



SEATTLE SYMPHONY
LUDOVIC MORLOT

IVES

THREE PLACES IN NEW ENGLAND
ORCHESTRAL SET NO. 2
NEW ENGLAND HOLIDAYS

CHARLES IVES*Three Places in New England*

- | | | |
|---|---|------|
| 1 | <i>The “St. Gaudens” in Boston Common
(Col. Shaw and his Colored Regiment).....</i> | 8:44 |
| 2 | <i>Putnam’s Camp, Redding, Connecticut</i> | 6:15 |
| 3 | <i>The Housatonic at Stockbridge</i> | 4:33 |

Orchestral Set No. 2

- | | | |
|---|---|------|
| 4 | <i>An Elegy to Our Forefathers.....</i> | 3:40 |
| 5 | <i>The Rockstrewn Hills Join in the People’s
Outdoor Meeting</i> | 4:56 |
| 6 | <i>From Hanover Square North, at the End of a
Tragic Day, the Voice of the People Again Arose</i> | 7:47 |

New England Holidays

- | | | |
|----|---|-------|
| 7 | <i>Washington’s Birthday</i> | 10:22 |
| 8 | <i>Decoration Day.....</i> | 9:38 |
| 9 | <i>The Fourth of July.....</i> | 6:35 |
| 10 | <i>Thanksgiving and Forefathers’ Day.....</i> | 15:33 |

TOTAL TIME 78:08

SEATTLESYMPHONY.ORG

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MADE IN USA

SEATTLE SYMPHONY

The Seattle Symphony is one of America's leading symphony orchestras and is internationally acclaimed for its innovative programming and extensive recording history. Under the leadership of Music Director Ludovic Morlot since September 2011, the Symphony is heard from September through July by more than 500,000 people through live performances and radio broadcasts. It performs in one of the finest modern concert halls in the world — the acoustically superb Benaroya Hall — in downtown Seattle. Its extensive education and community engagement programs reach over 65,000 children and adults each year. The Seattle Symphony has a deep commitment to new music, commissioning many works by living composers each season. The orchestra has made nearly 150 recordings and has received three Grammy Awards, 23 Grammy nominations, two Emmy Awards and numerous other accolades. In 2014 the Symphony launched its in-house recording label, Seattle Symphony Media.





LUDOVIC MORLOT, CONDUCTOR

As the Seattle Symphony's Music Director, Ludovic Morlot has been received with extraordinary enthusiasm by musicians and audiences alike, who have praised him for his deeply musical interpretations, his innovative programming and his focus on community collaboration. From 2012 to 2014 Morlot was also Chief Conductor of La Monnaie, one of Europe's most prestigious opera houses.

In the U.S., Ludovic Morlot has conducted the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra and Pittsburgh Symphony. Additionally, he has conducted the Budapest Festival Orchestra, Czech Philharmonic, Danish National Symphony Orchestra, Dresden Staatskapelle, London Philharmonic Orchestra, Orchestre National de France, Royal Concertgebouw Orchestra, Rundfunk-Sinfonieorchester Berlin, Tokyo Philharmonic Orchestra and the Tonhalle-Orchester Zürich.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contributions to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music.

SEATTLE SYMPHONY

LUDOVIC MORLOT

The Harriet Overton Stimson Music Director

Thomas Dausgaard, *Principal Guest Conductor*
Jeff Tyzik, *Principal Pops Conductor*
Joseph Crnko, *Associate Conductor for Choral Activities*
Pablo Rus Broseta, *Douglas F. King Associate Conductor*
Ruth Reinhardt, *Conducting Fellow*
Gerard Schwarz, *Rebecca & Jack Benaroya Conductor Laureate*

FIRST VIOLIN

Open Position
David & Amy Fulton
Concertmaster
Emma McGrath ♦
Clowes Family Associate
Concertmaster
Cordula Merks
Assistant Concertmaster
Simon James
Second Assistant
Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Ayako Gamo
Timothy Garland
Leonid Keylin
Mae Lin
Mikhail Shmidt
Clark Story
John Weller
Jeannie Wells Yablonsky
Arthur Zadinsky
Blayne Barnes ♦
Eugene Bazhanov ♦
Nathan Cole Δ ♦
Brian Fox ♦
Victoria Parker ♦

SECOND VIOLIN

Elisa Barston ◊
Principal
Supported by Jean
E. McTavish
Michael Miropolsky*
John & Carmen Delo
Assistant Principal
Second Violin
Kathleen Boyer
Gennady Filimonov
Evan Anderson
Natasha Bazhanov
Brittany Boulding
Stephen Bryant
Linda Cole
Xiao-po Fei
Sande Gillette
Artur Girsky
Andrew Yeung
Kelly Farris ♦
Virginia Hunt Luce ♦
Rachael Pearson ♦
Joy Rhee ♦
VIOLA
Susan Gulkis Assadi
PONCHO Principal Viola
Arie Schächter^
Assistant Principal
Mara Gearman

CELLO

Efe Baltacıgil
Marks Family Foundation
Principal Cello
Meeka Quan DiLorenzo
Assistant Principal
Theresa Benshoof
Assistant Principal
Eric Han
Bruce Bailey
Roberta Hansen Downey
Walter Gray
Vivian Gu
Joy Payton-Stevens
David Sabee
Charles Jacot ♦
Emily Hu ♦

BASS

Jordan Anderson
Mr. & Mrs. Harold H. Heath
Principal String Bass
Joseph Kaufman
Assistant Principal
Ted Botsford
Jonathan Burnstein
Jennifer Godfrey
Travis Gore
Jonathan Green
Chris Burns ♦
Todd Larsen ♦
Masaru Podgorny ♦

FLUTE

Open Position
Principal
Supported by David J. and
Shelley Hovind
Jeffrey Barker
Associate Principal
Judy Washburn Kriewall
Zartouhi Dombourian-Eby

PICCOLO

Zartouhi Dombourian-Eby
Robert & Clodagh Ash
Piccolo

OBOE

Mary Lynch
Principal
Ben Hausmann ^
Associate Principal
Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN

Stefan Farkas

CLARINET

Benjamin Lulich
Mr. & Mrs. Paul R. Smith
Principal Clarinet
Laura DeLuca ^
Dr. Robert Wallace
Clarinet
Eric Jacobs
Sean Osborn ♦

E-FLAT CLARINET

Laura DeLuca

BASS CLARINET

Eric Jacobs

BASSOON

Seth Krimsy
Principal
Paul Rafanelli
Mike Gamburg

CONTRABASSOON

Mike Gamburg

HORN

Jeffrey Fair
Charles Simonyi
Principal Horn

TRUMPET

David Gordon
The Boeing Company
Principal Trumpet
Alexander White°
Assistant Principal
Geoffrey Bergler
Anthony DiLorenzo ♦
Gabriel Palmer ♦

TROMBONE

Ko-ichiro Yamamoto
Principal
David Lawrence Ritt
Stephen Fissel

BASS TROMBONE

Stephen Fissel

TUBA

Christopher Olka
Principal
JáTtik Clark ♦ ♦
Jonathan Hill ^ ♦

TIMPANI

Michael Crusoe
Principal
Matthew Decker
Assistant Principal

PERCUSSION

Michael A. Werner
Principal
Michael Clark
Matthew Decker
Matthew Drumm ♦
Blaine Inafuku ♦
Matthew Kocmierski ♦
Rob Tucker ♦

HARP

Valerie Muzzolini Gordon
Principal
Supported by Eliza Flug,
in memory of Martin Flug
John Carrington ♦

KEYBOARD

Kimberly Russ ^ ◊
Joseph Adam ♦
Dwight Beckmeyer ♦
Lisa Lewis ♦
Cristina Valdés ♦

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Scott Wilson

ASSISTANT PERSONNEL

MANAGER
Keith Higgins

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Blaney
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Dale Chihuly

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Cyril M. Harris †

♦ *Concertmaster on Three*
Places in New England
Δ *Concertmaster on*
Orchestral Set No. 2
◊ *Concertmaster on*
New England Holidays
^ *Principal on Three*
Places in New England
° *Principal on Orchestral*
Set No. 2
* *Principal on*
New England Holidays
+ *Resident*
† *In Memoriam*
Temporary Musician
• *Extra Musician for*
This Recording

SEATTLE SYMPHONY CHORALE

The Seattle Symphony Chorale is the official chorus of the Seattle Symphony. Over the past four decades, the Chorale has established itself as a highly respected ensemble. Critics have described the Chorale's work as "beautiful, prayerful, expressive," "superb" and "robust," and have praised it for its "impressive clarity and precision." The Chorale's 120 volunteer members, who are teachers, doctors, attorneys, musicians, students, bankers and professionals from all fields, bring not only musical excellence, but a sheer love of music and performance to their endeavor. The Chorale is directed by Joseph Crnko, Associate Conductor for Choral Activities.

SEATTLE SYMPHONY CHORALE

Joseph Crnko, *Associate Conductor for Choral Activities*
Kimberly Russ & Christina Siemens, *Rehearsal Pianists*

SOPRANO

Emma Crew
Jacquelyn Ernst
Zanne Gerrard
Elizabeth Johnson
Seung Hee Kim
Alyssa K. Mendlein
Margaret Paul
Sasha S. Philip
Barbara Scheel
Toby Trachy

ALTO

Carol Burleson
Paula Corbett Cullinane
Lisa De Luca
Cindy Funaro

Carla J. Gifford
Catherine Haddon
Inger Kirkman
Valerie Rice
Dale Schlotzhauer
Kathryn Tewson

TENOR

Anton R. du Preez
Jim Howeth
James H. Lovell
Andrew Magee
James Pham
Emily Ridgway
Peter Schinske
Spencer Small

BASS

Jay Bishop
Hal Bomgardner
Andrew Cross
Darrel Ede
Steven Franz
David Gary
Rob Jones
Tim Krivanek
KC Lee
Bryan Lung
Ken Rice
Martin Rothwell
Christopher Smith
Jim Snyder

Chorale Participants for This Recording



CHARLES IVES

The music of Charles Ives (1874–1954) embodies the composer’s tributes to American monuments, landscapes, traditions and ideals. The multi-movement works presented here reflect Ives’ profound meditations on his native country as a land of places, occasions and ideas. These three works, along with Ives’ four numbered symphonies, constitute his most ambitious contributions to the orchestral repertoire. As is so often the case with Ives, these pieces share a complex compositional history, beginning with an early organ piece (1897) that became part of *Thanksgiving in the New England Holidays* (completed many years later), and extending to Ives’ 1929 chamber orchestra arrangement of *Three Places in New England* (a work with origins dating back at least to 1903) for the occasion of its first public performance. The importance of these works for Ives is demonstrated by the expanse of time he dedicated to sketching, revising and polishing them.

Three Places in New England, also known as Orchestral Set No. 1, is the most frequently performed and recorded of the works on this disc. It begins with a sustained, somber meditation on a Civil War monument; then moves to a shorter, high-spirited celebration at a Revolutionary War site; and concludes with an even briefer but deeply felt personal remembrance of a river landscape. *Three Places* serves as an ideal introduction to Ives’ creative world. Since Ives provided considerable written material concerning it, the work will be discussed here in detail.

Ives’ title for the first movement, *The “St. Gaudens” in Boston Common*, refers to the remarkable bas-relief created by American sculptor Augustus Saint-Gaudens in tribute to the volunteer regiment of Black soldiers who fought in the Civil War. Some commentators interpret this movement as depicting the regiment’s initial march south, as presumably represented by the monument. It seems equally reasonable, however, to regard the music as a meditation on the monument itself — and on the war and its aftermath — from the perspective of the composer’s own present. The funereal pace; the spare, open orchestral textures; and the enigmatic harmonies of this “Black March” (Ives’ own informal title) might best be understood in light of the regiment’s ultimate fate: its inability to achieve a victory in the South, and the tragedy of many lives lost. Ives’ awareness of his nation’s continuing struggles with racial inequality may also be reflected in the disquieting character of the movement.

The formal strategy employed in this movement is characteristic of many Ives pieces: a gradually intensifying arc of accelerating tempo, thickening orchestration and increasing volume reaches a strong climax, then recedes. The climax here is achieved after considerable struggle and falling-back, arriving finally with a piercing scream in the brass — an almost-cadence, followed by a kind of musical shuddering. Then a remarkably mournful evocation of “The Battle Cry of Freedom” leads the instrumental retreat, back to a recollection of the gently unsettling opening music. In its final moments, the music again attempts to cadence — an “Amen”-like gesture — only to be disturbed at the last by a whispered, unresolved reference to the march’s main motif. The composer, appropriately, did not grant resolution, because the issues

raised by the war and the monument remained, for him, unresolved. The spirit of his unique musical meditation continues to haunt us.

The mood alters abruptly with the riotous opening of the next movement, *Putnam's Camp, Redding, Connecticut*. According to Ives, we are in the midst of a small-town Fourth of July picnic taking place at this memorial to the American Revolution, marking the site where General Israel Putnam and his soldiers spent the terrible winter of 1778–79. Ives' characteristic formal arc is here employed in reverse, as a quiet central episode is framed by much more active music of freewheeling celebration. The middle section reflects the dreams of a little boy who wanders into the woods adjacent to the memorial and imagines the conflict between Putnam's disheartened soldiers and the spirit of "Liberty," which is urging them to persevere; this is a justly celebrated passage in which Ives divides the orchestra into two separate groups, each playing in its own meter. The boy awakens and rejoins the festivities, now with greater awareness of the sacrifices made to achieve the American independence he is celebrating. Analogously, the return of the jocund opening music is now recast for the listener by the experience of the significantly more serious central episode.

With *The Housatonic at Stockbridge*, Ives concludes this set with a piece that is at once an extraordinary nature painting in music, a beautiful evocation of the sound and spirit of church hymn-singing, and a very personal love song-without-words to his wife Harmony. In his book of *Memos* the composer, usually reticent about intimate matters, confided that the movement owed its inspiration to a walk the newly

married Iveses took along the Housatonic River, where they heard "distant singing from the church" on the other side. As the music begins, out of the murmuring, misty string textures that evoke the gently flowing river, a hymn melody gradually emerges in the cellos and bassoons, becoming more prominent in solos by the horn and the English horn. The layering of the traditionally metered hymn tune upon the virtually non-metrical river music, which flows free of any conventional scales or harmonic systems, creates one of the most arresting composite sound-worlds to be heard in any music. As the movement progresses, upper strings take over the hymn, while the wind instruments portray the increasingly active water. Eventually, the river sounds come to dominate the texture, and a climax is achieved with a magnificent cataract of orchestral timbres. The climax breaks off suddenly, revealing the hymn to be still present in the soft strings, hovering like a halo over the work's final measures and giving the last "word" to the music — and feelings — of the human world. Here is a different kind of formal strategy: a gradual build to a climax (that might seem to conclude the piece), followed by a brief, surprising, but ultimately logical coda. Ives employs this concept in the *Decoration Day* and *The Fourth of July* movements of *New England Holidays*.

Ives **Orchestral Set No. 2** follows the three-movement slow–fast–slow design employed in *Three Places in New England*. The first two movements have programs that are much less specific than those just discussed. *An Elegy to Our Forefathers* is another Civil War remembrance, replete with evocations of songs by Stephen Foster that were popular in mid-19th century America. This music again forms an arc that gently intensifies and then recedes, like a musical complex of associated memories.

The Rockstrewn Hills Join in the People's Outdoor Meeting sounds something like a raucous outdoor revival service into which the spirit of secular ragtime has not-so-surreptitiously intruded. It presents a series of progressively longer and more aggressive surges toward a culmination: an ecstatic “chorus” quoting the hymn “Welcome Voice.”

The final movement of this set, *From Hanover Square North . . .*, had its very specific source of inspiration in the spontaneous hymn singing Ives heard on an elevated train platform at the end of the “tragic day” (May 7, 1915) when the British ocean liner *Lusitania* was torpedoed by a German submarine, resulting in the loss of over a thousand lives. A very distant chorus of offstage voices is literally employed at the outset, nearly buried in the texture of an equally distant group of offstage instruments, intoning the “Te Deum” in praise to God. While the offstage instruments continue throughout the piece, the main orchestra increasingly assumes the center of attention, developing music based on the hymn Ives had heard on the occasion that inspired him (“In the Sweet Bye and Bye”). The music achieves an overwhelming climax and then quickly fades, sinking into an imagined distance.

Each of the four pieces that comprise Ives' ***New England Holidays*** (also known as *Holidays Symphony*) was individually conceived, and Ives wrote that the movements could be performed separately, or as a set. When the four are presented in the order of the named holidays' occurrences within a calendar year, the resulting symphony forms a satisfying American “four seasons,” beginning with the winter holiday *Washington's Birthday* and concluding in the late autumn with *Thanksgiving and*

Forefathers' Day. The four movements all reflect Ives' desire to celebrate the spirit of American community. Ives' characterized them as “pictures in music of common events in the lives of common people (that is, of fine people), mostly of the rural communities,” and in each one he portrays music as having a central role in American communities' celebrations. There is the barn dance in *Washington's Birthday*, then the marches to and from the cemetery in *Decoration Day*; the sounds of small-town bands permeate *The Fourth of July*, and a chorus enters with a hymn to enhance the conclusion of *Thanksgiving and Forefathers' Day*.

Washington's Birthday commences with Ives' tone painting of an icebound New England landscape, a quiet yet appropriately harsh music that scarcely moves at first. Eventually, the wind picks up, and we hear a touch of the composer's characteristic musical realism in the evocation of a church bell clanging waywardly in the squall. The wind dies down, and we are suddenly at the barn dance, where — more realism! — the village amateur fiddlers play with more spirit than traditional technique or accuracy. Eventually even the sound of the Jew's harp joins in. (Ives assures us in his *Memos* that this folk instrument was in common use at the barn dances he experienced in his younger years.) The dance music reaches a frenzied peak, then the dance breaks up, with the music gradually winding down, recalling finally the frozen landscape with which the movement began. Here is another instance of Ives employing the form of an intensifying and then receding arc.

Decoration Day is the holiday that is known today as Memorial Day; its original function was to honor the Civil War dead. The composer's program tells of the somber

feelings of the day, the gathering of flowers, the slow march to the cemetery and the trumpet sounding “Taps” (realism again), and then the return to town accompanied by a fast march that conveys an upbeat patriotic spirit. But the composer will not allow an ending of conventional triumph, and the mournful opening music recurs at the last, to remind listeners of the darker aspects of war and sacrifice. Just as in the “*St. Gaudens*” movement of *Three Places in New England*, Ives finds the heritage of the Civil War ultimately to be unresolved.

In *The Fourth of July*, Ives rejects “historical orations” and “patriotic grandiloquences by grown-ups” to portray “a boy’s 4th.” The observances begin quietly and gradually gather steam to produce one of the composer’s most remarkable musical collages, an intricate yet playful patchwork of nationalistic American tunes. The climax comes with an explosion of musical fireworks, the remains of which dissipate in a delicate sonic glow.

Thanksgiving and Forefathers’ Day provides a profound finale to *Holidays*, as the longest and most complex of the movements. Its form is essentially that of a reversed arc. The stern opening sections depict “the strength and austerity of the Puritan character” and the hard work necessary for reaping the harvest. A more traditionally consonant middle section evokes the peacefulness and comfort of home and hearth following the harvest; this part of the movement itself describes an arc within the overall arc, transitioning from softer, lyrical music to more active, dancelike passages and then back. There follows a fervent intensifying of volume and texture; finally a chorus joins in, singing the words:

God! Beneath Thy guiding hand,
Our exiled fathers crossed the sea,
And as they trod the wintry strand,
With prayer and praise they worshipped Thee.

The music then fades out of earshot — as Ives might say, “Good place to stop — not end!”

NOTE: Charles Ives provided detailed program notes for many of the works on this recording. “A Charles Ives Website,” created by Scott Mortensen and hosted by MusicWeb, is currently one reliable source for this information.

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Orchestral Set No. 2 was recorded on June 15, 2016 and live in concert on June 17, 2016.

New England Holidays was recorded on February 1, 2017 and live in concert on February 2 and 4, 2017.

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