



Charles  
**IVES**

## Orchestral Works

Four Ragtime Dances

Set of Incomplete  
Works and Fragments

Arrangements

Orchestra New England

Orquesta Sinfónica  
de Navarra

James Sinclair



<b>Four Ragtime Dances</b> (1902–04, rev. 1916)	<b>12:15</b>	<b>15</b> <b>March No. 2, with “Son of a Gambolier”</b> (c. 1892)	<b>2:57</b>
<b>1</b> Ragtime Dance No. 1	3:57	<b>16</b> <b>March No. 3, with “My Old Kentucky Home”</b> (c. 1893)	<b>2:54</b>
<b>2</b> Ragtime Dance No. 2	2:27	<b>17</b> <b>March: The Circus Band</b> (c. 1898–99/1932–33)	<b>2:07</b>
<b>3</b> Ragtime Dance No. 3	2:55	<b>Franz Schubert</b> (1797–1828)	
<b>4</b> Ragtime Dance No. 4	2:56	<b>18</b> <b>Marche militaire in D major,</b> <b>Op. 51, D. 733, No. 1</b> (1818) (arr. C. Ives, 1896–97)	<b>5:47</b>
<b>5</b> <b>Fugue in Four Keys</b> <b>on “The Shining Shore”,</b> (c. 1903)	<b>3:23</b>	<b>Robert Schumann</b> (1810–1856)	
<b>6</b> <b>The Pond</b> (c. 1906, rev. c. 1912–13)	<b>1:06</b>	<b>19</b> <b>Carnaval, Op. 9 – No. 4. Valse noble</b> (1834–35) (arr. C. Ives)	<b>2:45</b>
<b>7</b> <b>The Rainbow</b> (1914) (version 1)	<b>1:49</b>	<b>Franz Schubert</b>	
<b>8</b> <b>An Old Song Deranged</b> (c. 1903)	<b>2:37</b>	<b>20</b> <b>Four Impromptus, Op. 90, D. 899 –</b> <b>No. 1 in C minor</b> (1827) (arr. C. Ives)	<b>11:58</b>
<b>9</b> <b>Skit for Danbury Fair</b> (c. 1909) (incomplete)	<b>2:19</b>	**Fragments orchestrated by James Sinclair <b>14</b>	
<b>10</b> <b>The Gong on the Hook and Ladder or</b> <b>Firemen’s Parade on Main Street</b> (c. 1911) (version for ensemble 1934)	<b>1:45</b>	Scores edited by James Sinclair <b>1–4</b> <b>6</b> <b>7</b> <b>10</b> <b>13</b> <b>18–20</b> , John Kirkpatrick <b>5</b> , Jacques-Louis Monod <b>6</b> , Kenneth Singleton <b>8</b> <b>15–17</b> and Richard Swift <b>12</b>	
<b>11</b> <b>Chromâtimelôdtune</b> (c. 1923)	<b>6:26</b>	Scores realized by James Sinclair <b>9</b> and Kenneth Singleton <b>11</b>	
<b>12</b> <b>Tone Roads No. 1</b> (c. 1913–14)	<b>3:36</b>	Recorded: 24 <b>18–19</b> and 25 <b>20</b> October 2023 at the Auditorio Barañáin, Pamplona, Navarra, Spain and 12 <b>1–5</b> <b>14</b> , 13 <b>8–13</b> and 14 <b>6–7</b> <b>15–17</b>	
<b>13</b> <b>Tone Roads No. 3</b> (c. 1911/1913–14)	<b>3:44</b>	March 2024 at Colony Hall, Choate Rosemary Hall, Wallingford, Connecticut, USA	
<b>14</b> <b>Set of Incomplete Works</b> <b>and Fragments</b> (sequenced and edited by Kenneth Singleton and James Sinclair, 1974) (March No. 4 in F and C – [Trio in C] – “Clement is sick?!—no dinner”** – [Bi-tonal duet]** – Polonaise (here for two cornets) – The baseball Take-Off No. 7: Mike Donlin–Johnny Evers – March No. 3 in F and C/Part 1 – “Earth Sound”** – “Snow Drifts”** – “Mountain Calls”** – [In the Sweet Bye and Bye]** – “Sunrise over East Rock – My Bonnie Lies Over the Ocean”** – The baseball Take-Off No. 8: Willy Keeler at Bat – March No. 3 in F and C/Part 2)	<b>6:37</b>	Producers: Neely Bruce, Jan Swafford Engineers: Benjamin Schwartz, Jonathan Galle <b>1–17</b> , Gonzalo Noqué <b>18–20</b> Editor: Benjamin Schwartz • Mastering: Jenn Nulsen Publishers: Peermusic Classical <b>1–4</b> <b>7–10</b> <b>12</b> <b>13</b> <b>15</b> <b>17</b> , Merion Music, Inc. / Theodore Presser co., sole representative <b>5</b> <b>16</b> , Mobart Music Publications <b>6</b> , MJQ Music, Inc. <b>11</b> , controlled by The American Academy of Arts and Letters, Inc. <b>14</b> <b>18–20</b>	

## Charles Ives (1874–1954)

### Orchestral Works

In the Naxos series of the complete orchestral works of Charles Ives this album collects the miscellanea of his numerous shorter pieces. Ives was a master of miniatures – marches, short sets, experiments, many songs – some merely a minute-and-a-half in duration. The music presented here is a grab bag of remarkable variety.

Charles Ives embraced ragtime even before it became a craze (in the late 1890s). At the turn of the century he produced about a dozen rag sketches. By 1902 and 1904 he pared these down to a favorite few. While the ragtime idiom was frowned upon by Ives's peers as the stuff of a red-light district, his *Four Ragtime Dances* are each based on three hymn tunes: in the main sections of each (the "Verse"), *Bringing in the Sheaves* and *O Happy Day*; in the closing section (the "Refrain"), *I Hear Thy Welcome Voice*. (Note that *O Happy Day* is probably best known with its decidedly non-sacred lyrics "How dry I am".) This juxtaposition of the sacred and profane fits Ives's lifelong quest to find unity in all humanity. At the close of rag *No. 4* one hears the piling up of two dominant chords (E and F) followed by a cadence in B flat. The piano drops in a delayed A chord which then disappears into the sustaining B flat chord in the strings. The sacred and profane joys become one.

The *Fugue in Four Keys on "The Shining Shore"* is an example of the kind of experimentation that once annoyed Ives's music professor at Yale in the late 1890s. Ives's four keys create a rather beautiful harmonic haze for his setting of the hymn tune *The Shining Shore* ("My days are gliding swiftly by") and a bit of *Azmon* ("O for a thousand tongues").

Ives created several versions of the music in *The Pond*. This version uses flute, flugelhorn, harps, piano, and strings. (A smaller version is movement three of *Set No. 7: Water Colors*.) Ives later reduced this music for the song *Remembrance* ("A sound of a distant horn / O'er shadowed lake is borne: / My father's song!"). It is a memorial for the 1894 loss of his father, George Edward Ives.

*The Rainbow* comes in a number of colors (orchestrations, if you will). The present version (S. 45/v.1) uses flute, English horn, harp, organ, and strings. (Its version 2 uses piano instead of harp and organ. A later version [movement three of *Set No. 6: From the Side Hill*] uses flute, clarinet, trumpet, piano, and strings.) The 1921 song version, *The Rainbow (So May It Be!)*, uses the poem *My Heart Leaps Up* by William Wordsworth ("My heart leaps up when I behold / A rainbow in the sky: / So was it when my life began; / So is it now I am a man; / So be it when I shall grow old, / Or let me die! / The Child is father of the Man; / And I could wish my days to be / Bound each to each by natural piety.")

*An Old Song Deranged* is Ives's lovely arrangement (with a self-mocking title) of his c. 1899–1901 song *Songs my mother taught me* which sets, in English translation, a poem by the Czech poet Adolf Heyduk ("Songs my mother taught me in the days long vanished; / seldom from her eyelids were the teardrops banished. / Now I teach my children each melodious measure; / often tears are flowing from my mem'ry's treasure. / Songs my mother taught me in days long vanished; / seldom from her eyelids were the teardrops banished.")

Ives may have composed a piece for the Danbury Fair in 1902 ("for Tent Band ... between Races ... Labor Day 1902"). The manuscripts on which this *Skit for Danbury Fair* is based seem to date from around 1909. The music has a close relationship with *Ragtime Dance No. 1* and *No. 2*.

*The Gong on the Hook and Ladder or Firemen's Parade Down Main Street* was composed c. 1911 for a quintet of piano and strings (with optional fire bell). In 1934 Ives arranged it for small orchestra (apparently for grouping as a *Set of Three Pieces* along with *Hallowe'en* and *The Pond* – a grouping that served as an entr'acte in a dance performance by Martha Graham and group that year). The piece is an experiment in the regularity of the ringing fire bell and the varying speed of the fire wagon (low strings) on Main Street in Ives's hometown of Danbury, Connecticut (where the parade route went downhill, uphill, and down again). The winds and brass play in 7/8 above the basic fire bell duration and make references to three songs popular in Ives's youth (*Few Days*, *Marching Through Georgia*, and *Oh, My Darling Clementine*), often in canon, that is to say, one thing follows another as in a parade. It all rises to a climax, then briefly returns to the opening music.

*Chromâtimelôdtune* (a portmanteau of chromatic, time, melody, and tune – diacritics thrown in by Ives to mock European influences) is one of Ives's most startling creations. This is a chromatic piece based on an angular 12-tone melody and two 6-pitch sets of chordal constructs arpeggiated in the piano or stacked in the strings. At the same time it is witty and builds to a climax on a C major chord.

*Tone Roads et al.* are experiments in atonal fuguing. Ives penned a memo: "Over the rough & Rocky roads our ole Forefathers strode on their way to the steepled Village Church or to the farmers Harvest Home Fair. So to the Town Meetings, where they got up and said whatever they thought regardless of

consequences!". The musical lines represent roads converging on Town Hall. As Ives wrote elsewhere: "If horses and wagons can go sometimes on different roads (hill road, muddy road, rocky, straight, crooked, hilly hard road) at the same time, and get to Main Street eventually – why can't different instruments do different staves?" The musical analogue to this latter thought is especially heard in *Tone Roads No. 3*. A putative *Tone Roads No. 2* is now lost or was only projected.

With Ives there are many enticing pieces that are now incomplete, and fragments that suggest something larger to come. Kenneth Singleton and I gathered together our favorites and cobbled them into a single string called *Set of Incomplete Works and Fragments*. The assembled bits are, in order: *March No. 4 in F and C* (S. 32), [*Trio in C*] (S. 493), *Clement is sick?!—no dinner* (S. 497)\*, [*Bi-tonal duet*] (S. 459)\*, *Polonaise* (S. 78, here for two cornets), the baseball *Take-Off No. 7: Mike Donlin–Johnny Evers* (S. 47), *March No. 3 in F and C [Part 1]* (S. 30), *Earth Sound* (S. 601)\*, *Snow Drifts* (S. 578)\*, *Mountain Calls* (S. 631)\*, [*In the Sweet Bye & Bye*] (S. 461)\*, *Sunrise over East Rock – My Bonnie Lies Over the Ocean* (S. 447)\*, the baseball *Take-Off No. 8: Willy Keeler at Bat* (S. 48), and *March No. 3 in F and C [Part 2]* (S. 30). \*fragments orchestrated by James Sinclair

The two *Marches* for theatre orchestra are based on popular tunes of the time which appear in their second strains: in *No. 2* the song *Son of a Gambolier*, in *No. 3*, *My Old Kentucky Home*. *March: The Circus Band*, which picturesquely switches from a circus tent galop to a standard 6/8 street march, exists only partially in a single surviving page of manuscript score. This edition preserves that material by surrounding it with a realization based on Ives's orchestration mark-up on the song version in a copy of his *50 Songs*.

While a student in Yale Professor Horatio Parker's 1896–97 orchestration class, Ives produced at least a half-dozen arrangements of classical repertoire. They are effective and, at times, imaginative and creative. Only three of these are complete enough to perform today. The Schubert *Impromptu in C minor* required the restoration of mm. 175–198 of its 204 measures, due to missing score pages. Of note are Ives's replacement in Schumann's *Valse noble* of the accompaniment in mm. 9–24 (new running line in the violas and cellos) and in Schubert's *Impromptu in C minor* the addition of motivic echoes in mm. 38–39 and the replacement of Schubert's arpeggiated accompaniment in mm. 125–134 with an energetic running line (reminiscent of Ives's first variation in his organ work *Variations on "America"*).

**James Sinclair**

**This recording is dedicated to the memory of Ann Mauro**

## Orchestra New England



Orchestra New England (ONE) is one of the most versatile and exciting orchestras in the United States. The orchestra is dedicated to quality and innovation, a commitment that has made its artistic achievements possible by generating and nurturing an unusual workplace and a remarkable ensemble. ONE was founded in March 1974 as the Yale Theater Orchestra, adopting the name Chamber Orchestra of New England in 1975 and the name Orchestra New England in 1985. Early in its history, ONE began to establish itself as one of the most innovative and critically acclaimed orchestras in the Northeast. Immediately following its debut concert, the orchestra and its founding music director, James Sinclair, recorded an album of premieres for CBS Masterworks. ONE is unsurpassed among musical ensembles between New York and Boston in the number of commercial recordings it has created. These include world premiere recording of Villa-Lobos's folk opera *Magdalena* on CBS Masterworks, New World Records' release of Cole Porter's first Broadway hit, *Fifty Million Frenchmen*, and world premiere recordings of orchestral music by Charles Ives on both Naxos and Koch International Classics.

[orchestranewengland.org](http://orchestranewengland.org)

## Orquesta Sinfónica de Navarra



Founded in 1879 by the brilliant composer and violinist Pablo Sarasate, the Orquesta Sinfónica de Navarra (OSN/NOS) is the oldest active symphony orchestra in Spain. It is part of the Baluarte Foundation, and serves as the official orchestra of the Community of Navarra in Spain. Over its 140-year history, the Orquesta Sinfónica de Navarra has been invited to perform at major concert halls, opera seasons and festivals both in Spain and abroad. It currently presents annual subscription concert seasons across Navarra – at the Baluarte Auditorium in Pamplona, the Teatro Gaztambide in Tudela and the Centro Cultural Tafalla Kulturunea in Tafalla – and engages in significant social and educational activities throughout the region. Alongside its institutional duties and official performances as the symphonic ambassador of Navarra, the OSN also produces recordings. The three most recent collaborations have been with composers Jorge Grundman, Federico Jusid and Laura Vega.

[www.orquestadenavarra.es](http://www.orquestadenavarra.es)

## **Orchestra New England**

### **James Sinclair, Music Director**

**Violins:** Raphael Ryger, Artemis Simerson, Grace Coolidge, Martha Kayser,  
Gregory Tompkins, Millie Piekos, Jennifer Trahan, Stephanie Hug

**Violas:** Ellen Higham, Jill Levine

**Cellos:** Eliot Bailen, Thomas Hudson • **Double bass:** Joseph Russo

**Flutes:** Adrienne Greenbaum, Elssa Green

**Oboe:** Stephen Wade • **Clarinet:** Andrew Greci

**Bassoon:** Rémy Taghavi • **Alto saxophone:** Gregory Case

**Horn:** Robert Hoyle • **Trumpets:** Charles Bumcrot, Richard Clymer

**Trombones:** Scott Cranston, John Tzetzso • **Tuba:** Steven Perry

**Percussion:** Patrick Smith, Timothy Keane, Christopher Smith

**Keyboards:** Gary Chapman, Benjamin Barasch

## **Orquesta Sinfónica de Navarra**

**Violin I:** Elena Rey, Daniel Menéndez Baena, David Pérez Blanco, Malen Aranzabal,  
Nikola Takov, Inés De Madrazo Abad, Catalina García-Mina Iribarren, Enrico Ragazzo,  
Edurne Ciriaco Indacoechea, Aratz Uria Irigorri

**Violin II:** Anna Radomska Gardyjas, M<sup>a</sup>Teresa Ciriaco Indacoechea, Fermín José Ansó Escolan,  
David Cabezón Domínguez, Angelo Vieni Carbone, David Vicente Andreu Orti,  
Sergiu Christian Ionescu, Fernando José Pina Muñoz

**Violas:** Carolina Uriz Malón, Robert Roman Pajewski Wojciechowska, José Ramón Rodríguez López,  
Irantzu Sarriguren Morondo, Malgorzata Tkaczyk, Víctor Manuel Muñoz Ochoa

**Cellos:** David Johnstone Iremonger, Tomasz Przylecki Slugowiecki, Carlos Frutuoso Teixeira,  
Aritz Gómez Uranga, Dorota Pukownik Krolikiewicz, Lara Vidal Pastor

**Double basses:** Piotr Antoni Piotrowski Orlowski, Francisco Javier Fernández Rupérez, Gian Luca Mangiarotti

**Flutes:** Xavier Relats Manent, Ricardo González Moreiras • **Oboes:** Jesús Ventura Aguado, Silvia Esain Nagore

**Clarinets:** Elisa López Amor, Joao Paiva • **Bassoons:** Ferrán Tamarit Barres, Alberto Saez Larral

**Horns:** Julian Cano Viana, Marc Moragues Rodríguez, Jessica Rueda Vázquez

**Trumpets:** José Manuel Pérez Manzanares, Carlos Gomis Gonzalez

**Trombones:** Santiago Blanco Cabaleiro, Mikel Arkauz Zubillaga, Héctor Prieto Sáchez

**Tuba:** Alfonso Viñas Ramos • **Timpani:** Javier Odriozola Iza

**Percussion:** Javier Pelegrín Lambea, Jaime Atristain Mancisidor, Santiago Pizana Mercader

## James Sinclair



James Sinclair is among the world's pre-eminent scholars and champions of the music of Charles Ives. He is the executive editor for the Charles Ives Society, supervising the work of Ives scholars throughout the United States. Sinclair has served as music director for four PBS television documentaries, including the Peabody Award-winning film about Ives, *A Good Dissonance Like a Man*. In 1999, Yale University Press published Sinclair's 800-page *A Descriptive Catalogue of the Music of Charles Ives*. He has conducted the world premieres and first recordings of over 30 Ives works.



**Charles  
IVES**  
(1874–1954)

- |            |   |              |
|------------|---|--------------|
| <b>1–4</b> | <b>Four Ragtime Dances</b>  | <b>12:15</b> |
| <b>5</b>   | <b>Fugue in Four Keys on “The Shining Shore”</b>                              | <b>3:23</b>  |
| <b>6</b>   | <b>The Pond</b>   | <b>1:06</b>  |
| <b>7</b>   | <b>The Rainbow*</b>   | <b>1:49</b>  |
| <b>8</b>   | <b>An Old Song Deranged</b>   | <b>2:37</b>  |
| <b>9</b>   | <b>Skit for Danbury Fair*</b>   | <b>2:19</b>  |
| <b>10</b>  | <b>The Gong on the Hook and Ladder or<br/>Firemen’s Parade on Main Street</b> | <b>1:45</b>  |
| <b>11</b>  | <b>Chromâtimelôdtune</b>  | <b>6:26</b>  |
| <b>12</b>  | <b>Tone Roads No. 1</b>   | <b>3:36</b>  |
| <b>13</b>  | <b>Tone Roads No. 3</b>   | <b>3:44</b>  |
| <b>14</b>  | <b>Set of Incomplete Works and Fragments*</b>                                 | <b>6:37</b>  |
| <b>15</b>  | <b>March No. 2, with “Son of a Gambolier”</b>                                 | <b>2:57</b>  |
| <b>16</b>  | <b>March No. 3,<br/>with “My Old Kentucky Home”</b>                           | <b>2:54</b>  |
| <b>17</b>  | <b>March: The Circus Band*<br/>Franz Schubert</b>                             | <b>2:07</b>  |
| <b>18</b>  | <b>Marche militaire in D major (arr. C. Ives)*<br/>Robert Schumann</b>        | <b>5:47</b>  |
| <b>19</b>  | <b>Carnaval – No. 4. Valse noble (arr. C. Ives)*<br/>Franz Schubert</b>       | <b>2:45</b>  |
| <b>20</b>  | <b>Impromptu No. 1 in C minor (arr. C. Ives)*</b>                             | <b>11:58</b> |



ORQUESTA SINFÓNICA DE NAVARRA  
NAFARROAKO ORKESTRA SINFONIKOA

**Orchestra New England 1–17**  
**Orquesta Sinfónica de Navarra 18–20**  
**James Sinclair**

A detailed track list and full recording and publishing details can be found inside the booklet • Booklet notes: James Sinclair  
Cover: *Charles Ives Symphony #3* (detail, 2007)  
by James Bigelow Hall (b. 1946)



**AMERICAN CLASSICS**

Charles Ives was a master of miniatures, and this program brings together a miscellanea of numerous shorter pieces that includes seven world premieres. Embracing ragtime before it became a craze at the end of the 19th century, Ives’ *Four Ragtime Dances* juxtapose the sacred and profane as part of his lifelong quest to find unity in all humanity. *Chromâtimelôdtune* is one of Ives’ most startling creations, appearing here alongside experiments, marches, arrangements and enticingly incomplete fragments that form a musical selection of remarkable variety.

**\*WORLD PREMIERE RECORDING**

**www.naxos.com**

Playing  
Time:  
**75:43**