rondo form, and binary form. Structuring time on a micro level leads to the creation of themes and motives with pitches organized rhythmically. In focusing on architectural models, the emphasis is on the musical product, whereas a focus on themes and motives shifts attention to musical processes.

The most important quotation that Ives would take from *Walden* appears in the 'Conclusion'. 'Who that has heard a strain of music feared lest he would speak extravagantly forever.'[105] He continues to explain the differences with regard to the expressive qualities of music and the literary arts by arguing that music possesses the potential of *heightened* expression. The last movement of the *Concord Sonata,* in fact, comes closest to a narrative programme. Ives chooses a chronological description of an autumn day unfolding at Walden Pond.[106] As the mist rose, he would go for a somewhat restless walk along the shore of the pond. To quieten his mind, Thoreau is forced by nature to 'broaden his rhythm'. For Meyer, this changing of pace while walking around the pond, now faster, then again slower, suggests a synchronization with nature and therefore signifies Thoreau's submission to the rhythm of nature.[107] As each change of tempo also represents a change of thought, Thoreau's thinking is expressed metaphorically.[108] He spends the whole day in nature, until the last train has passed, and the restless world with it. He would sit again 'in his sunny doorway ... rapt in reverie ... amidst goldenrod, sandcherry, and sumach ... in undisturbed solitude', listening to the nocturnal sounds. And when the bell of Concord momentarily interrupts his thoughts, he plays a swansong for the day on his flute, before his return to the cabin.

This short summary from the *Essays* reveals clearly that Ives chose to emphasize very specific aspects of the protagonist's interaction with nature at Walden Pond. However, the essence of the chapter and of the *Thoreau* movement is not the narrative programme *per se.* Both Schubert[109] and Meyer[110] identify an ambiguous meaning in the programme. On the one hand, Ives depicts his daily routine and ac-

105 Ives, 1970:51-2.

106 1970:67.

107 1991:227-8.

108 Clark, 1974:305.

109 1980:130.

110 1991:225.

tivities, and shows how time and sounds in nature were experienced. On the other hand, the movement is also concerned with the philosophical abstraction of the programme. Here the central idea involves Thoreau's thoughts on that particular day. Ives writes: 'And if there shall be a program for our music, let it follow his *thought* on an autumn day of Indian summer at Walden'.[111] When Thoreau returns at the end of the day with a feeling of 'strange liberty in Nature … as a part of herself',[112] Ives intended to portray him as a reflecting individual; his daily routine and activities were of secondary importance. Thoreau uses words such as 'go', 'climb' and 'stride' to symbolize his *changing* thoughts. Therefore, Ives exploits the suggestive elements of the literary arts to help mediate between knowledge of musical constructs and their meaning to establish an understanding of the music.

Already in the introduction to the chapter on Thoreau, Ives describes the writer as a great musician, not because he was a man who could play the flute, but because 'Thoreau's susceptibility to natural sounds was probably greater than that of many practical musicians. … [He] seems able to weave from this source some perfect transcendental symphonies.'[113] The essay on Thoreau makes it increasingly obvious that Ives was very knowledgeable about Thoreau's interest in the inherent musical qualities of both sound and silence in nature. Since 'Thoreau looked to Nature for his inspirations'[114] Ives's impression, and therefore his musical expression of Thoreau may in fact be interpreted as a musical representation of nature. Ives discusses at length how Beethoven and Thoreau expressed qualities of nature in their respective art forms.[115]

7.2 Thoreau, *the music*

Thoreau is the only movement in the *Concord Sonata* with no time signatures whatsoever. Ives explicitly refers in his *Essays* to Thoreau's

111 1970:67.
112 Ives, 1970:69.
113 1970:51, 53.
114 1970:53.
115 1970:51-52.

description of timelessness in nature and quotes widely from 'Time' in Thoreau's *Walden* essays.[116] The varying tempi – faster, then again slower – indicate the writer's varying pace while walking around the pond.

The Beethoven idea appears only a few times in its original format, with one of the statements in retrograde order (the notes in reverse order). The fragmentation of the Beethoven motive before and after this statement could symbolize Thoreau's philosophical thoughts that he is mulling over in his mind. The interval of a third (major or minor) permeates the movement in many transformations. It is employed as building material for melodic lines; it appears often as a chain of parallel thirds or is filled chromatically to create a rich sensuous sound. Further fragmentation of the motives may even indicate that the softer sounds of nature are not always audible and that they demand careful attention from the listener.

The Concord motive becomes one of the two most important musical ideas in *Thoreau*.[117] Out of the initial chaos, a result of dense polyphonic textures and incoherent applications in the first movement, it gradually came into focus in the second and third movements. Block[118] and Hertz[119] recognize the Concord motive as an integral part of the 'human-faith-melody'. This theme crystallizes in the last movement and explains the meaning of the sonata as a whole. It incorporates all the important motives and quotations, or traces of them, that could carry suggestive functionality with regard to the writer's transcendental philosophy. For Ives this melody represents 'a strength of hope that never gives way to despair – a conviction in the power of the common soul which … may be as typical as any theme of Concord and its Transcendentalists'.[120] The 'human-faith-melody' can be regarded as the culmination of the sonata as it primarily

116 Ives, 1970:55.

117 Meyer extensively discusses the appearance of the motive in al four movements (1991:62).

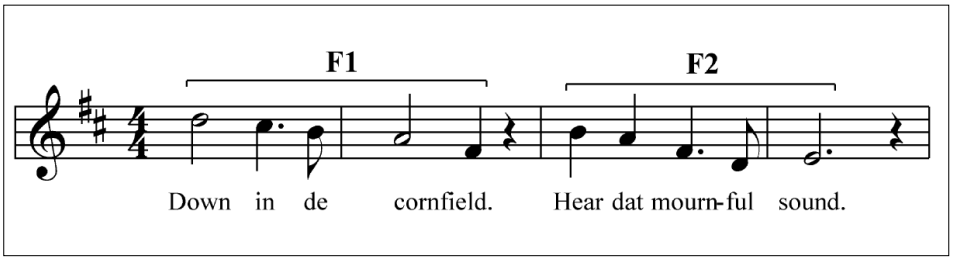
118 1996:32.

119 1996:82.

120 Ives, 1970:48.

contains both the Beethoven and Concord motive. When comparing example 9 with example 2, it is clear how this motive has grown from a fragment at the beginning of the first movement to a soaring flute melody in the last movement.

At this late stage a new thematic idea is introduced here. It is the first time that Ives quotes a fragment from the chorus of the popular Stephen Foster song, *Massa's in de Cold Ground* (1852) (see ex. 8). Ives refers explicitly to this song in the *Performance Notes*: 'Sometimes as on pages 62-65-68, an old Elm Tree may feel like humming a phrase from "Down in the cornfield, hear that mournful sound"...'.[121] This quotation is integral to the final movement and Ives presents it three times, each time with a characteristic ostinato pattern in the bass.



EXAMPLE 8 ***Massa's in de Cold Ground*** **(Stephen Foster)**[122]

The fragment that is especially prominent nearer to the end of the sonata (see ex. 9) is the second phrase of the refrain (marked F2) which reflects the text 'hear dat mournful sound'. It is significant that 'hear' is accompanied by the first and highest note of this fragment, as if to underline both Ives's and Thoreau's preoccupation with listening.[123] Ives has omitted the short fourth note in order to create a descending pentatonic motive similar to another conspicuous motive in the first movement (A-G-F-D-C).[124] The descending contour is traditionally associated with sadness and melancholy.[125]

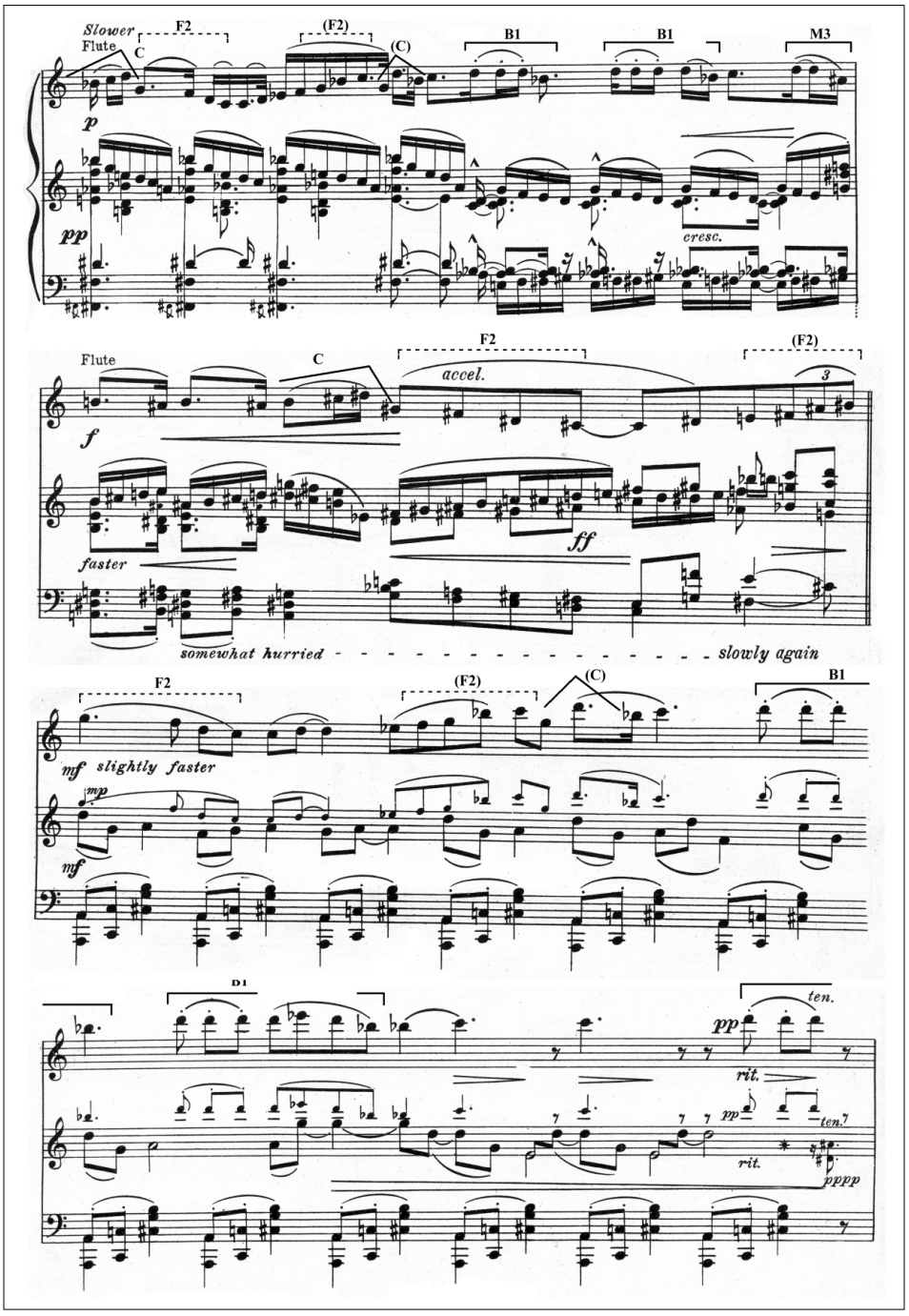
121 Ives, 1947.

122 Block, 1996:64.

123 See Weyer, 2004:96.

124 See Weyer, 2004:52. The pentatonic scale consists of whole tones and minor thirds, e.g. C-D-E-G-A-C.

125 Cooke, 1959: 106.



EXAMPLE 9a ***Thoreau*, p. 67, system 1 to the end of the sonata**