AS MONO RECORDS PLAYED ON THE SAME EQUIPMENT, YET WILL REVEAL FULL STEREO SOUND WHEN PLAYED ON STEREO RECORD PLAYERS.

Produced by Leroy Parkins

CHARLES IVES
 CALCIUM LIGHT NIGHT
 Orchestra conducted by
 GUNTHER SCHULLER

HISTORICAL DATA¹

"The See'r" (1913) exists in an autographed copy made by one of Ives' copyists, probably in 1934. Of the original Ives manuscript, only the last fifteen (out of thirty-eight) measures are extant. No significant additions or editing was needed for the 1934 autograph. However, in view of the range of the clarinet part and my feeling that it should be played with a bright, brittle, "marching-band" sound, an E \flat clarinet was used. The Alto horn part that the score indicates "may also be played by a French Horn, trombone or tenor saxophone" is played here on a baritone horn.

"A Lecture," subtitled "Tolerance," was originally an instrumental piece, written probably in 1907 (reworked in 1909 into a song called "Tolerance"). Although the headings in Ives' original manuscript suggest an instrumentation of "cornet, winds (flute and clarinet), brass (trombone) and strings," the last 19 measures seem to have been revised at a later date, Ives then adding bassoons and making the trombones optional. The "final" score, made by Gregg Smith, settles for only one flute, one clarinet, two bassoons, a drum and strings, and was so recorded here. It required some note corrections and considerable editing in regard to dynamics and phrasing. I also took the liberty—implied in Ives' sketches—of extending the drum part through to the end of the piece.

The history of "The New River" (sometimes alternatively titled "The Ruined River") is much more complex. The original manuscript, dating from June 1911, is for chorus and chamber orchestra, the text (by Ives) starting with the words "Down the river comes a noise." Another part of the page contains the legend "back from Zoar Bridge" [in south-western Vermont]—"Gas machine kills Housatonic!"—evidence of at least one American's early concern about noise and air pollution 'way back in 1911. Ives' full text is worth quoting: "Down the river comes a noise. It is not the voice of rolling waters. It's only the sounds of man—dancing halls and tambourine, photographs and gasoline, human beings gone machine. Killed is the blare of the hunting horn, the river Gods are gone."

In July 1913, Ives arranged this piece for voice and piano, but, perhaps as early as 1911, he also gave instructions to his copyist, Mr. Greinert, to "copy without words and call me when ready." Either Mr. Greinert never made

the full score from Ives' sketches or it was lost. At a much later date (1936), the composer Henry Cowell prepared a full score from Ives' original 1911 version; he made some changes and included further (1936) additions by Ives. But even this "final" score was so full of discrepancies, contradictions and unresolved options, that the present writer felt the need to make a further edition, combining the best elements of Ives' and Cowell's earlier versions.

The present scoring is close to Ives' original intentions: flute (or piccolo), two clarinets, two cornets, two trumpets (substituting for the original chorus parts), saxophone, trombone, timpani, drums, piano and four violins. To this I added one bass, occasionally doubling the baritone saxophone and the left hand of the piano to clarify some of the harmonies and to give the otherwise top-heavy instrumentation a better balance. What Ives referred to simply as "drums" was extended to include tambourine, cymbal and chimes. The cornet and trumpet parts were combined.

"Like a Sick Eagle" (on a text by Keats) was written in 1909, apparently conceived both as a song for voice and piano and as an instrumental piece. In the latter version, recorded here, an English horn takes the voice part, and the original piano part is distributed among a flute and a string quartet consisting of violin, viola, cello and bass, and two chords for the piano. Although Ives had originally intended this instrumental version to be the fourth movement of Set No. 1 (as early as 1911 or as late as 1913), the Set was never fully assembled. Some time later, either having forgotten all about Set No. 1 or having reconsidered the original Set groupings, Ives planned further Sets and, in 1934, under Ives' supervision, the copyist George F. Roberts prepared an "official" instrumental version of "Like a Sick Eagle." (Similarly, "The See'r" found its way about the same time into Set No. 4.) But once again no performances resulted, and to the best of my knowledge this recording is a first performance.

"Calcium Light Night," called "A Take Off" by Ives, was recorded in the published version, as "simplified," at Ives' request, by Henry Cowell in 1936. The piece was completed in 1907, although Ives evidently worked on it as early as 1898 when still a student at Yale.

"Incantation," also known as "Allegretto sombreoso" or "When the Moon Is on the Wane" (by Byron), dates from 1909. It was originally conceived as an instrumental piece, a "song without voice," and its scoring for trumpet, flute, three violins and piano (so recorded here), seems to have been Ives' first version. A vocal setting for voice and piano was published in 1921.

The compilation of Set No. 3 seems to have been prompted by the composing of "Premonitions" in January 1918. Ives apparently felt that he wanted to combine the latter with some companion pieces of earlier vintage. Once again, however, the original sketches remained in manuscript form, unpublished and unperformed. It was not until 1962 that the present writer, working from

Xerox copies of the original Ives manuscripts, finished and reconstructed the three pieces of Set No. 3. They are here recorded in that form.

Each of the three pieces presented different problems for the editor. In "At Sea," also known as "Adagio sostenuto," the first five measures were lost, Ives having apparently torn off the upper three or four staves of this particular page of manuscript to be used for some additional sketches for another work, "The Celestial Railroad." All that remained were the last eight measures in what appears to have been originally a song for voice, three violins and organ. A marginal note tells us that the piece was played in that form in Hartsdale, New York, in December 1912, one of the rare performances of any work by Ives during that period. The manuscript has further instrumental annotations transcribing the voice part for English horn, and the organ part for piano (mostly), harp and a few notes for celesta. The three violin parts remained intact. Fortunately, Ives published "At Sea" as a voice and piano song in 1921. I was, therefore, able to reconstruct the missing five measures from the song according to Ives' specified instrumentation.

The instrumental version of "Luck and Work," originally a song composed in 1909, dates from October 1916 and is scored once again for Ives' favorite chamber setting: optionally English horn or Bassett horn, flute, three violins, drum and piano. My work consisted here primarily of deciphering Ives' marginal notes, decoding his many shorthand notations, establishing priorities among the several options Ives offered in regard to various details of instrumentation, doublings, dynamics, etc.

"Premonitions" (1918) presented still another combination of problems. Here again some sections of the work were missing. In this piece, Ives was working in short score on six staves per system but, at some point, had torn off the top three staves of measures one through four that contained a part from the vocal line and vital information about the multiple-divided upper strings and the woodwinds. The last 12 bars of the composition were missing altogether and, once again, had to be reconstructed from a voice and piano version published in 1921. Thus, only three out of 19 bars were intact, but, even then, only in a condensed short-score form.

Although Ives did not specify the number of strings, the 12-tone, cluster-like chords in measures four and five seem to indicate at least six or seven string instruments (if not full sections). Accordingly, I felt justified in also enlarging the wind sections somewhat. Thus, the final instrumentation is English horn (playing the main vocal line), flute, oboe, clarinet, bassoon, three horns, trumpet, trombone and tuba, bass drum, piano and optional celesta, and strings (at least three violins, one viola, one cello, one bass). Of these, only the bassoon and brass are not suggested in Ives' short score, although what may have been indicated in the missing final twelve bars is, of course, not known.

¹It goes without saying that I have relied heavily on the catalog of Ives' manuscripts and exhausting research by the indefatigable Ives authority, John Kirkpatrick.

Set No. 2 (not to be confused with the frequently performed *Orchestral Set No. 2*) was assembled presumably at about the same time as *Set No. 1* (1913). Three pieces were planned for this Set: “The Indians,” “Gup the Blood” and “The Last Reader.” Of these, “Gup the Blood” consists of only seven or eight measures of manuscript, six of which are an almost exact duplication of parts of “Over the Pavements,” and could not, therefore, be the basis for a reconstruction. It was also evidently intended as a piece for band and piano!²

“The Indians,” composed in 1912 and later developed into a song, was once again given to Mr. Greinert to copy into full score. But, as in the case of “The New River,” this was apparently not done, or the score was lost. It was not until 1934 that Mr. Roberts prepared a fair copy of the score under Ives’ supervision for inclusion in *Set No. 5*. With but minor revisions, the work was recorded here in that form, using the optional trumpet in the solo part.

“The Last Reader,” based on a text by Oliver Wendell Holmes, was composed in 1911 and was originally conceived for cornet solo, two violas and organ. But, when the proposed *Set No. 2* did not materialize, Ives included “The Last Reader” in another *Set* (No. 4?) and, on this occasion, rescored it for English horn (or trumpet) in the solo part, two flutes and strings. It was thus autographed by a copyist under Roberts’ and Ives’ direction (in 1934). However, further minor editing, correcting and instrumental changes had to be made for the present recording. In 1915, Ives, having just completed “*Tone Roads No. 3*,” decided to combine this work with a previously finished “*Tone Roads No. 1*” (1911) and an unfinished or contemplated No. 2 into a *Set*, called “*Tone Roads Et Al.*” Unfortunately, No. 2, if sketches of it ever

²This is a pity, for Ives—judging by his voluminous, volatile comments scattered all over the margins of the two manuscript pages, often running over into the musical staves—obviously had a subject in “Gup the Blood” that excited him tremendously and that he hoped to develop into an equally exciting piece of music. The complete title is “Gup the Blood or Hearst! Which is Worst?” Gup the Blood refers to a “prominent criminal,”—whether real or imagined by Ives has not yet been determined—who was tried and executed for forgery. Some of the more blazing verbal comments by Ives follow: “Gup—a prominent criminal gets the gallows; Hearst—another prominent criminal gets the money. Gup has to use his wits to live; Hearst never. One million dollars [for mama] Hearst sells half truths and colors the news, a lower form of dishonesty than ‘forging a check.’ Hearst—swill-brained, pansy-assed Cockroach!! Hearst newspapers make Gups and sell sensation, bunk to the soft people. Headlines, pictures that develop an interest in criminals’ life among the weak-headed defectives! An old-fashioned horse thief is a respectable man compared to Hearst. When the American people put Hearst with the horse thief—on the rope—American history will have another landmark to go with Bunker Hill and perhaps a new song to go with the Battle Song of Freedom.” Words between brackets were not legible and constitute a guess by the editor.

existed, has never turned up, and Numbers 1 and 3 were never performed in Ives’ lifetime. Since their publication, in 1949 and 1952 respectively, they have become quite well-known and therefore require little comment here, except to note the accidental similarity, in name and concept, of the term “tone road” to Arnold Schoenberg’s “tone row.” In truth, Ives here stumbled onto a principle akin to Schoenberg’s but, unlike the latter, did not bother to develop the idea into a systematic technique. Nevertheless, Ives used tone rows as thematic material in both pieces more than ten years before Schoenberg did so. Moreover, in “*Tone Roads No. 3*” Ives used a full-fledged 12-tone row that, in addition, is struggling to be an all-interval row (but doesn’t quite succeed.) The “row” is stated in the chimes at the beginning of the piece, and the intervallic content it exposes is ingeniously exploited in various ways, particularly harmonically, in the further development of the work.

In the earlier “*Tone Roads No. 1*” the “roads” are not twelve-tone, although highly “chromatic.” There are two, one stated in the cellos and imitated canonically in the flute; the other in the bassoon, with its consequent in the upper strings. Neither “road” (in No. 1) is systematically developed, the pitch choices becoming increasingly arbitrary in the course of the piece. By contrast the parallel quartal harmony in the two cellos and bass, strictly maintained and parallel for the first fourteen bars, assumes, by virtue of this harmonic uniformity, a “thematic” prominence that it did not have at its inception, when it was merely part of a six-part harmonic fabric (measures five through seven).

As if to make light of these obviously intellectual preoccupations, Ives, in typical dry, New England humor, covers the margins of his music paper with puns on the word “road”: “All roads lead to Rome and to F. E. Hartwell & Co. Gent’s Furnishings” or “There are many roads, you know, beside the Wabash—The B & O and Pennsylvania,” “Rondo Rapid Transit,” etc. (What a far cry from Mahler’s self-castigating marginal outbursts in the sketches of his Tenth Symphony, written at about the same time!)

Of all the pieces recorded here, “Ann Street” is the least known and perhaps as delightful a gem as Ives ever composed. Originally a song based on a text (by a certain Maurice Morris) taken from the *New York Herald* of January 12, 1921, Ives had grouped this piece with “The New River” and “The Indians” into a *Set*, (presumably No. 6) sometime after 1922. All Ives really did was to tear the two pages of “Ann Street” from his collection of “114 Songs” and annotate them with indications toward rescoring for trumpet, flute, trombone and piano. Evidently, nothing further was done on this piece. The present scoring by me was made expressly for this recording

and follows closely Ives’ instructions, taking the liberty of adding (as Ives did in countless pieces) a few high bell (or glockenspiel) notes.

“Ann Street” is utterly remarkable, first for its aphoristic succinctness, and then for the rapidity and yet complete naturalness with which the piece changes mood, character, tempo and meter every three or four bars in a total of only 22 measures.

Equally startling and innovative, though in an entirely different way, is “*Chromatimelodtune*,” a work reconstructed from Ives’ incomplete sketches by this author in 1962. In going through a number of uncompleted, unpublished and unedited Ives manuscripts, I chanced upon a work called “*Chromatimelodtune*,” initially sketched out in 1913 and taken up again in 1919. As I studied the manuscript with an eye toward completing, editing and reconstructing (where necessary), I realized that I was looking at what to all intents and purposes amounted to a full-fledged 12-tone composition. The more I analyzed Ives’ sketches, the more this initial impression was confirmed, and it became incontrovertibly clear that Ives had indeed stumbled on a concept of pitch organization (several years before Schoenberg) that not only eliminated traditional tonal relationships but also was predicated on the full autonomy and “abstraction” of the 12 tones of our chromatic scale, ordered in a particular intervallic pattern peculiar to this piece and rather rigorously maintained throughout.

There are two sets of sketches, in Ives’ own hand, that I used as a basis for the completion of “*Chromatimelodtune*.” Ives’ original 1913 sketch consists of a 32-bar piece (plus a related three-bar introduction) that consists basically of two ideas: 1) a melody based on the chromatic scale in its primary form but enhanced by various octave transpositions; 2) a harmonic background consisting of all 12 tones in two alternating pitch aggregates, the first of which (called A by Ives) contains six notes, the other (B) contains seven, for a total of 13 tones with one tone, C-natural, repeated. The alternating chord pattern of A and B is maintained for the entire 32 bars, and each harmonic aggregate is reshuffled, inverted and regrouped ranging from closed to open positions, so that no chord occurs twice in the same form.

In two other manuscripts (probably from the later date, 1919) the original chromatic melodic line was reshaped into a 12-tone pattern of C F A-flat E D-flat E-flat D A G-flat G B B-flat. This “row” is maintained throughout, making use of retrograde versions and canonic imitations, either at the octave or the fifth, as in Schoenberg’s earliest 12-tone efforts. There is no extraneous, non-row material in this polyphonic structure, which is to be played against the 12-tone harmonic background of the first sketch. Ives’ sense of pitch organization was so

highly developed in terms of 12-tone, that he even attempted—as evidenced by a marginal note—to superimpose on the already existing 12-tone structure a pitch pattern whereby the first and last note of each four-bar phrase would also produce a secondary 12-tone row. As far as the presently available manuscripts indicate, however, this attempt was unsuccessful and Ives evidently gave it up.



Even the second set of sketches did not result in a complete and final version of the piece. If Ives did finish it, it has not turned up to date and certainly no scores in any copyist's hand were ever found. Typically, Ives did not follow up on the implications of his "discovery" in "Chromatimelodtune." In fact, he evidently forgot all about the piece and, even in the 1930s, when most of the fair copies of Ives' works were produced, "Chromatimelodtune" was overlooked or perhaps not deemed worthy of further attention. This is surprising since the individual segments of the piece are not only substantial but are also more-or-less complete in themselves, and there are sufficient verbal instructions in the margins of the pages to indicate what the final result was to be. My contribution, therefore, consisted of pulling all these various segments together, following Ives' instructions (to himself) as closely as possible, and selecting the instrumentation from three or four alternatives Ives suggested. In the process, of course, numerous incidental inconsistencies, primarily between the 1913 and 1919 sketches, had to be corrected. Ives did not completely work out the final over-all structure of the piece, but his manuscript makes it clear that he intended at least three, possibly four, repeats of the complete 32-bar structure. The three-bar introduction was also earmarked for re-use as a transition between repeats and as a final Coda.

On one of the pages, in reference to a 4/4 march rhythm sketched in lightly, seemingly as an afterthought, Ives comments: "The third time may be [sic] play top tune on clarinet, *p*, drums, steady beat, and string pizzicato, *pp*, as a kind of scherzo and...if played fourth time, all [in] octaves, *ff*." I merely "realized" these suggestions, taking my cue in general from Ives' well-known interest in superimposing musical structures in different keys, meters and tempos, and in particular from the "Putnam's Camp" movement of "Three Places in New England," in which Ives pits a lively march against a sustained string setting, unrelated in key, tempo and instrumentation. Thus, in "Chromatimelodtune," in the fourth variant of the basic theme, a march one-third faster than the basic tempo of the piece emerges, rises to its own independent climax, and subsides again. It is heard once more as a brief echo in the Coda.

In his first sketches for "Chromatimelodtune," Ives thought of the work in terms of a "brass quartet and piano." But as the piece developed beyond his initial conception and expanded both in duration and complexity, a


brass quartet could no longer suffice. Indeed, Ives clearly mentioned strings, clarinet and drums, and quite obviously felt the need for an expansion of instrumental forces to adequately render his ideas. It should be noted that Ives subtitled this work an "Ear Study (aural and mental exercise)."


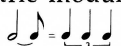
The remaining works, "From the Steeples and the Mountains" (Side 1, Band 4), "The Rainbow" (Side 1, Band 5), "Scherzo: Over the Pavements" (Side 2, Band 1), "The Pond" and "All the Way Around and Back" (Side 2, Band 4), are all individual, isolated pieces, not destined by Ives for inclusion in Sets or other larger entities. Moreover, they are published works, available for many years, frequently performed and in some instances even previously recorded. Each has its unusual and original attributes.

"From the Steeples" is remarkable not only for its instrumentation—four sets of bells in three different keys covering a range from  to , but also for

the fact that all this was created as early as 1901, when Debussy was just finishing up "Pelléas et Mélisande," when Schoenberg had not yet written his F-Sharp-Minor Quartet (No. 1), when Stravinsky had not yet started studying with Rimsky-Korsakov and his first works involving bitonality were still half a decade away.

"From the Steeples and the Mountains" is also remarkable for its "pre-serial" durational pattern of

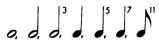
 (used in two pairs of canons in the bells) and the extraordinary brass writing: completely atonal (in 1901), making use of strict canonic imitation (initially at the minor third, then at the major third), and, finally, the unorthodox retrograding of measures 17-26 in measures 28-37. This is done in such a way that each 4/4 measure is preserved as a discrete entity, resulting, therefore, not in strict pitch or melodic retrogrades but in retrogrades of measure units (26, 25, 24, 23, etc.). That is to say, the sequence of measures is retrograded but the content of each measure is not and appears in its original "forward" form. (A similar procedure was used again by Ives in "Calcium Light Night," where the *entire* piece is retrograded in this leap-frog fashion.)

"Scherzo: Over the Pavements," completed—unbelievably—in May 1906, is one of Ives' rhythmically most complex works, pitting lively ragtime rhythms against 5/8 meters, occasionally splitting those into two groups of 5/16, superimposing quarter triplets over the 5/8, or splitting three bars of 5/8 into ten beats of . At one climactic moment, Ives constructs an extraordinary series of metric modulations in the following sequence in 49-65:  then 10/8=9/8, in turn converting into a 6/8, which finally turns into a 3/4. Similarly, a ca-

denza—with the twin admonitions "To play or not play" and "as fast as possible"—features a durational series (counted in sixteenth units) of seven, six, five, four, three, two (in the winds), and an eight-note chromatic scale stretched out across the seven octaves of the piano keyboard—all this against a strict march-like beat in the drums.

"The Pond," also dating from 1906, is one of Ives' loveliest lyric pieces, a worthy companion to the famous "Housatonic at Stockbridge" and "In the Night," both written around the same time (1906). "The Pond" is what Ives called an "Echo piece," in which, over an accompaniment of undulating strings, piled up in fifths, and a complex three-part chromatic descending line in harp, celesta and bells, a trumpet plays a quiet tune, echoed by a flute. "Taps" is heard faintly in the distance at the very end, and the piece fades into silence on a high violin harmonic.

"The Rainbow" (1914) is once again for Ives' favorite chamber orchestra combination: English horn (or Bassett horn), flute, strings and piano, although originally a harp and organ also figured in the instrumentation. The latter were evidently eliminated when the work was put into final score form in the mid-Thirties and subsequently published in that form.

"All the Way Round and Back," written in 1908 or earlier, is a scherzo for piano four hands (or two pianos), flute (or clarinet), violin, bugle (or trumpet), bells (or French horn). (This recording takes all the first options.) Three elements are combined in typically Ivesian polytonal and polyrhythmic fashion. Over a ponderous ostinato figure in the low-register piano, the violin and high-register piano develop chromatic scalar patterns in a durational scheme that moves from σ to \mathcal{J}^n in a "written-out accelerando" () , then "ritarding" back again to the whole note. At the climax, the bells chime in with a ten-tone pattern in quarter quintuplets while, unperturbed by all this rhythmic and chromatic agitation, the trumpet plays a simple four-note bugle tune in C Major.

Perhaps it is appropriate for me to point out some of the other musical highlights not referred to thus far. In "The See'r," for example, listen to the jaunty, cocky feeling of the music, with its ragtime and jazz rhythms; the 3/8 overlay of the clarinet on the basic 4/8 meter of the piece; and the wonderfully abrupt ending on the bass drum.

"A Lecture" is based on a quotation from an actual lecture by Arthur Twining Hadley, the then President of Yale University. Accordingly we hear in the strings in the six-bar introduction the "shuffling of feet, students, humming of voices," gathered in the lecture hall. Harmonically, the piece is an interesting exercise in the use of whole-tone chords and chords built in fifths, both outside the realm of diatonic tonality.

In "Like a Sick Eagle" the extraordinary sound produced by the violin is prescribed by Ives. In a footnote he states that "between half-steps a slide through a quarter-tone may be made, and between whole steps, through a third-tone. This, done in a certain way, gives a more desolate sound." The piece is marked *Largo molto*, draggingly; and the music, of a remarkable simplicity and profundity, aptly expresses Keats' melancholy text: "The spirit is too weak; mortality weighs heavily on me like unwilling sleep, and each imagined pinnacle and steep of God-like hardship tells me I must die, like a sick eagle looking towards the sky."

In "Calcium Light Night" Ives harks back to his campus days at Yale. Over a march pattern in the drums and low-register piano clusters, he superimposes, in an almost helter-skelter fashion, fragments of various popular fraternity songs of the period. They appear in different tempos, relative to the basic 4/4 march, as well as in different keys; and, toward the climax of the piece, these various strands of tunes overlap, or occur more-or-less simultaneously, in a startling example of early heterophony. In its structure and its *accelerando-ritardando* format, "Calcium Light Night" is a perfect pyramid form, incorporating the aforementioned retrograding of the entire piece at mid-point.

Ives has told of his boyhood experiments in trying to imitate on the piano the drums of his bandmaster father's bands. He says he got "tired of using the tonic and dominant and subdominant triads" for this purpose. He soon began to experiment with low-register clusters, using the fist or flat of the hand—this, I must remind the reader, in the mid-1880s! How well this idea of young Charles Ives' worked can be heard in our recording of "Calcium Light Night." Compare the last low-register "thump" on the piano (the third to the last sound of the piece) with the succeeding bass drum note, and you will hear how closely the sonority, even the harmonic partials, correspond between the two.

If "Allegretto sombreoso" seems a bit "free" rhythmically to the listener, if it seems to limp occasionally, this is not a lapse in performance. It is, rather, that this is what Ives intended, as the work vacillates between meters of 13/16 and 12/16.

It is hard to believe that the composer of "Tone Roads No. 1," is the same who wrote "Allegretto sombreoso" and "At Sea," which precede and succeed the former on this record. "Tone Roads No. 1" is one of Ives' most unusual experiments with polytonality, atonality, polyrhythms and, beyond that, with evolving a structure of almost random density and texture. This piece is best listened to in its vertical totality, as an inherently block-like entity in which the various polyphonic strands and linear convolutions serve only to achieve a dense structure that is merely the sum of its parts.

"At Sea" is one of those extraordinarily poignant and melancholy "songs," just this side of sentimentality, that Ives turned out so frequently. In its brief life, the piece is perfect in design. As in the short pieces of Webern, one does not feel that the brevity of the piece has deprived one of anything; it is complete—a self-contained musical statement.

"Luck and Work" is perhaps most remarkable for its ending, where the two tritone-related keys—B Major and F Major (often referred to as the *Petrushka* chord)—sound simultaneously. Notice the effect of the piano, playing in B Major, at first masking the strings' F Major; but the latter gradually emerges out of the decaying piano sound like a distant memory coming to the surface of the mind.

"Premonitions" is more complex and far-ranging than most of Ives' short pieces. From the first distant rumble of the bass drum and the opening string tremolo, like leaves shivering in a cold November wind, the piece moves inexorably to those extraordinary final massive bitonal chords.

"The Rainbow" features some of Ives' typically crusty harmonies, a haunting solo cello line near the end, and Ives' standard echo-device ending in a few solo strings.

"Tone Roads No. 3" warrants, some day, a detailed analysis. In its three hectic minutes it covers a great deal of innovative ground and is a striking example of the fertility of Ives' mind and the casualness with which he tossed off ideas that would have occupied most other composers, had they even conceived such ideas, for decades. For example, the linear 12-tone statement of the opening "tone-road" has its harmonic consequents later in the piece, and in measures 10-12, which follow the termination of the chime "tone-road," there is a harsh exchange of "dissonant" chords between the winds and strings. It is as if the linear 12-tone row has been turned suddenly on end, so to speak, forming fully chromatic chordal aggregates. These four-, six-, seven-, eight-, ten- and 12-note chords are all "abstractly" built on intervallic components of major sevenths, major thirds, fifths, etc. Moreover, two or three of these chords group together into 12-tone aggregates. Then, most remarkably, after a widely-spaced 12-tone chord, Ives abruptly "shrinks" the whole passage down to a quarter-tone cluster. Between three pairs of instruments (flute and clarinet, two violins, viola and cello), the intervals are progressively reduced from fourths and fifths through thirds and seconds to quarter-tone adjacencies.

Later in the piece, two other 12-tone-associated ideas appear. First (at measure 24), a figure in the string quartet occurs in which the four instruments fan out in four different directions from a four-part, semi-tone cluster. The first violin moves in whole tones, the second violin in half steps, the cello in contrary motion to the second violin (also in half steps), while the

viola remains as a sort of pitch-fulcrum on its initial pitch. Subsequently, Ives adds, in three-bar phrases, three different semi-tone clusters: one in the four strings (measure 27—B, A#, F, E), one in the four wind instruments (measure 30—D \flat , C, E \flat , D), and the remaining four notes in the piano (measure 33—A, G#, G, F#). Each station in this three-stage accumulation of a twelve-tone cluster is associated with an abrupt acceleration of the tempo. Ives was clearly trying to establish a correspondence between harmonic density (or intensification) and tempo.

One could go on citing Ivesian innovations or pioneer experiments that, in many cases, were not taken up again until the 1950s. But Charles Ives would probably not have liked too much talk about his music. Although he did not often complain about the way the music world had treated him and though he was not given to personal bitterness, he would undoubtedly have preferred to let his music speak for itself in performance. Let us, then, allow the music of this unique American master to have its say!

PERSONNEL

FLUTE/PICCOLO	VIOLIN
Robert DiDomenica	Matthew Raimondi
Elinor Preble	Arthur Schuller
OBOE	Rudolf Kolisch
Kenneth Roth	Eric Rosenblith
Timothy Valentine	Tibor Pusztai
OBOE/ENGLISH HORN	Kenneth Sarch
Ronald Roseman	VIOLA
CLARINET/E \flat CLARINET	Jean DuPouy
Charles Russo	Albert Bernard
CLARINET	Yael Orbach
Carl Atkins	Stephen Wilkes
BASSOON/	CELLO
BARITONE SAXOPHONE	Seymour Barab
David Carroll	Jay Humeston
BASSOON	BASS
John Miller	Kenneth Fricker
FRENCH HORN	Lawrence Wolfe
Paul Ingraham	HARP
Michael Johns	Gloria Agostini
Paul Capehart	PIANO
TRUMPET	Robert Miller
Robert Nagel	Newton Wayland
Allan Dean	PERCUSSION
TROMBONE/	*Frank Epstein
TENOR TUBA	*Thomas Gauger
John Swallow	*Arthur Press
TROMBONE	*Charles Smith
Raymond Turner	
Douglas Wauchope	
TUBA	
Harvey Phillips	

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COLUMBIA MASTERWORKS COLUMBIA

**CHARLES IVES
CALCIUM
LIGHT NIGHT**

*Orchestra conducted by
GUNTHER SCHULLER*

1. Set No. 1:
The See'r
A Lecture
The New River

MS 7318
STEREO



SIDE 1
XSM 150421

Like A Sick Eagle
Calcium Light Night
Incantation (Allegretto sombreoso)

2. Tone Roads No. 1
3. Set No. 3:
At Sea (Adagio sostenuto)
Luck and Work
Premonitions
4. From the Steeples & The Mountains
5. The Rainbow
Ann Street

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**CHARLES IVES
CALCIUM
LIGHT NIGHT**

*Orchestra conducted by
GUNTHER SCHULLER*

MS 7318
STEREO



SIDE 2
XSM 150422

Scherzo:

1. Over the Pavements
2. From Set No. 2:
The Indians
The Last Reader
3. Tone Roads No. 3
4. The Pond
All the Way around & Back
5. Chromatimelodtune

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