

Playing  
Time:  
72:35

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NAXOS

Charles  
**IVES**  
(1874-1954)

**Sonata No. 2 for Piano,  
'Concord, Mass.: 1840-60' 50:39**

- |   |  |             |
|---|--|-------------|
| 1 | 'Emerson'  | 18:32       |
| 2 | 'Hawthorne'  | 12:17       |
| 3 | 'The Alcotts'  | 6:29        |
| 4 | 'Thoreau'  | 13:22       |
| 5 | <b>Varied Air and Variations</b>                     | <b>7:35</b> |
| 6 | <b>The Celestial Railroad</b>                        | <b>9:25</b> |
| 7 | <b>Four Transcriptions<br/>from 'Emerson', No. 1</b> | <b>4:56</b> |

**Steven Mayer, Piano**

Recorded at the Toronto Centre for the Arts, Toronto,  
Canada, on 30th and 31st January, 2002.

Producers: Bonnie Silver and Norbert Kraft

Engineer and Editor: Norbert Kraft

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Prendergast (1858/9-1924) (Massachusetts Historical  
Society, Boston /Bridgeman Art Library, London)  
American flag, folk artist, 1880s.



AMERICAN CLASSICS

Charles Ives is today considered by many to be America's greatest composer. His landmark *Concord Sonata*, characterized by the composer as an attempt to present one person's impression of the 'spirit of transcendentalism' associated with Concord, Mass., comprises musical reflections on the 19th century New England Transcendentalist writers Thoreau, born in Concord, and Emerson, Hawthorne and the Alcotts who lived there for extended periods. The *Sonata* was a very special work for the composer, 'representative of [his] highest achievements in richness of harmony and freedom of rhythm, and stamped unmistakably with [his] highly individual personality'. The *Four Transcriptions* and *The Celestial Railroad* re-use material from the *Sonata* while the mainly dissonant Variations are a protest-parody of audience rejection of modern music.

Booklet notes in English  
Kommentar auf Deutsch

