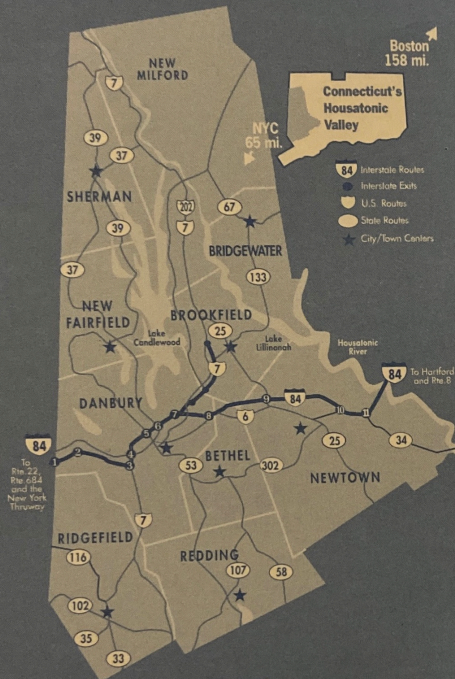




**Attractions**  
DANBURY'S PULITZER PRIZE WINNING COMPOSER

**T**his brochure was created to acquaint Ives enthusiasts and visitors to Danbury with the hometown of Charles Ives. It will help you explore the Housatonic Valley region that inspired the composer.



**Connecticut's  
HOUSATONIC VALLEY  
Tourism District**

30 Main St., Danbury, CT 06810-3042  
Phone: 1-(800) 841-4488 or (203) 743-0546  
FAX (203) 790-6124  
Web Site: [www.housatonic.org](http://www.housatonic.org)  
E Mail: [hvtd@snet.net](mailto:hvtd@snet.net)

**CONNECTICUT COUNTRY**

*Original concept and research*  
**Lucy Boland**  
*Director, Danbury Scott-Fanton Museum*  
**Nancy F. Sudik**  
*Executive Director, Danbury Music Centre*



**Attractions**

CHARLES EDWARD

**IVES**

DANBURY'S PULITZER PRIZE WINNING COMPOSER

**DM | DANBURY  
MUSEUM**

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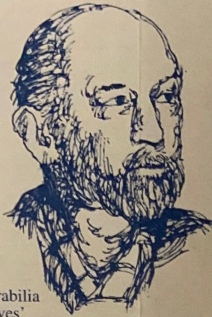


**CONNECTICUT COUNTRY**

Bethel • Bridgewater • Brookfield  
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Ridgefield • Sherman

**Visiting the places that inspired the "grand and glorious noise" of Charles Ives.**

Much has changed in Danbury, Connecticut and the surrounding Housatonic Valley since Charles Ives made his home here. Places of special interest to the composer are marked on the map shown here and described as they were in his time. Enjoy this tour of then and now...



**1 210 MAIN STREET**  
Original site of the Ives' homestead. Built in 1790 and situated 60 yards from Main Street, it remained at this location until 1923 when the property was bought by Danbury National Bank. Charles Ives was born here in 1874 to George and Mary Ives and lived in this house until 1879.

**2 16 STEVENS STREET**  
This was home from 1879-1889 to Ives, his parents, and his younger brother, Moss. It is now a private residence.

**3 10 CHAPEL PLACE**  
The George Ives family moved to a renovated barn behind the homestead in 1889. Charles Ives lived there until leaving to attend Yale University in 1894. It is now a parking lot.

**4 8 CHAPEL PLACE**  
The Ives' homestead was moved to this location in 1923, reportedly with Ives' mother and his Aunt Lucy Cornelia remaining inside. Charles Ives paid for the move. The property is now a bank parking lot.

**5 THE TOP OF CHAPEL PLACE**  
This area was known as Ives' Hill. In good weather, George Ives rehearsed his bands here.

**6 5 MOUNTAINVILLE AVENUE**  
This is the present location of the Ives' homestead. It was moved here from Chapel Place in 1966, renovated by the Danbury Museum and Historical Society and opened to the public in 1992. The c.1790 Dutch colonial is furnished in mid-Victorian style. On view are many original Ives family furnishings, including: a desk from Savings Bank of Danbury used by Ives when he lived in New York, a c1840

piano, memorabilia from Ives' youth and his death mask. A carved music stand given to Ives by his wife and his Pulitzer Prize are on loan. For hours and information, call (203)743-5200.

**7 220 MAIN STREET**  
The First Congregational Church was located here until 1908 when The Savings Bank of Danbury was built. From this church, young Charles heard hymns, pump organ and bells. His father tried to duplicate the sound of these out-of-tune bells on the family piano. Ives' composition *From the Steeple and the Mountain* was based partly on a recollection of these sounds.

**8 THE WEST CORNER OF WEST STREET AND TERRACE PLACE**  
The First Baptist Church was located here in 1889 when 14-year-old Ives became one of the youngest in the state to hold the position of organist. It was here in 1891 that he played *Variations on "America"*. The church was torn down and it is now a branch office of Savings Bank of Danbury.

**9 25 WEST STREET**  
Ives began formal studies on the organ here at St. James' Church in 1889. Church carillon is played during summer courtyard concerts.

**10 32 WEST STREET**  
The West Street Congregational Church, now the Immanuel Lutheran Church, was located here. Its organ, although rebuilt several times, is the same one on which Ives played.

**11 CORNER OF MAIN AND CENTER STREETS**  
St. Peter Catholic Church.

**12 ISLAND AT MAIN AND WEST STREETS**  
This Civil War Monument,

Ives' father George, a music teacher known for experimenting with sound, directed St. Peter Band. Noteworthy stained glass windows created by renowned Munich artist, F.X. Zettler.

**13 ELMWOOD PARK**  
At a re-dedication ceremony here in 1879, several of George Ives' bands—Danbury, Ridgefield and Bethel—marched to the park from various directions while playing different music. Charles Ives later used this musical device in many of his compositions.

**14 7 WEST STREET**  
The Taylor Opera House, where *Holiday Quickstep* premiered in 1888, was located here. The opera house was consumed by a disastrous fire and the Pershing Building was built on the site in 1922.

dedicated in 1880, was once the site of many town celebrations. When Ives visited Danbury in 1939 after the deaths of Aunt Lucy and brother Moss, he walked from the old homestead to this monument, expressing disappointment at how so much had changed. "I'm going back, you can't recall the past," were his words, according to nephew Bigelow Ives. Charles Ives never returned to Danbury.

**15 265 MAIN STREET**  
A drummer in George Ives' Civil War Band, Charles Schleyer, owned a barber shop here. He taught young Charles to play drums in the marching band. The Danbury Post Office now occupies the site.

**16 INTERSECTION OF MAIN AND WEST STREETS**  
The Old Wooster House Band Stand once stood here. *American Wood*, Ives' first composition dealing with Transcendentalism and which later became part of his *Second Symphony*, premiered here. The Wooster House Hotel was once located where Feinson's, a clothing store, now stands.

**17 288 MAIN STREET**  
Once home of the Danbury News, this 1873 building was utilized in one of George Ives' musical experiments. He placed one band on the roof, a second on a town green and a third in a church steeple. All three bands played different music simultaneously!

**18 IVES STREET**  
This street was named for the Ives family, a prominent force in Danbury long before Charles gained fame as a composer.

**19 NEW STREET**  
Site of the New Street School (grades 1-12). Charles attended from 1881-1892. The Danbury Fire Department now occupies this location.

**20 WOOSTER CEMETERY ON ELLSWORTH AVENUE**  
Charles Ives, his wife Harmony, his parents and other relatives are buried in Section M, overlooking a pond. Ives' grandfather, George White Ives, was instrumental in establishing this garden cemetery in the 1850's.

**DANBURY MUSEUM AND HISTORICAL SOCIETY**  
Special exhibits and period furnishings in c.1785 John and Mary Rider House. Hatting museum. Library, including genealogy. Ives family picture library. Guided tours of several historic buildings including the Charles Ives Birthplace. For hours and information, call (203) 743-5200.

**Downtown Danbury,**

**DM | DANBURY MUSEUM**



## Charles Edward Ives

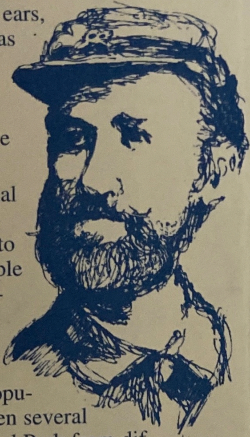
1874-1954

Charles Edward Ives, Danbury-born and raised maverick composer, cared little for the musical styles and fashions of his day. He cared even less for music critics. He was fond of saying that pretty music was for pretty ears, and he had no regrets that his music was not considered “pretty.” Not until 1939, twenty years after he stopped composing, did the American public become aware of his music. Acceptance came much later.

Charles Ives’ first and most influential teacher was his father, George, a Civil War band leader, who introduced him to the concepts of polytonality and multiple meters. Young Charles grew up listening to his father’s bands marching up and down Danbury’s Main Street and was greatly influenced by his father’s frequent musical experiments. One popular anecdote recounts the occasion when several of George’s bands marched to Elmwood Park from different directions, simultaneously playing marches in different meters and keys. Another tells of George’s experiments with quarter tones, which were inspired by the out-of-tune church bells of the First Congregational Church next to his home.

George Ives’ musical innovation and the sights and sounds of the Danbury area had a powerful impact on young Charles and contributed to his unconventional approach to music. Charles Ives began composing at a young age. In 1888, he played his composition “Slow March” at the funeral for Chin-Chin, his cat. He was fond of using fragments of music familiar to Danburians. Patriotic music, hymns and marches figured prominently in his compositions. He combined fragments of this conventional music with the unconventional compositional techniques he learned from his father. The result was uniquely American and uniquely Charles Ives.

His music did not meet with acclaim either in Danbury or anywhere else in the United States. Europeans, however, were very curious about Ives and everything American. Renowned Austrian composer-conductor Gustav Mahler, during his tenure with the New York Philharmonic, reportedly happened upon a copy of the *Third Symphony (Camp Meeting)*. He brought the score back to Europe in 1911 with the intention of performing it, but died before



doing so. Several published sources, however, report that the symphony was indeed played in Munich. The score Mahler took has never been recovered.

In the early 1930’s, American conductor Nicholas Slonimsky premiered several Ives orchestral works in New York, Los Angeles and Boston to unreceptive and hostile audiences. Subsequent performances in Cuba and in Europe, funded by Charles Ives, were met with enthusiasm. Success in Europe lent Ives’ music a modicum of respectability here in the States. Gradually, his music began to be performed in American concert halls and slowly, over the years, the public began to understand and accept the music of Charles Ives.

Ives’ interest in Transcendentalism and the Concord Four—Emerson, Hawthorne, the Alcotts, and Thoreau—is evident in *The Concord Sonata* and its accompanying literary work “Essays Before A Sonata” published in 1919. In creating a unique musical style, Ives may have been influenced by Emerson who wrote:

“... imitation cannot go above its model. The imitator dooms himself to hopeless mediocrity.” Ives was a weekend composer, deliberately choosing to make a living selling insurance rather than music. Perhaps he suspected that his music might not sell. Ives subscribed to Thoreau’s words from *Walden*, “... instead of studying how to make it worth men’s while to buy my baskets, I studied rather how to avoid the necessity of selling them.”

In 1918, Ives suffered a serious illness and stopped composing shortly afterward. He continued, however, to extensively revise his compositions while concentrating on making a living in the insurance business he co-founded with Julian

Myrick in 1907. Ever the innovator, Ives became well known in the industry for introducing new concepts such as estate planning. In 1930 he retired, a very wealthy man.

Charles Ives was awarded the Pulitzer Prize in 1947 for his *Third Symphony*. Over the years, his “grand and glorious noise” has gained popularity and a large following. The centennial of his birth was widely celebrated, and his music is now played to appreciative audiences. Such celebrity would have been inconceivable to Charles Ives during his lifetime!

– Nancy F. Sudik



# DM | DANBURY MUSEUM

## Outside Downtown

### Putnam Park, Bethel-Redding

General Israel Putnam and his troops camped here during the winter of 1778-79. This encampment is the setting for the middle movement of *Three Places in New England*. Ives' program notes tell of a young boy who falls asleep amid the ruins of Putnam's Camp during a Fourth of July picnic and dreams about Revolutionary War soldiers.

From the Civil War Monument ★, take Route 53 south for 2.5 miles. Turn left onto Route 302 for 1.7 miles. Turn right onto Route 58 for 2.8 miles. Turn right at Route 107. Putnam Park is immediately on the right as well as across the road at the pond.

### Charles Ives Center for the Arts, at Western Connecticut State University, Westside Campus, Danbury

Ives Concert Park was named in honor of Charles Ives. Since its founding in 1984, it has developed into a beautiful and popular concert site. It offers a varied seasonal program featuring world-renowned artists, symphony orchestras as well as pop, jazz and folk stars in a park-like setting with gazebo. Special events: performing arts series and fireworks. For information, call (203) 837-9226.

From east or west on I-84, take exit 4. Turn right onto Lake Avenue (which becomes Mill Plain Road). Go approximately one mile to campus entrance on right.