

**Charles E. Ives  
Another Songbook  
ensemble für neue  
musik zürich  
Sebastian  
Gottschick**

An orange L-shaped graphic element is positioned on the right side of the page, consisting of a vertical line extending from the top to the bottom and a horizontal line extending from the left to the right, meeting at a corner at the bottom right.

**Charles E. Ives**  
**Another Songbook**  
**ensemble für neue musik zürich**  
**Sebastian Gottschick**

**Songs and Other Human Creatures – Songs and Instrumental Works by Charles Ives Arranged by Sebastian Gottschick**

*If a song "happens to feel like trying to fly where humans cannot fly, to sing what cannot be sung, to walk in a cave on all fours, or to tighten up its girth in blind hope and faith and try to scale mountains that are not, who shall stop it? – In short, must a song always be a song!"*

This is what Charles Ives wrote in the Postface to his collection of *114 Songs*, published at his own expense in 1922. He sent copies of the book to people he knew, critics and musicians, hoping to receive some positive feedback. Alas, if he received any response at all, it was mostly negative: Obviously the time was not yet ripe for Ives' provoking and in equal measure irritating views on the function of music and the answers he gave in the shortest of the *114 Songs*. Above all, he insisted that a song be accorded the same individuality and independence as a human creature. Consequently, Ives decided to include in the book and accept as part of his development even those

songs he was dissatisfied with and which he considered epigonic. This explains the specific eclecticism of the collection, as it unites the extremes of simplicity and complexity, experiment and sentiment, nostalgia and utopia.

For the second part of his transcriptions Sebastian Gottschick again presents a selection of songs and chamber music works that reflect this broad range. The songs themselves, composed between 1898 and 1921, are so innovative that they invite experimentation in texture and orchestration. What is more, in Ives' intellectual world the boundaries between genres are blurred: time and again, motifs, themes, gestures or even entire phrases appear in new vocal and/or instrumental contexts, that is, they change without losing their identity. The four oldest pieces, combined in pairs by Gottschick – *Ich grolle nicht/I'll not complain* (Heine) with *Ilme-*

*nau/Over all the treetops* (Goethe) and *Feldeinsamkeit/In Summer Fields* (Hermann Allmers) with *Weil' auf mir/Eyes so dark* (Lenau) – were written between Ives' final year at Yale University and the year 1902, when he abandoned his career as a musician. Ives' ability to transform the tone of the European and above all German art song is honoured in Gottschick's arrangement by musical greetings from Ives' European colleagues, Schubert, Schumann, Franz, and Brahms. In 1906 Ives composed *The Cage*, one of his best-known songs. Its spinning ostinato of stacked fourths pushes the boundaries of traditional tonality as Satie did before and Schoenberg would do later. Based on

Robert Louis Stevenson's eponymous "poem in the poem", *Requiem* dates from 1911 and impresses the listener with its expressive force, while the satirical commentary on the 1912 presidential election, *Vote for Names!*, which exists only as a fragmentary sketch, demonstrates Ives' theatrical talent. *Swimmers* (Louis Untermyer), a song of unsurpassed naturalistic drama and wild virtuosity, is a parable of the domination of nature with a surprising end. Created in 1915 and 1921 respectively, *Thoreau* and *Walt Whitman* are two further masterpieces in the collection and pay homage to two literary father figures; the music of *Thoreau* – whose text is partly recited – is directly taken from the *Concord Sonata*. In 1920 Ives wrote the wild cowboy song *Charlie Rutlage*, which is based on a poem by the well-known songwriter and poet D.J. "Kid" O'Malley. In the original, the pianist even joins

father's mourning for his son who died in World War I; Ives, who also wrote the song's text, quotes Whitman's *Lilacs* elegy in the impressive coda. 1, 2, 3, which is also aphoristic and satirizes the peculiarities of the "Yankees", is juxtaposed with two serious and deeply autobiographically tinged songs, *Maple Leaves* and *Remembrance* (1920/21), which in Gottschick's arrangement have been combined into one piece. *Maple Leaves* (based on a poem by Thomas Bailey Aldrich) addresses the topos of transience; *Remembrance* the transcendent quality of music. Here, as was often the case, Ives sublimates the grief over the untimely death of his father into a delicate and fragile musical elegy.

The song arrangements are complemented by three instrumental pieces. In the take-off *Over the Pavements*, Ives imitates the different gaits and movements of pedestrians in the city and transforms

in singing the slang chorus "Whoopee ti yi yo, git along little dogies", which in Sebastian Gottschick's version comes from offstage.

Ives had already set some of the songs for orchestra, for instance the opening piece of the collection, *Majority* (*The Masses*); it lends itself well to orchestration, for Ives here writes massive, dramatic clusters that emphasise the socially reformative lyrics he wrote himself. *Ann Street* (Maurice Morris), one of the shortest of the *114 Songs*, is a subtle criticism of the consequences of "Gilded Age" materialism symbolised by a small, almost forgotten alley in the Wall Street district. Taken from the group of war songs, *Nov. 2, 1920* contrasts election day with a

them into a bold polyrhythmic and polymetric study. The second movement of the *Violin Sonata No. 4*, which was completed around 1915, has the subtitle "Children's Day at the Camp Meeting" in memory of the Protestant outdoor services that impressed Ives as a boy. This and *Largo* for violin and piano of 1901 form an associative, meandering stream of sounds, which transports the tonal and atonal, the familiar and unfamiliar in equal measure, becoming a symbol of an aesthetic democracy in music, which to Ives was the anticipation of a free community of people.

**Wolfgang Rathert**

(Translated by Friederike Kulcsar)

For the second part of his transcriptions Sebastian Gottschick again presents a selection of songs and chamber music works that reflect this broad range. The songs themselves, composed between 1898 and 1921, are so innovative that they invite experimentation in texture and orchestration. What is more, in Ives' intellectual world the boundaries between genres are blurred: time and again, motifs, themes, gestures or even entire phrases appear in new vocal and/or instrumental contexts, that is, they change without losing their identity.

*Wolfgang Rathert (translated by Friederike Kulcsar)*

**Charles E. Ives**  
**Another Songbook**  
**ensemble für neue musik zürich**  
**Sebastian Gottschick**

Jeannine Hirzel soprano  
 Niklaus Kost baritone

ensemble für neue musik zürich:  
 Hans-Peter Frehner flute  
 Manfred Spitaler clarinet  
 Lorenz Raths horn  
 Lorenz Haas percussion  
 Philipp Meier piano  
 Ariadne Daskalakis violin  
 Nicola Romanò violoncello  
 Daniel Sailer double bass

Sebastian Gottschick Conductor

- |    |   |      |
|----|---|------|
| 1  | <b>Majority</b><br>ISRC CH 132.2020172                    | 4:41 |
| 2  | <b>Ann Street</b><br>ISRC CH 132.2020173                  | 0:53 |
| 3  | <b>Vote for Names!</b><br>ISRC CH 132.2020174             | 0:50 |
| 4  | <b>Nov 2, 1920 (An Election)</b><br>ISRC CH 132.2020175   | 3:40 |
| 5  | <b>"1,2,3"</b><br>ISRC CH 132.2020176                     | 0:29 |
| 6  | <b>Scherzo: Over The Pavements</b><br>ISRC CH 132.2020177 | 5:03 |
| 7  | <b>Remembrance</b><br>ISRC CH 132.2020178                 | 0:54 |
| 8  | <b>Maple Leaves</b><br>ISRC CH 132.2020179                | 0:47 |
| 9  | <b>The Cage</b><br>ISRC CH 132.2020180                    | 1:28 |
| 10 | <b>Swimmers</b><br>ISRC CH 132.2020181                    | 1:31 |
| 11 | <b>Requiem</b><br>ISRC CH 132.2020182                     | 2:05 |

- |                                  |  |       |
|----------------------------------|--|-------|
| 12                               | <b>Largo I</b><br>ISRC CH 132.2020183          | 4:45  |
| 13                               | <b>Walt Whitman</b><br>ISRC CH 132.2020184     | 0:46  |
| 14                               | <b>Thoreau</b><br>ISRC CH 132.2020185          | 2:29  |
| 15                               | <b>Feldeinsamkeit</b><br>ISRC CH 132.2020186   | 3:12  |
| 16                               | <b>Weil' auf mir</b><br>ISRC CH 132.2020187    | 1:38  |
| 17                               | <b>Ich grolle nicht</b><br>ISRC CH 132.2020188 | 3:06  |
| 18                               | <b>Ilmenau</b><br>ISRC CH 132.2020189          | 3:03  |
| 19                               | <b>Charlie Rutlage</b><br>ISRC CH 132.2020190  | 2:26  |
| 20                               | <b>Largo II</b><br>ISRC CH 132.2020191         | 6:30  |
| Total Time DDD <sup>24</sup> Bit |  | 50:26 |

All compositions by Charles Ives, arranged by Sebastian Gottschick.

Recorded November 2018 at SRF Studio I Zürich; Recording engineer, mix and CD-master: Moritz Wetter; Liner notes by Wolfgang Rathert; graphic concept by fuhrer vienna; Recording produced by ensemble für neue musik zürich / Radio SRF 2 Kultur; Associate producer: Christian C. Dalucas; Executive producer: Werner X. Uehlinger.

Honoring producer: Bernhard "Benne" Vischer.

With kind support of Elisabeth and Peter Märkli, Friedemann Gottschick, Ariadne Daskalakis, Willy A. und Hedwig Bachofen-Henn Stiftung, Basel.

2020, 1st Edition  
[www.hathut.com](http://www.hathut.com)



#帽子

Daniel Studer  
 Extended  
 ezz-thetics 1007

Sebastian Gottschick  
 Notturmi  
 ensemble für neue musik  
 zürich  
 ezz-thetics 1009

Kimmig-Studer-Zimmerlin  
 And George Lewis  
 Ezz-thetics 1010

Satoko Inoue  
 presents Jo Kondo's  
 New Works For Piano  
 ezz-thetics 1011

Cat Hope  
 Erkki Veltheim  
 Works For Travelled Pianos  
 Gabrilla Smart  
 ezz-thetics 1012

Judith Wegmann  
 Le Souffle Du Temps I  
 Reflexion  
 ezz-thetics 1013



P + C 2020  
 Hat Hut Records Ltd.  
 Box 81, 4020 Basel  
 Switzerland

All rights reserved.  
 Unauthorized duplication is a  
 violation of applicable laws.  
 Made in Switzerland.

ezz-thetics

