

I V E S

University of Hawaii
Festival of the Arts of This Century
presents

WILLIAM BROOKS, musicologist
in a
Lecture-Demonstration Concert

Tuesday, July 4, 1972 8:00 P.M. Orvis Auditorium

Program

Charles E. Ives **Fourth Symphony (1910-16)**

Prelude — *maestoso* (1910-11)

Tunes quoted: Watchman; Bethany;
In the Sweet Bye and Bye; Proprior
Doo; Something for Thee.

Allegro — (1915-16)

Tunes quoted: The Red White and
Blue; Massa's in the Cold, Cold
Ground; Beulah Land; In the
Sweet Bye and Bye; Martyn;
Marching Through Georgia; Turkey
in the Straw; Long, Long Ago.

Fugue — *andante con moto* (1909-11)

Tunes quoted: Missionary Hymn;
Coronation; Antioch.

Largo — (1911-16)

Tunes quoted: Bethany; Missionary
Chant; Martyn.

Abstract

Charles Ives' Americanism is a musical realization of the anarchic self-description fundamental to much American political thought and cultural mythology. It turns to itself and on itself by positing webs rather than sequences, alternatives rather than solutions. Self-proclaimed and thus paradoxical egalitarianism generates simultaneously historical repudiation and historical eclecticism; in the seamless apotheosis thus discovered the ideal is declared. The *Fourth Symphony* is Ives' most cogent presentation of this perspective, and its analysis is a glass in which his universe can be viewed.

"He was our Washington, Lincoln and Jefferson of music"

— Leonard Bernstein, in a tribute to Charles Ives

WILLIAM BROOKS, a tenor with the Ineluctable Modality, is a native of New York City. He earned his B.A. at Wesleyan University, cum laude, Phi Beta Kappa with a double major in music and mathematics, his M.A. in Musicology at the University of Illinois and is currently working there toward the D.M.A. in Composition-Theory. He has served as Choral Associate and Student Director at the Berkshire Festival (Tanglewood) and is now an instructor in Music Theory and Research Assistant in the Biological Computer Laboratory at the University of Illinois. Mr. Brooks is a composer and a writer upon musical subjects. His publications include the article "New Instrumental Resources" in the Dictionary of 20th Century Music. In preparation for publication is an untitled manuscript about the music of William Billings, Charles Ives and John Cage.