

Playing
Time:
79:09

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NAXOS

Charles
IVES
(1874-1954)

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

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|----|---|-------|
| 1 | Readings from <i>Circles</i> (R.W. Emerson) and Ives on 'Emerson' | 57:17 |
| 2 | 'Emerson' | 1:19 |
| 3 | Reading from Ives on 'Hawthorne' | 18:23 |
| 4 | 'Hawthorne' | 1:23 |
| 5 | Reading from Ives on 'The Alcotts' | 12:14 |
| 6 | 'The Alcotts' | 1:29 |
| 7 | Readings from <i>Walden</i> and journal excerpts by H.D. Thoreau | 6:26 |
| 8 | 'Thoreau' | 1:19 |
| 9 | Varied Air and Variations | 13:21 |
| 10 | The Celestial Railroad | 7:33 |
| 11 | Transcriptions from 'Emerson', No. 1 | 9:24 |
| | | 4:55 |

Steven Mayer, Piano
Kerry Shale, Reader

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
Booklet Notes: H. Wiley Hitchcock and Joseph Horowitz
Artistic Advisor: Joseph Horowitz
Cover Painting: *The Park, Salem*, (1913-15) by Maurice 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 present recording interpolates readings from Emerson, Thoreau, and Ives himself. The *Emerson 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.



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