Charles Ives' *Three Places in New England*: an Interpretation and a Conductor's Guide

A Doctoral Thesis

Presented to the Faculty of the Bienen School of Music

of

Northwestern University

in Candidacy for the Degree of

Doctor of Musical Arts

By

Chris Wild

June 2018

Acknowledgements

I'd like to thank the generous and talented musicians, my colleagues, who volunteered to learn and perform Charles Ives' *Three Places in New England* with me on January 17, 2018, at Northwestern University's Pick-Staiger Concert Hall. I'd also like to thank all of my wonderful professors at Northwestern's Bienen School of Music, including Victor Yampolsky, who has helped me become the best possible version of myself on the podium. My complementary coursework, amounting to a cognate in Musicology, sharpened my appreciation for musical discourse and influenced the contexts within which I examine Ives' work. Furthermore, my committee members Robert Hasty and Victor Yampolsky were instrumental in providing opportunities for me to grow as a musician and leader, including their support of this doctoral project.

Conductors such as myself who are interested in the works of Charles Ives are benefiting from the ongoing efforts of Charles Ives Society members James Sinclair and Thomas Brodhead. Maestro Sinclair was very helpful in describing their efforts and the published and recorded history of *Three Places in New England*. I am also indebted to Theodore Presser Music Company, which has provided a publishing home for revisions to Ives' works, and has granted me permission to reproduce the images of the printed music, as well as the YouTube video documenting our performance. Presser was also prompt in delivering the score and parts, providing me with ample time to prepare them.

I'd also like to thank my family, including my mother Christine Eschman who initiated my life in music, reflecting my great grandfather, Karl Eschman, whose work as a conductor and music theorist included championing the composers of his day. I'm particularly indebted to my wife, Eliza Brown, whose love is reflected in her support of my education and in all of the collaborations she shoulders.

Table of Contents

List of Score Examples

Charles Ives' *Three Places in New England*: an Interpretation and a Conductor's Guide

Introduction

This is a golden age for admirers of orchestral repertoire, with recorded live performances increasingly made accessible to housebound music fans via the internet. The resulting glut of content has led some orchestras to challenge themselves so that they might stand out from their peers, sometimes through clever programming and also through unique events and community outreach. Whereas previous concerts highlighting American composers may have featured iconic works such as Aaron Copland's *Appalachian Spring*, George Gershwin's *Rhapsody in Blue*, or even Charles Ives' *The Unanswered Question*, now some musicians are engaging with less commonly performed works which in some cases may challenge the abilities and capacity of an orchestra. With Charles Ives' most complex orchestral compositions, including his *Three Places in New England, Symphony No.4*, and *New England Holidays*, all of which were completed between 1914 and 1919, the technical difficulty of preparing the music is shared equally between its publisher and the orchestra's conductor, musicians, and librarian. The brilliance of such works may entice musicians to tackle their considerable challenges, as demonstrated in the Berlin Philharmonic Orchestra's 2012 recorded performance of Ives' *Symphony No.4* (which includes a very large orchestra, mixed choir, and two conductors) and the San Francisco Symphony's current quest to publish a studio recording of the same work. Such passion projects may be challenged by the fleeting amount of rehearsal time available to American orchestras, but an increasing number of valuable resources have come forth to aid such efforts, including revised critical editions of Ives' scores and parts published by the Theodore Presser Music Company in collaboration with members of the Charles Ives Society. Recently, the engraver for these newest editions, Thomas Brodhead, has created an internet-based website

dedicated to addressing "every quantifiable performance problem confronting conductors and performers of the Ives Fourth Symphony."[1] My personal journey through Ives' music is currently focused on version 4 of his *Three Places in New England* (the version that is the truest realization of his original instrumentation and orchestration), through the second edition of said version, published in 2008 with editing by conductor James Sinclair and engraving by Thomas Brodhead, both of whom represent the Charles Ives Society. Despite being more than a century old, the ideas contained within *Three Places in New England* are as contemporary and pressing as ever, and the duality of its scope is impressive: it gazes outward with worldly ambition alongside intimate reflections. Whereas Aaron Copland's oeuvre frequently meditates on the possibility of the American Dream, elusive as that may be, Ives' mature works reflect an American reality, where an array of cultures meet as the American experiment, and the ensuing mix of sounds is equal parts dissonant and beautiful. With this inspiration in mind, I set forth to gather ideas pertaining to Charles Ives' *Three Places in New England*, intending to build a thorough guide to interpreting and realizing it.

In his exhaustive account of the history of western music, published by Oxford University Press, musicologist Richard Taruskin credits the effect of Petrucci's first printing press for music publishing (ca. 1500) as "conceptualizing of a 'piece' of music as a concrete product that can be sold in a tangible, reproducible form."[2] Later on, Taruskin contrasts this early example of music consumption with significant developments in music composition and recording technology in the early 20th century, when the amassed complexity of music notation represented by modernism began to conflict with the freedoms of improvised music and audio recordings. Within this latter context, Ives' mature works standout for their density of musical ideas, often presenting musicians with overlapping layers of content and interpretive challenges.

---

1 Thomas Brodhead, "Ives Fourth Symphony," *Critical Performing Edition* (website blog), http://www.ives-fourth-symphony.com.

2 Richard Taruskin, Christopher H. Gibbs, ed., *The Oxford History of Western Music: College Edition* (Oxford, England: Oxford University Press, 2012), 165.

As problematic as Taruskin's generalizations may be, his question of usefulness is relevant when considering the role of Ives' complex scores. In what ways are his published scores of use to musicians, and in what ways does his notation impede us from consuming the musical content?

As a conductor interested in contributing to the discourse on Ives' works, I stand to benefit from the glut of recordings, writings, and other resources currently available to me surrounding *Three Places in New England*. A maverick of composition (to borrow Michael Tilson Thomas' term), at times Ives lacked the musical peers that might have helped him notate his music in a manner that would be most practical for musicians. This likely played a role in isolating him from potential collaborators, leading many of his compositions to be premiered long after their completion. *Three Places in New England*, for example, was not premiered publicly until 1931, after conductor Nicholas Slonimsky urged Ives to make revisions to the piece so that it could be performed by his smaller Boston Chamber Orchestra. This is why the fullest orchestration is now known as version 4 - despite reflecting the composer's original intentions, it was the final version to be prepared for performance and publishing. While Slonimsky was successful in getting the piece's instrumentation to be reduced by Ives, not all of his suggestions were implemented by the composer. For example, in the second movement (beginning in measure 68) there is a section where one portion of the orchestra performs in common (four/four) meter while another group performs in three/four time at a tempo that is 25% faster. Slonimsky wanted to demonstrate his conducting facility, and Ives' dual concept, by conducting separate meters and tempi with each of his hands, but Ives' "refusals were politely firm until he allowed Slonimsky his wish on the condition that an 'ossia' line appear in the score and parts showing how the passage can be performed in relation to a single beat pattern. This [1976] edition restores Ives' original notation."[3] In the second edition of the score for version 4,

3 Charles Ives, *Three Places in New England*, Full Orchestration Restored and Edited by James B. Sinclair (Bryn Mawr, Pennsylvania: Theodore Presser Music Corporation, 1976), vii.

published in 2008, similar changes for accessibility have been made in the third movement of the work, enabling the first violins to visibly perceive their complex polyrhythms in relation to the conductor's beat pattern with the help of customized markings visible in the Violin 1A part; similarly, the celeste's rhythms have been updated so that they are relative to the conductor's beats rather than being written as mathematical ratios that force the player to compute four eighth notes distributed evenly across every 1.5 beats of the conductor.[4] One can appreciate the practicality of the 2008 edition's updates when comparing the newer Violin 1A part (seen in Score example 1 with my annotations) with the original 1976 edition's score (seen in Score example 2).

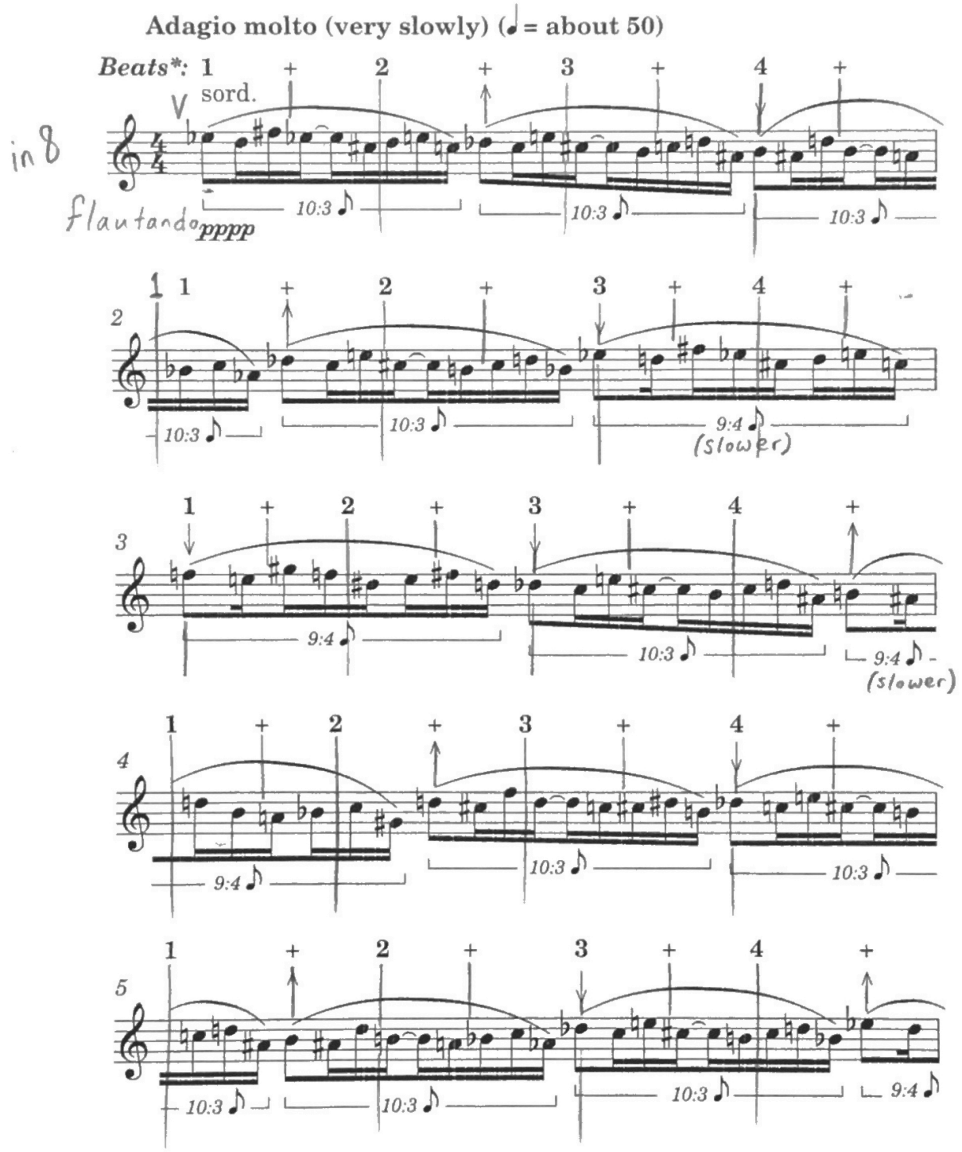
4 Charles Ives, *Three Places in New England,* Version 4, for Large Orchestra Realized and Edited by James B. Sinclair, 2nd ed. (Bryn Mawr, Pennsylvania: Theodore Presser Music Corporation, 2008), 74.

Score example 1 – Violin 1A part, 3rd movement, 2008 edition (mm. 1-5)

III. The Housatonic at Stockbridge

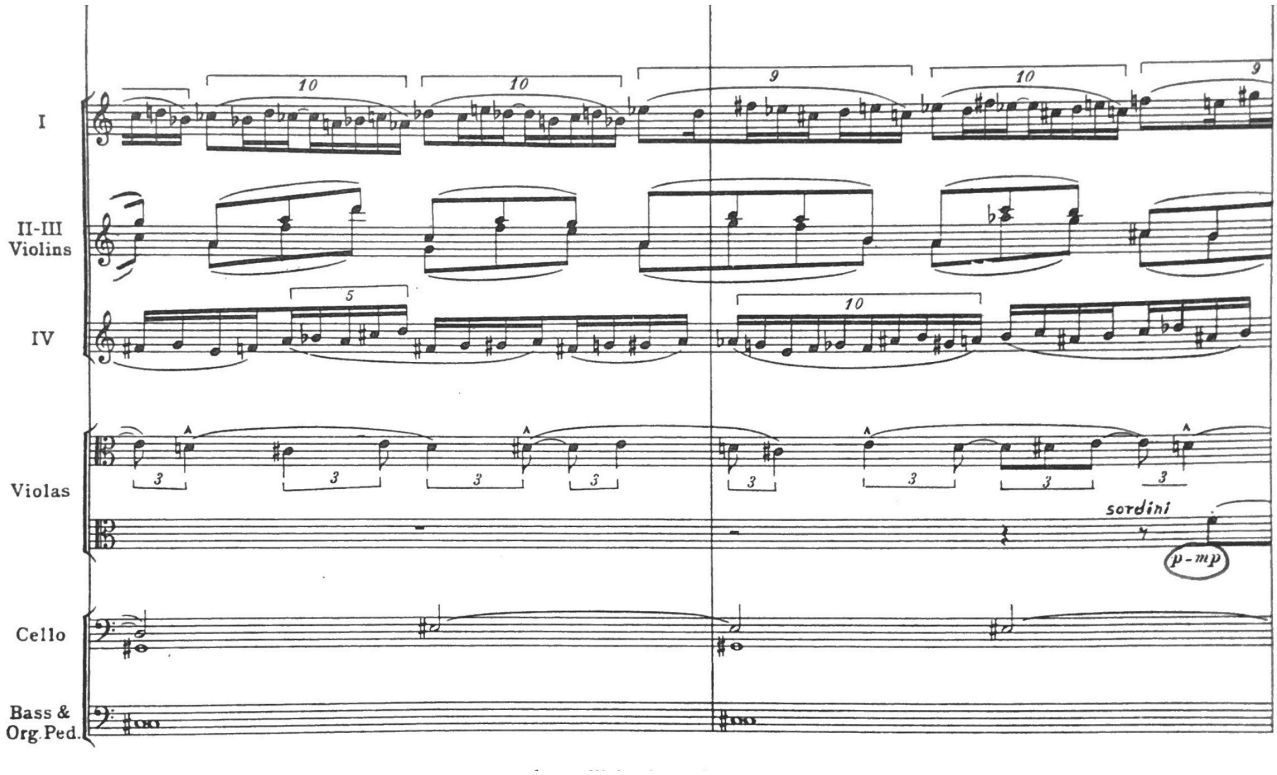
→ TURN TO PAGE 18 IF USING ALTERNATIVE NOTATION →

Original notation here; version of Violin IA part with approximate (not exact) rhythms provided starting on page 18.



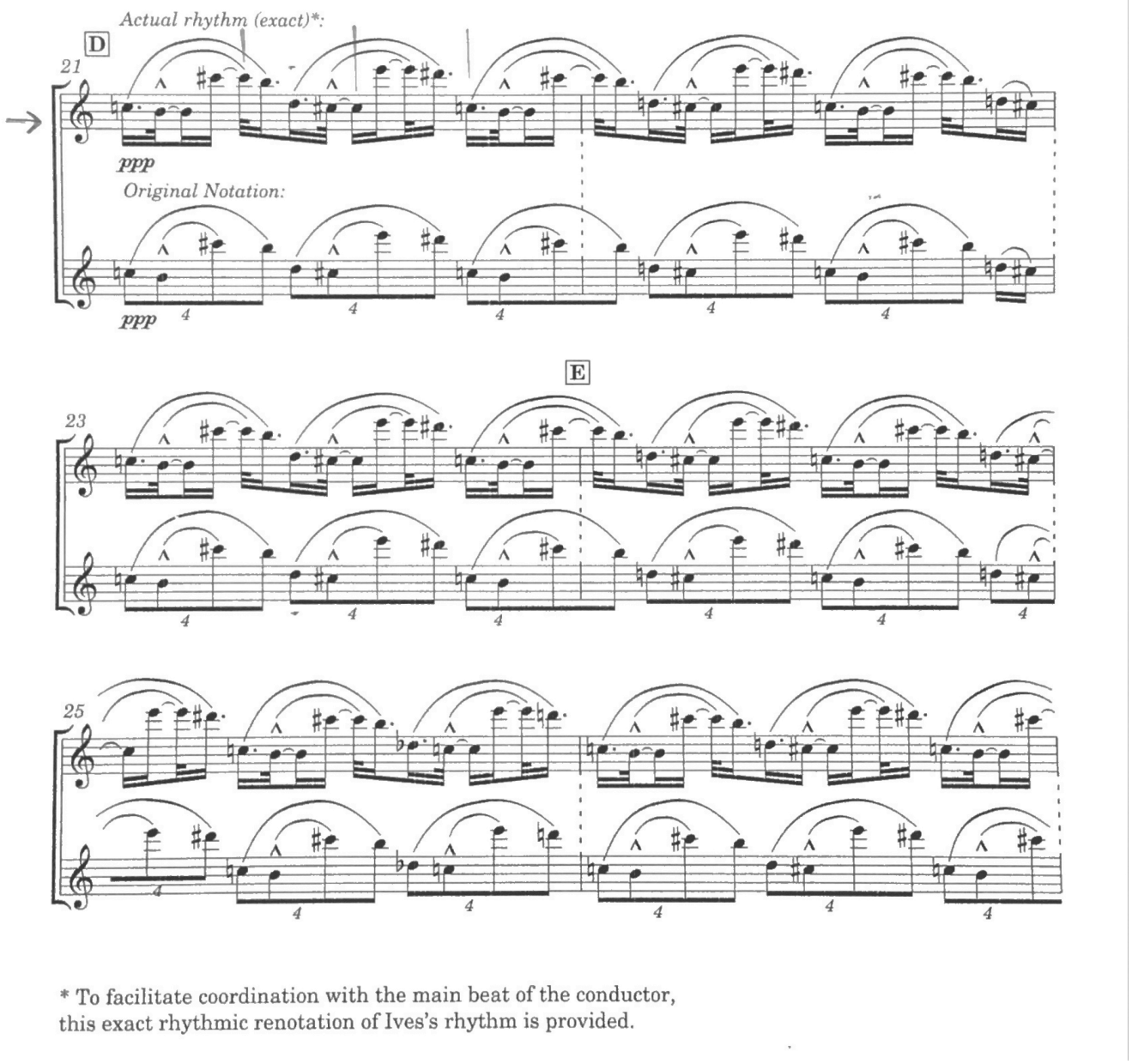
** Notes with arrows fall exactly on the indicated beats (or half-beats); all other notes fall relative to the positions of the beats and half-beats indicated.*

Score example 2 – Score, 3rd movement, 1976 edition (mm. 5-6)



Another benefit of the 2008 edition is its updated rhythms for the celeste player (seen in Score example 3), which are still exact and correct, but allow for a much quicker path to success that avoids wasting rehearsal time on realizing one musician's complicated tuplet rhythms. Comprehending the "Original Notation" (also seen in Score example 3) would require either mathematical calculations or visual approximations to relate the timing of the music to the conductor's beat pattern. Thankfully, the revised notation circumvents this dilemma while retaining the accuracy of Ives' rhythms.

Score example 3 – Celeste part, 3rd movement, 2008 edition (mm. 21-26)



In the following chapter, I will argue that *Three Places in New England* succeeds as an analogy for a contemporary experience of life in the United States through its musical and associative expressions. When analyzing its technical components, one may also recognize phenomena relevant to the interests of contemporary composers and interpreters. For example, acclaimed English composer Thomas Adès completed his *Asyla*, written for "large orchestra" in

1997, and has seen it become a popular inclusion on programs in the years following its premiere. It poses a similar rhythmic challenge to Ives' decoupling of the orchestra into multiple rhythmic groups, seen on page 56 of Adès' score, where he asks the conductor to conduct half of the orchestra in a variety of asymmetrical mixed meters, while the percussion and strings continue in a simple common meter, unchanging.[5] The problem is that in this scenario, one half of the orchestra becomes completely unaware of how it relates to the other half's rhythms, effectively requiring that group to ignore their peers. Adès does provide the conductor with a "cue line" which consolidates the common meter rhythms within the other group's mixed meter measures, but creating such a multiplicity of hierarchies is not a recipe for success, in my opinion. A successful revision of this passage would recompose the strings and percussion's simpler rhythms within the mixed meters of the rest of the orchestra. As with the revision to the celeste part in the 2008 edition of *Three Places in New England*, Adès could supply an ossia staff for those interested in observing the concept that led to his composite rhythms. With such a revision, the burden on the conductor would ease and all of the musicians could listen to one another. And in this regard, the challenge of the piece would be more evenly distributed throughout the orchestra and its conductor, rather than separating responsibilities unevenly and unrealistically. When I had the opportunity to observe an experienced orchestra rehearse *Asyla* in 2015, twenty minutes of rehearsal time was wasted on this passage, with no improvement made by anyone on accurately realizing the composer's notation. At the end of this frustrating use of rehearsal time, the conductor decided to revisit the passage on a subsequent day, without any perceivable plan for improvement.

When I recently conducted Igor Stravinsky's thorny *L'Histoire du soldat*, in which metrical patterns often conflict with the music's rhythmic patterns and our perception of pulse, the instrumentalists and I deduced that at no time whatsoever is it useful for a member of the

5 Thomas Adès, *Asyla* (London, England: Faber Music Ltd, 1999), 56.

ensemble, or the conductor, to ignore one another. At first, there were moments in the opening *Marche du soldat* where the bassist's repetitive ostinato patterns (which occasionally conflict with the piece's changing meters) compelled him to attempt ignoring his peers. However, in such situations and others like it, we found any void of communication to be counter-productive. Rather, for maximum success of both accuracy and interpretation, one must consider as much visual and aural information as possible. That is also the case, for example, at the beginning of *Three Places in New England*'s second movement, where the strings and percussion each emphasize different parts of the beat and the perception of whose beat is strongest is altered by changes in meter. These experiences, combined with my considerable experience as a cellist performing conducted contemporary chamber music with Ensemble Dal Niente, have informed my approach to realizing the Ives.

Such questions of practicality lead one to consider the usefulness of the piece's score. In a perfect setting, it would work simultaneously as a vehicle for analysis and as a tool for rehearsal and performance. In my opinion, Sinclair's revised 2008 edition of *Three Places in New England*, version 4, offers a score and parts that reflect the best of both worlds. The conductor and orchestra are given enough information to quickly arrive at an accurate realization of the piece, such that they have a greater chance of devoting rehearsal time to subjective interpretation while avoiding rhythmic hurdles. This desire supports the established practice for performing standard repertoire - musicians are expected to prepare any technical and personal issues on their own, and rehearsal time is devoted to issues pertaining to the collective good. When I reached out to the editor of this edition, James Sinclair shared that "My purposes in preparing a second edition (2008) were (1) to improve the performance materials, (2) replace my hand-entered notations in the edition published in 1976, (3) to make the necessary corrections, and (4) to reconsider my choices between use of Ives's original orchestration (vers.1) and the

1935 publication (vers.3)."[6] Keeping track of all the different orchestrations and versions of the work can be challenging - although Sinclair here credits version 1 as being Ives' original choice, it is in fact version 4 (which is also edited by Sinclair) that presents the composer's original, larger instrumentation, and its remarkable rhythmic and interpretive challenges. Version 4 is also the edition that has become the most commonly performed and recorded choice for professional symphony orchestras. Ultimately, it was a much appreciated treat to discover and receive the updated 2008 edition of the score and parts, since it generally is very successful at fulfilling Maestro Sinclair's goals and is much clearer than his 1976 edition of version 4.

This being said, the 2008 edition of *Three Places in New England* does not promise a foolproof pathway to success. As with most publications of complex music (such as *L'Histoire du soldat*), the printed music has occasional errors that in this case are luckily both rare and correctable. In my opinion, the parts call for a sizable amount of annotating to help musicians comprehend the piece's rhythms, especially in relation to the conductor's chosen beat patterns. It should be noted, however, that these burdens are not necessarily greater than taking on the challenge of realizing a mature work by Stravinsky, Schoenberg, or even Mahler, for whom errata lists are often needed to overcome mistakes in the score and parts. A further look into preparing for success with *Three Places in New England* will follow my analysis and interpretation of the piece.

6 James Sinclair, "Re: Performing & Writing about 'Three Places in New England'" (email correspondence), accessed December 14, 2017.

A Collected Analysis & Interpretation

There are numerous published analyses of each of the movements in Ives' *Three Places in New England*. The literature tends to focus on movements in isolation since each movement can be pointed to as a separate example of a particular composition technique. In addition to surveying literature on *Three Places in New England* written by music theorists and musicologists, I will present my interpretation of the work, with prioritization towards the concerns and priorities of a conductor. Beyond the domain of music scholarship, comments on the work as a whole tend to be more anecdotal. Renowned music critic Alex Ross, in his *The Rest is Noise*, lauds the work as "Ives' deepest meditation on American myth."[7] Any correlation with myth only increases the intrigue surrounding it, begging us to peel back its outermost layers.

Alongside its intermittent moments of tonal tranquility, there are spots in *Three Places in New England* that can intimidate the onlooker; staggered polyrhythms and abrasive dissonances are apparent in the score and parts. Seemingly not the greatest fan of modern or avant-garde musical innovations, Richard Taruskin used the term "ultra-modern" to refer to Ives' body of work, despite a recurring trend in his compositions to resolve from momentarily accrued complexities towards simplicity. To Ives, such categorizations were useless. "'Why tonality as such should be thrown out for good, I can't see,' he wrote. 'Why it should always be present, I can't see.'"[8]

When *Three Places in New England* was to receive its European premiere in Paris, shortly after its first American performances, Ives informed Slonimsky that he would be unable to join him for the performances abroad. Lengthy correspondences on this topic and others are

7 Alex Ross, *The Rest is Noise* (New York, NY: Farrar, Straus & Giroux, 2007), 133.
8 Ross, *The Rest is Noise*, 132.

included in Slonimsky's exhaustive account of 20th Century music titled *Music Since 1900*. Although Ives was unable to join Slonimsky in France, we are provided evidence that such a decision was unlikely to be a result of lacking funds; Ives mentions in a separate letter that he will compensate Slonimsky for the extra percussionists required to perform the second movement of *Three Places in New England*. In addition to wishing the conductor well, Ives' correspondence demonstrates the spiritual nature of his musical priorities:[9]

> "The concert will go alright. Just kick into the music as you did in the Town Hall - never mind the exact notes or right notes, they're always a nuisance. Just let the spirit of the stuff sail up to the Eiffel Tower and on to Heaven. Nevermind the ladybirds, male and female, in the audience - they're dear and nice - or the cuffs - they never should be worn. But you are a good boy. I hope you can get in enough rehearsals, and if you can't, do it anyway and we will fix it up somehow. Don't bother with mine too much because it is harder - the others won't get any too much rehearsing. I think probably it is advisable to put at least one notice in the leading papers; they do a lot for music and a lot against it."

Ives scholar Peter J. Burkholder provides an account of the technical components that populate *Three Places in New England*'s three movements. He identifies the opening movement, titled *The "St. Gaudens" in Boston Common (Col. Shaw and his Colored Regiment)*, as being a clear example of Ives' use of a patchwork technique, where borrowed excerpts from external tunes are combined with original musical material "to capture a mood."[10] The term patchwork is reminiscent of Ives' cherished Transcendentalist poets: as with a physical quilt, the combination of various elements and relationships may give way to a new reading that transcends its physical elements.

Taruskin returns to his dismissive tone when describing the second movement of *Three Places in New England* in his *Oxford History of Western Music*. For Taruskin, the ultra-modernist's "excesses were justified in the name of fun or of 'realism' - presenting things 'just as

---

9 Nicolas, Slonimsky, *Music Since 1900*, 5th ed. (New York, NY: Schirmer Books, 1994), 1036.

10 Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press, 1995), 315.

they (never) were.'"[11] In this second movement, titled *Putnam's Camp, Redding, Connecticut*, Ives frequently removes his personal voice from the music, choosing instead to use a collage technique to "convey the sense of viewing both real and imagined events through the eyes and ears of a participant."[12] This approach contrasts with the first movement's patchwork technique, where Ives reserved the freedom to contextualize his quotations with original accompaniments and various augmentations, and his chosen quotations were used sequentially, each contributing to the progression of the music. In the second movement, Ives preserves his quotations' inherent qualities and overlaps them to suggest the presence of multiple bands marching through Putnam's Camp. Both movements seek to recreate the essence of a particular historical event; the first movement recalls a series of events involving Colonel Robert Shaw's 54th Regiment of African American soldiers, later memorialized by artist Augustus Saint-Gaudens in a relief sculpture that Ives observed in Boston Common park. Ives' second movement transports us further back, to the American Revolutionary War, but does so through the perspective of a child visiting Putnam's Camp on a recent July 4th holiday, imagining how it may have been. In this scenario, we are given access to the child's daydreams of a campsite where union soldiers and marching bands move across the landscape, passing one another and creating musical discord. According to Ives' introductory note,[13] these imagined sounds also conflict with the sounds surrounding the boy in his present day. Denise Von Glahn Cooney sums up the audience's experience of this music, explaining that listeners "discover relationships between present and past that exist at Putnam's Camp: festivities that open the piece are momentarily forgotten as listeners close in on a historical event; before the piece is over, music and listeners ultimately return to the present."[14] Although the piece seems to spiral towards chaos, Cooney reminds us

11 Taruskin, *The Oxford History of Western Music: College Edition*, 882.
12 Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, 389.
13 Ives, *Three Places in New England*, Version 4 (2008), 20.
14 Denise V.G. Cooney, "A Sense of Place: Charles Ives and *Putnam's Camp, Redding, Connecticut*," *American Music* 14, no. 3 (Autumn 1996): 277.

that at least in terms of its narrative, the second movement's arc-like treatment of perspective resembles the musical forms of the other two movements.

Ives' use of collage is best exemplified in measure 27 of the second movement, where borrowed excerpts from tunes *Massa's in de Cold Ground* (played by the flutes and first clarinet), *Liberty Bell March* (oboes, 2nd clarinet, and violas), and *Semper Fideles* (bass trombone and tuba) conflict with Ives' own melody restated by the violins. Eventual quotations of *Yankee Doodle*, *The British Grenadiers*, and, in the final measures, *The Star-Spangled Banner*, are indeed fun to play and hear. In addition to implementing all these borrowed tunes, the composer is also borrowing from himself, as much of the music resembles his 1903 composition *Country Band March*. Interestingly enough, amidst all the borrowed tunes, it is Ives' original march melody that seems catchiest of all. And by using so many song quotations in the first two movements of *Three Places in New England*, Ives' music reflects an operatic approach to populating a scene with characters - in his imagined historical settings, his characters express themselves through song, and the boisterous result is not unlike the Café Momus scene in Act II of Puccini's *La bohème*.

The third and final movement, *The Housatonic at Stockbridge*, is perhaps the most personal of the set, as it represents Ives' recollection of his honeymoon hike with wife Harmony in Stockbridge, Massachusetts, when "we walked in the meadows, along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember."[15] Ives provides a written introduction for all three movements, and this last movement could be the most programmatic of the set since Ives recreates the sounds he himself experienced, rather than simply a collection of excerpts relevant to the location. The third

15 Denise V.G. Cooney, "Reconciliations: Time, Space and American Place in the Music of Charles Ives" (PhD diss., University of Washington, 1995), 168.

movement also fulfills linear time and possibility, as the gentle flow of the Housatonic River (represented by the thin and undulating contour of the violinists' left and right hands) passes by a church in Stockbridge where a hymn is heard in the distance (attributed by Clayton Henderson to the melody *Missionary Chant*,[16] which Ives assigned to the French horn, English horn, and viola, combined with the accompanying instruments' use of the hymn *Dorrnance*), and then gathers steam as it increases in size until it emphatically empties into the Atlantic Ocean in Stratford, Connecticut. All of this became obvious when Ives reworked the material in 1921 for voice and piano, set to Robert Underwood Johnson's poem depicting the same river, an excerpt from which is present in the orchestral score as a preface to *The Housatonic at Stockbridge*.[17]

Richard Taruskin is correct, however, that the three scenes imagined by Ives never truly sounded as Ives depicts them. When I visited Stockbridge on a Sunday morning in August of 2017, I determined that it would not be possible to hear the river and church choir simultaneously, since the nearest church in town was a quarter mile (over 1300 feet) from the river bank. When I arrived at St. Paul's Episcopal Church in Stockbridge, I found that even with their doors open wide, I lost any ability to hear their choir singing once I crossed to the other side of the street. This experience further cemented my belief that with all of the movements in his composition, Ives' concept of place represents a collection of experiences rather than an attempt to realize the sounds attributed to a specific place or event.

In her musicology dissertation that chronicles details found within and adjacent to *Three Places in New England*, Cooney concurs that Ives' music demonstrates a "multiplicity of meanings and viewpoints that Ives attached to America and its places."[18] Therefore, I would not suggest that Ives' approach to portraying setting and character matches that of a 19th Century symphonic tone poem, or program music, despite some authors' attempts to infer programmatic

16 Clayton Henderson, *The Charles Ives Tunebook* (Michigan: Harmonie Park Press, 1990), 271.
17 Ives, *Three Places in New England*, Version 4 (2008), 63.
18 Cooney, "Reconciliations: Time, Space and American Place in the Music of Charles Ives,", 15.

intention on Ives' part. Although he has provided us with written contextualizations for each of the piece's movements, he is careful to abstain from tying any progression of sounds to a sequence of extramusical events. Certainly, we are now aware of his memorable hike along the banks of the Housatonic, but the retelling of his adventure was not written into the score (he chose to include the Underwood Johnson poem instead), and therefore is rendered a tangential anecdote.

As would be the case for anyone remembering such an event, Ives' ability to recall any such experiences or memories is filtered through his personal beliefs and biases. Thus, in the case of his closing movement, I've concluded that Ives is sharing a combination of separate memories that combine to reflect the things he values in his experiences at Stockbridge. What myths, if any, these three places in Ives' New England may convey in total, is ultimately up to the listener to decipher. By sharing a collection of separate places and experiences that don't share much in common, Ives has provided ample space for us to draw our own conclusions, if any are needed.

David Thurmaier suggests that if a categorical assertion can be ascribed to Ives' works in general, it is that they at the very least amount to a "patriotic topic (or style)."[19] Ives is often credited with being an All-American man, for reasons that reflect the enduring myth of the American Dream, where the efforts of a ruggedly competitive individual are rewarded with material luxuries. Frank Rossiter notes that Ives "proclaimed his solidarity with the American people - not only in the themes and subject matter of his compositions, but also (and more significantly) in his choosing to lead an ordinary life in the workaday business world."[20] Ives' youth is often characterized by an intense music education administered by his father, an Army bandleader, that included training in the military marches and Protestant church hymns that he

19 David Thurmaier, "When Borne by the Red, White, and Blue: Charles Ives and Patriotic Quotation," *American Music* 32, no. 1 (Spring 2014), 76.
20 Frank Rossiter, *Charles Ives and His America* (New York: Liveright, 1975), 312.

would later incorporate into many of his compositions. The young man began accruing his All-American credentials when he captained his high school baseball team and later played for Yale University's varsity football team, these being uncommon pursuits for a composer. Following his time at Yale, Ives became a tremendously successful entrepreneur, eventually founding the insurance firm Ives & Co., which gave him the freedom to compose music independent of any commercial pressure. Rossiter suggests, however, that over the course of his professional life, Ives' musical promise succumbed to the same societal pressures that led him to inhabit a traditional masculinity rather than the Bohemian life of an artist, with his composing "hidden away from from the eyes of a society that neither understood nor approved."[21] Once his artistic instincts amounted to overwhelming frustrations, his compositional productivity significantly decreased after 1920, even though his works "were drawn increasingly into the mainstream of his country's concert life."[22]

Any challenges faced by composers, such as Ives' decreasing morale, are rarely incorporated into our narratives surrounding orchestral programming. Whereas many concerts that project an American theme tend to promote an elusive myth of perfection, I am personally drawn to *Three Places in New England* because I believe it reflects an imperfect American reality that persists to this day. Like Ives, I tend to parse meaning from a collection of experiences, and I find any observable notion of an American quality to be pluralistic. The aforementioned American experiment, which I described as an array of cultures meeting and mixing on American soil, is not unlike the diversity found within *Three Places in New England*. Through its ongoing television series titled *American Experience*, PBS demonstrates a similar interest in conveying national identity and does so through a compilation of narratives. The show's creators rely upon "compelling stories from our past" to "inform our understanding of the

21 Rossiter, *Charles Ives and His America*, 315.
22 Rossiter, *Charles Ives and His America*, 324.

world today."[23] Part Two of *American Experience*'s most recent installment, titled *The Great War*, documents "experiences of African-American and Latino soldiers, suffragists, Native American 'code talkers' and others whose participation in the war to 'make the world safe for democracy' has been largely forgotten."

In his opening movement, Ives takes the listener back to 1863, when the first Union Army regiment of African American soldiers was led south on foot by Colonel Shaw, carrying out a mission to charge Fort Wagner in South Carolina, where half of their six hundred soldiers died. Ives sets out to evoke the mood of the soldiers' departure with a slow, brooding march. On page 9 of the score, Ives remarks that "often when a mass of men march up hill, there is an unconscious slowing up. The Drum seems to follow the feet, rather than the feet the drum."[24] Although there is no account of sung music accompanying the regiment's departure, Ives contextualizes their path by marking it with excerpts borrowed from African American Spirituals and other hymns and songs, including *Jesus Loves Me* (also attributed as Stephen Foster's song *Old Black Joe*), *The Battle Cry of Freedom*, *Marching Through Georgia*, *Deep River*, and *Massa's in de Cold Ground.*[25]

In person, Ives was known to refer to his opening movement as the "Black March." He is arguably one of very few composers to have found critical success integrating African American musical styles into a symphonic genre. Alex Ross notes that Ives took pride in his family's history of supporting African American (and thus Emancipation) causes. Contrary to Antonín Dvořák's suggestion that American composers could find greater success utilizing the rich tradition of black melodies in America, Ives wrote that ragtime "does not 'represent the American nation' any more than some fine old senators represent it… a composer may make use

23 PBS, "American Experience," Public Broadcasting Service, 2018, accessed July 22, 2018/, https://www.pbs.org/show/american-experience/.
24 Ives, *Three Places in New England*, Version 4 (2008), 9.
25 Henderson, *The Charles Ives Tunebook*, 270.

of Negro or Indian motifs if he identifies deeply with the spirit burning in them.'"[26] This statement would raise eyebrows if made today, when artists are expected to avoid appropriating others' cultures. For his time, however, Ives is commended for calling attention to a variety of perspectives, especially those of marginalized men who lost their lives in battle.

Ives' musical portrayal of historic events is again revealed to be personalized when one compares his first movement to the acclaimed 1989 film retelling the southward march of the 54th Regiment, *Glory*. In the film adaption based on Colonel Shaw's written correspondences, the Regiment's departure contrasts greatly with Ives' funerial setting, as their departure down Boston's Beacon Street is heralded by an adoring public, accompanied by a festive band and showers of confetti. Although the two interpretations of the soldiers' departure contrast in tone, they converge with similarities during their middle sections, when the Regiment is held up with bureaucratic delays in Georgia. In Ives' music, the predominant melodic content in this middle section is an augmented interpretation of the American Civil War song "Marching through Georgia," heard frequently in his strings.

The American qualities in Ives' musical landscape extend beyond his illustration of white and black soldiers uniting in the fight for freedom. His topography is equally varied, extending from the quiet streets of Stockbridge and its modest river to the heart of Boston and the expansive Atlantic Ocean. One may empathize with his chosen themes, recognizing a call of duty to defend personal freedoms, the forward march of progress (and, unfortunately, of warfare), and the complementary desire to take shelter from the storm with weekend excursions to the countryside. This dual calling evident in Ives' work is one that may seem familiar; as with the accumulating flow of the river, human existence inevitably leads us towards agitations that we must navigate.

Although *Three Places in New England* depicts multiple events more than a century old,

---

26 Ross, *The Rest is Noise*, 133.

it retains its currency by referencing circumstances that were critical in shaping the modern United States. Cooney notes that Ives succeeds in demonstrating the relevance of historical events by relating them to current observers, collapsing the barriers between "temporal and spatial distinctions; then and there is here and now."[27] Cooney also observes a historic sense of nationalism in the composition, noting that by tying his idea of place to significant events, Ives sees "places become monuments to the nation's history."[28] Since the past informs the future, one may recognize the diversities that Ives observed in New England; the patchwork of his composition still holds tight, and we may note its resulting quilt.

My reading of a timeless national poetry in Ives' music, however, need not be taken as interpretive gospel. Ives himself, after all, was not an eloquent man. His competitive streak led him to render harsh judgements on many of his European and American peers. As an outsider in almost any circle, Alex Ross posits that he had "a sort of macho hang-up with respect to American classical-music culture, which to his eyes, appeared to be an 'emasculated art.'"[29] Having been criticized by a number of composers that would become his peers, including Aaron Copland, John Cage, and Elliott Carter, one may grant that his music nevertheless endures, speaking for many. Wolfgang Rathert suggests that rather than seeking a national identity or interacting with European traditions of composition, Ives took a radical position that ultimately led to "his isolation from his contemporaries: he made the antagonism itself his artistic subject."[30] Rather than an orientation of aggression, Rathert suggests that Ives is merely evading and subverting any sort of categorization or tie to existing models for composition - to achieve this, he explains, Ives is thus forced to implement a series of varying techniques throughout his oeuvre. A self-imposed mandate to pursue originality is certainly as American as baseball and

---

27 Cooney, "Reconciliations: Time, Space and American Place in the Music of Charles Ives," 89.
28 Cooney, "A Sense of Place: Charles Ives and *Putnam's Camp, Redding, Connecticut*," 278.
29 Ross, *The Rest is Noise*, 131.
30 Wolfgang Rathert, "Idea of Potentiality in the Music of Charles Ives," in *Ives Studies*, ed. Philip Lambert (Cambridge, England: Cambridge University Press, 1998) 107.

selling insurance.

While many are quick to credit Ives the modernist as a musical originator, such conclusions fail to explain his persistent use of musical borrowing. Peter Burkholder has chronicled Ives' instances of borrowing, and argues that by incorporating multiple music traditions native to the United States, he creates a musical Americanism that is a "European Romantic trait, an expression of nationalism akin to the national focus of Dvořák, Tchaikovsky, Albéniz, or Bartók."[31] This sentiment amounts to a partial analysis of Ives' compositional approach; in addition to the musical patriotism described by Burkholder and Thurmaier, Ives is also experimenting with musical juxtapositions and innovations that are more comparable to the interests of his modernist peers, Arnold Schoenberg and Igor Stravinsky. Yet, unlike Schoenberg and Stravinsky, Ives' techniques tend to be site-specific, evading his peers' more systematic approaches to composition. When considering innovation within the works of Ives, I believe it is important to recognize that his developments were in the realm of setting and form, as he engineered peculiar musical shapes that equipped him to incorporate overlapping melodic quotations and push the limits of expressive possibility.

Rathbert suggests that if Ives had composed with an overarching intention in mind, it would be linked to the composer's identification as a Transcendentalist. Ives' music is often considered with American Transcendental poetry in mind since he is known to have composed with works by Thoreau, Emerson, and Robert Underwood Johnson on hand, the latter two of whom also wrote odes to the hero of the Saint-Gaudens sculpture, Colonel Robert Shaw. Their shared approach to artistic expression is reflected in Ives' own poetic depiction of Shaw, which can be found prefacing the first movement in the score for *Three Places in New England*.[32] Thus, in meditating on his New England surroundings and inviting the listener to experience them as

31 Peter Burkholder, "Ives Today," in *Ives Studies*, ed. Philip Lambert (Cambridge, England: Cambridge University Press, 1998) 279.

32 Charles Ives, *Three Places in New England*, Version 4 (Bryn Mawr, Pennsylvania: Theodore Presser Music Corporation, 2008), 1.

musical poetry, Ives seems to be revealing his most personal interests in this work.

Transcendentalists believed that answers to life's persistent questions could be revealed through personal experiences with nature, and that any conclusions derived from a relationship with the natural world would be both personal and revealing. The goal of the Transcendental artist is to grant "every human being artistic potential,"[33] thus avoiding audience passivity as one is liberated to engage with the artistic subject, merging with "divine streams of perception"[34] and finding a personal unity with the subject. As a conductor, I see myself entering into an immersive relationship with *Three Places in New England*, and achieving unity with it through performance.

33 Rathert, "Idea of Potentiality in the Music of Charles Ives," 112.

34 Ralph Waldo Emerson, "The Method of Nature," in *The collected Works of Ralph Waldo Emerson*, vol. 1 (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1971) 130.

A Guide for Preparation and Conducting

My inspiration for programming, studying, and performing Ives' *Three Places in New England* has origins in its simultaneously wide-ranging and personal appeal. Upon closer inspection, it proves rich with content to consider in every aspect of a preparation process. My approach to conducting it is informed by my experiences as a professional cellist (performing contemporary repertoire with Ensemble Dal Niente) and music educator (including directing public school orchestras for seven years). Ives enables me to draw from these practices in part because an instrumental music training at a music conservatory rarely prioritizes some of the challenges embedded in his repertoire, which include accurate counting of polyrhythms, and more generally, the need for a dogged sense of curiosity. Certainly, one could enjoy a very successful career performing on an orchestral instrument without addressing such challenges, but that is no legitimate reason to willingly avoid such repertoire.

For me, one of the first and most pressing decisions as a conductor is how to prepare instrumentalists' parts. This is a task that can take days or weeks to complete, even with Classical symphonic repertoire, but is nonetheless necessary because if one is operating with minimal rehearsal time, one can facilitate a quicker path to success by providing musicians with technical or interpretive information that would otherwise need to be explained in rehearsals. The most universal expectation for parts preparation is that conductors (or the principal players of a strings section) provide bowings for the strings to use. In addition to ensuring that each string instrument changes and uses their bows in a synchronized manner, bowings (including articulations and dynamic markings) play a significant role in determining what sort of musical interpretation will result. When a conductor provides bowing annotations, they are providing a window into their musical preferences prior to the beginning of the first rehearsal. In some cases, the world's most renowned orchestras prefer to use parts edited and stored within their in-house

libraries, which can at times prevent a conductor from having the input he or she may desire. For *Three Places in New England*, as is common practice for rented works, I began with a blank, clean set of parts.

Ultimately, beyond bowing annotations, I chose to be spot-specific when it came to providing additional information in the parts. Further edits were primarily aimed at navigating difficult rhythms, as well as correcting a few minor errors. Whenever Ives composed rhythms grouped into odd tuplet ratios that didn't directly correspond to the meter or the conductor's beat pattern, I chose to draw vertical lines in the parts to visually demonstrate where my beats would fall relative to musicians' rhythms. Although this may sound simple, take for instance the challenging rhythms of the Violin 1A part at the beginning of the third movement (seen previously in Score example 1) - they alternate between 10 sixteenth notes in the time of 4 eighth notes, 10 sixteenth notes in the time of 3 eighth notes, 9 sixteenth notes in the time of 4 eighth notes, and 9 eighth notes in the time of 5 eighth notes. Some of these rhythms begin in the middle of the quarter note beat, and many of them are beamed across measure lines. When the speed of their tuplet rhythms changes dramatically, I have provided additional annotations such as the words "slower," "faster," and "very slow." If any Violin 1A members feel insecure with these rhythms, they can take solace knowing that their role is to represent the mystical flow of the Housatonic River. In my opinion, this passage ought to be executed *flautando* for a delicate sound, and slight rhythmic discrepancies within the section should stay rather low on the conductor's list of rehearsal priorities. In this closing movement, Ives has notated nature's sounds in a manner that contrasts with the regular and man-made rhythm of the quoted church hymn melody.

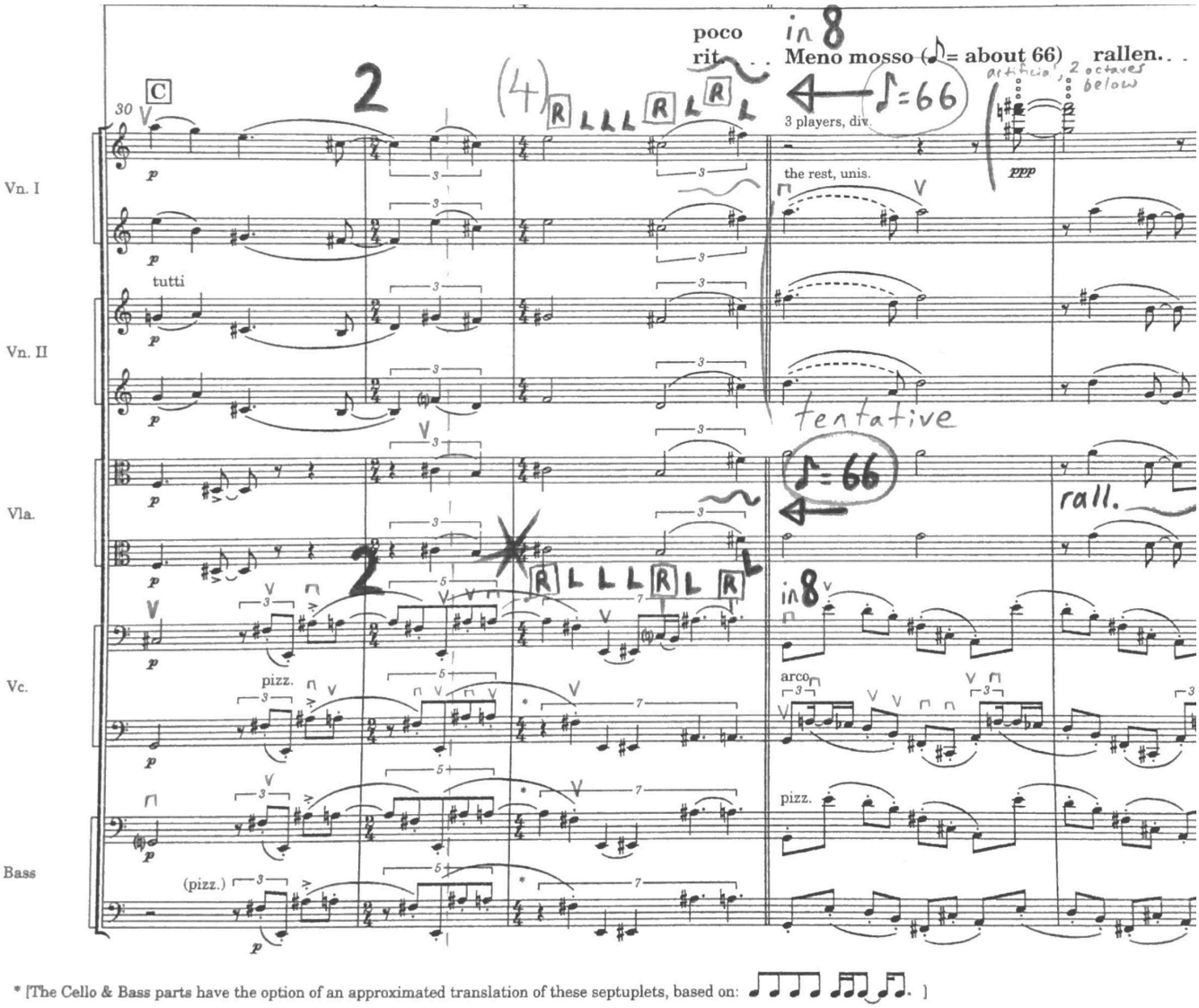
In other locations of the piece, the music is more exposed and seems to beg for more ensemble unity. In some cases, I have chosen to move the burden of rhythmic accuracy towards the conductor's responsibility, and vice versa. For example, in measure 32 (on p.8 of the score,

and seen in the following Score example 4), we can observe the challenging case of a septuplet in the lower strings conflicting with quarter note triplets in the upper strings. If the seven notes were spread across only two beats, it could be possible to demand that the musicians count and perform their septuplet independently and accurately. In such a setting, I would advise the musicians to ensure that their fourth out of seven notes falls equally on either side of the conductor's second beat, which would ensure that 3.5 of their notes would fall before the second beat, and 3.5 of them would fall after it. Given that criteria, if the surrounding notes were distributed evenly (thus performed just slightly slower than 8 sixteenth notes), the resulting septuplet should sound accurate and as written. I use this rather simplistic approach when performing (as cellist) or conducting most odd numbered tuplets. For example, I also use this approach when playing a quintuplet across two beats, placing 2.5 notes before the beat and 2.5 after.

In some cases, especially with polyrhythms encountered in the works of contemporary composers such as Enno Poppe and Brian Ferneyhough, a more mathematical approach to deciphering rhythms is demanded for accurate performance. For example, if four notes are evenly distributed across three beats, a useful approach is to seek the lowest common multiple of four and three, which would uncover an accurate way to subdivide the rhythms. In this scenario, the lowest number that is a multiplication of both four and three happens to be twelve, so if one were to divide such a passage into twelve parts, one would discover how to subdivide the four notes relative to three beats (thus subdividing with three regular sixteenth notes per written note). For Ives' *Three Places in New England*, however, I have decided that no such calculations need to be made in rehearsal or performance for maximum success, and have prepared the musicians' parts accordingly. In the case of the first movement's aforementioned measure 32, where the lower strings' septuplet is distributed across four beats, I have decided to modify my conducting pattern to show where each note should be placed, which I have illustrated in both the score and

parts (Score example 4). In this case, my right hand (conducting baton) shows where the regular beats one, three, and four fall, and my left hand will show the specific placement of the remaining tuplet notes. This contrasts to my approach in the previous measure, where I will expect the orchestra to distribute their triplet and quintuplet rhythms evenly across my two regular beats.

Score example 4 – Score, 1st movement, 2008 edition (mm. 30-33)



I have decided that my intervening approach to measure 32 is especially appropriate given that the measure also includes a *poco ritardando*, which I interpret as an invitation for increased indulgence. I would be less inclined to dictate these rhythms if they were assigned to solo parts, as is more often the case in Ives' *The Unanswered Question* and *New England Holidays*, but since Ives has orchestrated these rhythms for entire string sections, I've decided that requiring musicians to subdivide in unison would be unsuccessful. While the orchestra has been given more responsibility for the accuracy of measure 31, I have claimed it for measure 32. In such cases, a relevant question is what constitutes micromanagement of the orchestra? Does my approach to measure 32 amount to a lack of trust and respect for the musicians? These are questions that all interpreters should consider, and are also affected by various contexts of circumstance. If any of my chosen approaches prove to be insufficient, I will address those instances accordingly during rehearsals. And, towards the end of my rehearsal process, I will request written feedback from my musicians via a survey (see appendix), and will share their responses later in this paper.

Although most rhythmic challenges are of a clear and technical nature, there are multiple perspectives from which one can approach Ives' most difficult rhythms, and countless opportunities for further interpretation throughout the piece. With these considerations in mind, I will now examine published recordings of Ives' *Three Places in New England* and note how they have influenced my approach to the work.

Maestro Sinclair points out that he "recorded vers. 1 & 2 on Naxos and Koch International Classics. Those recordings reveal my own take on using their editions." To clarify, version 1 removes the piece's most challenging rhythms (such as the Violin 1A part at the beginning of the third movement), and versions 2 and 3 are both for smaller chamber orchestra (as requested for the premiere performances led by Slonimsky). I will only consider recordings of the fourth version, since it is the version I am preparing, and seems to be the most commonly

recorded and performed version.

Eugene Ormandy conducted the Philadelphia Orchestra in an acclaimed recording of the version for large orchestra in 1965 (available on Sony), predating Sinclair's first edition of the large score (1976). Ormandy should be commended for championing the work through multiple performances and the 1965 recording, establishing a precedent for future generations. The performance quality of this recording is certainly formidable, but its accuracy doesn't stand up to the standards set in subsequent recordings. Further, my personal interpretation of the piece's opening is that it could benefit from a more somber pace. Since Ives advocates for a tempo between 60-69, Ormandy's tempo of eighth note equals 74 (beats per minute) is probably too fast. Multiple conductors have elected to begin the piece with a faster tempo, perhaps since doing so makes it easier to align polyrhythms such as those in measures 30-32, but such an approach does not reflect the funerial association to the extent that I prefer. I will attempt to guide an interpretation of Ives' "Black March" that contrasts more noticeably in tone color and atmosphere from the similarly slow third movement.

Conductor Michael Tilson Thomas is a renowned champion of Ives' music, so it is of little surprise that he has directed two recordings of *Three Places in New England* - one with the Boston Symphony Orchestra in 1970 for Deutsche Grammophon, and another with his San Francisco Symphony Orchestra in 2002 for RCA Victor. It is commendable that Tilson Thomas has been given the opportunity to lead two recordings of the work as he has offered two contrasting interpretations of it, each interesting in its own ways. For the latter recording, he took artistic liberty to add a choir in the work's final movement, having them sing the melody that Ives later set to text for a song in 1921. In this regard, Tilson Thomas decided to conclude the piece in a manner resembling Ives' *Symphony No.4* and *New England Holidays*, each of which include chorus in their final movements. When preparing the 2008 edition of *Three Places in New England*, Sinclair consulted Tilson Thomas (who is also a member of the Charles Ives

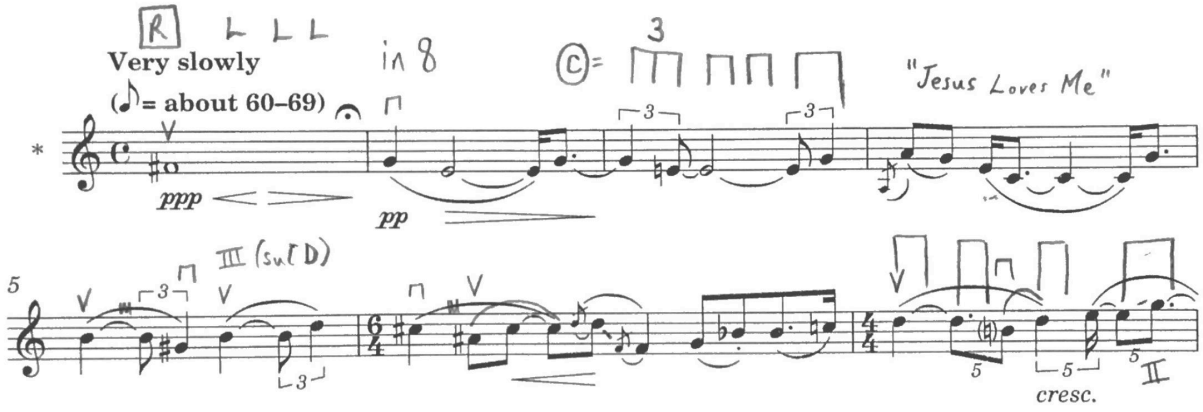
Society's Board of Directors) on some of the edition's revisions. Sinclair notes that "in 1976 I wanted to hew as closely as possible to Ives's original orchestration. Later, I did an edition of vers.1 (with a realization of mvt. 2's original condition). After that, it seemed unnecessary to be so strict in rejecting aspects of Ives's later expansive use of the piano. So, for 2008, I allowed for some optional restoration of Ives's 1929 piano part (with an eye toward the manner of his use of piano in Orchestral Set No. 2). At one spot in mvt. 2, mm. 46-47, I capitulated to Michael Tilson Thomas's request that the piano support the strings as it does in vers.2 & 3."[35] For my interpretation of version 4, I will omit these piano passages that Sinclair notes as being "optional," since they double other instruments and were not originally called for by Ives. Despite the precedent in many recordings for including them, I find Ives' piano writing in *Three Places in New England* to be more independent and comparable in tone color to the rhapsodic harp and celeste parts. In my opinion, having the piano occasionally join and impersonate the string and wind sections is ineffective.

In surveying multiple recordings of the work, I have deduced that the first movement is the one that is most difficult to perform convincingly. Therefore, I am motivated to devise new approaches in conducting technique, tempo realization, and tone color for my performance. It is with this in mind that I will modify my conducting pattern in measures 3 and 17 so that the musicians are able to play with strong musical intention, avoiding any requirement to execute a rhythm that contrasts with the conductor's pattern. This decision reflects my belief that when a musician is uncomfortable with a particular rhythm, their discomfort becomes apparent to the ear. In these specific locations, a lack of security and intention is also noticeable in most professional recordings. Therefore, to achieve the appropriate interpretive weight that I desire in measures 3 and 17 (which Ives himself indicated with vertical accent markings), I will conduct triplet rhythms to begin each measure, then return to a subdivided duple pattern. As with

35 Sinclair, "Re: Performing & Writing about 'Three Places in New England.'"

measure 32, this modification will be written into the string section's parts (seen in Score example 5). The subdivision options available to a conductor are more complicated in measures 6 thru 8 because the string section is assigned competing polyrhythms. In these passages, I have chosen to continue my conducting pattern as is and expect the musicians to decipher their rhythms independently. My assistance, nevertheless, has been provided in measures 6-8 with annotations to their parts, adding vertical lines to identify the placement of the conductor's beats whenever deemed helpful.

Score example 5 – Violin 1A part, 1st movement, 2008 edition (mm. 1-7)



Another reason for Tilson Thomas opting to include choir in his 2002 recording could be that the same movement, in his 1970 recording, is unparalleled in its captured beauty, reflecting the heavenly ascension advocated by Ives. There can be a risk in simply letting musicians play, especially in music where the alignment of rhythms is as precarious as it is in *Three Places in New England*. Nonetheless, Tilson Thomas' 1970 recording of the third movement exhibits the sort of freedom and trust that is the result of ideal circumstances for collaboration. For a few reasons, I will not attempt to recreate the sensations of their performance. First of all, my realization of the piece will be performed by a group of student musicians that have not

performed together as an orchestra previously. Therefore, we will have to learn how to play well together in addition to being tasked with learning *Three Places in New England*. And although they represent a very talented and intelligent cohort of Northwestern University students, our rehearsal time will be limited, and will be shared with two other works for the concert. Despite that, I might elect to use my annotated parts if given the chance to perform the piece with a professional orchestra, since a clear avenue for technical clarity may encourage rather than impede expressive outcomes. Feedback on these options will be sought in my survey of the musicians.

Sinclair's addition of an eighth note grid above the recent edition's Violin 1A part makes a compelling case for subdividing the third movement (which I will do between measures 1 and 11, and also 15 thru 18). As for some of the rhythmic challenges in movement one, I have placed vertical beams in the third movement's Violin 1A part so that they may have a more visual representation of their rhythms in relation to my beat (Score example 1). I do not, however, want the music to *sound* as though it is in 8/8 meter, so I will employ a conducting pattern that some conductors would refer to as a passive 8 pattern, or "shading" 8. Essentially, this will look like an adjusted four pattern with minimal rebound of the baton occurring on the strong beats, and larger rebounds illustrating the eighth note (offbeat) subdivisions between quarter note beats. As I assume is Ives' intention, I will aim for a resulting sense of timelessness in the first six measures of the piece's third movement.

David Zinman's recording of *Three Places in New England*, realized with the Baltimore Symphony Orchestra in 1996 for the Argo label, is an exceptional recording that surpasses others in its accuracy and reflection of Ives' written tempi. Therefore, I shared it as a reference tool for members of my orchestra that might seek an additional perspective prior to our first rehearsal. And although I have committed countless hours to the study and preparation of this piece, it is important to note that I have not observed how any of the above-mentioned recordings were

conducted. Therefore, my decisions with regard to annotating, rehearsing, and conducting *Three Places in New England* have been made independently. Whereas I plan to conduct some of the final movement's beat subdivisions, I suspect that Tilson Thomas and Zinman would have simply conducted it in a four pattern while expecting their musicians to prepare the rhythms on their own, as did conductor Matthias Pintscher for a recent chamber version performance with Ensemble Intercontemporain.[36]

Moving chronologically, here is a list of additional annotations I made to instrumentalists' parts in *Three Places in New England*:

- Instances of musical borrowing in the piece, as identified by Peter Burkholder in his *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing,* including the opening measure's quotation of "Jesus Loves Me" and "Old Black Joe" in the winds
- Whenever "Alternative Notation" options have been provided in the 2008 edition's parts, which approximate Ives' original rhythms, we will be reading the original rhythms instead
- The opening measure's notes in the winds will each be cued with the conductor's left hand
- Instances where a surging *crescendo* results in a *subito piano* dynamic, and that a breath mark needs to be acknowledged at such moments, such as at the end of measure 9
- The conductor will conduct quarter note triplets for the first half of measure 17
- The conductor will begin conducting quarter notes in measure 27
- How to realize Ives' harmonics for the violins (which he writes as sounding

36 Charles Ives, *Three Places in New England*, Ensemble Intercontemporain, Matthias Pintscher, YouTube, 2017, Video recording, https://www.youtube.com/watch?v=kP0yMg6_Yaw.

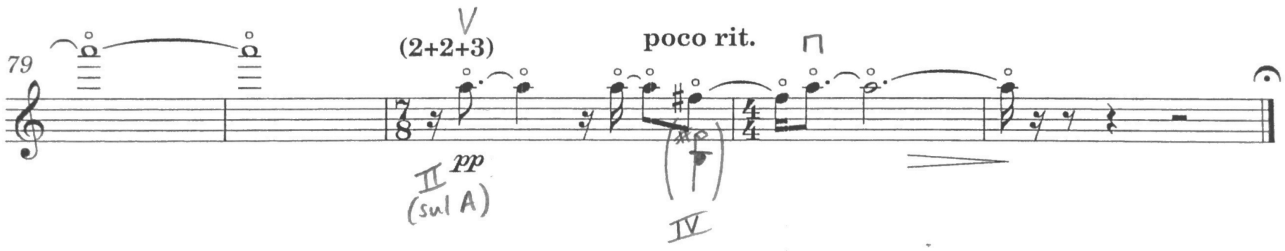
pitches) in measure 33 and elsewhere, usually played two octaves lower than written as artificial harmonics

- The conductor will cue the relevant triplets in measure 65 with his left hand
- The conductor will begin subdividing eighth notes on the 4th beat of measure 72
- The addition of vertical beams to show the placement of the conductors' beats for the flute, clarinet, and violins in measure 52 of the second movement
- The anecdotal information that measure 68 (second movement) is meant to resemble a waltz for the bassoon, percussion, piano, and viola B
- The assisting information that for the snare drum player, there are three 32nd notes within each of their tuplet notes beginning in measure 134 (second movement), and that they will align with the conductor once every three beats
- The option of having the percussionist(s) *diminuendo* at the end of measure 162 (second movement) so that the "B" pitch might be heard, thus making the "Star-Spangled Banner" quotation more apparent
- Instructions making it clear that the Violin 1B part should be most prominent from measure 14 thru measure 15 in the third movement
- Vertical beams to assist the oboes' challenging rhythms in measure 38 (third movement)
- A plan for conducting the various rhythms in the final three measures

Since Ives notated all of the string players' harmonics as sounding pitches rather than using the more instructive practice of notating which pitches to depress or lightly touch, I felt compelled to examine and annotate most of the violinists' harmonics. This becomes problematic in measure 81 of the first movement because it is not possible to produce a sounding F# harmonic in the octave that he desires with any of the most common procecedures for realizing

string harmonics. One potential solution is to have the Violin 1A musicians play all of the harmonics in measures 81 and 82 up an octave, achieved with natural harmonics on the A and D strings. However, we decided that it is preferable to execute the lower F# harmonic in Ives' desired octave by depressing a B on the G string with the players' first finger while adding a "touch 5" artificial harmonic with the pinky a fifth above the index finger, rather than the standard "touch 4" practice of artificial harmonics (also known as "false harmonics"), as seen below (Score example 6). With this modification, all of the harmonics are possible to produce in their written octaves.

Score example 6 – Violin 1A part, 1st movement, 2008 edition (mm. 79-83)

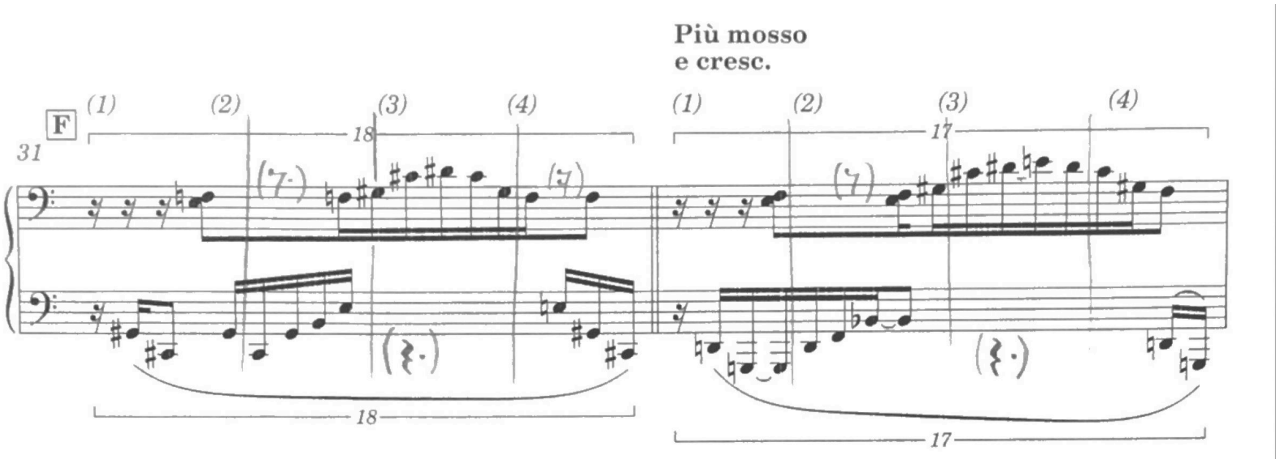


The bulk of my annotations, as is customary for most repertoire, were the addition and modification of bowings in the string parts. Despite the existence of clear articulations, dynamics, and phrasing indications, Ives' bowing markings are not always practical or conducive to desirable musical shapes. For example, the conductor must consider what bowings will facilitate the desired energy in the second movement's theme, which is Ives' own "Country Band March" melody, beginning in measure 6. Although my bowing decisions have mostly been made to enhance style, I have found that there are also a few instances where it has become customary to add an articulation that wasn't originally specified, such as for all violins on beat 2 of measure 32. Similarly, there are moments when discrepancies in Ives' articulation markings lead to a less

than ideal blend, such as when the strings have combinations of slur and staccato markings in the middle of measure 21 (second movement).

The only notation errors that I found in the 2008 second edition are small issues pertaining to the complexity of rhythms. At the beginning of the 3rd movement, the Violin 1A section's tuplet rhythms have become assisted with the placement of regular eighth note beats above the tuplets. In one case, at the beginning of measure 2, the placement of the beat reference is incorrect (seen corrected in Score example 1). Towards the end of measure 9, the tuplet rhythm should be notated as 10 sixteenth notes distributed across 4 regular eighth notes, rather than 10 in the time of only 3 eighth notes. Alternatively, this particular example could have been simplified into two separate groups of quintuplets (as seen in measure 21 of the same part). Most of the additional notation mistakes can be found in the third movement's harp part. In the conductor's score, the placement of the harp notes (beginning in measure 21 of the third movement) relative to other instruments/rhythms is correct, but the dashed lines indicating beat placements are in the wrong place. Then, when it comes to the harp tuplets in measures 31 and 32, there are rests missing from the rhythms, rendering them incomplete. The upper staff in measure 31 should contain 18 notes (or their equivalent rests) spread evenly throughout the bar but only has 14. This can be corrected by adding rests between some of the gaps. As with measure 21, the placement of the notes relative to other instruments in measure 31 is correct in the score, but the placement of dashed lines (in the score) and beat numbers (in the harp part) is too vague for the specificity of Ives' rhythms. A corrected harp part would resemble the following (Score example 7):

Score example 7 – Harp part, 3rd movement, 2008 edition (mm. 31-32)



Additional corrections that were brought to my attention by musicians were few and rather minor: one was updating the first violins' rhythms in m.148 of the second movement so that they are triplets (they look different in the parts than in the score), and another brief source of confusion was brought up by the extra percussionist assigned to the tam-tam (which Ives vaguely describes as a "gong") in the second movement: for this player, the rhythms are correct and reflect what is written in the score, but the rhythms are grouped differently in the part than they are in the score (the rhythms appear simpler in the score). Further, to effectively execute this passage on tam-tam, one may consider a variety of mallet options (to simultaneously enhance articulation and decrease the instrument's range of motion) and whether to alternate between hitting two tam-tams rather than just one. Lastly, although all of the pages exist in order for the percussion part, the numbering of the pages is not always correct.

My philosophy on the importance of part preparation is that I want the musicians to be provided with enough technical information to facilitate comprehension and alertness, enabling interpretive progress to be made during rehearsals. In the case of Ives' *Three Places in New England*, I have abstained from providing mathematical contexts for rhythms, and will resist

focusing on polyrhythms during rehearsals. Instead, I have given musicians ample visual references so that they should be able to intuit the placement of their rhythms relative to the conductor's beat patterns.

It is also important to acknowledge that the expectations for performance accuracy established by contemporary orchestral institutions, and their affiliated recordings, are not necessarily a belated fulfillment of Ives' lofty expectations. Ives was known to be rather permissive regarding performances of his works, including the frequent affordance of instrumental substitutions, which is one reason why there are so many versions of this composition. This begs the question - have we simply invented expectations for Ives' music? How did *Three Places in New England* sound in 1931? What would the composer's response be to seeing the 2008 edition of his Violin 1A part? I do imagine that our ambitions are a contemporary phenomenon, affected by music criticism and the professionalization of industry and recordings. Nevertheless, I take a particular joy in joining together with willing collaborators to surmount musical challenges, and therein lies some of the appeal of adding my voice to the long list of musicians that have and will interpret Ives' music. It is not altogether unlike some of the varying conditions and options that went into our realization and performance of Gustav Mahler's *Des Knaben Wunderhorn* songs on the same program, which has a similarly varied history of interpretations.

Realization in Rehearsal and Performance

In the end, my orchestra of volunteer music students numbered 43 for *Three Places in New England*. This covered all of the woodwind, brass, percussion, and auxiliary parts except for one, omitting third flute. The third flutist does very little that the other flutes don't double, but I did need to have the second flautist cover the piccolo material and "Yankee Doodle" quotation found in the third part. In hindsight, the extra volume of a third flutist doubling its peers would have been ideal to balance up to the other winds and brass, but wasn't quite necessary. Having a third bassoonist exclusively on contrabassoon and also a tuba player allowed us to obtain a rich and full wind ensemble tone, but this challenged the strength of my small string section of 19 players. Although the harp and piano parts allow for the option of having a second player dedicated to celeste and for splitting the harp material in two, I had one pianist double on piano and celeste (with both instruments placed beside him) and one harpist cover all of the harp material, which worked well. My string section was essentially the minimum size necessary to cover all of the string section's *divisis*, but it meant that the overall tone and balance of the string section was rather thin compared to the winds, and also that there were a number of instances where string lines were being played by soloists rather than a group from within a section. Instead of a string section numbering 6/4/4/2/3, an optimal group of string players would look more like 9/8/6/6/4 (totaling 33 or more).

The string section was also much greener than the other sections, as is typical of a recital orchestra at my university, since at most universities it is more common for string players to be stretched thin across required ensembles, whereas wind, brass, and percussion players are often interested in additional opportunities to play orchestral repertoire. These observations of the composition of the orchestra relate to my final impression of the performance, being that I accomplished everything I desired in terms of rehearsal productivity and performance execution,

but there were still a few minor mistakes. I believe that any mistakes in execution were primarily due to the inexperience of the string section, or rather, to our lack of experience playing together as an ensemble. At Northwestern University, freshmen string players in orchestra have a full month to go from first rehearsal to performance (with two rehearsals per week), whereas that work was compacted into one week for my concert. That being said, I am extremely proud of the work they did, which certainly met the technical and interpretive challenges posed by Ives.

Since the orchestra's personnel was mostly new to me and to our repertoire, I decided to schedule our very first rehearsal with a string sectional that began with Aaron Copland's *Quiet City*, followed by an introduction to some of the challenges found in *Three Places in New England*. Initial work on the Ives focused on the most rhythmically difficult passages and their corresponding conducting gestures. Therefore, we worked on measures 2-35 of the first movement (focusing especially on measures 30-32), measures 1-25 of the second movement, and measures 1-18 and 43-44 of the final movement. Then, after a short break, we welcomed the winds, brass, and pianist to read the whole piece (the percussionists and harpist joined us on day two) then revisit a few challenging spots.

It's important to acknowledge that there are many directions one could pursue when programming Ives' *Three Places in New England* on a standard concert. It is often accompanied by an assortment of American works, and could alternatively be paired with larger works such as Dvořák's ninth symphony, "From the New World," which wouldn't need to pull too much rehearsal time away from the Ives. For my purposes, I chose to add other works that share thematic common ground, also reflecting on perspectives of existence. My introduction to the program, which I titled "PLACE," noted that "all three pieces on the program explore a sense of place, especially in relation to how we form a sense of belonging amidst the physical world around us, which can be the result of various relationships with people, places, and pursuits." Whereas the Ives tends to consider an orientation amidst natural surroundings and history,

selections from Mahler's song cycle explore various interpersonal relationships and the Copland offers a reflection on careerism and identity. In addition to working well from an interpretive standpoint, the program also provided a few practical benefits that ought to be considered with the Ives. For one, programming a work (*Quiet City*) that features string orchestra presents a good opportunity to work with the strings in a sectional on building their sonic identity, and then to also spend some of that designated time on more complicated Ives issues. And, as is often the case with Mahler, Ives opts to split each instrument within the strings into two groups (A and B), and I treated these *divisis* similarly for both pieces, opting to have the string players divide each section into front and rear halves, rather than dividing by stand, allowing players to sit nearest those with whom they share material.

Whereas every phrase and accompaniment within Mahler's *Des Knaben Wunderhorn* songs needs to be carefully sculpted in relation to the ensemble and soloist, the Ives came together much more quickly than I anticipated. None of the Ives players are forced to play passages that push the technical possibilities of their instrument, and so as long as they are given points of reference for rhythmic success, and are compelled to share in an effective interpretation, they may do so with reasonable comfort. During our *tutti* Ives rehearsals, musical issues that received prioritized attention included the appropriate balance of every layer throughout the third movement and getting a feel for the groove and articulation in the middle movement. In some cases, conscientious musicians could be heard coordinating plans with their peers. For example, in response to the challenging rhythms at the top of the third movement, the concertmaster told his Violin 1A peers to "simply follow the contour [visually]."

Our second day of Ives rehearsing began with a percussion sectional on movement 2, which requires four percussionists for its final seven measures. Since the additional percussionist simply needs to be able to count rhythms while bashing a tam-tam, I enlisted one of my conducting colleagues for the part, since unlike Slonimsky, I wasn't going to be reimbursed by

Ives for hiring an additional percussionist. It was during this second rehearsal that I began to feel at ease with the piece, yet still felt as though there was plenty of work to be done on the Mahler, and so I adjusted our remaining rehearsal time accordingly. As my principal trumpeter then noted, "Ives doesn't feel as exposed for us as the Mahler does." The most instructive tool for planning my remaining rehearsal time was an audio recording of our first fully-attended Ives rehearsal. With a piece so full of overlapping details, issues such as rhythmic alignment, intonation, style, and other considerations become crystal clear when listening to a recording of the resulting phenomena.

In the end, there were some things that didn't go perfectly in performance, but that I wouldn't necessarily have rehearsed differently. Chief among them were any instances where half of a string section is playing *arco* while the other half is *pizzicato*, such as in measures 54-56 and 65 of the first movement. The musicians tasked with *pizzicato* in these instances were mostly freshmen, and perhaps in part due to their isolation from others doing the same technique, were occasionally uncoordinated in rehearsal and performance. Although the section's ensemble improved gradually with each day, the *pizzicati* lingered as a weakness during an otherwise polished performance (see video link below).[37] Similarly, it was rare that we executed measures 14-53 of the second movement without one member of the upper strings jumping the gun, rhythmically speaking. Another frustrating problem was the tendency of the Viola B, Cello A, and Bass A players to get thrown out of alignment at the very end of the piece, where the rhythms are excruciatingly simple. We had to review the coordination of this moment in every rehearsal, and yet it still proved to be insufficient in performance. Perhaps I underestimated the paralyzing effect of the preceding racket.

I offer these various contexts to paint a picture of how one's circumstances may influence

37 Charles Ives, *Three Places in New England*, Northwestern University Students, Chris Wild, YouTube, 2018, Video recording, https://www.youtube.com/watch?v=FEjNQcQYmz0, 6:08.

their realization of *Three Places in New England*. If I were to lead a performance of this piece with a professional orchestra, for example, would my plan of approach be the same? Not entirely. I imagine that I would take the same approach with preparations, providing annotations in the orchestra's parts for strings' bowings, occasional clarifications of rhythms and conductor gestures, and also attributing Ives' moments of musical borrowing. I wouldn't, however, assume that any passage would be too difficult or unsuccessful, so I probably wouldn't begin the rehearsal process with a strings sectional. Instead, I would simply start with a reading of the second movement (which has the largest instrumentation), followed by the third, and finish with the first movement. That way, many of the potential problem areas could be saved for the latter part of the rehearsal and would occupy fewer people's time.

In sum, I am satisfied with the amount of preparation that occurred prior to our first rehearsal, because I strongly believe that it had a strong correlation with our quick path to success. As ought to be the case, there were some unforeseen things that arose during the rehearsal process that I had to react to and consider, but there were no instances when any preparation or annotation got in the way of ideal execution. Did my colleagues come to feel the same way?

Following a couple reminders and months' passing since our performance, half of my orchestra members had responded to my questions via an online survey. The survey was first introduced to musicians during our dress rehearsal, so participants would have completed it at some point between the dress rehearsal and the weeks following the concert. Of the 22 musicians that completed the survey, 13 were string players, 4 were in the woodwind section, 3 were in the brass section, and the remaining 2 responses could be categorized as "other" instruments. Since the majority of my part annotations and rehearsal time were directed towards the strings, I consider the responses to be fairly representative of the overall sentiment.

Prior to the beginning of the first rehearsal, 52.4% of respondents identified themselves

as somewhat interested in the piece, while 19% were very interested and 14.3% were scared of it. Before the first rehearsal, 61.9% of respondents found their part annotations to be somewhat helpful and 23.8% found them to be very helpful. At the conclusion of our performance, 47.6% of respondents acknowledged that their appreciation for the piece had increased "somewhat," while 42.9% saw their appreciation increase "strongly" and 9.5% had little or no change (no one identified their appreciation as having decreased). In reflecting on the progress made with the piece, 47.6% of respondents cited annotations as having "some" effect on the orchestra's ability to learn the piece quickly while another 47.6% cite the annotations as having a "large" effect on that ability. In terms of the actual rehearsal process and use of time allocated to Ives, 45% of respondents found rehearsal time to be used somewhat efficiently and effectively, 35% cited that it was used very effectively, 15% desired more rehearsal time for the piece, and 5% (one respondent) did not find that the rehearsal time was used very effectively.

As one may parse from the data, respondents had the option of whether or not to answer each question in the survey. Some respondents also chose to contribute written comments for inclusion in this paper. In reflecting upon the pre-rehearsal preparation process, selected respondents noted that their parts "helped the style, knowing how diverse the piece was," "the printing was tiny and the ink consistency left much to be desired; both of these made it harder to read (especially when naturals and sharps look very similar); some of the bowings were a little funky too" [issues that were likely exacerbated by using photocopied parts], "pre-rehearsal preparation annotations were very helpful," "I really appreciated those markings and they really helped me to find where we are and give me a lot of information about how to watch you," "the annotations of the parts were extremely helpful because of the plethora of polyrhythms and changes in feel," and "as I was learning the polyrhythmic runs at the very end of the third movement, Chris' drawings of where the beat fell in relation to the runs were a useful reference point."

In reflecting upon the actual rehearsal process, selected respondents noted that “string parts could have used more work, they were rather unsettling, needed more rhythmic definition,” “rehearsals were very well done; Chris has great musicianship, vision, diligence, and command; all rehearsals were enjoyable and not taxing!,” “I felt the Ives rehearsals were not very productive; there was a lot of just running the movements; it would have been much more helpful to have really rehearsed sections, (strings alone, woodwinds alone, "hey violas, you're with the clarinets here," and that kind of thing); I felt like we rarely received any constructive feedback,” “I sometimes wished that more attention/isolation would be paid to accuracy in the first few rehearsals, because some parts were challenging for me to rhythmically coordinate,” and “the rehearsal process went very smoothly, and we ended up needing much less time than anticipated on this piece (which is rarely the case); we did what we needed to do, and the process was effective and set us up for success,” plus a few additional “no comment” responses and other words of personal encouragement.

In hindsight, it’s possible that I might have received a higher percentage of positive responses to the rehearsal process if I had waited until after the concert to introduce the survey. I say this because I know that instrumentalists can sometimes underestimate a conductor’s ability to anticipate what needs additional work before a performance, where some spots might be in fine shape to become elevated in performance. Nevertheless, all of the comments are fair. If I were to have been more demanding with this particular piece, I imagine that although it may have satisfied some, changing my approach may have simply changed the cohort of musicians that were dissatisfied with the rehearsal process, since it is impossible to please everyone. Nonetheless, I believe that my expectations for rehearsal effectiveness and performance quality went consistently above what is standard for a student ensemble recital, and exceeded some recordings made by professional orchestras. In mapping out a rehearsal process, various considerations factored into my decisions about how to use available rehearsal time. For

example, one obstacle to rehearsal effectiveness was the fact that rehearsal attendance was inconsistent - there was rarely more than 80% of the *tutti* string section present at a rehearsal. In such an environment, I decided to rely upon improvements being gradual, anticipating that repetition would do more for the collective good than excessive spot work on one particular day.

It is certainly important to consider what additional rehearsing might have looked like and what it may have accomplished. To begin with, I'd like to consider the greatest weakness of the performance - ensemble unity and blend amongst the string section, especially during moments of *pizzicati* in the first movement, and the opening of the second movement, up until its measure 63. In my opinion, we wouldn't have benefitted much from additional *tutti* rehearsal time. Rather, to improve our execution we could have used an additional hour-long string sectional, since that section's challenges were many and of the sort that required repetitions, clarifications, and especially listening to one another. It was difficult for us to accomplish much during our initial sectional rehearsals on Ives, which were much shorter and mostly used to get a sense of how it would work. Having one long sectional, following our initial *tutti* reading, could have been very useful if all of the string players were available to attend. Such a modification could even be a wise consideration for professional orchestras, since the challenges for the strings are many and might waste their peers' time if addressed during a *tutti* rehearsal. For the most part, I used the *tutti* rehearsals to construct the ensemble's interpretation, sound quality, balance, and articulation for each section of the piece. Rehearsing *tutti* intonation only seemed necessary during the C# Major hymn quotations in the final movement. It would have been difficult to begin isolating all of the *tutti* orchestra's rhythmic details without requiring double the rehearsal time, and in the end I doubt that such a literal approach to realizing the notation would have contributed much to what the piece offers listeners. Certainly, for other composers such as Stravinsky, a relentless clarity is of paramount importance, but in my opinion, only in selected portions of *Three Places in New England* is such an approach relevant. Even if we were

granted a longer string sectional, it might have only had a marginal effect on our performance given that prodigious graduate students were performing alongside inexperienced (albeit talented) freshmen and also a few people no longer majoring in music. But, regardless of our circumstances and execution, I was blessed and grateful to have collaborated with all of our musicians. Perhaps, as Ives said, “never mind the exact notes or right notes, they’re always a nuisance.”

Eventually, one must acknowledge that their preparation for a performance has been sufficient, and that it's high time to share their work through public performance. Or, if they have not used their time effectively enough, and the concert date has arrived, one may be forced to deliver an underwhelming performance. On the other hand, if one intends to give the best possible performance of a work, it’s never possible to be over-prepared, and that is especially the case for a composition as dense and considered as Charles Ives’ *Three Places in New England*. When nearing such a point of preparedness, it is paramount to balance technical progress with the requisite freedom for musical intuition. If this is achieved, one will not lose sight of the forest when inspecting each of the forest's trees. In terms of this paper, we have arrived at a similar point - what can be said has been said, and now the task is passed on to others.

BIBLIOGRAPHY

Adès, Thomas. *Asyla.* London, England: Faber Music Ltd, 1999.

Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing.* New Haven, CT: Yale University Press, 1995.

———. "Ives Today." 263-290 in *Ives Studies*, edited by Philip Lambert. Cambridge, England: Cambridge University Press, 1998.

Brodhead, Thomas. "Ives Fourth Symphony." *Critical Performing Edition* (website blog). http://www.ives-fourth-symphony.com.

Cooney, Denise V.G. "A Sense of Place: Charles Ives and *Putnam's Camp, Redding, Connecticut*." *American Music* 14, no. 3 (Autumn 1996): 276-312.

———. "New Sources for The '*St. Gaudens*' *in Boston Common (Colonel Robert Gould Shaw and his Colored Regiment)*." *The Musical Quarterly* 81, no. 1 (April 1997): 13–50.

———. "Reconciliations: Time, Space and American Place in the Music of Charles Ives." PhD diss., University of Washington, 1995.

Emerson, Ralph Waldo. "The Method of Nature." Np in *The collected Works of Ralph Waldo Emerson*, vol. 1. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1971.

Hecht, Roger. "IVES: Orchestral Sets 1-3" *American Record Guide* 71, no.5 (September 2008): 121-122.

Henderson, Clayton W. *The Charles Ives Tunebook.* Michigan: Harmonie Park Press, 1990.

Ives, Charles. *An American Journey.* San Francisco Symphony, San Francisco Symphony Chorus, Thomas Hampson, Michael Tilson Thomas. RCA Victor 09026-63703-2. 2002. Compact disc.

———. *Symphony No.1; Three Places in New England.* Philadelphia Orchestra, Eugene Ormandy. Columbia Masterworks MS 7111. 1968. Compact disc.

———. *They are there! : Three Places in New England; New England holidays.* Baltimore Symphony Orchestra, David Zinman. London Decca 444 860-2. 1996. Compact disc.

———. *Three Historical Premieres.* Boston Chamber Orchestra, Nicolas Slonimsky. Orion Master Records Co. Out-of-Print. 1973. Vinyl recording.

———. *Three Places in New England.* Ensemble Intercontemporain, Matthias Pintscher. YouTube, 2017. Video recording. https://www.youtube.com/watch?v=kP0yMg6_Yaw.

———. *Three Places in New England.* Northwestern University Students, Chris Wild. YouTube,

2018. Video recording. https://www.youtube.com/watch?v=FEjNQcQYmz0.

———. *Three Places in New England: 1929 Version for Small Orchestra*. Edited by James B. Sinclair. Byrn Mawr, Pennsylvania: Theodore Presser Music Corporation, 1974.

———. *Three Places in New England.* Full Orchestration Restored and Edited by James B. Sinclair. Bryn Mawr, Pennsylvania: Theodore Presser Music Corporation, 1976.

———. *Three Places in New England.* Version 4, for Large Orchestra Realized and Edited by James B. Sinclair. 2nd ed. Bryn Mawr, Pennsylvania: Theodore Presser Music Corporation, 2008.

Ives, Charles, Carl Ruggles, and Walter Piston. *Three Places in New England; Sun Treader; Symphony No.2.* Boston Symphony Orchestra, Michael Tilson Thomas. Deutsche Grammophon 2530 048. 1970. Compact disc.

Lambert, Philip. *The Music of Charles Ives.* New Haven, CT: Yale University Press, 1997.

Lambert, Philip, ed. *Ives Studies*. Cambridge, England: Cambridge University Press, 1998.

Magee, Gayle Sherwood. *Charles Ives: A Research and Information Guide.* 2nd ed. New York: Routledge, 2010.

PBS. "American Experience." Public Broadcasting Service. 2018. Accessed July 22, 2018. https://www.pbs.org/show/american-experience/.

Rathert, Wolfgang. "Idea of Potentiality in the Music of Charles Ives." 105-132 in *Ives Studies*, edited by Philip Lambert. Cambridge, England: Cambridge University Press, 1998.

Ross, Alex. *The Rest is Noise*. New York, NY: Farrar, Straus & Giroux, 2007.

Rossiter, Frank. *Charles Ives and His America.* New York: Liveright, 1975.

Sinclair, James. "Re: Performing & Writing about 'Three Places in New England'" (email correspondence). Accessed December 14, 2017.

Slonimsky, Nicolas. *Music Since 1900*. 5th ed. New York, NY: Schirmer Books, 1994.

Swift, Richard. Review of *A New England Symphony: Three Places in New England, First Orchestral Set*, by Charles Ives, edited by James B. Sinclair. *Notes* 34, no. 1 (September 1977): 197. doi:10.2307/897302.

Taruskin, Richard, Christopher H. Gibbs, ed. *The Oxford History of Western Music: College Edition.* Oxford, England: Oxford University Press, 2012.

Thurmaier, David. "When Borne by the Red, White, and Blue: Charles Ives and Patriotic Quotation." *American Music* 32, no. 1 (Spring 2014): 46-81.

Zwick, Edward. *Glory*. Film. Produced by Freddie Field. Los Angeles, CA: Freddie Fields

Productions, 1989.

Appendix – Survey

IVES Recital Feedback for Chris Wild's Paper

This form is intended to document responses from orchestra members for the purposes of Chris Wild's final DMA paper. No names of respondents will be mentioned in the paper. This form may be filled out anonymously, although including information on the instrument you played will be helpful!

Please describe your role in the orchestra for the piece, being as specific as you're comfortable with (eg. "Violin 1A," or "Upper Strings," or "String Family")

Prior to the beginning of the first rehearsal, please list your level of interest in learning and performing Charles Ives' "Three Places in New England."

- Little or No Opinion
- Uninterested
- Scared
- Somewhat Interested
- Very Interested
- Other

Prior to the beginning of the first rehearsal, what was your opinion of the annotations added to your part that were made by the conductor?

- Little or No Opinion
- Unnecessary
- Unusual
- Somewhat Helpful
- Very Helpful
- Other

How did the rehearsal and performance process change your perception of the piece?

Little or No Change

- Decreased my appreciation for the piece
- Somewhat increased my appreciation for the piece
- Strongly increased my appreciation for the piece
- Other

What role in the success of our performance did you think the conductor's annotations of parts played?

- Little or no effect on our success
- Some effect on our ability to learn the piece more quickly
- Probably had a large effect on our ability to learn the piece more quickly
- Other

What was your opinion of the rehearsal process for this piece?

- What he did worked well
- I would've preferred to see less subdividing
- I would've preferred to see more subdividing
- Other

Please share any comments you have on any part of the pre-rehearsal preparation process (annotations of parts, etc.). Quotes from your answer may be used, anonymously, in Chris Wild's paper.

Please share any comments you have on any part of the rehearsal process (suggestions for how to use the time differently, or what worked especially well, etc.). Quotes from your answer be used, anonymously, in Chris Wild's paper.

Please share any additional comments you have. Quotes from this section will not be used.