

[nec]shivaree

Stephen Drury, artistic director

Charles Ives: The Sonatas for Violin and Piano

with special guests
Daniel Stepner, violin
Donald Berman, piano

Monday, February 5, 2024
8:00 p.m.
Williams Hall

PROGRAM

Charles Ives
(1874–1954)

Sonata No. 2 for Violin and Piano (1902–9)

Autumn

(on *Autumn*: “Mighty God, while angels bless thee”)

In the Barn

(on fiddle tunes and *The Battle Cry of Freedom*)

Revival

(on *Nettleton*: “Come thou fount of every blessing”)

Sophia Szokolay, violin

Stephen Drury, piano

Sonata No. 3 for Violin and Piano (1905–14)

First verse and refrain: Adagio

Second verse and refrain: Andante – Con moto

Third verse and refrain: Allegretto

Fourth verse and refrain: Adagio

(on *Need*, *Beulah Land*, and *I Hear Thy Welcome Voice*)

Allegro

(on *There'll Be No Dark Valley* and *Happy Day*)

Adagio cantabile

(on *Need*)

Hila Dahari, violin

Donald Berman, piano

Intermission

Sonata No. 1 for Violin and Piano (1902–8)

Andante – Allegro vivace – Andante

(on the end of *Autumn*, *the Shining Shore* and
Bringing in the Sheaves)

Largo cantabile

(on *The Old Oaken Bucket* and *The Prisoner's Hope*)

Allegro

(on *Work Song* and *Watchman*)

Jordan Hadrill, violin

Donald Berman, piano

Sonata No. 4 for Violin and Piano

"Children's Day at the Camp Meeting" (1906–15)

Allegro

(the boys marching around to *Tell Me the Old Story*
infected Charley's practicing of his father's *Fugue in*
B-flat Major)

Largo – Allegro con slugarocko – Largo

(on *Yes, Jesus Loves Me* interrupted by boys
throwing stones into the brook)

Allegro

(on *Shall We Gather at the River*)

Daniel Stepner, violin

Benjamin Rossen, piano

from **Violin Sonata No. 5 "New England Holidays"**
(1909–11?)

II. Decoration Day

(gathering flowers, decorating graves, "How firm a
foundation," "Taps", marching back to town)

Daniel Stepner, violin

Benjamin Rossen, piano

Program notes by John Kirkpatrick from the Musicmasters recording "Charles Ives: Five Violin Sonatas" – Daniel Stepner, violin and John Kirkpatrick, piano

Violin Sonata No. 2

Ives left no program note for the Second Sonata, probably thinking that the three titles were enough. *Autumn* means the hymn-tune title rather than the season, though perhaps both. The barn dance quotes *Money Music*, *Sailor's Hornpipe*, *The White Cockade*, et....a jig-variation of *Turkey ion the Straw*, and a waltz-variation of the verse of *The Battle Cry of Freedom*, which then dominates the scene (to which Ives later added low piano clusters—"extra player as drum corps.") *The Revival* may suggest Shakers. At the end, Ives' retarding the repetitions is treated freely, the retard only in the violin, piano remaining fast and filling in with more "shakes."

Violin Sonata No. 3

Ives' program note:

"The sonata is an attempt to express the feeling and fervor—a fervor that was often more vociferous than religious—with which the hymns and revival tunes were sung at the Camp Meetings held extensively in New England in the '70s and '80s. The tunes used or suggested are: *Beulah Land*, *There'll Be No More Sorrow*, and *Every Hour I Need Thee*. Common themes are used with or against the hymn tunes.

The first movement is a kind of a magnified hymn of four different verses, all ending with the same refrain. The second movement may represent a meeting where the feet and body, as well as the voice, add to the excitement. The last movement is an experiment: the free fantasia is first; the working-out develops into the themes, rather than from them. The coda consists of the themes for the first time in their entirety and in conjunction.

As the tonality throughout is supposed to take care of itself, there are no key signatures."

By "common themes" Ives meant his own counterpoints or countersubjects to the hymn tunes. The first refrain is the first piano solo. Though Ives knew little Italian, and shared Mark Twain's humorous approach to foreign language, much of his music suggests that he did know that "adagio" does not mean "slow" but "at ease."

Ives later regarded this sonata as a "weak sister" because in 1914 he had recomposed it, hoping to make it acceptable to average musical tastes, and forgoing way-out experiments (he destroyed the earlier sketches and copies). But this relative plainness shows his melodic and structural individuality all the more clearly.

The four verses of the first movement might be thought of as: fantasy, recitative and march, slow jog, meditation. Early in the first verse a liberty is taken: Ives gave the first long-held high note to violin, the second one to piano (which has no way to prolong the sound) while the violin is idle—here violin sings both of them. The rag, recomposed from an earlier rag of 1905, becomes a transcendental cakewalk celebrating the time when "there'll be no more sorrow."

The third movement is based entirely on *Need* (using every phrase of it for a rich melodic variety) and on Ives' counterpoint to it. Among these sonatas, this is the only movement that seems to share Ives' loftiest aims. Its intimate tenderness and far-reaching horizons relate and combine in ways that recall the music he felt most happy to have written (last movements of the *Fourth Symphony* and *Second Orchestral*

Set, and *Psalm 90*). If one had told him this, it would have been like him to say that he owed it all to Lowry's hymn.

Violin Sonata No. 1

Ives' program note:

"This sonata is a general impression...of the people's outdoor gatherings in which men got up and said what they thought regardless of consequences – of holiday celebrations and camp meetings in the '80s and '90s – suggesting some of the songs, tunes, and hymns, together with some of the sounds of nature joining in from the mountains...The first movement may suggest something that nature and human nature would sing out to each other – sometimes. The second movement a mood when *The Old Oaken Bucket* and *Tramp, Tramp, Tramp, the Boys are Marching* would come over the hills, trying to relive the sadness of the old Civil War days. And the third movement the hymns and actions at the farmers' camp meeting, inciting them to "work for the night is coming..."

In Ives' *Memos* he recalled writing the first theme (a canon by augmentation between melody and bass, apparently derived from the last phrase of *Autumn*) "just the first Sunday after I gave up playing in church, June 8, 1902." In the second movement, nature is heard in the violin's whisperings (often criticized as faulty balance), and in the third in the accompaniments to *Watchman, tell us of the night...* At the end, Ives' love of puns, both verbal and musical, makes the final echoes of the *Work Song* turn slyly into *The Union forever...* (chorus of *The Battle Cry of Freedom*)

Violin Sonata No. 4

From Ives' note:

"There was usually only one Children's Day in these summer meetings, and the children made the most of it – often the best of it. The first movement was suggested by an actual happening: the organ practice and the fast march got to joining in each others' sounds, the loudest voices singing most of the wrong notes. Most of the second movement moves around an old favorite hymn while the accompaniment reflects the outdoor sounds of nature on those summer days, the west wind in the pines and oaks, the running brook. The third movement is the boys marching again to "gather at the river."

In the first movement, Ives' "rather fast march time" is often played in still faster "cut time," although his time signature is 4/4, never 2/2, and the occasional dotted rhythm shows that he had "rather fast" quarter beats in mind.

Decoration Day

Ives' *New England Holidays* are well known as a symphony of four tone poems, but their first version, a projected sonata for violin and piano, is unknown, due to Ives' acute sense of privacy about how his music grew.

The only complete violin *Holiday* is *Decoration Day*. The finished ink copy (which Ives labeled "arr. for Vio. & Piano from Orchestral Set") bears all the later pencil sketchings toward the orchestration, showing clearly that it was "arranged" the other way around.

Incomplete though this sonata remains, there is still quite enough to give the

substance of Ives' original idea of the ink copy of *Decoration Day* he called it "Sonata #5", counting the so-called Pre-First Sonata (recomposed into the others) as "1," and the present nos. 1-3 as "2-4" (the present fourth being then in the future).

Ives' postface for the orchestral *Holidays* are equally applicable to the sonata. "In the early morning the gardens and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Day's Memorial. During the forenoon as the people join each other on the Green, there is felt at times, a fervency and intensity—a shadow perhaps of the fanatical harshness—reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of "Nature's kinship with the lower order—man."

After the Town Hall is filled with the Spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways), then the Warden and Burgesses "in carriages," the Village Cornet Band, the G.A.R., two by two, the Militia (Company G.), while the volunteer Fire Brigade, drawing the decorated horse-cart with its jangling bells, brings up the rear—the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and "Adeste Fideles" answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated, "Taps" sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and "we all march back to town" to a Yankee stimulant—Reeve's inspiring "Second Regiment Quickstep"—though, to many a soldier, the somber thoughts of the day underline the tunes of the band. The march stops—and in the silence the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day."

Violinist **Daniel Stepner** is currently Artistic Director of the Aston Magna Festival and Foundation, a position he has held since 1991. Between 1987 and 2016, he was first violinist of the Lydian String Quartet at Brandeis, where he is Professor Emeritus and still leads an annual workshop in the solo works of J.S. Bach. For 24 years he was concertmaster of the Handel and Haydn Society Orchestra, and was also a founding member of the Boston Museum Trio, in residence at the Museum of Fine Arts. He was concertmaster of the Boston Early Music Festival Orchestra for its first six biennial festivals, and in the 1980s was assistant concertmaster and frequent soloist with Frans Brüggen's Orchestra of the Eighteenth Century, based in Holland. For 20 years, he was a Preceptor in Music at Harvard University where, with Robert Levin, he team-taught a course in Chamber Music in Performance and Analysis.

Mr. Stepner has performed and recorded solo and chamber music from the early baroque through early 21st century, and can be heard on numerous commercial CDs playing music of Marais, Buxtehude, Rameau, J.S. Bach (including the Sonatas and Partitas for solo violin), Vivaldi, Handel, Telemann, Haydn, Schubert, Brahms, as well as Bartók, Charles Ives (the complete Violin Sonatas with John Kirkpatrick and

the String Quartets with the Lydian String Quartet), Paul Hindemith, Irving Fine, Vincent Persichetti, Coleridge-Taylor Perkinson, Lee Hyla, Peter Child, John Harbison, Thomas Oboe Lee, Martin Boykan, Eugène Ysaÿe. He has also recorded the complete works for violin and piano by Yehudi Wyner (with Mr. Wyner at the piano) as well as a number of his chamber works. A recording of the complete violin/piano works of Gabriel Fauré (with pianist Judith Gordon) is due out soon.

Born in Wisconsin, Mr. Stepner studied at Northwestern University with violinist Steven Staryk and composers Alan Stout and James Hopkins. He studied in France with Nadia Boulanger, and with violinist Broadus Erle at Yale, where he earned a Doctor of Musical Arts degree. He has taught at the New England Conservatory, the Eastman School, the Longy School, Oberlin College, at Brandeis and Harvard Universities, and in Boston's STEP program.

A multidimensional pianist, pedagogue, and scholar, **Donald Berman** has won tremendous acclaim for his "stupendous abilities, both athletic and intellectual" (*Boston Sunday Globe*) and performances hailed as "stunning, adventurous, and substantive" (*New York Times*).

With an emphasis on presenting American music of the 20th and 21st centuries, Berman's inventive recital programs have been featured on the biggest stages for contemporary music across North America, Europe, Asia, and the Middle East. An enthusiastic commissioner of new music, he has added more than 200 works to the contemporary canon — many of which he performs alongside classical repertoires to provoke new and fascinating revelations and connections across periods and styles.

Berman's body of work as a recording artist demonstrates his engagement with the music of our time. His albums have included numerous world-premiere recordings and illuminating performances of previously unknown works of 20th-century American composers, including Charles Ives, Carl Ruggles, Elliott Carter, and Roger Sessions. As a concerto soloist and chamber musician, Berman's discography includes collaborations with the Boston Modern Orchestra Project, soprano Susan Narucki, and the Borromeo Quartet.

A former fellow of the Harvard Radcliffe Institute, Berman currently serves as Chair of Keyboard Studies at Longy School of Music of Bard College and leads Tufts University's New Music Ensemble. He is also the General Editor of three volumes of *Ives's Shorter Works for Piano* and President and Treasurer of the Charles Ives Society.

[nec]shivaree, the NEC Avant-Garde Ensemble directed by Stephen Drury, is the attack wing of NEC's new music program, performing the modern, the new, and the avant-garde. Sounds are provided by such composers as John Cage, Steve Reich, Morton Feldman, George Crumb, Galina Ustvolskaya, and Giacinto Scelsi. The players of [nec]shivaree have worked with composers John Zorn, John Luther Adams, Christian Wolff, and Frederic Rzewski. The group gives concerts both inside and outside of the Conservatory, and has performed regularly at the Zeitgeist Gallery in Cambridge and Tonic and The Stone in New York.

IVES 150

celebrating the 150th anniversary of Charles Ives,
America's great original composer

January 24

Stephen Drury performs the complete sonatas of Charles Ives
7:30pm, Jordan Hall, New England Conservatory

February 5

The Violin Sonatas –the four sonatas for violin and piano, performed by renowned Ives specialists Daniel Stepner, Donald Berman and Stephen Drury collaborating with students of New England Conservatory
8:30pm, Williams Hall, New England Conservatory

February 27

New England Conservatory Piano Department students perform shorter and early works, including *The Anti-Abolitionist Riots*, *Some Southpaw Pitching*, and the *Three Page Sonata*.
7:30pm, Jordan Hall, New England Conservatory

March 27

Ives Extended - New England Conservatory Piano Department students perform *The Celestial Railroad*, the *Set of Five Take-Offs*, works by Carl Ruggles, Lou Harrison and Henry Cowell, and rarely heard music for two pianos in quarter-tones by Ives, David Fulmer, and Georg Haas.
7:30pm, Jordan Hall, New England Conservatory

March 29 and April 9

The Callithumpian Consort performs piano trios by Ives and Ravel and Elliott Carter's Sonata for Violoncello and Piano
March 29, 8:00pm, Wayland High School
April 9, 8:00pm, Williams Hall, New England Conservatory

Links:

<https://necmusic.edu/concerts>

<https://waylandconcerts.org>

Other Upcoming Concerts at NEC

Visit necmusic.edu for complete and updated concert and ticketing information

Sonata Night 49, Pei-Shan Lee, director

Music for Flute and Piano

Thursday, February 8, 2024 at 6:30 p.m., Burnes Hall

Anna Webber Residency

Thursday, February 8, 2024 at 7:30 p.m., Jordan Hall

Music by NEC DMA Composers

Lingbo Ma '24 DMA, curator

Friday, February 9, 2024 at 7:30 p.m., Jordan Hall

NEC SYMPHONIC WINDS, William Drury, conductor

Dove *Figures in the Garden*; Bach/Mowett *Brandenburg Concerto No. 3*;

Krommer *Octet-Partita, op. 69*

Tuesday, February 13, 2024 at 7:30 p.m., Jordan Hall

TUESDAY NIGHT NEW MUSIC

New music by NEC composers, performed by their peers

Tuesday, February 13, 2024 at 8:00 p.m., Brown Hall

LIEDERABEND LXX, Songs from Russia and Ukraine; Joel Ayau, director

Wednesday, February 14, 2024 at 6:00 p.m., Williams Hall

CMA DEPARTMENT: "The Music of Chris Connor and Mahalia Jackson"

curated by Hankus Netsky and Ran Blake

Wednesday, February 14, 2024 at 7:30 p.m., Jordan Hall

NEC WIND ENSEMBLE, Mary Schneider, guest conductor

Mozart *Divertimento No. 3 in E-flat Major, K. 166*; Etezady *Anahita*

Stucky *Voyages for cello and wind orchestra*; Sierra *Fandangos*

Thursday, February 15, 2024 at 7:30 p.m., Jordan Hall

JAZZ DEPARTMENT: "Max Roach Centennial"

curated by Nasheet Waits

Thursday, February 15, 2024 at 8:00 p.m., Burnes Hall

THE ARTHUR BERGER MEMORIAL CONCERT, Sid Richardson, curator

Works by NEC faculty Kati Agócs, Stratis Minakakis, Arthur Berger, Rodney Lister, and Sid Richardson

Thursday, February 22, 2024 at 7:30 p.m., Jordan Hall

Other Upcoming Concerts at NEC

—continued

CORETTA SCOTT KING TRIBUTE CONCERT

presented by NEC's Black Student Union

Monday, February 26, 2024 at 7:30 p.m., Jordan Hall

PIANO DEPARTMENT CONCERT: IVES 150

Bruce Brubaker, curator of piano programming

The first in a two concert series featuring the piano works of Charles Ives;

NEC piano students perform his shorter and early works

Tuesday, February 27, 2024 at 7:30 p.m., Jordan Hall

NEC CHAMBER ORCHESTRA, Donald Palma, artistic director

Herbert *Elegy*; Mozart *Divertimento for Oboe, Two Horns and Strings*;

Bartók *Divertimento*

Wednesday, February 28, 2024 at 7:30 p.m., Jordan Hall

SONG AND VERSE 2

Brett Hodgdon, director

Wednesday, February 28, 2024 at 8:00 p.m., Burnes Hall

NEC JAZZ ORCHESTRA, Ken Schaphorst, conductor

"The Music of Anna Webber and Angela Morris"

Thursday, February 29, 2024 at 7:30 p.m., Jordan Hall

"CONNECTIONS" CHAMBER MUSIC SERIES, Max Levinson, director

Thursday, February 29, 2024 at 8:00 p.m., Burnes Hall

FIRST MONDAY IN JORDAN HALL, Laurence Lesser, artistic director

Ives Songs, Laura Choi Stuart and Tanya Blaich; Brahms *Trio in B Major, op. 8*,

Donald Weilerstein, violin; Laurence Lesser, cello; George Li, piano

Monday, March 4, 2024 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Shiyeon Sung, guest conductor

Gubaidulina *Fairytale Poem*; Hindemith *Violin Concerto*, soloist tba;

Dvořák *Symphony No. 6 in D Major, op. 60*

Wednesday, March 6, 2024 at 7:30 p.m., Jordan Hall

PERKIN OPERA SCENES

Performances by graduate students in the NEC Opera Department

Tuesday, March 5, 2024 at 7:30 p.m.

Wednesday, March 6, 2024 at 6:00 p.m.

Plimpton Shattuck Black Box Theatre

Other Upcoming Concerts at NEC

—continued

NEC BAROQUE ENSEMBLE

Friday, March 8, 2024 at 8:30 p.m., Brown Hall

TRIO GAIA

Andrew Barnwell, piano; Grant Houston, violin; Yi-Mei Templeman, cello

Resident Ensemble in the NEC Professional Piano Trio program

Sunday, March 10, 2024 at 8:00 p.m., Jordan Hall

NEC CHAMBER SINGERS AND NEC SYMPHONIC CHOIR, Erica J. Washburn, conductor

"Voices of NEC: Arise, be enlightened!" - Agócs Arise, be enlightened!;

Chadwick Commemoration Ode; Gandolfi Winter Light; Pinkham After the storm and

Star and pulsar; Sanlikol Devran (excerpt); Sandler/von Bingen Laus Trinitati;

Shepherd Psalm 42; Lingbo Ma '24 DMA, Stand with us

Monday, March 11, 2024 at 7:30 p.m., Jordan Hall

MIRIAM FRIED STUDIO RECITAL

Music from Different Art Forms

Monday & Tuesday, March 11 & 12, 2024 at 8:00 p.m., Williams Hall

JAZZ COMPOSERS' WORKSHOP ORCHESTRA, Frank Carlberg, director

Nicole Mitchell, Residency Concert

Tuesday, March 12, 2024 at 7:30 p.m., Jordan Hall

NEC NEW MUSIC ENSEMBLE, Stefan Asbury, conductor

Turnage *Blood on the Floor*

Tuesday, March 12, 2024 at 8:00 p.m., Burnes Hall

LIEDERABEND LXXI

Tanya Blaich and Cameron Stowe, directors

Wednesday, March 13, 2024 at 6:00 p.m., Williams Hall

NEC SYMPHONY, Hugh Wolff, conductor

Esmail *Re|Member*; Thompson *An Act of Resistance*; Shostakovich *Symphony No. 5*

Wednesday, March 13, 2024 at 7:30 p.m., Jordan Hall

SONATA NIGHT 50

Thursday, March 14, 2024 at 6:30 p.m., Burnes Hall



This organization is supported in part by a grant
from the Boston Cultural Council
and administrated by the Mayor's Office of Arts, Tourism, and Special Events.

Support the future of music at NEC!

Your gift to The NEC Fund has a direct and immediate impact on student scholarships, NEC's world-class faculty, and a collaborative and innovative learning environment rooted in the highest level of musical excellence.

Please consider making a gift to support NEC at necmusic.edu/give.

Food and drink are not allowed in the concert hall,
and photography and audio or video recording are prohibited.
Assistive listening devices are available for all Jordan Hall concerts;
contact the head usher or house manager on duty or inquire at the Coat Room.
Latecomers will be seated at the discretion of management.

Stay connected



necmusic.edu/tonight