

from **James Sinclair** maestrojamessinclair@gmail.com  
to James Sinclair <maestrojamessinclair@gmail.com>

[hide](#)  
[details](#) 12/31/11

date Sat, Dec 31, 2011 at 5:01 PM  
subject Ives newsletter  
mailed-gmail.com  
by  
signed-gmail.com  
by

**An Ives Society Newsletter — 31 December 2011:**

## **Happy New Year!**

### **Ives's Symphony No. 4**

The Ives Society Critical Edition of Ives's *Symphony No. 4* was published today by Associated Music Publishers (subsidiary of G. Schirmer). This is a landmark publication, among the most important accomplishments of the Ives Society, and made possible by the support of the Maxwell Foundation.

Mvts. 1&2 were premiered in 1927, mvt. 3 in 1933. The whole work was heard for the first time in April 1965. Since then the symphony has been performed hundreds of times, and recorded by at least nine conductors (Stokowski, Farberman, Serebrier, Ozawa, Dohnanyi, Thomas, Karabtchevsky, Adams, Litton)—all using problematic performance materials. Under the guidance of Ives Society executive editor James Sinclair, four editors contributed to the new edition. A new performing edition, based on the Critical Edition, is now available for performances. This monumental work will now seem rather easier to rehearse!

You may now pre-order the cloth-bound score (with its attendant CD-ROM) from various locations including Amazon.com <http://www.amazon.com/Symphony-No-Charles-Critical-Clothbound/dp/1458418480> where the publication shows a list price of \$195.00 and a selling price of \$123.14 (shipping starting January 8<sup>th</sup>).

### **Charles Ives Living**

Composer James Matheson is the newest winner of the Charles Ives Living and will receive \$200,000 over the two-year period of the award, beginning in July, announced its giver, the American Academy of Arts and Letters. The selection committee included composers John Corigliano (chairman), Martin Bresnick, John Harbison, Stephen Hartke, and Tania León. The past winners are Martin Bresnick (1998), Chen Yi (2001), Stephen Hartke (2004), and George Tsontakis (2007). The purpose of the Ives Living is to free a promising American composer from the need to devote his or her time to any employment other than music composition. It is the Academy's intent to provide through this award an income sufficient to ensure that freedom for a period of two years. For more information visit [http://www.artsandletters.org/press\\_releases/2011ives.php](http://www.artsandletters.org/press_releases/2011ives.php)

### **Thomas Hampson's *Song of America***

Famed baritone Thomas Hampson is inaugurating a radio series about American art songs. One of the episodes will concentrate on the songs of Charles Ives. The series has already started airing in some markets in the USA. WQXR 105.9 FM (New York) will be airing the Thomas Hampson's *Song of America* on Sundays at 9:00 p.m., starting on January 8.

### **Ives in Italy**

The new ICAMus Web site [www.icamus.org](http://www.icamus.org) is online. It includes documentation on its Ives projects carried out in Europe over the last 10 years (recitals, radio programs, lectures). They are working to add many more original Ives contents, scan of programs, program notes, articles, etc.

### **The German Apprenticeship of Charles Ives**

Musicologist Bryan Simms writes about Ives's musical education in an article in *American Music* (Volume 29, Number 2, Summer 2011, pp. 139-167). Excerpt: "A surprisingly large number of Charles Ives's early songs—composed during his student days at Yale and in the years following his graduation in 1898—use texts in the German language. Nowadays, relatively few listeners recognize them as compositions by Ives. They draw no portraits of the American landscape, as Ives did later in his *Three Places in New England*; they contain none of the melodic quotations that pile together in his song "The Things Our Fathers Loved"; they raise no metaphysical issues, as Ives did in *The Unanswered Question*; they do not rebel against the musical language of their time, as Ives did in most of his later compositions. Instead, the songs suggest the work of a talented German composer of the late nineteenth century, a composer intimately familiar with the lieder of Brahms, Schumann, and Robert Franz, as well as the more progressive German faction led by Hugo Wolf, Gustav Mahler, and Richard Strauss. Why did Ives—often described as the father of American music—write such songs, and how do they figure in his development as a composer?"