

IAN PACE – Piano

with Anna Vaughan, viola; Charlotte Beale, flute

Recital at City University, London

Friday June 2nd, 2017, 7:00 pm

ARTHUR LOURIÉ	<i>Forms en l'air</i> (1915)
SOOSAN LOLAVAR	<i>Black Dog</i> for piano and live electronics (2012)
STEFAN WOLPE	<i>Passacaglia</i> (1936, rev. 1972)
MARC YEATS	<i>william mumler's spirit photography</i> (2016) [World Premiere]
LAUREN REDHEAD	<i>for Luc Brewaeys</i> (2016) [UK Premiere]
LUC BREWAEYS	<i>Nobody's Perfect (Michael Finnissy Fifty)</i> (1996)
LUC BREWAEYS/ MICHAEL FINNISSY	<i>The Dale of Tranquillity</i> (2004, completed 2017) [World Premiere of completed version]

INTERVAL

CHARLES IVES *Piano Sonata No. 2 "Concord, Mass., 1840-1860"*
(1916-19, rev. 1920s-40s)

1. Emerson
2. Hawthorne
3. The Alcotts
4. Thoreau

ARTHUR LOURIÉ, *Forms en l'air* (1915)

Arthur Lourié (1891-1966) was a Russian composer whose work interacts with the music of Debussy, Busoni and Skryabin, as well as ideas from Futurism and early use of twelve-note complexes. *Forms en l'air*, which is dedicated to Pablo Picasso, uses a degree of notational innovation, with somewhat disembodied fragments presented on the page, and decisions on tempo and other aspects of interpretation left to the performer. The three short sections each feature a restricted range of gestures and textures, generally of an intimate and sensuous nature.

© Ian Pace 2017.

SOOSAN LOLAVAR, *Black Dog* for piano and live electronics (2012)

The piece is based on the experience of depression and its effects on creativity. There is a long history of using the term black dog to refer to depression and my starting point for this work was a painting by Francisco de Goya entitled 'The Dog'. This work was painted on the walls of his house sometime between 1819 and 1823 while he was suffering from severe depression. The works created during this period are often collectively referred to as his black paintings. *Black Dog* features solo piano and electronics triggered live according to the sound level produced by the instrument.

Black Dog explores the notion of limited freedom of the performer. It is built up from a series of musical cells that are navigated by the performer following emotive directions in the score.

The piece is divided into three parts: each page represents a section of the piece with the duration of that particular section, as well as expressive and emotive directions, depicted at the top right hand corner.

Black Dog features an accompanying tape part that is triggered live according to the volume produced by the piano. Performance requires a microphone to be placed inside the lid of the piano and connected to a laptop running Logic Pro. Through the use of noise gates, particular electronic sounds will be triggered when the volume of the piano passes a certain threshold.

The piece was written for award-winning pianist Ben Socrates.

© Soosan Lolavar 2012.

STEFAN WOLPE, *Passacaglia* (1936, rev. 1972)

Stefan Wolpe studied with Ferruccio Busoni in Berlin and became a leading figure in 1920s Berlin musical life, engaging variously with the Dada scene, the *Neue Sachlichkeit*, new dodecaphonic techniques, and left-wing cabaret. After the Nazis came to power in 1933, Wolpe (who was Jewish) and his then-partner Irma moved first to Austria, and then to British-controlled Palestine in May 1934, where they taught at the Jerusalem Conservatory before moving again to New York City in 1938.

During the time in Palestine, Wolpe also travelled to Brussels in the spring and summer of 1935 to attend Hermann Scherchen's course for conductors in Brussels, and met a further range of young composers here. Wolpe wrote his *Vier Studien über Grundreihen* (*Four Studies on Basic Rows*) (1935-36), of which the *Passacaglia* is one. This is based upon a series of 22 pitches (hear at the very outset) which in sequence incorporate every interval from the minor second to the major seventh, reflecting a fascination with the possibilities of intervallic composition which dates back to the 1920s. From this series, Wolpe derives a series of twelve-tone rows each founded the recurrence of one of the intervals. But the piece is far from being simply an academic exercise, and has considerable dramatic power. Wolpe creates a series of tableaux, each with their own particular harmonic colouration and clearly defined character, whether pensive and brooding, fastidious and contrapuntal, or march-like and charged, somewhat in the manner of his more explicitly 'political' music. Austin Clarkson has suggested that the piece contains five broad sections: the first the presentation of the theme and various offshoots from this; the second a Palestinian dance dominated by minor thirds, suggesting C minor, then expanding outwards until the material is dominated by octaves, in a stark climax; the third a 'Ricercar' in three- and four-voice counterpoint, featuring many repeated notes; the fourth more march-like (though Clarkson denies it is a 'workers' march') in three parts, leading to a climax in major sevenths; the fifth a return to the world of the opening, albeit modified, ending in an enigmatic major seventh chord.

The first public performance of the *Passacaglia* was given by Irma in 1947; it was originally dedicated to Edward Steuermann, but he claimed it to be unplayable, so Wolpe changed the dedication. David Tudor, aged 17 in 1943, had heard a recital by Irma in 1943, and afterwards studied with both the Wolpes from 1944 and 1950, a relationship which has been viewed by many as central in Tudor's development. He worked on the *Passacaglia* during this time, having been impressed by Irma's rendition, and performed it in public for the first time in 1948, going on to perform it many times, making the first recording in 1954 (re-released on hat ART CD 6182), then giving the German premiere at the Darmstadt Summer Courses, on July 12th, 1956.

© Ian Pace 2017.

MARC YEATS, *william mumler's spirit photography* (2016)

In 1861 William Mumler was working as a jewelry engraver in Boston and dabbling in photography on the side. One day, after developing a self-portrait, he noticed what appeared to be the shadowy figure of a young girl floating beside his own likeness. Mumler assumed it was an accident, the trace of an earlier negative made with the same plate, but friends told him the figure resembled his dead cousin. Soon the unusual photo (top) came to the attention of the spiritualist community, who proclaimed it to be the first photo ever taken of a spirit. Mumler didn't argue with them. Instead he took advantage of the interest in the photo to go into business as the world's first spirit photographer. He grew wealthy producing spirit photos for grief-stricken clients who had lost relatives in the Civil War.

However, Mumler attracted an enormous number of critics as well as supporters. Some members of the spiritualist community accused him of fraud, alleging that the "spirits" in his photo resembled people who were not only still alive, but who had sat for him recently. Rival photographers grew increasingly alarmed at his popularity, believing that he was blackening the reputation of the profession.

In 1869, after moving to New York City, he was brought up on charges of fraud by the police department who had sent an undercover agent to sit for him. The resulting trial pitted believers in spiritualism against supporters of scientific rationalism. The prosecution brought in professional photographers who explained how Mumler could have easily created the spirit-photo effect through the use of double exposure. The photographer Abraham Bogardus prepared a "fake" spirit photo in which the ghostly image of Abraham Lincoln could be seen floating behind the shoulder of the notorious showman P.T. Barnum. However, Mumler's defense team brought in many of his clients who testified that they believed his spirit photos to be real. In the end, Mumler was acquitted.

After the trial, Mumler moved back to Boston. It was here, around 1871, that he produced his most famous photo (bottom) when Lincoln's widow, Mary Todd Lincoln, showed up at his studio. It is said that she introduced herself using the assumed name "Mrs. Lindall." The resulting photo, which seemed to show her being embraced by the spirit of her dead husband, was widely circulated. It is believed to be the last photo ever taken of Mrs. Lincoln, who died in 1882.

Mumler published an autobiography in 1875, but his career was in decline. He stopped producing spirit photos in 1879. When he died in 1884 he was, by most accounts, penniless.

William Mumler's spirit photography was written in 2016 for Ian Pace, and is dedicated to Chrissie Caulfield.

© Marc Yeats 2016.

LAUREN REDHEAD, for *Luc Brewaeys* (2016)

This piece represents the third time that I have written a piano piece specifically for, or at the request of, the pianist Ian Pace. It is also the third time that I have written a solo piano piece. As a result, my working relationship with the piano is inextricably linked to my working relationship with Ian: a formidable pianist who has tackled some of the most difficult and innovative piano music of the twentieth and twenty-first centuries. To work with such a musician opens up the possibilities of music for the piano that can also be incredibly intimidating: if almost anything can be done it is difficult to work out what should be done.

The composer Luc Brewaeys has also influenced my work in different ways. I first met him in 2010, at a weekend festival of his music in Bruges, and was struck by his openness, enthusiasm, and willingness to talk about his own music and that of other people. Over time I was continually inspired by the speed and intensity with which he worked, and at the way he was constantly ready to give support and encouragement to

other composers despite his own personal difficulties. It would have been a pleasure and a privilege to share a programme with him and I'm sad not to have that opportunity.

In my more recent compositional practice I have been working on iterative compositional practices, so to return to a fully notated score gives me the opportunity to think about my approach to composition and how it might reflect both of these influences. This has caused me to look very closely at the musical material that I create and think about how it can be organised. In the past my work has been quite concerned with musical processes, and in writing this piece I have been concerned with creating layers of musical processes within the material that cannot be heard in the performance but nevertheless are an ordering principal of the material.

There are two kinds of material in the piece: bars that are measured and relatively sparse and slow, and sections that are unmeasured, fast and flowing. The music alternates these materials, which are linked in their processual nature, to create a constellation of sound that takes in the (pitch) range of the piano whilst remaining on the keys. This overlaying of processes also creates subtle impossibilities that provide an interpretative challenge for the pianist: where exact technical replication is not possible, a small space is created in which to hear the pianist's perspective on the music.

© Lauren Redhead 2016.

LUC BREWAEYS, *Nobody's Perfect (Michael Finnissey Fifty)* (1996)

Nobody's Perfect (Michael Finnissey Fifty) was Luc Brewaeys' second solo piano piece, written at my request as part of a collection to celebrate Michael Finnissey's 50th birthday in 1996, which I premiered at the British Music Information Centre, London, July 11th of that year. It is characteristic of Luc's style at this time: brilliant, frenetic, vivacious, humorous, and underpinned by tonal gravitations notwithstanding the obvious chromaticism (in this case by a recurrent tonal centre of E-flat), as well as a sense of an unheard driving pulse.

© Ian Pace 2017.

LUC BREWAEYS, completed MICHAEL FINNISSY, *The Dale of Tranquillity* (c. 1998-2005, completed 2017)

After performing Luc's three previous piano works – *Pyramids in Siberia* (1989), *Nobody's Perfect (Michael Finnissey Fifty)* (1996), and *In between...* (1997), Luc promised a fourth piece, *The Dale of Tranquillity*. He showed me some sections of this after starting it in the late 1990s but despite repeated entreaties it was never completed before his tragically early death in 2015. However, the following year, Luc's widow Birgitte van Cleemput agreed to allow the piece to be performed in its incomplete form, which I did at the TRANSIT Festival in Leuven in October 29th, 2016 (alongside the premiere of Lauren Redhead's *for Luc Brewaeys*).

In conversation immediately following the concert, in which I also performed Michael Finnissy's *Beethoven's Robin Adair*, Finnissy pondered how the piece might have proceeded further. Soon afterwards, I spoke with Birgitte about whether she would consider allowing anyone to undertake a completion of the work; at first she thought not, but when I mentioned Finnissy's interest she thought otherwise, feeling Finnissy would have been one of the very few people to whom Luc would have been happy to entrust such a task. Later on, Birgitte uncovered some sketches for the work, featuring three Scottish folksongs, 'The Bob o' Dunblane', 'Up in the Morning Early', and 'The Northern Lass', as well as a musical cipher based on the name of younger Belgian composer Stefan van Eycken. These songs were heavily transformed and presented by Luc in the relatively tranquil, though sometimes vaguely ominous, right-hand material, combined with a near-pentatonic left hand. Finnissy's completion makes the folk songs somewhat more explicit, and then introduces an allusion to the second part of Mahler's Eighth Symphony, to which Luc also alluded in his own Second Symphony. Finnissy leaves the ending somewhat enigmatic, both to express a sense of sorrow and loss, but also to leave open the possibility of a further continuation.

© Ian Pace 2017.

CHARLES IVES, *Piano Sonata No. 2 "Concord, Mass., 1840-1860"* (1916-19, rev. 1920s-40s)

Around 1908 (possibly earlier), Charles Ives began to sketch a series of *Set of Overtures: Men of Literature*, representing Robert Browning, Ralph Waldo Emerson, Matthew Arnold, Bronson Alcott, Walt Whitmann, John Greenleaf Whittier and Henry Ward Beecher. Significant materials have only survived for the first four of these; the others may have been only barely sketched or just projected. But Ives wrote in his *Memos* that it was after working on these that he arrived in 1911 (when on holiday at Pell's Camp in the Adirondack Mountains, upstate New York) at the idea for the Second Piano Sonata. And, in particular, the *Emerson Overture for Piano and Orchestra* (c. 1910-14, rev. 1920-21) - which was reconstructed and performed in the 1990s - supplied the principal source for the first movement of the new sonata; Ives also drew upon this for several other pieces for piano. He also (according to his own later account) started to compose some 'Hawthorne' material, which would be used for the second movement of the Fourth Symphony, the second movement of the sonata, and the later piano piece *The Celestial Railroad* (c. 1925). Ives says that he completed the first two movements by summer 1912, then made drafts of 'The Alcotts' and 'Thoreau' and apparently played through the whole sonata for his friend, music critic Max Smith, that year. The extant sketch materials and ink score can be dated to 1916-1919, so this period is generally given as the date of composition. In 1919, Ives then wrote *Essays Before a Sonata*, and both this and the sonata itself were printed privately in 1920, by Knickerbocker Press and G. Schirmer respectively, then distributed more publicly the following year. He would also complete *Four Transcriptions from "Emerson"*, drawing on the original *Emerson Overture*, around 1926-27. Some of the alternative versions of the same original material in this work would inform the second edition of the sonata, published by Associated Music Publishers in 1947.

The four movements are each named after seminal literary and philosophical figures from nineteenth-century America: philosopher and poet Ralph Waldo Emerson (1803-1882), novelist and short story writer Nathaniel Hawthorne (1804-1864), philosopher and educational reformer Amos Bronson Alcott (1799-1888) and his daughter, novelist and poet Louisa May Alcott (1832-1888), and essayist, philosopher, poet and historian Henry David Thoreau (1817-1862). All four lived in Concord, Massachusetts for all or most of the years between 1840 and 1860, and each of their homes is preserved to the present day. Louisa May Alcott's famous novel *Little Women* (1868) set in Concord, while Thoreau's retreat of Walden Pond is located in the city.

Ives described the sonata in the *Essays* as:

...an attempt to present [one person's] impression of the spirit of transcendentalism that is associated in the minds of many with Concord Massachusetts of over half a century ago. This is undertaken in impressionistic pictures of Emerson and Thoreau, a sketch of the Alcotts, and a scherzo supposed to reflect a lighter quality which is often found in the fantastic side of Hawthorne. The first and last movements do not aim to give any programs of the life or of any particular work of either Emerson or Thoreau but rather composite pictures or impressions. They are, however, so general in outline that, from some viewpoints, they may be as far from accepted impressions (from true conceptions, for that matter) as the valuation which they purport to be of the influence of the life, thought, and character of Emerson and Thoreau is inadequate.

Nonetheless, we have no record of Ives having visited Concord before the 1920, so to some extent the 'terrain' mapped out in the work was a product of his imagination at least in a physical sense.

Jan Swafford argues that the *Concord Sonata*, alongside the Fourth Symphony, stand as Ives's 'decisive return to European Romanticism and its genres, if not particularly to the *sound* of those genres'. It is a remarkably radical work, dense, frequently pantonal, often rhythmically irregular and diffuse, as well as featuring polyrhythms, and employing a range of then-innovative devices such as the use of clusters played with a plank of wood, and elsewhere with the fingers/hands in an explosive climax in 'Hawthorne', not to mention the unexpected introduction of obbligato parts for viola and flute towards the end of the first and fourth movements, respectively. Yet the vision communicated by the work, at least in the outer movements, of the individual in dialogue with their awe-inspiring natural surroundings, is not so far away from that of Beethoven's *Pastoral Symphony* and any number of nineteenth-century works in that tradition. Ives's innovation is through the way he perceives and portrays those surroundings, which combine elements of the rural and the urban, and are presented in a much more unruly manner.

Another key aspect of the sonata is its use of wide range of multi-stylistic musical material. A good deal of scholarly and other attention has been paid to Ives's use of musical borrowings, with vigorous debates as to the extent of some allusions. Like in many other works, many borrowings are from band music and hymns, unsurprisingly

as Ives's father George was a bandleader, and Ives himself worked as a salaried church organist from 1886 (when he was just 14) until 1902.

Here it will suffice to identify the principal themes and borrowings. In his notes for 'The Alcotts', Ives himself to the 'human faith melody'.

"Human faith melody" (Ives's designation), as appears in *The Alcotts*.

The opening of this melody can be heard in the opening right-hand figure of 'Emerson', then in more full form shortly into the movement, and recurs at various strategic points through the course of the sonata.

The main lyrical theme in 'Emerson' marks the beginning of the section section of this movement.

Main 'Emerson' lyrical theme.

A shorter theme or motive was identified as 'lyric' by Henry Cowell, and can be related to 'Down in de corn field' from Stephen Foster's *Massa's in de Cold Ground*. In a chromatic form, this appears in the left-hand at the very beginning of *Emerson*, then in an extended, mostly pentatonic form from the beginning of the third section of the movement. A further motive which appears at pivotal points in 'Thoreau' (as well as a clearer form of 'Down in de corn field', which Ives himself identified as appearing in the movement) also exhibits a familial quality.

'Down in de corn field', from Stephen Foster,
Massa's in de Cold Ground.

Chromatic prototype of lyric motive,
as heard at outset of *Emerson*.

Lyric motive (Cowell).

Motive found in *Thoreau*.

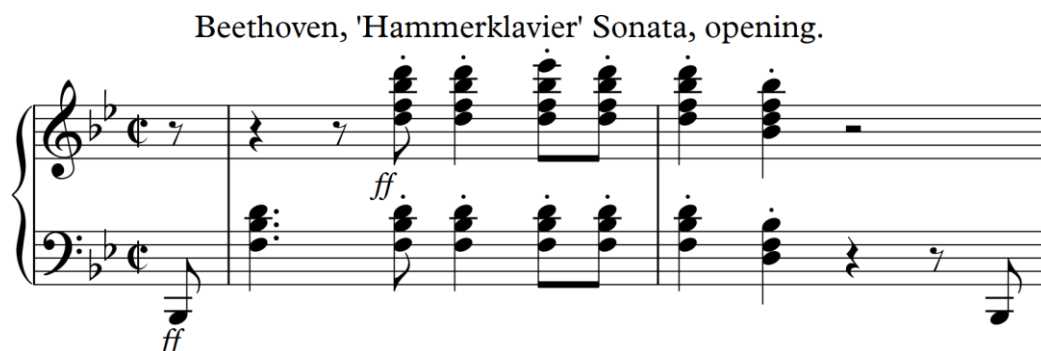
But the most iconic borrowing in the sonata is the opening figure from Beethoven's Fifth Symphony.



Ives wrote about this theme:

There is an "oracle" at the beginning of the *Fifth Symphony* – in those four notes lies one of Beethoven's greatest messages. We would place its translation above the relentlessness of fate knocking at the door, above the greater human-message of destiny, and strive to bring it towards the spiritual message of Emerson's revelations – even to the "common heart" of Concord – the Soul of humanity knocking at the door of the Divine mysteries, radiant in the faith that it will be opened – and that the human will become the Divine!

Many writers have also argued for an allusion to the opening of Beethoven's *Hammerklavier* Sonata.



The second half of the 'human faith melody' can be viewed as a combination of the opening of these two Beethoven works, the latter as an extension of the former; this combination is especially prominent in 'The Alcotts'. But Ives was able to find and exploit correspondences between Beethoven's Fifth and two American hymns, both of which also begin with three repeated notes followed by a falling interval of a major third: Simeon B. Marsh's 'Martyn' (1834) and Charles Zeuner's 'Missionary Chant' (published 1832).

Simeon B. Marsh, 'Martyn' (1834), from *The Baptist Praise Book*, no. 685.
Text: Charles Wesley, 1740.



Charles Zeuner, 'Missionary Chant' (pub. 1832), from *The Baptist Praise Book*, no. 1202.
Text: Bourne Hall draper, 1803.

Ye Chris - tian her - alds, go, pro - claim Sal -
va - tion in Em - man - uel's Name

Other clear allusions are to a Methodist 'Crusader's Hymn' ('Fairest Lord Jesus') (1842), and the songs 'Columbia, the Gem of the Ocean' (1843) and 'Stop That Knocking at my Door' (1843). Other than the Beethoven quotes, most of the borrowed material dates from the mid-nineteenth century, the period alluded to in the title of the work. A very prominent passage of marching band music in 'Hawthorne' is taken from an originally-composed march in Ives's *Country Band Music*, (some time after 1905, rev. c. 1910-11, c. 1914), and is also used in the 'Putnam's Camp' movement of Ives's *Three Places in New England* (c. 1912-17, rev. c. 1919-21).

Ives expressed an ambivalent view towards program music in the *Essays*, writing on one hand 'Does the success of program music depend more upon the program than upon the music? If it does, what is the use of the music, if it does not, what is the use of the program?' but very soon afterwards 'On the other hand is not all music, program-music? Is not pure music, so called, representative in its essence? Is it not program-music raised to the nth power or rather reduced to the minus nth power? Where is the line to be drawn between the expression of subjective and objective emotion?' He went on to provide some part-programmatic suggestions for the work.

The first movement, 'Emerson' is generally believed to be the most intellectually and spiritually demanding part of the work. Influenced by German Romanticism and later aspects of Indian philosophy, Ralph Waldo Emerson brand of transcendentalist thought embodied a mixture of characteristic American individualism and self-reliance with a coming together of the individual and nature ('the universe is composed of Nature and the Soul'). To Ives, Emerson was:

America's deepest explorer of the spiritual immensities – a seer painting his discoveries in masses and with any color that may lie at hand – cosmic, religious, human, even sensuous; a recorder freely describing the inevitable struggle in the soul's uprising, perceiving from this inward source alone that "every ultimate fact is only the first of a new series".

We see him standing on a summit, at the door of the infinite where many men do not dare to climb, peering into the mysteries of life, contemplating the eternities, hurling back whatever he discovers there, - now, thunderbolts for us to grasp, if we can, and translate – now placing quietly, even tenderly, in our hands, things that we may see without effort – if we won't see them, so much the worse for us.

Furthermore, he wrote:

Emerson seems to use the great definite interests of humanity to express the greater, indefinite, spiritual values—to fulfill what he can in his realms of revelation. Thus, it seems that so close a relation exists between his content and expression, his substance and manner, that if he were more definite in the latter he would lose power in the former,—perhaps some of those occasional flashes would have been unexpressed— flashes that have gone down through the world and will flame on through the ages—flashes that approach as near the Divine as Beethoven in his most inspired moments—flashes of transcendent beauty, of such universal import, that they may bring, of a sudden, some intimate personal experience, and produce the same indescribable effect that comes in rare instances, to men, from some common sensation. In the early morning of a Memorial Day, a boy is awaked by martial music--a village band is marching down the street--and as the strains of Reeves' majestic Seventh Regiment March come nearer and nearer--he seems of a sudden translated--a moment of vivid power comes, a consciousness of material nobility--an exultant something gleaming with the possibilities of this life--an assurance that nothing is impossible, and that the whole world lies at his feet. But, as the band turns the corner, at the soldier's monument, and the march steps of the Grand Army become fainter and fainter, the boy's vision slowly vanishes--his 'world' becomes less and less probable--but the experience ever lies within him in its reality. (*Essays*)

From the outset of the work, the sprawling, untamed musical material mirrors Ives' view of Emerson as 'more interested in what he perceives than in his expression of it', 'consumed more with the substance of his creation than with the manner by which he shows it to others.' To utter the product of deep thought irrespective of the consequences could produce either 'great translucence' or 'great muddiness', according to Ives, but there was potential in the latter as well as the former.

In line with his view that 'Emerson wrote by sentences or phrases, rather than by logical sequence', emphasising 'the large unity of a series of particular aspects of a subject rather than on the continuity of expression', the movement is in a relatively free form, often characterised by striking discontinuities, and juxtapositions between materials which parallel what would become cinematic montage. Nonetheless, it is possible to perceive some structural markers which help to facilitate the listening experience, in line with Ives' own suggestion of distinct sections characterised by 'prose' or 'verse', respectively. The first section, 'prose' begins in a strident, somewhat reckless and unstable fashion with various allusions to the 'human faith motive' and Beethoven's Fifth before calming to an extent through more continuous melodic sections. The second section, 'verse', introduces the quasi-pentatonic main Emerson lyric theme followed by a rhapsodic elaboration in which arpeggiated figures recur before reaching a climax of intensity. This leads into the third section, also 'verse' introduces the lyric motive identified by Cowell, again mostly pentatonic, and in groups of regular quavers. Ives said that this 'may reflect Emerson's poetry as well as prose'; the implied variable length trochaic poetic rhythm can be found in poems such as 'Initial, Daemonic, and Celestial Love', 'May-Day' and several others. The theme is heard in different arrangements, including in filled out chords, in the

manner of a hymn or homecoming song. The fourth section combines ‘verse’ and ‘prose’, with a distant song-like melody accompanied by more intricate prosaic lower parts. Then a shorter transitional ‘prose’ section begins with a shift into a lower register and establishes a more regular 6/4 metre. The following two sections both begin with the main Emerson lyrical theme, first in a dense contrapuntal arrangement which is interrupted with more decisive material featuring gnarled chromatic figures at the centre of the keyboard, which Ives related to ‘one of Emerson’s sudden calls for a Transcendental Journey’. After a textural expansion, the next section returns to the main lyric theme, now in a more verse-like setting, leading to a huge climax described by Ives as being ‘as though the Mountains of the Universe were shouting as all of Humanity rises to behold the “Massive Eternities” and the “Spiritual Immensities”’

Ives described ‘Hawthorne’ as ‘fundamentally a scherzo, a joke’ and ‘a kind of program and take-off music – the opposite of *Emerson*’. If less intellectually taxing than the first movement, this is surely compensated for in the extravagant pianistic demands and whirlwind-like textures. Ives wrote that

The substance of Hawthorne is so dripping wet with the supernatural, the phantasmal, the mystical – so surcharged with adventures, from the deeper picturesque to the illusive fantastic, one unconsciously finds oneself thinking of him as a poet of greater imaginative impulse than Emerson or Thoreau. [...] But, he is too great an artist to show his hand “in getting his audience.” As Poe and Tschaiakowsky occasionally do.

[...] He would sing of the relentlessness of guilt, the inheritance of guilt, the shadow of guilt darkening innocent posterity. All of its sins and morbid horrors, its specters, its phantasmas, and even its hellish hopelessness play around his pages, and vanishing between the lines are the less guilty Elves of the Concord Elms, which Thoreau and Old Man Alcott may have felt, but knew not as intimately as Hawthorne.

Ives wrote that the movement began with the idea of the *Celestial Railroad* (1843), after Hawthorne’s short story of a Christian evangelical pilgrimage in the face of industry and new technology. Much of the restlessness and velocity of the music mirrors the aesthetics of Futurism, which was developing on the other side of the Atlantic at the time Ives wrote the work. But Ives was more explicit about other literary allusions:

[...] This music is ‘an “extended fragment” trying to suggest some of his wilder, fantastical adventures into the half-childlike, half-fairlike phantasmal realms. It may have something to do with the children’s excitement on that “frosty Berkshire morning, and the frost imagery on the enchanted hall window” or something to do with “Feathertop,” the “Scarecrow,” and his “Looking Glass” and the little demons dancing around his pipe bowl; or something to do with the old hymn tune that haunts the church and sings only to those in the churchyard, to protect them from secular noises, as when the circus parade comes down Main Street; or something to do with the concert at the Stamford camp meeting, or the “Slave’s Shuffle”; or something to do with the Concord he-nymph, or the “Seven Vagabonds,” or “Circe’s Palace,” or something else in the wonderbook – not something that happens, but the way

something happens; or something to do with the “Celestial Railroad,” or “Phoebe’s Garden,” or something personal, which tries to be “national” suddenly at twilight, and universal suddenly at midnight; or something about the ghost of a man who never lived, or about something that never will happen, or something else that is not.

In Hawthorne’s short story *Feathertop* (1852), a scarecrow comes to life, but falls back into a heap after seeing himself reflected as a scarecrow again in a mirror, which a witch, Mother Rigby, views in terms of charlatantry in general. In his Gothic novel *The House of the Seven Gables* (1851), he describes a ‘large, dim looking-glass’ which is ‘fabled to contain within its depths all the shapes that had ever been reflected there’. One of the principal characters, Phoebe Pyncheon, spends much time tending the old garden of her house with her relative Clifford, who has served thirty years in prison and she saves from depression. *Circe’s Palace* (1853) is a retelling of a Greek myth, in which Ulysses’ men are tempted by gluttony, then transformed into pigs as a result, tempted by a magic potion offered by a beautiful woman. The earlier *Seven Vagabonds* (1837) tells of hiker who joins a group of nomadic people, a card-bearer, gypsy girl, dancer and others, all on their own pilgrimage to a camp meeting in Stamford, where they wish to provide entertainment.

The allusion to the circus parade is clear through the *Country Band March* music, and that to the ‘Slave’s Shuffle’ has often been argued to be found in Ives’s use of ragtime. The movement is more freely structured than the first but can be heard in terms of an Introduction bringing in some of the most important thematic material, followed by a mystical passage in which a yearning melody is accompanied by quiet clusters, then a long flurry of material mixing ragtime, the ‘human faith melody’, and rapid up-and-down arpeggios which will later come to dominate. All of this is intercut with two interludes, one very short, the other longer, in which the hymn ‘Martyn’ is heard properly, a distant evocation. After a densification and compression of material in the central registers, ultimately it explodes into a plethora of clusters. The section from this point up until the end of the movement derives in large measure from a series of variations on ‘Columbia, The Gem of the Ocean’, once again through increasing density towards an explosive conclusion.

‘The Alcotts’ could not be more of a contrast. This is an evocation of ‘Orchard House’, into which the Alcott family moved in 1858, and the piano in the parlour, on which the ‘little women’ would play hymns. Ives wrote:

Concord village, itself, reminds one of that common virtue lying at the height and root of all the Concord divinities. As one walks down the broad-arched street, passing the white house of Emerson – ascetic guard of a former prophetic beauty – he comes presently beneath the old elms overspreading the Alcott house. It seems to stand as a kind of homely but beautiful witness of Concord’s common virtue – it seems to bear a consciousness that its past is LIVING, that the “mosses of the Old Manse” and the hickories of Walden are not far away. Here is the home of the “Marches” – all pervaded with the trials and happiness of the family and telling, in a simple way, the story of “the richness of not having.” Within the house, on every side, lie remembrances of what imagination can do for the better amusement of fortunate children who have to do for themselves-much-needed lessons in these days of automatic, ready-made, easy

entertainment which deaden rather than stimulate the creative faculty. And there sits the little old spinet-piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at the Fifth Symphony.

There is a commonplace beauty about “Orchard House” – a kind of spiritual sturdiness underlying its quaint picturesqueness – a kind of common triad of the New England homestead, whose overtones tell us that there must have been something aesthetic fibered in the Puritan severity – the self-sacrificing part of the ideal – a value that seems to stir a deeper feeling, a stronger sense of being nearer some perfect truth than a Gothic cathedral or an Etruscan villa. All around you, under the Concord sky, there still floats the influence of that human faith melody, transcendent and sentimental enough for the enthusiast or the cynic respectively, reflecting an innate hope – a common interest in common things and common men – a tune the Concord bards are ever playing, while they pound away at the immensities with a Beethovenlike sublimity, and with, may we say, a vehemence and perseverance – for that part of greatness is not so difficult to emulate.

We dare not attempt to follow the philosophic raptures of Bronson Alcott – unless you will assume that his apotheosis will show how “practical” his vision in this world would be in the next. And so we won’t try to reconcile the music sketch of the Alcotts with much besides the memory of that home under the elms – the Scotch songs and the family hymns that were sung at the end of each day – though there may be an attempt to catch something of that common sentiment (which we have tried to suggest above) – a strength of hope that never gives way to despair – a conviction in the power of the common soul which, when all is said and done, may be as typical as any theme of Concord and its transcendentalists.

It is in this movement that the most sustained dialogue can be found between the theme from Beethoven’s Fifth, the ‘Missionary Chant’, and the ‘human faith motive’. Ives also uses some very quiet pitches overlaid upon the main texture, which he described as ‘overtone echoes over the “Orchard House” elms’.

Henry David Thoreau’s *Walden; or, Life in the Woods* (1843) expresses a compressed form of the two years, two months, and two days Thoreau spent living in simple circumstances in a hut by Walden Pond in Concord, with many reflections on the way of life, his reading, his experiences of remaining alert to the natural world, and especially its sounds, loneliness and solitude, reading, visitors, and more. It can variously be interpreted as a progressive rejection of materialist values, or alternatively as a primitivist and anti-social rejection of civilisation and culture, a transplantation of aspects of the values of American exceptionalism and the frontier myth to a gentler environment near to an urban setting.

Ives gave a programmatic view of the movement as follows:

...let it follow his thought on an autumn day of Indian summer at Walden—a shadow of a thought at first, colored by the mist and haze over the pond:

Low anchored cloud,
Fountain head and
Source of rivers. . . .
Dew cloth, dream drapery-
Drifting meadow of the air. . .

but this is momentary; the beauty of the day moves him to a certain restlessness - to aspirations more specific - an eagerness for outward action, but through it all he is conscious that it is not in keeping with the mood for this "Day." As the mists rise, there comes a clearer thought more traditional than the first, a meditation more calm. As he stands on the side of the pleasant hill of pines and hickories in front of his cabin, he is still disturbed by a restlessness and goes down the white-pebbled and sandy eastern shore, but it seems not to lead him where the thought suggests— he climbs the path along the "bolder northern" and "western shore, with deep bays indented," and now along the railroad track, "where the Aeolian harp plays." But his eagerness throws him into the lithe, springy stride of the specie hunter - the naturalist - he is still aware of a restlessness ; with these faster steps his rhythm is of shorter span—it is still not the tempo of Nature, it does not bear the mood that the genius of the day calls for, it is too specific, its nature is too external, the introspection too buoyant, and he knows now that he must let Nature flow through him and slowly; he releases his more personal desires to her broader rhythm, conscious that this blends more and more with the harmony of her solitude; it tells him that his search for freedom on that day, at least, lies in his submission to her, for Nature is as relentless as she is benignant. He remains in this mood and while outwardly still, he seems to move with the slow, almost monotonous swaying beat of this autumnal day.

Various of the music material germinates from small cells or motives, building towards climactic points (in particular twice featuring the rendition of the lyric motive identified by Cowell), but returns to a quiet walking motive in the bass. Over this appears a phrase from 'Down in the Corn Field', which was described by Ives as being as if hummed by an old elm tree, as well as more elaborate 'echo'-like material as first introduced in 'The Alcotts'.

In a startling manner, Ives introduces the flute towards the end, obviously an allusion to Thoreau played the instrument over Walden Pond. It has been suggested that the appearance of the flute is also an image of Ives's father, who played the instrument – Ives wrote of the importance of Thoreau to him at the time of his father's death. It has (who played the flute), as well as Thoreau playing his own flute over Walden Pond. Louisa May Alcott wrote a poem entitled 'Thoreau's Flute':

We sighing said, "Our Pan is dead;
His pipe hangs mute beside the river
Around it wistful sunbeams quiver,
But Music's airy voice is fled.
Spring mourns as for untimely frost;
The bluebird chants a requiem;
The willow-blossom waits for him;
The Genius of the wood is lost."

Then from the flute, untouched by hands,
There came a low, harmonious breath:
"For such as he there is no death;
His life the eternal life commands;
Above man's aims his nature rose.
The wisdom of a just content
Made one small spot a continent
And turned to poetry life's prose.

"Haunting the hills, the stream, the wild,
Swallow and aster, lake and pine,
To him grew human or divine,
Fit mates for this large-hearted child.
Such homage Nature ne'er forgets,
And yearly on the coverlid
'Neath which her darling lieth hid
Will write his name in violets.

"To him no vain regrets belong
Whose soul, that finer instrument,
Gave to the world no poor lament,
But wood-notes ever sweet and strong.
O lonely friend! he still will be
A potent presence, though unseen,
Steadfast, sagacious, and serene;
Seek not for him -- he is with thee."

As mentioned earlier, Ives himself recalled playing the sonata privately in Hartsdale, NY, in 1912 for his friend Max Smith, and also the first and last movements at a church concert in New York in the spring of 1914. After this, the first documented performance of any part of the work took place on August 3rd, 1921, when Clifton Furness played the third movement in a lecture recital, the location of which is unknown. In Paris on March 5th, 1928, pianist Katherine Heyman played the first movement in a broadcast from the Sorbonne radio station, then in Hartford Connecticut, on December 12th that year, Furness played the last movement. The first complete performance took place at the Old House, Cos Cob, Connecticut on November 28th, 1938, by John Kirkpatrick, ostensibly a 'private' performance, but which was advertised and reviewed. On January 20th, 1939, Kirkpatrick gave a much more prominent performance in the Town Hall, New York City, which received numerous reviews, including from Elliott Carter and Olin Downes.

Since then, the work has had a wide range of renowned advocates; amongst those who have committed it to disc are Aloys Kontarsky, Roberto Szidon, Gilbert Kalish, Marc-André Hamelin, Donna Coleman, Alexei Lubimov, Philip Mead and Pierre-Laurent Aimard.

I have incorporated some details taken from the recording by John Kirkpatrick not included in either of the printed edition, and also been informed by Ives' own recordings. In general, I have generally found that many performances and recordings have tended to downplay some of the accentuation and consequent polyrhythms. I hope to reinscribe this more prominently, drawing here upon experience of playing later polyrhythmic music of Conlon Nancarrow, György Ligeti and others.

IAN PACE is a pianist of long-established reputation, specialising in the farthest reaches of musical modernism and transcendental virtuosity, as well as a writer and musicologist focusing on issues of performance, music and society and the avant-garde. He was born in Hartlepool, England in 1968, and studied at Chetham's School of Music, The Queen's College, Oxford and, as a Fulbright Scholar, at the Juilliard School in New York. His main teacher, and a major influence upon his work, was the Hungarian pianist György Sándor, a student of Bartók.

Based in London since 1993, he has pursued an active international career, performing in 24 countries and at most major European venues and festivals. His absolutely vast repertoire of all periods focuses particularly upon music of the 20th and 21st Century. He has given world premieres of over 200 piano works, including works by Julian Anderson, Richard Barrett, Konrad Boehmer, Luc Brewaeys, Aaron Cassidy, James Clarke, James Dillon, Pascal Dusapin, Richard Emsley, James Erber, Brian Ferneyhough, Michael Finnissy (whose complete piano works he performed in a landmark 6-concert series in 1996), Christopher Fox, Wieland Hoban, Volker Heyn, Evan Johnson, Maxim Kolomiets, André Laporte, Hilda Paredes, Alwynne Pritchard, Horatiu Radulescu, Lauren Redhead, Frederic Rzewski, Thoma Simaku, Howard Skempton, Gerhard Stäbler, Serge Verstockt, Hermann Vogt, Alistair Zaldúa and Walter Zimmermann. He has presented cycles of works including Stockhausen's *Klavierstücke I-X*, and the piano works of Ferneyhough, Fox, Kagel, Ligeti, Lachenmann, Messiaen, Radulescu, Rihm, Rzewski and Skempton. He has played with orchestras including the Orchestre de Paris under Christoph Eschenbach (with whom he premiered and recorded Dusapin's piano concerto *À Quia*), the SWF Orchestra in Stuttgart under Rupert Huber, and the Dortmund Philharmonic under Bernhard Kontarsky (with whom he gave a series of very well-received performances of Ravel's Concerto for the Left Hand). He has recorded 34 CDs; his most recent recording of Michael Finnissy's five-and-a-half hour *The History of Photography in Sound* (of which he gave the world premiere in London in 2001) was released by Divine Art in October 2013 to rave reviews. Forthcoming recordings will include the piano works of Brian Ferneyhough (to be released in 2017), the Piano Sonatas of Pierre Boulez, and John Cage's *The Music of Changes*. The 2015-16 season will see appearances in Oslo, Kiev, and around the UK, and new commissions including a major new work from Finnissy.

He is Lecturer in Music and Head of Performance at City University, London, having previously held positions at the University of Southampton and Dartington College of Arts. His areas of academic expertise include 19th century performance practice (especially the work of Liszt and Brahms), issues of music and society (with particular reference to the work of Theodor Adorno, the Frankfurt School, and their followers), contemporary performance practice and issues, music and culture under fascism, and the post-1945 avant-garde, in particular in West Germany, upon which he is currently completing a large-scale research project. He co-edited and was a major contributor to the volume *Uncommon Ground: The Music of Michael Finnissy*, which was published by Ashgate in 1998, and authored the monograph *Michael Finnissy's The History of Photography in Sound: A Study of Sources, Techniques and Interpretation*, published by Divine Art in 2013. He has also published many articles in *Music and Letters*, *Contemporary Music Review*, *TEMPO*, *The Musical Times*, *The Liszt Society Journal*, *International Piano*, *Musiktexte*, *Musik & Ästhetik*, *The Open Space Magazine*, as well as contributing chapters to *The Cambridge History of*

Musical Performance, edited Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), *Collected Writings of the Orpheus Institute: Unfolding Time: Studies in Temporality in Twentieth-Century Music*, edited Darla Crispin (Leuven: Leuven University Press, 2009), *The Modernist Legacy*, edited Björn Heile (Aldershot: Ashgate, 2009), and *Beckett's Proust/Deleuze's Proust*, edited Mary Bryden and Margaret Topping (Basingstoke: Palgrave Macmillan, 2009). Forthcoming projects include a history of specialist musical education in Britain, a book on Brahms Performance Practice, and publications on the new music infrastructure in post-war Germany, as well as further writings on the music of Finnissy.