

SPERIMENTAZIONE COME TRADIZIONE

RADICI STORICHE DELLO SPERIMENTALISMO MUSICALE NEGLI STATI UNITI

ALOMA BARDI

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Charles E. Ives
- *memos* -

Edited by JOHN KIRKPATRICK



NEW YORK
W · W · NORTON & COMPANY · INC ·

CHARLES E. IVES (1874-1954)

MEMOS

Scritti autobiografici, ca. 1930.

Pubblicati nel 1972,

a cura di John Kirkpatrick,

Ed. Norton, New York.



American Methodists proceeding to their Camp Meeting

I remember, when I was a boy—at the outdoor Camp Meeting service in Redding [CT], all the farmers, their families and field hands, for miles around, would come afoot or in their farm wagons.

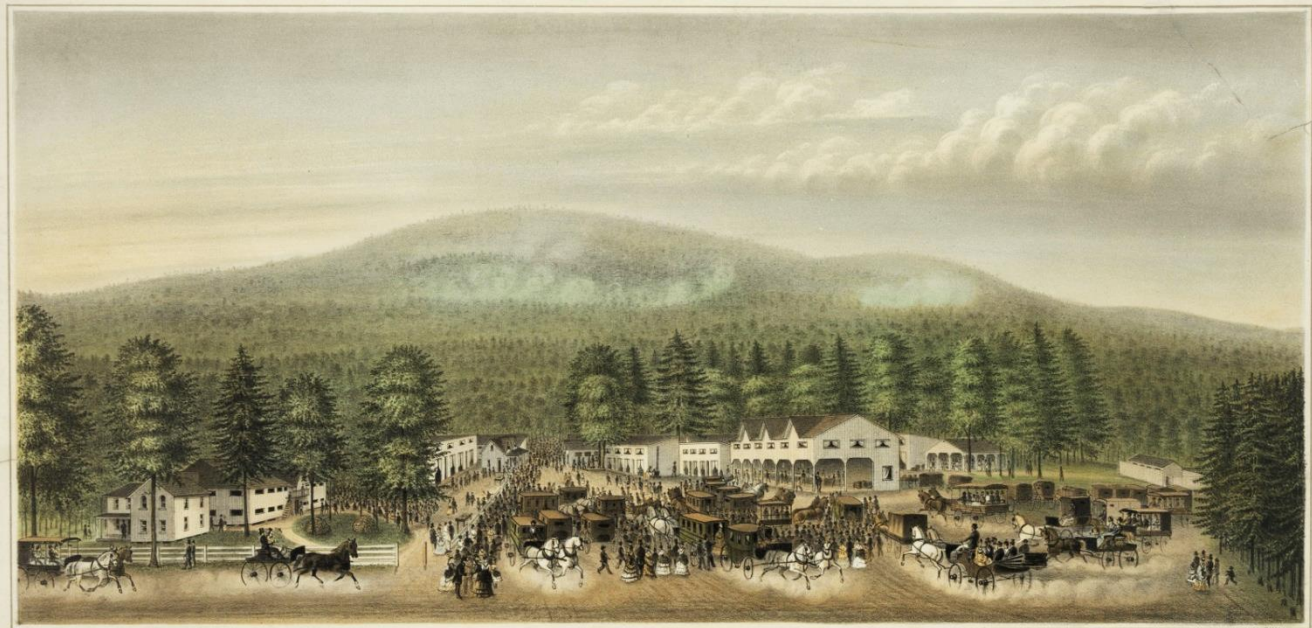
Charles E. Ives, *Memos*, ca. 1930; Ed. John Kirkpatrick, Norton, New York 1972, p. 132.

Illustrazione: *American Methodists proceeding to their Camp Meeting*; M. Dubourg, 1819; Library of Congress Prints & Photographs Division.

I remember how the great waves of sound used to come through the trees—when [the hymns] were sung by thousands of “let out” souls. [...] Father [George Ives] who led the singing, sometimes with his cornet or his voice, sometimes with both voice and arms, and sometimes in the quieter hymns with a French horn or violin, would always encourage the people to sing their own way. If they threw the poet or the composer around a bit, so much the better for the poetry and the music. There was power and exaltation in these great conclaves of sound from humanity.

Charles E. Ives,
Memos, ca. 1930;
Ed. J. Kirkpatrick,
Norton,
New York 1972,
pp. 132-133.

Illustrazione:
*Exterior View
of West Branch
Camp Meeting*,
Clinton Co., Pa.;
W.H. Rease, 1872;
Libr. of Congress
Prints & Photogr.
Division.



EXTERIOR VIEW
OF
WEST BRANCH CAMP MEETING
CLINTON CO., PA.

Engraved according to a sketch by the artist, 1872, by W.H. Rease, in the office of the Librarian of Congress at Washington, D.C.



CHARLES E. IVES

Danbury, Connecticut, 1874

New York City, 1954

**Compositore sperimentale,
filosofo, saggista,
uomo d'affari.**

Foto © Clara Sipprell, ca. 1947.
The Charles Ives Papers, MSS 14,
Irving S. Gilmore Music Library,
Yale University, New Haven, CT.



TECNICA DELLA CITAZIONE IN CHARLES E. IVES

- ❖ Nelle opere di Ives hanno un ruolo centrale la memoria, la nostalgia e la preservazione del passato.
- ❖ Ives intesse nelle sue partiture motivi di provenienza eterogenea.
- ❖ Le fonti musicali impiegate includono:
 - inni di chiesa • motivi tradizionali • musica per banda •
 - canti patriottici della Guerra Civile • canzoni
 - ottocentesche • suoni della natura • suoni di
 - produzione umana.
- ❖ Le citazioni non hanno funzione decorativa bensì strutturale, entro un disegno di *composizione come condivisione*.
- ❖ Tecnica di collage.

Charles E. Ives

1874-1954

Sonata No. 4
for Violin and Piano
Children's Day
at the Camp Meeting

I.

Allegro

II.

Largo

Allegro (*con-slug-a-rock-o*)

Andante con spirito

Adagio cantabile

Largo cantabile

III.

Allegro

**Con Postfazione (*Notes*) del
compositore.**

Composizione: ca. 1914-1916.

**Arrow/Associated Music Publ.,
New York, 1942; 1957.**

CHARLES IVES

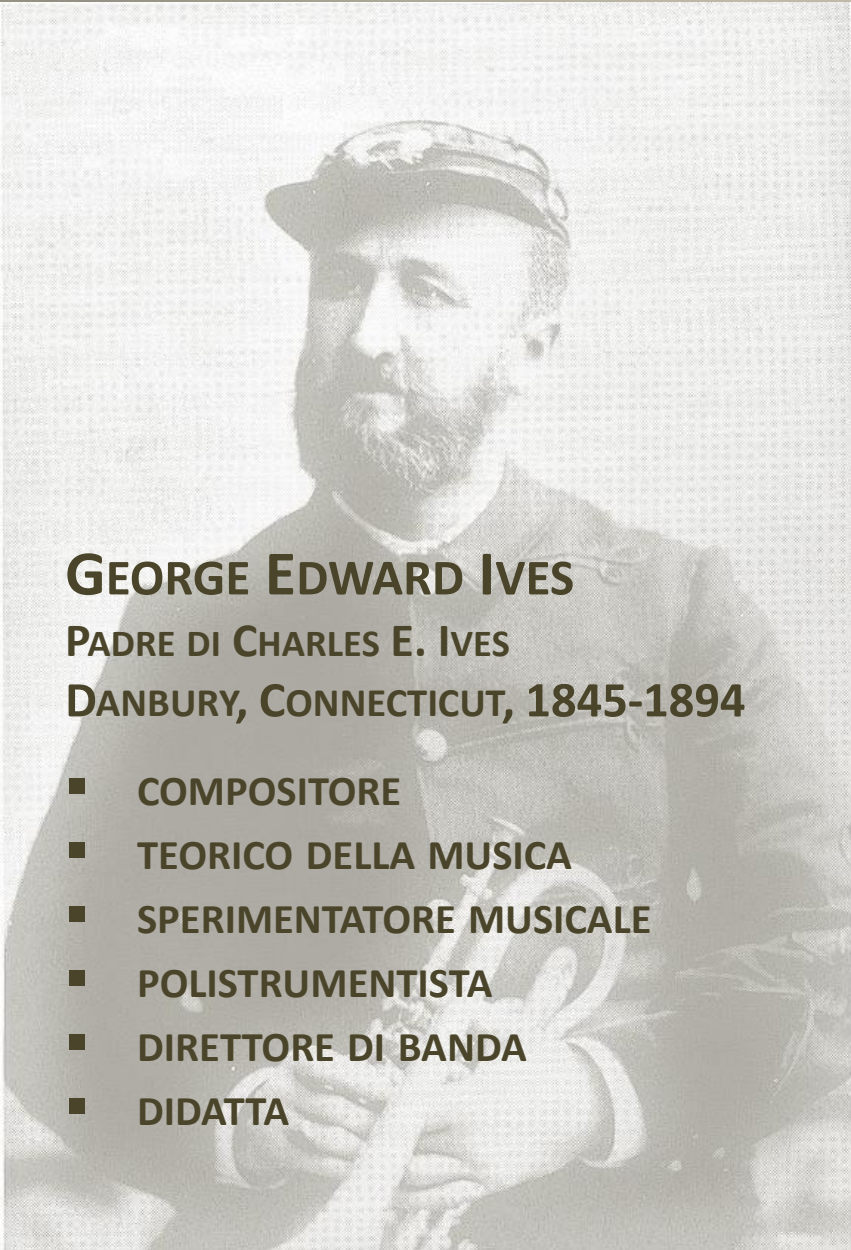
Sonata No. 4

for Violin and Piano

"Children's Day at the Camp Meeting"

ASSOCIATED MUSIC PUBLISHERS, INC.

New York



GEORGE EDWARD IVES

PADRE DI CHARLES E. IVES

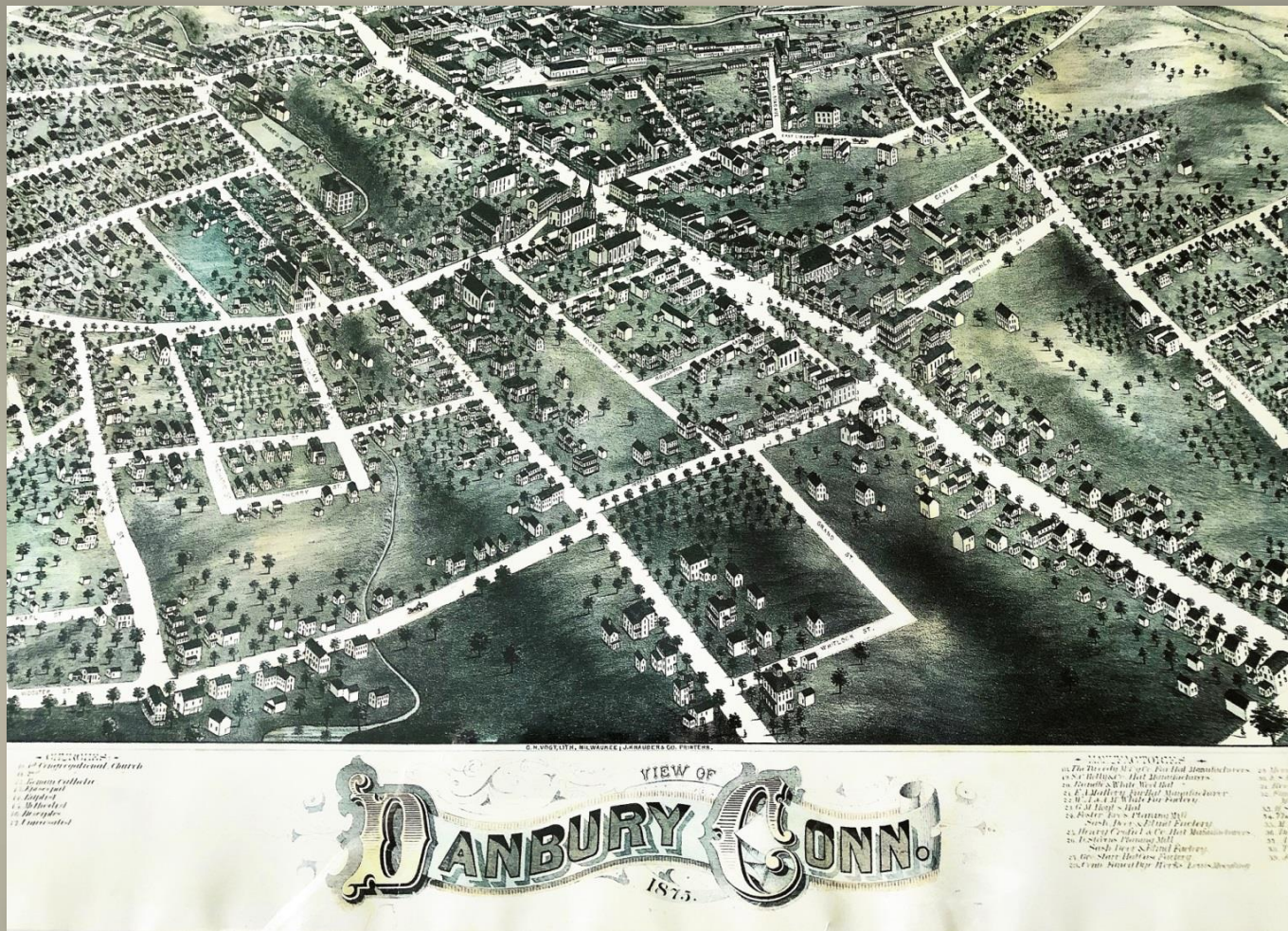
DANBURY, CONNECTICUT, 1845-1894

- **COMPOSITORE**
- **TEORICO DELLA MUSICA**
- **SPERIMENTATORE MUSICALE**
- **POLISTRUMENTISTA**
- **DIRETTORE DI BANDA**
- **DIDATTA**



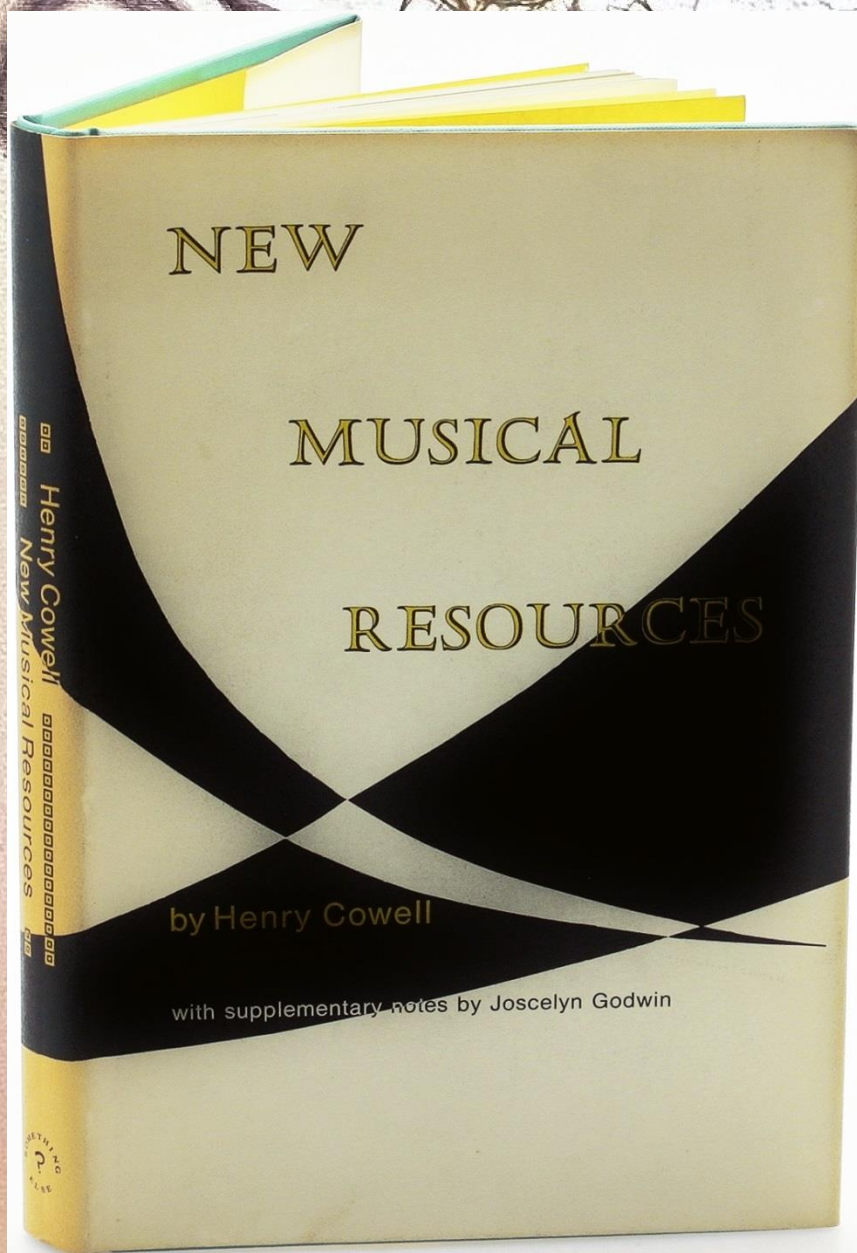
Immagine: George E. Ives in uniforme di direttore di banda, ca. 1890.

The Charles Ives Papers, MSS 14, Gilmore Library, Yale University, New Haven, CT.



Danbury, Connecticut, città natale del compositore Charles Ives (1874), da lui rivisitata nostalgicamente nelle sue opere.

Immagine: Bird's-eye View of Danbury, Connecticut; Drawn by O.H. Bailey, C.H. Vogt lith., J. Knauber & Co. printers; Milwaukee, Wisconsin, 1875; ICAMus Archive and Special Collections.



Henry Cowell

1897-1965

**Compositore di avanguardia,
pianista, teorico, inventore,
editore.**

New Musical Resources

**1919; 1930; A.A. Knopf,
New York/London.**

**Trattato sull'espansione
della nozione di suono e
dei materiali della musica
moderna.**

Chiesa di St. James, Danbury, CT, città natale di Charles E. Ives.
Danbury e la stessa chiesa erano luogo di esperimenti musicali e acustici ottocenteschi.

Immagine: Cartolina d'epoca (ca. 1940); ICAMus Archive and Special Collections.

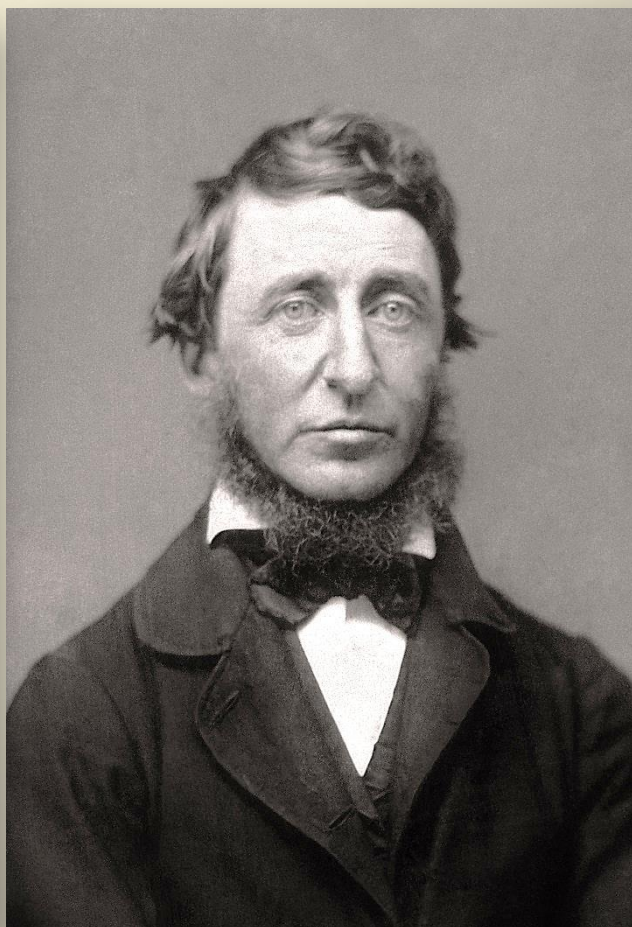
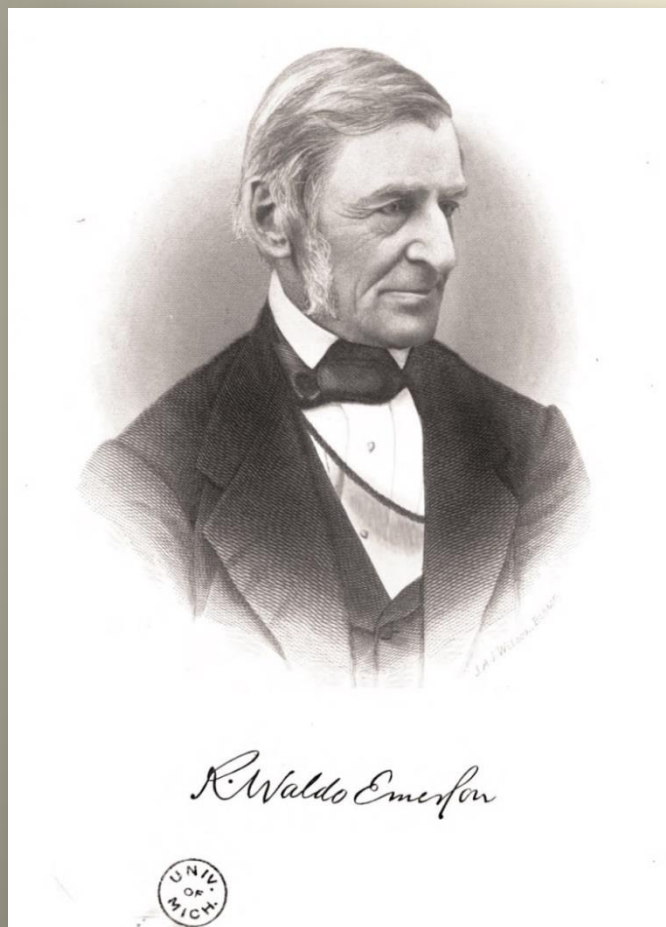


TRASCENDENTALISMO AMERICANO - MOVIMENTO DI PENSIERO OTTOCENTESCO

RALPH WALDO EMERSON (1803-1882) - HENRY DAVID THOREAU (1817-1862)

Temi: originalità e libertà individuale, rifiuto di modelli imposti, critica della schiavitù, del razzismo, della condizione femminile, del conformismo religioso, dello sfruttamento dell'ambiente naturale.

Una delle massime influenze su Ives, Cage e altri compositori americani moderni.



Immagini:

sin: R.W. Emerson.
Ritratto. Incisione di
contro-frontespizio in
Emerson, *Complete
Works*, Houghton,
Mifflin & Co. (Riverside
Edition), Boston 1883-
1899; digitized copy;
original from
University of Michigan.

ds: H.D. Thoreau.
Dagherrotipo.
Benjamin Dexter
Maxham, 1856.
National Portrait
Gallery, Washington,
D.C.

Teoria dei Mavericks (studi musicologici di americanistica)

***Mavericks*: anticonformisti, eccentrici rispetto alla musica ufficiale.**

- ❖ **WILLIAM BILLINGS (1756-1800) - artigiano della musica**
- ❖ **ANTHONY PHILIP HEINRICH (1781-1861) - pioniere romantico**
- ❖ **CHARLES E. IVES (1874-1954) - sperimentatore visionario**
- ❖ **HENRY COWELL (1897-1965) - modernista radicale**
- ❖ **JOHN CAGE (1912-1992) - filosofo del suono, del silenzio, del caso**
- ❖ **ALAN HOVHANESS (1911-2000) - sperimentatore esotico, esoterico**
- ❖ **LOU HARRISON (1917-2003) - esploratore di strumenti e musiche del mondo**
- ❖ **FRANK ZAPPA (1940-1993) - sperimentatore della fusione di generi e stili, e dell'improvvisazione**

Emblema del compositore, individualista ai margini di una società che non possiede gli strumenti per comprenderne lo sguardo profetico.

SINGING-SCHOOL COMPOSERS

TRA FINE SETTECENTO E INIZIO OTTOCENTO

Raccolte di musica corale per la pratica religiosa della comunità.

Compositori privi di status professionale. Non rispettavano le regole dell'armonia. La loro potenza ritmica veniva definita "crudity", rudezza; apparivano primitivi rispetto ai modelli importati dall'Europa.

William Billings, conciatore - 1746-1800

Justin Morgan, allevatore di cavalli - 1747-1798

Supply Belcher, giudice, legislatore - 1751-1836

Daniel Read, commerciante, editore - 1757-1836

Timothy Swan, cappellaio - 1758-1842

Oliver Holden, falegname - 1765-1844



RICOSTRUZIONE DELLA MAPPA MUSICALE AMERICANA

Intento di collocare i grandi compositori americani più innovativi del Novecento entro un contesto che valorizzandoli e rendendoli comprensibili, al tempo stesso ci consenta di sottrarre all'oblio l'esperienza degli innumerevoli microcosmi originali di vita musicale negli Stati Uniti, attraverso i secoli, esperienza che è importante ricostruire nella sua ramificazione e continuità.

**TRIO VIOLINO, PERCUSSIONI E PIANOFORTE
PROGRAMMA**

CHARLES E. IVES - 1874-1954

Sonata n. 4 per violino e pianoforte

Children's Day at the Camp Meeting - 1916

HENRY COWELL - 1897-1965

Set of Five per violino, percussioni e pianoforte - 1952

ALAN HOVHANESS - 1911-2000

Five Invocations to Vahagn per percussioni e pianoforte - 1946

LOU HARRISON - 1917-2003

Varied Trio per violino, percussioni e pianoforte - 1986-87

**STRUMENTI A PERCUSSIONE
NELLA PRODUZIONE MUSICALE NOVECENTESCA DELLE AMERICHE**

Amadeo Roldán (1900-1939) - *Ritmicás*

Edgard Varèse (1883-1965) - *Ionisation* (1929-31)

Crescente interesse per l'impiego degli strumenti a percussione in JOHN CAGE e LOU HARRISON, amici e allievi di Henry Cowell. Lou Harrison fu ispirato dalla musica asiatica e dal gamelan; scrisse partiture per ensemble di percussioni.

CHARLES E. IVES (1874-1954)

4TH SYMPHONY

Comp. ca. 1910-16, da mss. ca. 1898-1911;
rev. ca. 1921-25.

Grandioso impiego trascendente delle
percussioni.

Il movimento finale, *Largo Maestoso*,
comprende un'orchestra di percussioni -
almeno 8-10 esecutori - in un tempo diverso
da quello dell'orchestra principale, dalla
quale è spazialmente separata.

Immagine a fronte: pagina dell'organico strumentale impegnato
nella *IV Sinfonia* di Ives; p. xlv della *Performance Edition*, Ed.
Thomas M. Brodhead, Associated, 2011-2017.

Distant Choir Ensemble:

Harp
5 Violins } Spatially separated from Main Orchestra

Piccolo

3 Flutes

2 Oboes

3 Clarinets in Bb (1st optionally plays Clarinet in A, Movt. 1)

Tenor Saxophone in Bb

Baritone Saxophone in Eb } One or two players

2 Bassoons

4 Horns in F

6 Trumpets in C

Cornet in C (played by Trumpet 5)

4 Trombones

Tuba

Celesta

Ether Organ (optional)

Quarter-tone Piano

Orchestra Piano (4 hands)

Organ

Xylophone (optional)

High & Low Bells – Two players

Timpani

Triangle

Indian Drum

Piccolo Timpano } One player if separate player is used for Indian Drum in B.U.;
two players if Indian Drum player moves to B.U. in 4th Movt.

Snare Drum

Bass Drum & Cymbals [likely rim-mounted]

Light & Heavy Gongs [Tam-tams] – One or two players

B.U. Ensemble:

Snare Drum

Indian Drum

Bass Drum & Cymbals

Gong [Tam-tam]

} Spatially separated from Main Orchestra
4th Movement only; may employ corresponding
players from other movements.

Chorus (SATB)

Solo Piano

Violin I (6 Desks *minimum*, optional Desks 7-8-9)

Violin II (6 Desks *minimum*, optional Desks 7-8)

Viola (6 Desks *minimum*, optional Desk 7)

Violoncello (5 Desks *minimum*, optional Desk 6)

Contrabass (4 Desks *minimum*, optional Desk 5)

Extra Violin II (2 players; cued in Violin II Desk 6 part) } Optionally spatially separated

Extra Viola (1 player; cued in Viola Desk 6 part) } from Main Orchestra

DURATION: ca. 30 minutes

CHARLES E. IVES

DANBURY, CT, 1874

NEW YORK, 1954

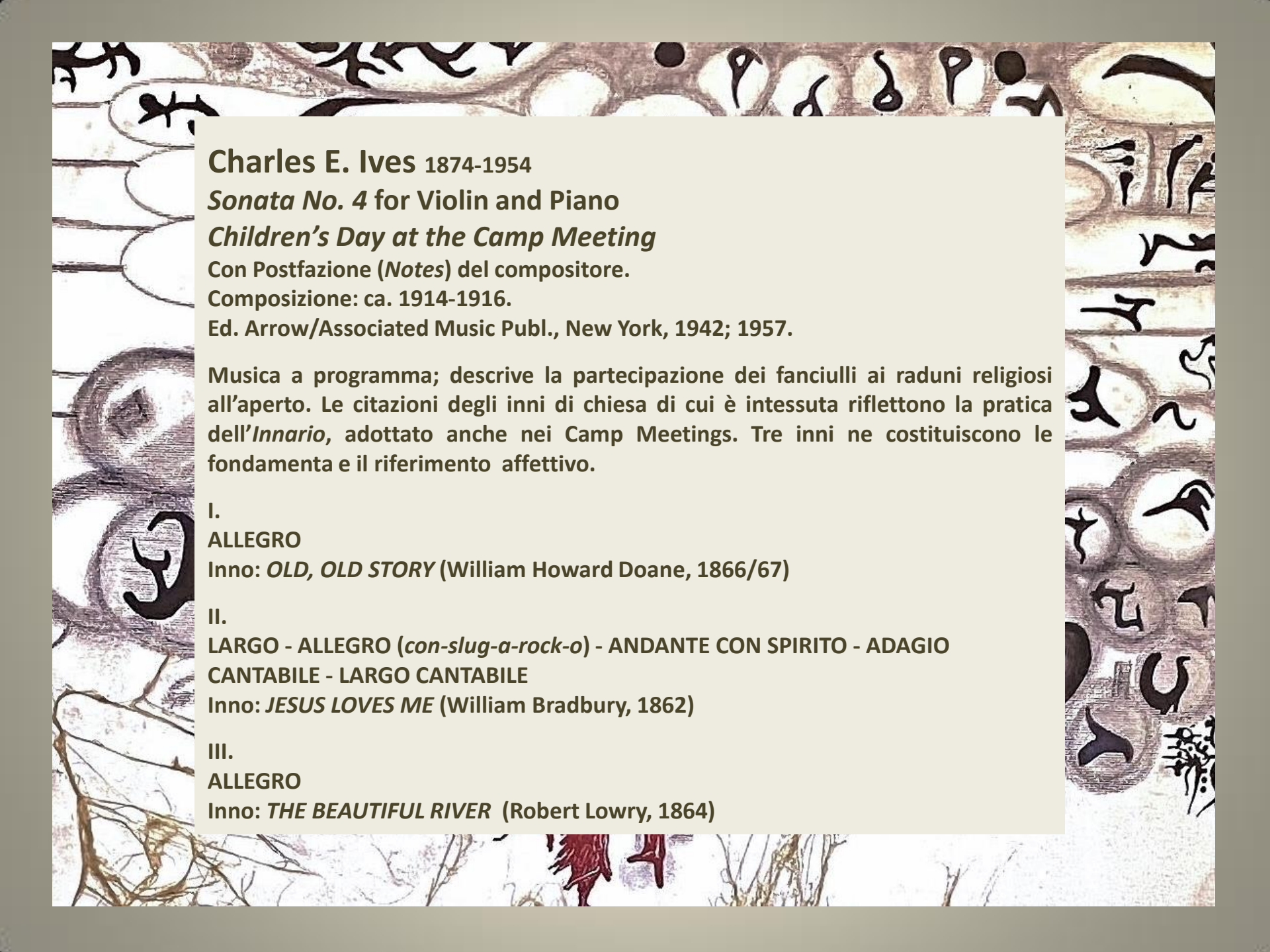
RITRATTO GIOVANILE:

**FOTO DI LAUREA, YALE
UNIVERSITY,**

**PACH BROTHERS, NEW HAVEN,
CT, 1898.**

**THE CHARLES IVES PAPERS,
MSS 14, Irving S. Gilmore
Music Library,
Yale University,
New Haven, CT.**





Charles E. Ives 1874-1954

***Sonata No. 4* for Violin and Piano**

Children's Day at the Camp Meeting

Con Postfazione (*Notes*) del compositore.

Composizione: ca. 1914-1916.

Ed. Arrow/Associated Music Publ., New York, 1942; 1957.

Musica a programma; descrive la partecipazione dei fanciulli ai raduni religiosi all'aperto. Le citazioni degli inni di chiesa di cui è intessuta riflettono la pratica dell'*Innario*, adottato anche nei Camp Meetings. Tre inni ne costituiscono le fondamenta e il riferimento affettivo.

I.

ALLEGRO

Inno: *OLD, OLD STORY* (William Howard Doane, 1866/67)

II.

**LARGO - ALLEGRO (*con-slug-a-rock-o*) - ANDANTE CON SPIRITO - ADAGIO
CANTABILE - LARGO CANTABILE**

Inno: *JESUS LOVES ME* (William Bradbury, 1862)

III.

ALLEGRO

Inno: *THE BEAUTIFUL RIVER* (Robert Lowry, 1864)



HENRY D. COWELL

MENLO PARK, CA, 1897

WOODSTOCK, NY, 1965

Immagine: Cowell all'ingresso di una mostra su di lui, ca. inizio anni '60; fotografo non identificato; Henry Cowell Papers, New York Public Library Music Division, New York.

Henry Cowell 1897-1965

Set of Five per violino, percussioni
e pianoforte - 1952

Ed. Peters, New York, 1968.

- I. LARGO SOSTENUTO
- II. ALLEGRO
- III. ANDANTE
- IV. PRESTO LEGGIERO
- V. VIGOROSO

The percussion instruments should be handled by one player.

The first movement calls for 5 Gongs of different size, notated on the 5 staff lines. They should be placed rim down on the floor on blankets to produce a partly muted, dry tone.

The second movement calls for a Xylophone.

The third movement calls for 5 medium-to-small drums, notated on the 5 staff lines. If no Tablas from India are available, any drums of Tom-tom type may be used.

The fourth movement calls for 6 bowls of different pitch, notated in the 6 spaces of the staff. If the bowls of the Jalatarang of India are not available, any resonant bowls (metal, porcelain or glass) may be used.

The fifth movement calls for the same set of drums as the third movement, a Xylophone and a Celesta.



No. 66085

HENRY COWELL

SET OF FIVE
for Violin, Piano and Percussion

Printed in U.S.A.

ALAN HOVHANESS

SOMERVILLE, MA, 1911

SEATTLE, WA, 2000

Immagine: Alan Hovhaness con la pianista Maro Ajemian, interprete delle sue opere, all'ingresso di Symphony Hall, Boston, 1946; fotografo non identificato; New York Public Library Music Division, George Avakian and Anahid Ajemian Papers.



Alan Hovhaness, 1911-2000

Five Invocations to Vahagn per percussioni e pianoforte - 1946

Fujihara Music Co., Seattle, WA.

I. HEROIC AND FIERY (pf. solo) • II. POWERFUL, BUT NOT TOO FAST • III. LIVELY • IV. RAPID • V. LIKE A PROCESSIONAL, MAJESTIC AND POWERFUL

IV. INVOCATION TO VAHAKN No. 3.

3 BURMESE GONGS

LIVELY

5. THUNDER SHEETS

3 BURMESE GONGS

CONCH SEA SHELL

SEMPRE

SILENT

SILENT

PERCUSSION

2 DRUMS 3 BURMESE GONGS, THUNDER SHEETS,
CONCH SEA SHELL, CYMBALS

5. INVOCATIONS TO VAHAKN
(FOR PIANO AND PERCUSSION) ALAN HOVHANESS



LOU HARRISON

PORTLAND, OR, 1917

LAFAYETTE, IN, 2003

**Imagine: Lou Harrison,
ca. 1957.**

**© Jonathan Williams.
Beinecke Rare Book and
Manuscript Library,
Yale University,
New Haven, CT.**

VARIED TRIO

LOU HARRISON

I Gending (♩ = c. 64)

arranged & edited by
Julie Steinberg

Violin

Vibraphone

Piano

pluck strings

col. ped.

col. ped.

col. ped.

col. ped.

col. ped.

Varied Trio
LOU HARRISON

Lou Harrison, 1917-2003

Varied Trio per violino, percussioni e pianoforte - 1986-87

Reproduced from manuscript. Arranged & edited by Julie Steinberg; Hermes Beard Press, Aptos, CA; distributed by Frog Peak Music, Oakland, CA; 1992.

I. GENDING

II. BOWL BELLS

III. ELEGY

IV. RONDEAU, IN HONOR OF FRAGONARD

V. DANCE

PERCUSSION INSTRUMENTATION

Large Tam Tam

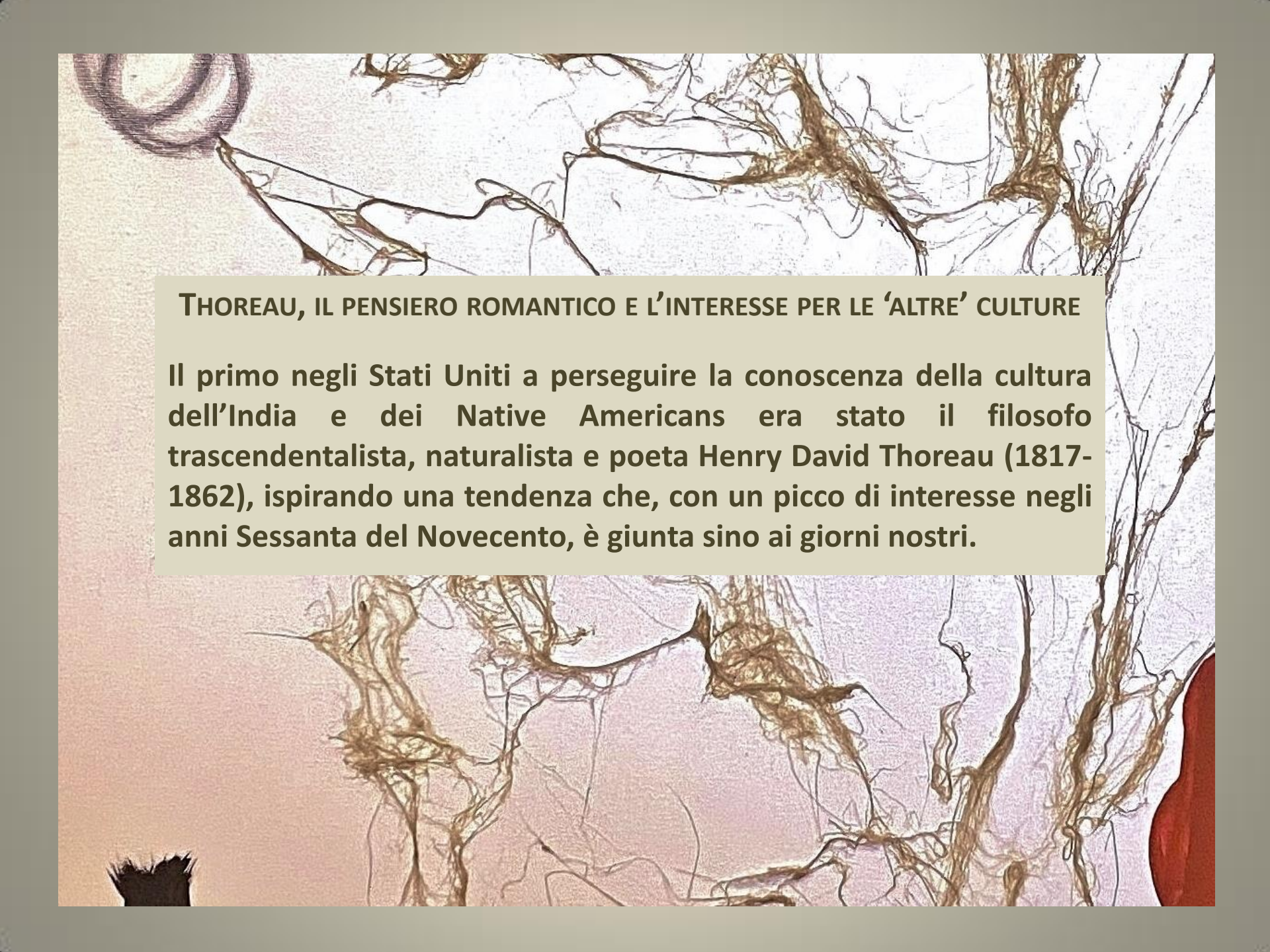
Vibraphone

8 Rice Bowls tuned with water and struck with chop sticks

2 Tambourines

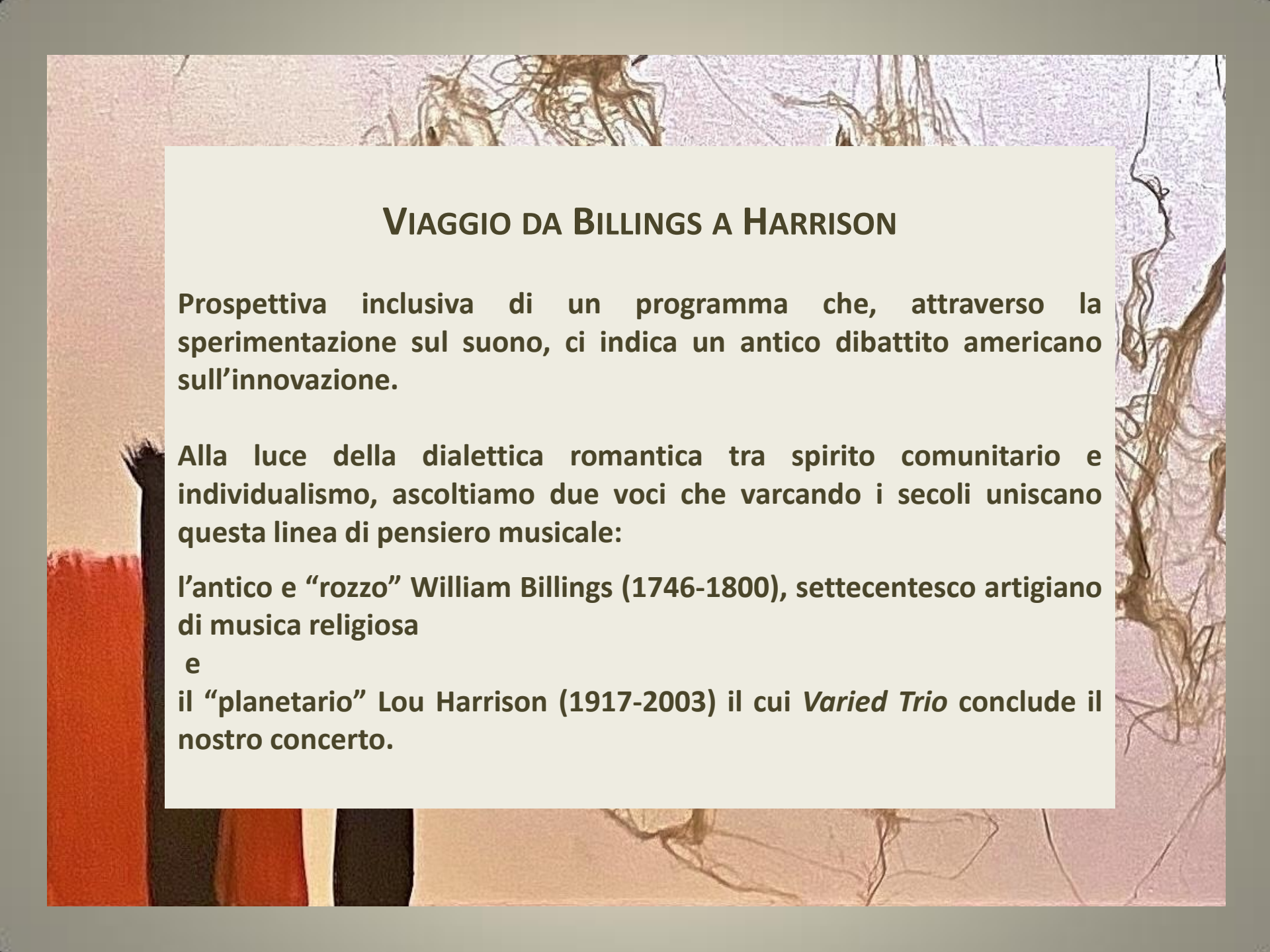
6 Baking Pans of different sizes (tuning is random)

2 Drums



THOREAU, IL PENSIERO ROMANTICO E L'INTERESSE PER LE 'ALTRE' CULTURE

Il primo negli Stati Uniti a perseguire la conoscenza della cultura dell'India e dei Native Americans era stato il filosofo trascendentalista, naturalista e poeta Henry David Thoreau (1817-1862), ispirando una tendenza che, con un picco di interesse negli anni Sessanta del Novecento, è giunta sino ai giorni nostri.



VIAGGIO DA BILLINGS A HARRISON

Prospettiva inclusiva di un programma che, attraverso la sperimentazione sul suono, ci indica un antico dibattito americano sull'innovazione.

Alla luce della dialettica romantica tra spirito comunitario e individualismo, ascoltiamo due voci che varcando i secoli uniscano questa linea di pensiero musicale:

l'antico e "rozzo" William Billings (1746-1800), settecentesco artigiano di musica religiosa

e

il "planetario" Lou Harrison (1917-2003) il cui *Varied Trio* conclude il nostro concerto.

William Billings (1746-1800) - *The New-England Psalm-Singer:*

Or, American Chorister, Edes and Gill, Boston 1770. *Introduction to the Rules of musick*, p. 20.

at the expence of Breath requisite to perform it—for my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them, any further than they should think proper : So in fact, I think it is best for every *Composer* to be his own *Carver*. Therefore, upon this Consideration, for me to dictate, or pretend

(20)

am sure I have often and sensibly felt the disagreeable and slavish Effects of such a restraint as is here pointed out, and so I believe has every Composer of Poetry, as well as Musick, for I presume there are as strict Rules for Poetry, as for Musick. But as I have often heard of a Poetical Licence, I don't see why with the same Propriety there may not be a Musical Licence, for Poetry and Music are in close Connection, and nearly allied, besides they are often assistants to each other; and like true friends often hide each others failings: For I have known a Piece of Poetry that had neither "*Rhime nor Reason*"* in it, pass for tolerable good Sense, because it happened to be set to an excellent Piece of Musick, and to get respect rather for its good fortune in falling into such respectable Company than for any Merit in itself; so likewise I have known and heard a very indifferent Tune often sung, and much care's'd, only because it was set to a fine Piece of Poetry, without which recommendation, perhaps it would not be sung twice over by one Person, and would be deem'd to be dearly bo't only at the expence of Breath requisite to perform it—for my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them, any further than they should think proper : So in fact, I think it is best for every *Composer* to be his own *Carver*. Therefore, upon this Consideration, for me to dictate, or pretend to prescribe Rules of this Nature for others, would not only be very unnecessary, but also a great Piece of Vanity.

* A simple Fellow bro't a Piece of Prose to Sir Thomas Moore for his Inspection; Sir Thomas told him to put it into Rhime, accordingly he did; upon which Sir Thomas said to him, now it is Rhime; but before it was neither Rhime nor Reason.

CH A P. X.

Containing an Explanation of the most Useful Terms that are us'd in Musick; particularly of those that are in this Book, set down in Alphabetical Order.

A <i>ADAGIO</i> —very slow or the slowest Movement of Time.	<i>Cliff</i> —the Key to open a Piece of Musick.	<i>Divoto</i> —in a devout Manner.
<i>Allegro</i> —a very quick Movement, being as quick again as <i>Adagio</i> .	<i>Cadence</i> —All Parts making a Close.	<i>Dux</i> —the leading Fuge or Part.
<i>Affettuoso</i> —very Tender and Affectionate.	<i>Canon</i> —A perpetual Fuge.	<i>Doubles</i> —all Notes that descend below Gamut, viz. the lower line in the Bass, are called Doubles; as double F, double E, double D, double C, double B, double A, double G; and all below double G, are called double double; as double double F, &c.
<i>Allelujab</i> —PRAISE THE LORD.	<i>Chant</i> —to sing, also the Church Tune.	<i>Eccho</i> —soft like an Eccho.
<i>Allus</i> —The Counter.	<i>Chorus</i> —all Parts moving together.	<i>Encore</i> —over again more yet, the same as Repeat.
<i>Breve</i> —a Note containing two Semibreves.	<i>Close</i> —all Parts ending in Harmony.	
<i>Bass</i> —The lowest foundational Part &c. generally confin'd to the F Cliff.	<i>Counter-Tenor</i> —between Treble and Tenor may be set in the Cor G Cliff.	
<i>Binary</i> —up, and down, both equal.	<i>Da-Capo</i> —End with the first Strain.	
	<i>Demi</i> —The Half.	
	<i>Diapason</i> —a perfect Eighth.	
	<i>Disdiapason</i> —a Fifteenth.	

Forte

RALPH WALDO EMERSON

1803-1882

CIRCLES, 1841

**Saggio emersoniano
di grande influenza sul pensiero
romantico.**

**Circolarità globale che connette
la fine al nuovo inizio,
nell'incessante relazione di
corrispondenze tra memoria e
innovazione che legano
l'individuo alla collettività.**

**Immagine: R.W. Emerson, *Essays, First Series*,
James Munroe and Co., Boston 1850, p. 273.**

ESSAY X.

CIRCLES.

THE eye is the first circle ; the horizon which it forms is the second ; and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world. St. Augustine described the nature of God as a circle whose centre was everywhere, and its circumference nowhere. We are all our lifetime reading the copious sense of this first of forms. One moral we have already deduced, in considering the circular or compensatory character of every human action. Another analogy we shall now trace ; that every action admits of being out-done. Our life is an apprenticeship to the truth, that around every circle another can be drawn ; that there is no end in nature, but every end is a beginning ; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.

This fact, as far as it symbolizes the moral fact



← William Billings (1746-1800)
*The New-England Psalm-Singer:
 Or, American Chorister,*
 Edes and Gill, Boston 1770; incisione
 di Paul Revere in controfrontespizio.

CERCHI MUSICALI IN BILLINGS,
 dalle raccolte settecentesche:
 figure simboliche di musica
 disposta in cerchi concentrici
 di vita comunitaria.

William Billings (1746-1800) →
The Continental Harmony,
 Isaiah Thomas and Ebenezer
 T. Andrews, Boston 1794;
 incisione in controfrontespizio.





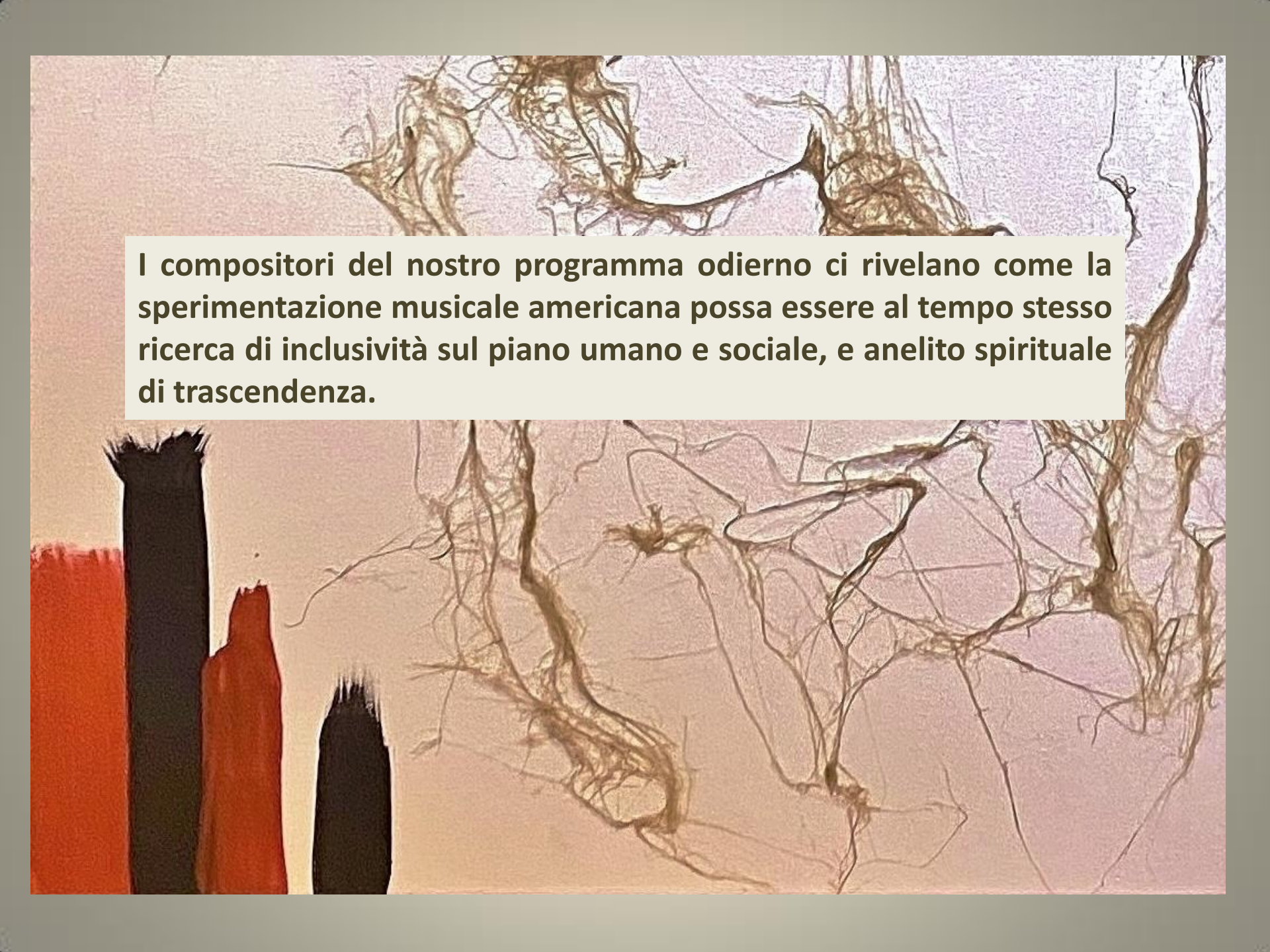
LOU HARRISON

(1917-2003)

The whole round world of musics and instruments lives around us. I am interested in a “transethnic” planetary music.

Siamo avvolti dalla circolarità vivente del mondo delle musiche e degli strumenti. Io cerco una musica planetaria “trans-etnica”.

*Note illustrative per l’album **Music for Violin with Various Instruments: European, Asian, African**; Desto Records, DC-6478, 1967.*

An abstract artwork featuring a light pinkish-beige background. On the left side, there are four vertical, textured bars of varying heights and colors: a tall red bar, a tall black bar, a medium-height red bar, and a short black bar. The rest of the image is filled with a dense, intricate network of thin, dark brown, tangled lines that resemble roots or a complex web, extending from the top and right edges towards the center.

I compositori del nostro programma odierno ci rivelano come la sperimentazione musicale americana possa essere al tempo stesso ricerca di inclusività sul piano umano e sociale, e anelito spirituale di trascendenza.

CREDITI E RINGRAZIAMENTI

I testi sono citati dalle edizioni originali d'epoca; le versioni italiane dei testi qui proposte sono state elaborate da Aloma Bardi miratamente per questo progetto.

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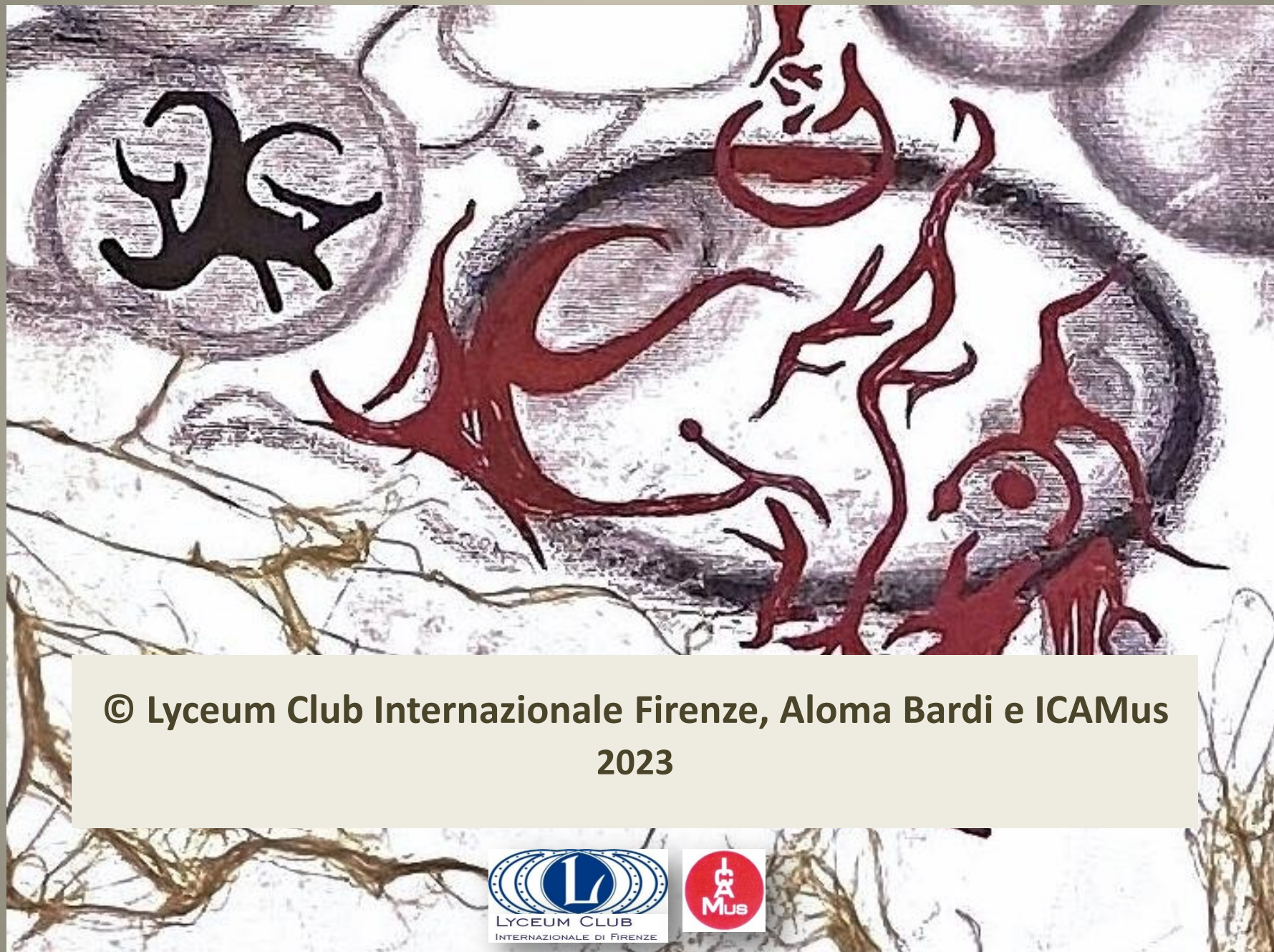
Grazie al Lyceum Club Internazionale di Firenze, alla Presidente Donatella Lippi e alla Presidente e VicePresidente della Sezione Musica, Eleonora Negri (con un ringraziamento speciale) e Irene Weber-Froboese;

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al Trio Moderno Italiano (Alberto Bogni - violino, Fausto Bombardieri - percussioni, Carlo Palese - pianoforte);

a Ed. Peters, Arrow Music Press, Associated Music Publ., Fujihara Music Co., Hermes Beard Press/Frog Peak Music; Norton, A.A. Knopf; ICAMus Archive and Special Collections, The Charles Ives Papers, Irving S. Gilmore Music Library Yale University, Beinecke Rare Book and Manuscript Library Yale University, Library of Congress Music Division, Library of Congress Prints & Photographs Division, University of Michigan Music Library, National Portrait Gallery, Washington, DC.

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2023



SPERIMENTAZIONE COME TRADIZIONE

RADICI STORICHE DELLO SPERIMENTALISMO MUSICALE NEGLI STATI UNITI

ALOMA BARDI

ICAMUS-THE INTERNATIONAL CENTER FOR AMERICAN MUSIC - WWW.ICAMUS.ORG



PROGRAMMA LYCEUM-ICAMus, FIRENZE, 18 APRILE 2023

CHARLES E. IVES

Sonata n. 4 per violino e pianoforte, Children's Day at the Camp Meeting

HENRY COWELL

Set of Five per violino, percussioni e pianoforte

ALAN HOVHANESS

Five Invocations to Vahagn per percussioni e pianoforte

LOU HARRISON

Varied Trio per violino, percussioni e pianoforte

Inni citati nella *Sonata n. 4* per vl. e pf. di Ives - 1 - *OLD, OLD STORY*.

Charles E. Ives (1874-1954), *Sonata n. 4* per violino e pianoforte, *Children's Day at the Camp Meeting*.

Immagine: *The Old, Old Story*, in Horatio Richmond Palmer, *Palmer's Sabbath School Songs*, Adams, Blackmer & Lyon, Chicago 1868, p. 23. Vers. it. di Aloma Bardi.

I MOVIMENTO - ALLEGRO · Inno: *OLD, OLD STORY*
(testo Arabella Katherine Hankey, 1866; musica William Howard Doane, 1866-67).

Tell me the old, old story
Of unseen things above,
Of Jesus and His glory,
Of Jesus and His love.
Tell me the story simply,
As to a little child;
For I am weak and weary,
And helpless and defiled.

Tell me the old, old story;
Tell me the old, old story,
Tell me the old, old story
Of Jesus and His love.

Fatemi udire l'antica storia
del regno invisibile nei cieli,
di Gesù e della Sua gloria,
di Gesù e del Suo amore.
Ditemi la storia semplice,
come narrata ad un fanciullo;
poiché son debole e stanco,
e indifeso e peccatore.

Fatemi ancora udire
l'antica storia di Gesù
e del suo amore
per gli uomini.

The Old, Old Story. 23
W. H. DOANE.

1. Tell me the old, old sto - ry, Of un - seen things a - bove,
2. Tell me the sto - ry slow - ly, That I may take it in -
3. Tell me the sto - ry soft - ly, With ear - nest tones, and grave;
4. Tell me the same old sto - ry, When you have cause to fear

Of Je - sus and his glo - ry, Of Je - sus and his love
For I am weak and wea - ry, And help - less and de - filed.
Re - mem - ber! I'm the sin - ner Whom Je - sus came to save.

That this world's emp - ty glo - ry Is cost - ing me too dear.

Tell me the sto - ry sim - ply, As to a lit - tle child,
Tell me the sto - ry oft - en, For I for - get so soon!
Tell me that sto - ry al - ways, If you would real - ly be,

Yes, and when that world's glo - ry Is dawn - ing on my soul,

That won - der - ful re - demp - tion God's rem - e - dy for sin.
The "ear - ly dew" of morn - ing Has passed a - way at noon.
In a - ny time of trou - ble, A com - fort - er to me.

Tell me the old, old sto - ry, "Christ Je - sus makes thee whole."

Refrain.

Tell me the old, old sto - ry, Tell me the old, old sto - ry.

Tell me the old, old sto - ry, Of Je - sus and his love.

Inni citati nella *Sonata n. 4* per vl. e pf.
di Ives - 2 - **JESUS LOVES ME.**

Charles E. Ives (1874-1954), *Sonata n. 4*
per violino e pianoforte, *Children's Day at the*
Camp Meeting. Immagine: *Jesus Loves Me*, in *The*
Tribute of Praise, Eben Tourjée, Ed., Nelson & Phillips,
New York 1874, p. 268. Vers. it. di Aloma Bardi.

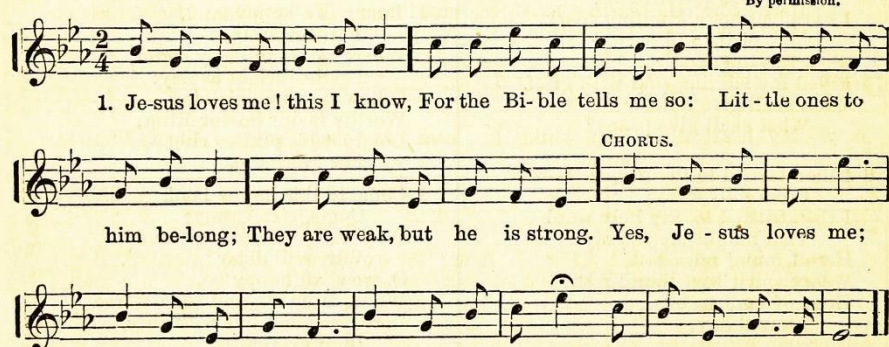
II MOVIMENTO - LARGO - ALLEGRO (*con-slug-a-*
rock-o) - ANDANTE CON SPIRITO - ADAGIO

CANTABILE - LARGO CANTABILE · Inno: **JESUS**
LOVES ME (testo Anna Bartlett Warner, 1860;
musica William B. Bradbury, 1862).

Jesus loves me! this I know,
For the Bible tells me so;
Little ones to him belong;
They are weak, but he is strong.

Yes, Jesus loves me;
Yes, Jesus loves me;
Yes, Jesus loves me,
The Bible tells me so.

672. JESUS LOVES ME. From Bradbury's "Trio,"
By permission.



1. Je-sus loves me! this I know, For the Bi-ble tells me so: Lit-tle ones to
him be-long; They are weak, but he is strong. Yes, Je - sus loves me;
Yes, Je - sus loves me; Yes, Je - sus loves me, The Bi - ble tells me so.

2 Jesus loves me! he who died,
Heaven's gate to open wide;
He will wash away my sin,
Let his little child come in.—*Cho.*

3 Jesus loves me! loves me still,
Though I'm very weak and ill;

From his shining throne on high,
Come to watch me where I lie.—*Cho.*

4 Jesus loves me! he will stay
Close beside me all the way;
If I love him when I die,
He will take me home on high.—*Cho.*

Gesù mi ama! Ne sono certo,
perché la Bibbia me lo dice;
i fanciulli appartengono a Gesù;
loro son deboli, lui invece è forte.

Sì, Gesù mi ama;
sì, Gesù mi ama;
sì, Gesù mi ama,
la Bibbia me lo dice.

Inni citati nella *Sonata n. 4* per vl. e pf. di Ives - 3 - **THE BEAUTIFUL RIVER.**

Charles E. Ives (1874-1954), *Sonata n. 4* per violino e pianoforte, *Children's Day at the Camp Meeting*; Immagine: *Beautiful River*, in *The Timbrel: A Collection of Solos, Duets and Choruses, for Sunday Schools*, John William Dadmun, Ed., J. P. Magee, Boston 1866, pp. 50-51. Vers. it. di Aloma Bardi.

III MOVIMENTO - ALLEGRO • Inno: **THE BEAUTIFUL RIVER** (Robert Lowry, 1864).

Shall we gather at the river,
Where bright angel feet have trod;
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river
That flows by the throne of God.

50

BEAUTIFUL RIVER.

Rev. R. Lowry. From "Happy Voices," by permission.

1. Shall we gather at the riv - er Where bright angel feet have trod; With its crystal tide for-
2. On the margin of the riv - er, Washing up its sil - ver spray, We will walk and worship
3. Ere we reach the shining riv - er, Lay we every burden down; Grace our spir - its will de -

CHORUS.
ev - er Flowing by the throne of God? Yes, we'll gath - er at the riv - er, The
ev - er All the hap - py, gold - en day.
liv - er, And provide a robe and crown.

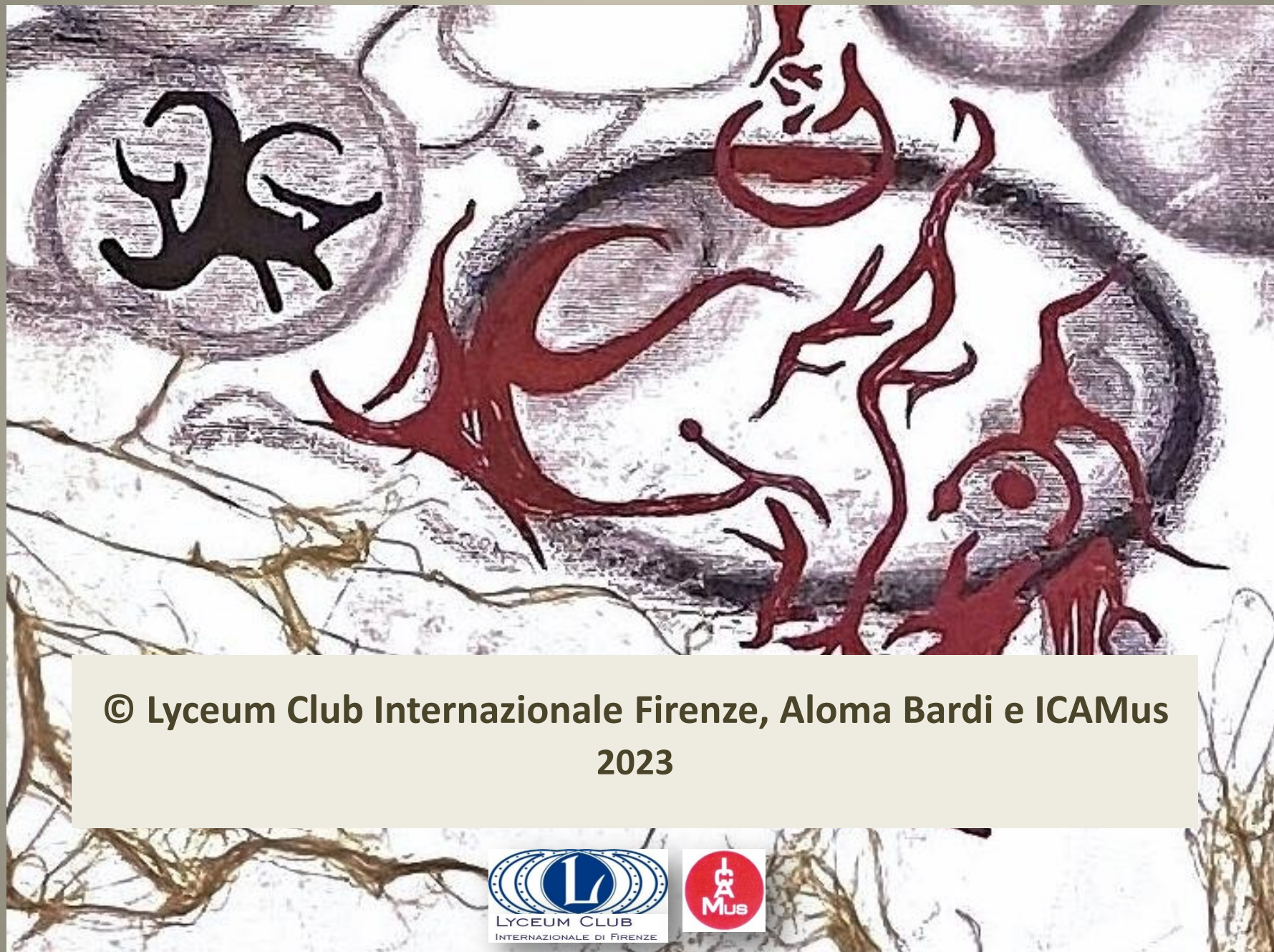
BEAUTIFUL RIVER. Concluded.

51

beau-ti-ful, the beautiful riv - er— Gather with the saints at the river That flows by the throne of God.

Ci raduneremo al fiume
ove hanno marciato gli angeli di luce,
la purissima sorgente che in eterno
fluisce, sgorgata dal trono di Dio?

Sì, raduniamoci al fiume,
il fiume più bello di tutti.
Raduniamoci coi santi al fiume
che sgorga dal trono di Dio.



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