

A black and white portrait of Charles Ives, an elderly man with a full white beard and mustache, looking slightly to the right. He is wearing a dark, textured suit jacket over a light-colored, patterned shirt. The background is dark and indistinct.

A
Guide
to
Research

Charles Ives

Gayle Sherwood

CHARLES IVES

A GUIDE TO RESEARCH

GAYLE SHERWOOD

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Preface

A SHORT HISTORY OF IVES STUDIES

The history of scholarship on Charles Ives (1874–1954) has followed an unusual trajectory due to the unique circumstances and lifestyle of the composer. (For a more thorough review of the literature to 1996, see items 64 and 97.) In the 1920s, nearing the age of fifty, Ives began publishing his own compositions including the *Concord Sonata* (1920) and the collection *114 Songs* (1922). Gradually Ives found a group of modernist composers, performers, and scholars who championed his music and fought for his recognition. Among these champions were Henry Bellamann, Henry Cowell, John Kirkpatrick, and Nicolas Slonimsky. All heralded the arrival of “America’s musical prophet,” “the most potent and original figure” in contemporary music who wrote “the most complex music in existence” (items 132, 297, 298).

By 1939 Ives had achieved a modest level of national fame; in 1947 he was awarded the Pulitzer Prize for his *Symphony No. 3*. Ives’s belated recognition was such that on his seventy-fifth birthday *Life* magazine identified him as possibly “America’s greatest composer” (item 224). His compositions became known over several decades, primarily after he had finished composing and in many cases posthumously. This mountainous backlog of works continues to be premiered and published even into the present. While most mature-period works—symphonies, string quartets, and sonatas—were available by the mid ’60s, many earlier experimental and conservative compositions emerged only during the late 1960s and 1970s. Consequently, scholars have grappled with monumental revelations and surprising contradictions with each new turn in the road.

After a few early notices in local newspapers (items 675, 681, 736), Ives scholarship began in the early 1920s. Bukoff (item 95) details the early stages of published criticism (primarily performance reviews in newspapers and periodicals) from 1920 to 1939. Throughout the 1920s, reviewers such as Bellamann and Downes emphasized Ives’s experimental style and his isolation from European contemporaries (e.g., items 83, 150, and 539). During the 1930s, writers such as Cowell and Seeger also stressed Ives’s American identity and emphasized his

precedence over European contemporaries including Debussy, Stravinsky, and Schoenberg (e.g., items 131, 132, 288).

Ives's election to the National Institute of Arts and Letters in 1945 and the awarding of the Pulitzer Prize in 1947 resulted in a deluge of popular and scholarly writings. These writings tended to stress Ives's significance as a distinctively American composer, as well as his neglect by the musical establishment and vindication through recognition (e.g., items 240, 299, 312).

In 1955, Henry and Sidney Cowell's authoritative biography *Charles Ives and His Music* (item 37) appeared. Drawing heavily on Ives's autobiography, it formed the main scholarly source for over two decades until Kirkpatrick's edition of the *Memos* (item 20) was published. For many non-English publications, it remained highly influential into the 1980s. Two other scholarly milestones from this period are Howard Boatwright's edition of Ives's writings including the *Essays Before a Sonata* (item 21), and John Kirkpatrick's 1960 catalogue (item 5). Kirkpatrick's volume contained datings, compositional history, and memo transcriptions of Ives's manuscripts. It formed a crucial source for the majority of publications until 1999, when it was superseded only by Sinclair's excellent catalogue (item 7).

New editions, recordings (detailed in Warren, item 18), and the much-publicized premiere of the Fourth Symphony in 1965 followed. Descriptions of Ives's life and music reached a mass audience through the popular media, from *Newsweek* to a series of articles in the *New York Times* by Harold C. Schonberg (items 676, 685, 712–715, 759, 760, 767, 774). All discussed the half-century delay between the work's composition and its premiere, and the challenges of editing and performing the work. A surge of interest followed, resulting in numerous recordings, performances, and writings. Ives's sudden popularity caused one writer to label him an “In’ Composer” along with Mahler, Nielsen, and Sibelius; another writer compared Ives's popularity to that of the Beatles (items 434 and 423).

The high profile of this premiere was equaled only by the mass coverage and far-reaching impact of Ives's centennial celebrations in 1974. The centennial and the surrounding years saw a wealth of scholarly and popular writings appear, along with symposia, concert series, and conventions (e.g., items 50, 836, 839, 841, 856, 858). The release of the *Memos* in 1972 and two major volumes from this period helped to redefine Ives's social context and environments in strikingly different ways. Perlis's *Charles Ives Remembered* (item 62) remains an invaluable resource for its published transcriptions of interviews with Ives's family, friends, early supporters, and associates. Rossiter's *Charles Ives and His America* (item 67), the first full-length biography since the Cowell's, analyzed Ives as a product of his society and thus disproved his cultural isolation.

Rossiter's groundbreaking work reflected the growing influence of cultural studies, and also represented an emerging trend of challenging the so-called “Ives legend.” Several studies since the mid 1970s have challenged and revised the

main themes of Ives's life and career as presented by the composer himself and the first generation of scholars. Morgan (item 451) suggested new connections between Ives and European traditions. Numerous studies by Burkholder (e.g., items 34, 35) reexamined questions of both isolation and Americanism by documenting Ives's stylistic and aesthetic relationship to European models. This trend culminated in a collection of essays connecting Ives to European and European-trained American precursors and contemporaries (item 33). Recent studies of Ives's social context have continued to explore the influence of his environment on both his political thought (items 91, 317) and engendered language (item 318).

Other approaches have questioned the motives and purposes of the Ives legend, as promulgated in the *Memos*. Solomon challenged the "Ives legend" of early innovation and experimentation (item 404), which resulted in several reconsiderations of the chronology of Ives's works (items 395, 397, 401, 402). Solomon's psychoanalytical approach is paralleled and expanded by Feder's studies, culminating in his double biography of Ives and his father, *Charles Ives: "My Father's Song"* (item 42). In this volume, Feder reconsidered Ives's idealized relationship with his father—reported in countless biographies—and posited a much more realistic and complex connection. And, along with Burkholder and others, Feder suggested that Ives owed much in terms of compositional technique to his professor at Yale University, Horatio Parker, rather than to his father.

Almost fifty years after Ives's death, interest in his music continues to flourish. A sampling of recent performance and recording reviews (items 674–835) reveals a knowledge and appreciation of Ives in every region of the United States and around the world. The past decade alone has seen at least four festivals and conferences dedicated to aspects of his life (items 840, 849, 850, 851). Ives's music and image have inspired original creative works from modern dance (e.g., items 875–879, 881–884) and poetry (e.g., items 339, 874, 892) to film (items 904 and 893), visual arts (item 899), and fiction (items 900 and 903). Web sites devoted to the composer ensure even greater public access to his biography, recordings, audio samples, and personal opinions on his work (items 906–918). And despite monumental changes in the scholarly field, Ives has retained his place in American music history texts, from his first inclusion in Howard's 1931 study to a full chapter in Crawford's authoritative study seven decades later (items 657 and 647).

Scholarship continues to adopt new approaches and unearth new findings. A recent biography by Swafford (item 70) revealed much of Ives's private life through his courtship correspondence with his wife Harmony. The influence of Transcendentalism on Ives's musical thought seems to be endlessly fascinating (items 35, 347–370), as is his use of quotation or borrowing (see Burkholder's authoritative study, item 34, and items 371–394). And, as Lambert, Starr, and others have shown, Ives's music is remarkably adaptable to a dizzying array of analytical techniques (e.g., items 54, 69).

As Ives's music enters a new millenium, one can only hope that the current

wave of interest continues to produce such varied and exciting scholarship. In any case, Ives's place in musical, cultural, and intellectual history is assured.

PURPOSE AND SCOPE OF THIS VOLUME

In keeping with the intentions of the Routledge Music Bibliographies series, this volume contains the resources necessary to acquaint the nonspecialist or beginning researcher with the core publications in the field. As a result, this collection does not include every published writing on Ives, nor is it meant to be a comprehensive listing of all scholarly writings. Instead, it presents the most significant sources published or forthcoming between 1921 and June 1, 2001. All of these sources are available in the libraries of Indiana University Bloomington, the University of Michigan Ann Arbor, and through the interlibrary loan and database system OhioLINK. The majority of entries are in English, with representative sources in German, Italian, Dutch, Russian, Serbian, Polish, Spanish, and Japanese.

Given this scope, there is some overlap with Block's authoritative bibliography (item 1) in listing the most important sources before 1987. Scholars pursuing intensive study should consult Block's excellent study in addition to the listings contained here for more thorough listings up to 1987. As an alternative, this volume offers supplemental listings to those in Block whenever possible. Some of these publications, such as performance and recording reviews, textbook accounts, conferences, and creative works related to Ives, may prove of value even to the experienced scholar as reception history documents.

Criteria

Entries were limited according to the following criteria:

1. Publications not included in Block's bibliography, primarily those dating from late 1987 and after.
2. Entire books dedicated to Ives's life and works in the form of monographs and essay collections.
3. Articles in musicological and other scholarly journals.
4. Complete chapters within books or essay collections.
5. Many Ph.D. dissertations from North American universities available through Dissertation Abstracts Database.

6. Several master's theses and D.M.A. documents in English that are of interest due to high quality, unique content, and/or early date.
7. Significant discussions of Ives within books, chapters, articles, and dissertations on other topics.
8. Selected English-language music history textbooks that include extensive, early, or otherwise significant discussion of Ives.
9. Representative articles and reviews from popular American journals and newspapers, particularly in conjunction with major events (the premiere of the Fourth Symphony, the Ives centennial, etc.).
10. Selective reviews of premieres. For more thorough listings, see Block (item 1, 11–56) and Sinclair (item 7).
11. Reviews of books, monographs, and dissertations, particularly those in scholarly journals. These are listed either under the main entry or as a separate cross-referenced entry when the review represents a significant contribution to the literature.
12. Selective reviews of recordings and published editions.
13. Translations of significant sources, listed under the main entry.
14. Conferences and festivals devoted to Ives.
15. Original creative works (dance, poetry, theater, etc.) inspired by or dedicated to Ives.
16. Web sites devoted to Ives.
17. Additional publications of value listed in the following databases, as accessed through the OhioLINK, University of Michigan, and Indiana University Library systems: Art Full Text/Art Index Retrospective; Arts and Humanities Citation Index; Book Review Digest; Dissertation Abstracts; ERIC; Education Abstracts; Lexis-Nexus; RILM; and WorldCat.

Annotation Content

Annotations contain a general overview of the work's content with attention to keywords and musical works discussed. Additional information can include format and organization, comparisons with related sources, and discussion of methodology or resources. Significant published reviews are cross-referenced or listed at the end of the entry along with translations. For multiple editions, the annotation is based on the latest edition unless otherwise specified.

In most cases I have not attempted a critical appraisal of the value of the work. Such evaluation could bias the user unnecessarily against the source. Instead, curious researchers are advised to come to their own conclusions. The only exceptions to this rule occur when the literature is of a sufficiently high or low quality to merit distinction.

Works

For a list of complete and nearly complete works, see the Appendix (pp. 193–208), based on Burkholder's Ives article in the *New Grove Dictionary* (item 645); for a list of all compositions and fragments, see Sinclair's catalogue (item 7). Annotations use abbreviated titles (e.g., Concord Sonata), which are cross-referenced with the full titles in the Keyword Index.

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Ives Timeline

This timeline emphasizes biographical milestones, supplemented with select publications and independently documented performances before 1920. For more detailed chronologies that include Ives's recollections of specific compositions and performances, and more post-1920 performances and publications, see Ives 1972 (item 20), 325–37; and Sinclair 1999 (item 7), 664–83. Dates for compositions are included in the Appendix (193–208).

1845	2 August	George Edward Ives born, father of Charles Edward Ives (CEI)
1849	2 January	Mary Elizabeth ("Mollie") Parmelee born, mother of CEI
1863	16 June	George Ives sworn in to Union Army as Bandmaster of First Connecticut Volunteer Heavy Artillery
1874	1 January	George Ives marries Mollie Parmelee
1874	20 October	CEI born, Danbury, CT
1876	5 February	Joseph Moss Ives born, Danbury, brother of CEI
	4 June	Harmony Twichell born, Hartford, CT, future wife of CEI
1881	12 April	CEI attends New Street School and later Danbury High, Danbury
1888	16 January	<i>Holiday Quickstep</i> premieres in concert conducted by George Ives, Danbury
1889	10 February	CEI organist at 2nd Congregational Church, Danbury until 20 October
	21 May	CEI begins organ lessons with J.R. Hall, Danbury
	20 October	CEI organist at Baptist Church, Danbury until 30 April 1893
	22 October	CEI begins organ lessons with Alexander Gibson, Danbury
1891	September	CEI attends Danbury Academy, Danbury

1892	17 February	CEI performs and possibly premieres <i>Variations on "America"</i> in Brewster, NY
1893	7 May	CEI organist at St. Thomas Church, New Haven, CT until 29 April 1894
1893	late August-early September	CEI visits Columbian Exposition in Chicago with his uncle Lyman Brewster
1894	30 September	CEI organist at Center Church on the Green, New Haven until 1898 (possibly 19 June)
	3 October	CEI enters Yale, graduates in June 1898 with a "gentleman's C" average
	4 November	George Edward Ives dies from stroke, Danbury, CT
1896		<i>For You and Me</i> published by Geo. Molineaux, New York
		<i>William Will</i> published by Willis Woodward and Co., New York
	December	<i>A Scotch Lullaby</i> published in <i>Yale Courant</i> , New Haven, CT
1897	late February	<i>A Song of Mory's</i> published in <i>Yale Courant</i> , New Haven, CT
1898	summer	CEI moves to Manhattan and begins working at Mutual Life Insurance
	summer	CEI organist and choir director at Bloomfield Presbyterian Church, Bloomfield, NJ, until April 1900: position may have begun on 26 June
	September	CEI moves in with other recent Yale graduates, form communal housing nicknamed "Poverty Flat"
1899	spring	CEI transferred to Raymond and Company, meets Julian ("Mike") Myrick, future business partner
1900	April	CEI organist and choir director at Central Presbyterian Church, Manhattan until 1 June 1902
1902	18 April	Ives conducts the premiere of <i>The Celestial Country</i> at Central Presbyterian Church, Manhattan
	1 June	Ives plays his last service at Central Presbyterian Church, Manhattan and resigns as a church musician
1903		<i>Bells of Yale</i> published by Thomas G. Shepard, New York
1905	1-8 September	CEI spends week with roommate David Twichell and his sister Harmony, Ives's future wife
1906	December	CEI vacations at Old Point Comfort, VA with Myrick on advice of Mutual doctor
1907	1 January	CEI forms business with Myrick, "Ives & Co." which ceases operation in the fall of 1908

	22 October	CEI proposes to Harmony Twichell, Farmington, CT
1908	9 June	CEI and Harmony Twichell marry, Hartford, CT
	21 December	CEI forms new business venture with Myrick, "Ives & Myrick"
1909	20 April	Harmony Twichell Ives suffers a miscarriage
1910	19 March	Walter Damrosch and New York Symphony read through second, third and fourth movements of Symphony No. 1
1913	2 August	Iveses move into summer house in West Redding, CT
1914	4 October	Franz Milcke attempts Sonata No. 1 for Violin and Piano
1915	7 May	Lusitania sinks, inspiring the third movement of <i>Orchestral Set No. 2</i>
	August	Iveses care for 15-month-old baby Edith Osborne, legally adopt her 16 October 1916
1917	April	"In Flanders Fields" premieres at Waldorf-Astoria Hotel, Manhattan, possibly on 15 April
	22 April	<i>Sonata No. 3 for Violin and Piano</i> premieres at Carnegie Chamber Music Hall, Manhattan
1918	1 October	CEI suffers debilitating breakdown, precipitating publications of early 1920s
1919	January	Iveses vacation in Asheville, NC through March
1921	18 January	Printing of <i>Sonata No. 2 for Piano: Concord, Mass.</i> completed, CEI begins distribution
1922	August	Printing of <i>114 Songs</i> completed, CEI begins distribution
1924	18 March	<i>Sonata No. 2 for Violin and Piano</i> premieres at Aeolian Hall, Manhattan
	August-September	Iveses take a cruise to England
1925	8 and 14 February	<i>Three Quarter-Tone Pieces</i> premieres at Chickering Hall and Aeolian Hall, Manhattan
1927	29 January	Symphony No. 4, first and second movements, premiere at Town Hall, Manhattan
1928	27 November	Sonata No. 1 for Violin and Piano premieres at Rudolph Schaeffer Studios, San Francisco
1929	January	Symphony No. 4, second movement, published in <i>New Music</i>
	25 January	Mollie Parmelee Ives dies, Danbury, CT
	15 March	"Serenity" and "The Things Our Fathers Loved" premiere at Carnegie Chamber Music Hall, Manhattan

1930	1 January	CEI retires from Ives & Myrick
	21 April	<i>Set No. 8</i> premieres at Carnegie Chamber Music Hall, Manhattan
1931	10 January	<i>Orchestral Set No. 1</i> premieres at Town Hall, Manhattan
	6 June	<i>Orchestral Set No. 1</i> performed in Paris as part of Slonimsky's Pan-American concerts
	August	CEI begins writing <i>Memos</i> as response to negative reviews
1932	January	"The Fourth of July" published in <i>New Music</i>
	16 February	<i>Set for Theatre Orchestra</i> premieres at St. Thomas College Auditorium, St. Paul, MN
	21 February	"The Fourth of July" premieres at Salle Pleyel, Paris
	May	Iveses leave for Europe and England, remain abroad until July 1933
	1 May	"Evening," "The Indians," "Maple Leaves," "The See'r," and "Walking" premiere at Yaddo Festival, Saratoga Springs, NY
1933	25 October	<i>Thirty-Four Songs</i> published in <i>New Music</i>
1934	August-October	Iveses in England
1935	29 March	<i>Orchestral Set No. 1</i> published by C.C. Birchard, Boston
	25 October	<i>Eighteen Songs</i> published in <i>New Music</i> , contains 19 songs
1936	5 March	"The Innate," "Majority," "Paracelsus," "Requiem," and "Resolution" premiere at Salle des Concerts de la Schola Cantorum, Paris
1937	17 February	"Washington's Birthday" published in <i>New Music</i>
1938	May-July	Iveses in Scotland and England
	28 November	<i>Sonata No. 2 for Piano: Concord, Mass.</i> premieres at The Old House, Cos Cob
1939	24 February	"Autumn," "Berceuse," "Down East," "The Side Show," and "Two Little Flowers" premiere at Town Hall, Manhattan
	7 April	Joseph Moss Ives dies, Danbury, CT
	29 July	Edith Ives marries George Grayson Tyler, West Redding, CT
1940	14 January	<i>Sonata No. 4 for Violin and Piano</i> premieres, Museum of Modern Art, Manhattan
1945	27 December	National Institute of Arts and Letters admits CEI
1946	5 April	<i>Symphony No. 3</i> premieres, Carnegie Hall, Manhattan

	11 May	String Quartet No. 2, <i>Central Park in the Dark</i> and <i>The Unanswered Question</i> premiere, Columbia University, Manhattan
	29 June	Charles Ives Tyler born, Manhattan, grandson of CEI
1947	27 March	Symphony No. 3 published by Arrow Music Press, New York
	5 May	CEI receives Pulitzer Prize for Symphony No. 3
	7 October	Second edition of <i>Sonata No. 2 for Piano: Concord, Mass.</i> published by Arrow Music Press, New York
1948	3 March	<i>Three Harvest Home Chorales</i> premieres at Carnegie Hall, Manhattan
	24 May	<i>Trio</i> premieres at the Baldwin-Wallace Conservatory of Music, Berea, OH
1949	17 February	Sonata No. 1 for Piano premieres, Kauffman Hall, Manhattan
	25 April	<i>Three-Page Sonata</i> premieres, Museum of Modern Art, Manhattan
1951	22 February	Symphony No. 2 premieres, Carnegie Hall, Manhattan
	11 May	Sonata No. 2 for Violin and Piano published by G. Schirmer, New York
	15 August	Sonata No. 3 for Violin and Piano published by Merion Music, Bryn Mawr
1953	23 April	Sonata No. 1 for Violin and Piano published by Peer International, New York
	26 April	Symphony No. 1 premieres, National Gallery of Art, Washington, D.C.
1954	9 April	<i>A Symphony: New England Holidays</i> premieres, Northrop Memorial Auditorium, Minneapolis
	19 May	CEI dies from stroke after hernia surgery, Manhattan
1956		Edith Ives Tyler dies
	14 October	<i>Robert Browning Overture</i> premieres at Carnegie Hall, Manhattan
1957	24 April	String Quartet No. 1 premieres at Museum of Modern Art, Manhattan
1962	6 December	<i>Set No. 3</i> premieres at Carnegie Recital Hall, Manhattan
1965	26 April	Symphony No. 4 premieres at Carnegie Hall, Manhattan
1966	25 March	<i>Processional: Let There Be Light</i> and <i>They are There!</i> premiere at Berkshire Auditorium, Danbury, CT

1968	23 March	Study No. 2, 5, 6, 7, 15, 20 and 22 and the <i>Set of Five Take-Offs</i> premiere at Town Hall, Manhattan
1969	4 April	Harmony Twichell Ives dies, Manhattan
1974	3 March	<i>Set No. 2</i> and <i>Overture and March "1776"</i> premiere in Sprague Memorial Hall, New Haven, CT
	18 October	<i>Crossing the Bar</i> premieres at Hunter College Playhouse, Manhattan
1991	19 April	Study No. 16 premieres at Wesleyan University, Middleton, CT
1993	29 October	Porter edition of parts of the <i>Universe Symphony</i> premieres at Monfort Concert Hall, Greeley, CO
1994	28 January	Austin realization of the <i>Universe Symphony</i> premieres at College-Conservatory of Music, Cincinnati, OH
1996	6 June	Reinhard realization of the <i>Universe Symphony</i> premieres at the American Festival of Microtonal Music, Manhattan
1998	1 October	<i>Emerson Overture</i> premieres at Severance Hall, Cleveland, OH

Contents

PREFACE	vii
A Short History of Ives Studies	vii
Purpose and Scope of This Volume	x
Acknowledgments	xii
IVES TIMELINE	xiii
1. PRIMARY REFERENCE MATERIALS	1
Bibliographies	1
Catalogues	2
Collections	3
Discographies	4
Correspondence and Ives's Own Writings	6
2. BOOK-LENGTH STUDIES	9
3. GENERAL MUSIC STUDIES	25
4. TOPICAL STUDIES	79
Transcendentalism	79
Musical Quotation or Borrowing	84
Chronology	89
Insurance	91
Comparisons with Other Composers, Artists, and Writers	92
5. INDIVIDUAL STUDIES BY GENRE	105
Orchestral and Band Works	105
Chamber Works	113
Keyboard Works	117

Choral Works	126
Songs	129
6. EDITING PRACTICES AND SELECTED REVIEWS OF PUBLISHED EDITIONS	135
7. TEXTBOOK ACCOUNTS, ENCYCLOPEDIA ENTRIES, AND DICTIONARY ENTRIES	139
8. SELECTED REVIEWS OF PREMIERES, SIGNIFICANT PERFORMANCES, AND RECORDINGS	147
Premieres and Significant Performances	147
Recordings	165
9. SIGNIFICANT FESTIVALS, CONFERENCES, AND CONCERT SERIES, AND SELECTED PUBLISHED REVIEWS	175
10. THEATRE, DANCE, POETRY, FILM, AND FICTION	183
11. WEB SITES	189
APPENDIX: LIST OF IVES'S WORKS WITH APPROPRIATE DATES OF COMPOSITION	193
INDEX OF NON-ENGLISH SOURCES	209
PERIODICAL INDEX	211
INDEX OF AUTHORS AND EDITORS	215
KEYWORD INDEX	223