

ily to Western knowledge, the arts, and the civil right to innovate. "Let them improve their trade by themselves," Schoenberg defiantly warns; let them be left with what fascism has wrought.

Bringing to light two previously understudied writings of Schoenberg, Julie Brown presents an absorbing view of his turn to atonality, a turn conditioned by a chilling environment of Wagnerian anti-Semitism. Following as well a strand of Weininger's philosophy within Schoenberg's musical world, Brown records a history of Schoenberg's modernist invention, and in the process, adds to Wagner's legacy too.

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Mad Music: Charles Ives, the Nostalgic Rebel. By Stephen Budiansky. Lebanon, NH: ForeEdge, 2014. [306 p. ISBN 9781611683998 (hardcover), \$40; ISBN 9781611685145 (e-book), \$34.99.] Music examples, illustrations, bibliography, index.

The fourth word of Stephen Budiansky's new Charles Ives biography is "diabetes." Fittingly so, since that disease is the centerpiece of the "significant new information" that is touted in the book's publicity blurbs and that colors the final three chapters of Budiansky's highly enjoyable book. Nearly two thirds of the way through the biography, he presents a compelling case that Ives's collapse of 1 October 1918, which spurred his long, slow decline in artistic output, was a result of "atypical" adult-onset diabetes, and not the intentionally misleading excuse of a heart attack that "Ives, his family, and most of his biographers" perpetuated (p. 171). Budiansky presents this information, as he did in an earlier scholarly article that details Ives's diabetes thoroughly, as a grand revelation (Stephen Budiansky, "Ives, Diabetes, and His 'Exhausted Vein' of Composition," *American Music* 31, no. 1 [Spring 2013]: 1–25). Indeed, in the way that he frames the narrative, reaching the end of this chapter felt like the conclusion of a particularly tension-filled section of a detective story, with an attendant sense of relief and wonderment that finally the case was solved.

Refreshingly accessible while maintaining an impressive level of scholarship, it is this focused and taut storytelling ability that makes Budiansky's book a welcome addition to the already crowded field of Ives biography. His prose lends a populist air to the iconoclastic composer, and Ives's personality, even at his thorniest or most eccentric, seems much more alive and relatable in Budiansky's handling.

In short, *Mad Music* is a fun read. Part of this is due, no doubt, to the streamlined tightness of the narrative, and much of that is due to the omission of any detailed analysis of Ives's music, or its compositional or performance history. While this is the source of the book's strength, it is also a serious weakness, as readers interested in the details of a piece's conception and performance history will need to turn to the much more minutely detailed Jan Swafford biography (*Charles Ives: A Life with Music* [New York: Norton, 1996]), or the comprehensive reference work assembled by James B. Sinclair (*A Descriptive Catalogue of the Music of Charles Ives* [New Haven, CT: Yale University Press, 1999]).

An introductory chapter ("Dissonance Is Like a Man") profiles some of the mad (in the sense of both angry and eccentric) and rebellious aspects of Ives's character mentioned in the book's title. The remaining chapters each examine a specific phase of Ives's life, yet music only comprises a few sections of each chapter. Instead, much of the story contextualizes the complex social and personal forces that led Ives to live as he did, while a fair amount of space is given to detailing the world of life insurance and Ives's business activities as well. This adds to the overall aura of being immersed in Ives's world. For instance, chapter 5 ("Damn Rot and Worse") explores the idea of sacralization in American culture, which provides the backdrop for rationalizing Ives's decision to abandon being a professional musician after the tepid reception of his cantata *The Celestial Country* in 1902. Ives decided that he would no longer succumb to the demands of genteel society, or as Budiansky wryly writes, he "had tried to sell out—and found no takers" (p. 101).

Budiansky is not a musicologist, yet this does not prevent him from writing with authority about the music, with occasional appropriate discussions of pitch, rhythm,

texture, and other technical elements (and, interestingly for a general readership imprint, a number of simple music examples). His descriptions of Ives's music, often just a small segment from one or two pieces per chapter, are wonderfully evocative, demonstrating the ease with which he is able to distill complex musical ideas into simple but powerful prose suitable for a general reader and refreshing for academics. His selective treatment of Ives's output allows him to find a number of grand narratives, maintaining Ives's complexity and contradictions while still imposing a variety of overarching themes.

The most prominent of these stylistic narratives is nostalgia, which occupies a central role in *Mad Music*. Budiansky does not frame Ives as someone pathologically obsessed with the past as Stuart Feder did in parts of his psychoanalytic biography of Ives (Stuart Feder, *Charles Ives: "My Father's Song": A Psychoanalytic Biography* [New Haven, CT: Yale University Press, 1992]). Rather, he paints Ives as a composer interested in "the nature of musical memory" (p. 78). As a result, Budiansky generally only treats pieces that highlight "the idea of a music steeped in a nostalgic vision," which he cites as Ives's "profoundest musical insight" (p. 106). A prime example is the discussion in chapter 6 ("Missionary Enterprise") of the "Thanksgiving and Forefathers' Day" movement of the "New England Holidays" Symphony, where he describes the appearance of a hymn tune as "one incredible revelatory moment," in which "the miasmic atonal undulations that have seemed to be a background fog of clouded memories imperceptibly become the foreground . . . out of which emerges the entire, remembered melody of 'The Shining Shore'" (p. 111). Budiansky argues that it is not a longing for the past, but rather the activity of remembering itself that is Ives's primary subject.

Thus, he merely invokes individual pieces as suits the flow of each chapter, and because of this there is no clear chronology of works, and sometimes only a paltry reference to some of Ives's most important large pieces. For instance, in chapter 8 ("Hard Work"), which spans Ives's life from his 1908 marriage to his 1918 health crisis, Budiansky covers *Calcium Light Night*, three movements from the "New England Holidays" Symphony, the Fourth Sym-

phony, and the "Concord" Sonata, all in just four pages! In addition, there is no mention of the many minor works that do not fit into the mold of pieces about musical memory, but were important as examples of Ives's compositional evolution, such as the short *Largo Risoluto* pieces or the piano etude *In Re Con Moto et al.*

Certainly the new information about Ives's diabetes is a major contribution to Ives scholarship. However, Swafford *did* previously reveal Ives's diabetes in his biography of the composer, presenting it as a major health concern (Swafford, 285–88). In the *American Music* article cited above, Budiansky notes that Swafford "repeated as fact that Ives suffered heart attacks in 1918 and 1906" ("'Exhausted Vein' of Composition," 2). This is certainly accurate; however, Budiansky seems to have overlooked the fact that Swafford included diabetes within a complex of diseases that afflicted the composer, and also that Swafford buried a lengthy explanation of diabetes, its effects, and his rationale for its importance in Ives's declining health in a multi-page endnote (Swafford, 481 n. 6).

Regardless of the fact that Budiansky was not the first to reveal Ives's diabetes, he does convincingly show that the various reports of a heart attack were almost certainly fabricated in order to mask what "was as grim a diagnosis as a patient could receive" (p. 171). His innovation in the last third of the book is that he foregrounds Ives's diabetes as the centerpiece of his health concerns beginning in 1918, and compellingly argues for what diabetes meant to sufferers at that time. Diabetes was essentially a long death sentence, and initially the question was not if, but when, it would overtake him (Ives began insulin treatments in 1930 that allowed him to live until 1954). Budiansky presents previously unexamined letters, including a correspondence between Ives and his friend Clifton Furness, that demonstrate "what a traumatic blow" the diagnosis was, and how Ives felt the disease was "a hopeless thing" at first (p. 175).

Because Ives had a legitimate medical reason to believe that he might only have a few more years to live, his decision in the following months to hastily self-publish the "Concord" Sonata and *114 Songs* "look[s] very much like a man who knows his days are numbered trying to put his affairs in order" (p. 178). Indeed, Budiansky casts a

pall over Ives's activities of the 1920s and 1930s by describing them in light of the dire and chronic nature of his health, offering a fresh reinterpretation of many of Ives's most well-known endeavors. When Budiansky calls the *Essays Before a Sonata* "almost incoherent in places, grandiosely naive in others" (p. 179), he also appropriately wonders "how much the shortcomings of the essays reflected Ives's self-imposed pressure to sum up his life's work and his distraught state of mind about his illness" (p. 180). As Budiansky describes it, were it not for the fact that Charles Ives thought he might die imminently, he may have never published the original run of *114 Songs* and the "Concord" Sonata, which ultimately brought his music to the world's attention, as the prospect of publishing his work made him "scared stiff" (p. 184).

Despite his well-documented and scholarly exposition, Budiansky occasionally maintains a disparaging and dismissive tone when referring to musicologists, an attitude that I found somewhat discomfiting. Perhaps this is all part of his intended appeal: his biography's niche is that it does not engage in overly didactic theorizing, psychoanalysis, or postmodern deconstruction. However, to reject these approaches is to deny the widest spectrum of inquiry that is the Platonic ideal of musicology, even if that notion is itself romanticized.

For example, Budiansky dismisses J. Peter Burkholder's well-known term "cumulative form" by calling it "didactic and incomplete as a description," and continues that "it scarcely does justice to the emotional profundity and originality of Ives's insight" (pg. 144), even though he generally agrees with Burkholder's interpretation. Elsewhere he distances himself from scholars who have "suggested that Ives created a mythical image of his father" (p. 46), declaring that such academics made a "willful misreading" of Ives's writings to come to said conclusion (p. 47). This seems an odd choice given Budiansky's own emphasis on Ives's nostalgic memories of nineteenth-century life, which are intimately embroiled with images of his father's activities as a Civil War bandleader and small town New England church musician.

Ultimately, Budiansky stays true to his title, telling a story about the nostalgic, rebellious, cranky, and eccentric Charles Ives—indeed, a well-researched, tightly-

structured story. Yet there are, of course, many other threads to Ives's music and personality that do not appear within these pages. Still, *Mad Music* is an excellent introduction for the nonacademic reader. Teachers of undergraduates, and especially non-majors, will find it incredibly useful, especially when combined with more detailed passages about specific works elsewhere in the literature. It is no damning with faint praise that I will wholeheartedly recommend this book to nonmusician friends and relatives who want to know more about the subject of my own work. Indeed, that Budiansky is able to meet the intellectual rigor of musicology while writing for the layman is the book's greatest asset, and certainly a difficult task to accomplish successfully.

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Harry Partch: Hobo Composer. By S. Andrew Granade. (Eastman Studies in Music, vol. 120.) Rochester, NY: University of Rochester Press, 2014. [xiii, 351 p. ISBN 9781580464956 (hardcover), \$29.95; (e-book), various.] Illustrations, glossary, bibliography, index.

Encountering Harry Partch requires a suspension of disbelief; the iconic American composer remains shrouded in mystery, even now several decades after his death in 1974. Partch's rich musical output is magnified by two significant texts: his posthumously published journal, *Bitter Music* (Urbana: University of Illinois Press, 1991), and a magnificent treatise on microtonality, *Genesis of a Music* (2d ed., New York: Da Capo Press, 1974). Together, his textual commentaries and compositional breadth make it difficult to separate Partch's chronicles from his musical legacy. And yet, to better understand the nuances of his groundbreaking theoretical and compositional work on microtonal music, this endeavor becomes all the more important. To this end, S. Andrew Granade's book contributes an important, largely overlooked perspective to the modest but growing Partch literature: the lasting effect of Partch's years as a hobo on his musical development and artistic identity. With *Harry Partch: Hobo Composer*, Granade accomplishes