

# IAN PACE – Piano

## Recital at City University, London

Friday 30 April 2018 6:30 pm

- ARTHUR LOURIÉ** *Deux poèmes op. 8 (1912)*  
1. *Essor*  
2. *Ivresse*
- STEFAN WOLPE** *Sonata for piano. Op. 1, Stehende Musik (1925)*
- FREDERIC MOMPOU** *Charmes (1920-21)*  
1. ... *pour endormir la souffrance*  
2. ... *pour pénétrer les âmes*  
3. ... *pour inspirer l'amour*  
4. ... *pour les guérisons*  
5. ... *pour évoquer l'image du passé*  
6. ... *pour appeler la joie*

### INTERVAL

- CHRISTOPHER FOX** *Fifty Points of Light (2017)*
- JAMES DILLON** *amethyst (2018)*
- RODDY HAWKINS** *Down-Time for Ian (2007, rev. 2017)*
- LAUREN REDHEAD** *nothing really changes (2017)*
- MIC SPENCER** *A Maze I(a)n (S)pace (Space [G]race) (2017)*
- MICHAEL FINNISSY** *Were we born yesterday? (2017)*
- SADIE HARRISON** *gentle (2017)*
- BEN SMITH** *burnt (2017-18)*
- PATRÍCIA SUCENA DE ALMEIDA** *Desperatio (piano piece no. 5) (2017-18)*
- ALWYNNE PRITCHARD** *50 is a magic number (2018)*

<b>PAUL OBERMAYER</b>	<i>Fra</i> (electronic music) (2018)
<b>WILLIAM A.P.M.</b>	<i>Fragment aus einem gebrochenen Geist „kaum intakt“</i> (2018)
<b>WALTER ZIMMERMANN</b>	<i>Stars for Ian</i> (2017)
<b>IAN PACE</b>	<i>auseinandergerissene Hälften</i> (2018)
<b>JESSE RONNEAU</b>	<i>AGHB</i> (2017)
<b>ELERI ANGHARAD POUND</b>	<i>pbh</i> (2017-18)
<b>MORGAN HAYES</b>	<i>Comparison</i> (2018)
<b>MARC YEATS</b>	<i>exordium</i> (2017)
<b>ALANNAH MARIE HALAY</b>	<i>Progress always comes late</i> (2017)
<b>NIGEL MCBRIDE</b>	<i>wide stare stared itself</i> (2017-18)
<b>ALISTAIR ZALDUA</b>	<i>Sylph Figures for Ian Pace</i> (2017)
<b>WIELAND HOBAN</b>	<i>Whiptail</i> (2017)
<b>EVAN JOHNSON</b>	<i>qu'en joye on vous demaine</i> (2017)

All pieces in the second half of this concert are world premieres.

To celebrate Ian Pace's 50th birthday, a group of international composers have all written short piano pieces in tribute to him. These were collected by US composer Evan Johnson, who wrote that this collection was 'in recognition of a career built around the persistent championing of young or unduly ignored composers, and of difficult or otherwise unreasonable music: the sort of often thankless effort that can indelibly shape a nascent compositional career, build decades-long collaborations, and begin to change the face of a repertoire'. The first half of the concert features three lesser-known earlier twentieth-century works, the mystical and sensuous *Poèmes* of Arthur Lourié, Stefan Wolpe's brutalist Sonata No. 1, premiered by Else C. Kraus in a special concert of *Stehende Musik* by the Berlin *Novembergruppe* in 1927, and Frederic Mompou's timeless *Charmes*.

As this programme contains many short pieces, I have included the titles for all the works in the second half below, even where no programme note is available, to avoid confusion for those following them, and trying to identify which piece is which.

**CHRISTOPHER FOX**, *Fifty Points of Light* (2017)

*Fifty Points of Light* was written in 2017 as a birthday gift for Ian Pace.

The music consists of fifty 'points' in space-time notation.

White notes are white keys, black notes black keys.

The sostenuto pedal is used so that the lowest three strings of the piano ring throughout.

**JAMES DILLON**, *amethyst* (2018)

**RODDY HAWKINS**, *Down-Time for Ian* (2007, rev. 2017)

This piece was originally written for a workshop in 2007 at the University of Leeds. Ian also had to play through a series of disconnected and not entirely successful variations. The whole thing lacked coherence, and not intentionally. Now discarded, these latter variations were based upon the pitch intervals that form the substance of the four moments that you hear in *Down-Time*. Ten years later, and no longer active as a composer, I revisited this material as a personal thank-you card and (an atypical?) celebration of the energy and commitment shown by Ian in workshops and collaborations over the years.

**LAUREN REDHEAD**, *nothing really changes* (2017)

'Nothing is really present, past, or future. Nothing is really earlier or later than anything else or temporarily simultaneous with it. Nothing really changes.'

(J. M. E. McTaggart, 'The Unreality of Time,' in *The Philosophy of Time*, ed. by Robin le Poidevin and Murray MacBeth (Oxford: Oxford University Press, 1993); p.23-34; p.34))

**MICHAEL SPENCER**, *A Maze I(a)n (S)pace (Space [G]race)* (2017)

The piece written to celebrate Ian Pace's 50th birthday, has two primary material types: one monodic and slightly wistful, the other a contrasting continuous grace note feature with stabbing 'interjections'. While the elusive grace notes are a constantly changing stream, there is a little repetition in terms of the chords and single note attacks of the interjections.

**MICHAEL FINNISSY**, *Were we born yesterday?* (2017)

In the ongoing disruption and uncertainty of 'Brexit' and its impact, I continue to wonder whether politicians think we were 'born yesterday'. Of course it better suits our manipulation if we are unquestioningly complicit, kept in ignorance, distracted and misled.

Playing on human greed, insecurity, xenophobia and bigotry is familiar from past instances - Thatcher and the fascist leaders of the 1930s. OK - none of this can be made OBVIOUS or LITERAL in a short piece of music, but it is its fuel, its background, its the 'climate' in which it was written. It is perhaps ironic that someone once told my brother that I was trying to fool people into believing the rubbish that I wrote and had performed was actually Music. Really? This was written for Ian Pace, a small token of friendship and support that has lasted since he was at university.

**SADIE HARRISON**, *gentle* (2017)

**Where so many words are needed,  
a few notes (gathered with deep admiration) must suffice.**

**Erik Satie** 'I took to my room and let small things evolve slowly.' ES

**Luigi Nono** '..the song unsung..' Carola Neilinger

**Thelonious Monk** 'It's always night..' TM

**Charles Ives** '..a history of art's beautiful mistakes..' CI

**Clara Schumann** '...hours of self-forgetfulness, when one lives in a world of sound.'  
CS

**Perotin** 'The old order passes away, the rites of the ancients are gone.' (Trans. from *Vetus abit littera*)

**BEN SMITH**, *burnt* (2017-18)

‘you burn me’ three words, surrounded by silence. all that is left of a much longer poem by Sappho.

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‘burnt’ is an afterimage, based on shards of material from a longer work for piano, which was inspired by Sappho’s haunting words. These broken pieces are rendered as a series of partially erased prolational canons, trying to find meaning in the noise of silence.

**PATRÍCIA SUCENA DE ALMEIDA**, *Desperatio (piano piece no. 5)* (2017-18)

‘Je connais le désespoir dans ses grandes lignes. Une forme très petite, délimitée par un bijou de cheveux. C’est le désespoir. Un collier de perles pour lequel on ne saurait trouver de fermoir et dont l’existence ne tient pas même à un fil, voilà le désespoir. Le reste, nous n’en parlons pas. Nous n’avons pas fini de désespérer, si nous commençons (...) Dans ses grandes lignes le désespoir n’a pas d’importance. C’est une corvée d’arbres qui va encore faire une forêt, c’est une corvée d’étoiles qui va encore faire un jour de moins, c’est une corvée de jours de moins qui va encore faire ma vie.’ André Breton.

**ALWYNNE PRITCHARD**, *50 is a magic number* (2018)

Happy Birthday Ian Pace!

**PAUL OBERMAYER**, *Fra* (2018)

*Fra* (2018) is based on a (wonderful) recording of Ian Pace playing Michael Finnissy’s *Verdi Transcriptions Book 1 Part IV* (Chorus: ‘*Fra tante sciagure... I Lombardi* (Act 3)), and was produced to celebrate Ian’s fiftieth birthday.

Despite its energetic surface (built on the Finnissy), this minimal music unfolds via slow continuous processes, manipulating pitch and time independently, as a microtonal canon in which the original tuning, timing and panning all diverge ("come apart" as it were) and (partly) reconverge again in four parts within a symmetrical structure. The overall piano "sound" is thereby gradually transformed in timbre throughout, until a limit point is reached.

The timing and panning processes combine to cause the single instrument heard at the start to *gradually* split into two (spacially separated) pianos in rhythmic counterpoint. The (microtonal) pitch processes hopefully afford the paradoxical sound of single piano notes *gradually* turning into chords.

**WILLIAM A.P.M.**, *Fragment aus einem gebrochenen Geist „kaum intakt“* (2018)

A minute-long re-worked extract from Piano Piece 1 (incomplete) written for Ian Pace.

**WALTER ZIMMERMANN**, *Stars for Ian* (2017)

The different star constellations of the star sky October 20th 2015 were translated into pitch constellations. The red circles around some of the pitches are fixed stars and have to be held longer than the others. For Ian to his 50th birthday, may many revolving star skies accompany his ongoing career as an highly motivated pianist, active in concerts and education, as well as in his political activity.

**IAN PACE**, *auseinandergerissene Hälften* (2018)

*auseinandergerissene Hälften* is a short work which nonetheless could be considered 'mixed media', to use the fashionable term, as it will consist playing as well as spoken and written text, and a small amount of theatre. The title comes from the notorious letter written by Theodor Adorno to Walter Benjamin on 18 March 1936, in the context of discussion of the latter's 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit', first written the previous year. Adorno wrote to Benjamin on the subject of the dialectics of 'high' and 'low' culture:

'Beide tragen die Wundmale des Kapitalismus, beide enthalten Elemente der Veränderung (freilich nie und nimmer das Mittlere zwischen Schönberg und dem amerikanischen Film); beide sind die auseinandergerissenen Hälften der ganzen Freiheit, die doch aus ihnen nicht sich zusammenaddieren läßt' ('Both bear the stigmata of capitalism, both contain elements of change (but never, of course, simply as a middle-term between Schönberg and the American film). Both are torn halves of an integral freedom, to which, however, they do not add up').

My starting point for this piece is both this conception of the 'torn halves' of cultural freedom, but also my own 'torn halves', as both a pianist and a musicologist intensely engaged with the conflicting demands of both activities. In the latter context, I return to the high/low culture question as it has informed my teaching of a former core module in music history. This attempted to navigate fairly between this 'torn halves' and their continuous co-presence, sometimes interacting, sometimes antagonistic, in Western musical history since 1848.

For this piece I have drawn upon the materials I used there to create a series of interconnected musical vignettes, each of which draw upon different species of music from a series of dates (including 1936, the date of Adorno's letter to Benjamin). All of these are heavily modified, viewed from a contemporary perspective, but I attempt, inevitably unsuccessfully, to make them 'add up'. The music is accompanied by slides with disembodied fragments from the lecture slides from the aforementioned module, together with passages extracted from modernist texts from the periods in question, and material from social media (a low culture of today in contrast to the supposedly elevated world of the lecture).

The version to be heard tonight consists of the first three vignettes; I will perform the complete version in another concert at City on Friday 25 May.

**JESSE RONNEAU**, *AGHB* (2017)

**ELERI ANGHARAD POUND**, *pbh* (2017-18)

**MORGAN HAYES**, *Comparison* (2018)

Ian Pace gave the premiere of my piano concerto at just 2-3 days notice, at a venue 5 minutes walk from City University. It was a stupendous performance. One year later, I wrote his 30th Birthday piano piece, and the latest one reshuffles some of that material, but with different pitches and registration"

**MARC YEATS**, *exordium* (2017)

Exordium, (Latin: “warp laid on a loom before the web is begun” or “starting point,”) plural exordiums or exordia, in literature, the beginning or introduction, especially the introductory part of a discourse or composition. Encyclopaedia Britannica.com

Material is taken from a piano concerto, also written for Ian, and transformed to make a new, self-contained piece. Exordium opens a door; on the one side is a piano concerto, on the other, another, as yet incomplete piece for piano.

Dedicated to Ian Pace on the occasion of his 50th Birthday.

**ALANNAH MARIE HALLAY**, *Progress always comes late – fragments for piano* (2017)

*Il progressi sempre tardi arriva.*

– **Cinema Paradiso (1980)**, *dir. Giuseppe Tornatore*

This piece is a collection of fragments that can be performed in any order, to be determined spontaneously during the performance. The performer does not need to perform every single fragment on the page, although they are encouraged to, and individual fragments (or series of fragments) can be repeated.

**NIGEL MCBRIDE**, *wide stare stared itself* (2017-18)

I have had the pleasure of knowing Ian in several capacities: performer, scholar, collaborator. But most important of these to me is as a friend. This piece that I have written for Ian contains many references to our friendship. Being able to write for

someone who knows my music as Ian does results in a different kind of work; it opens avenues, it allows me to make mistakes worth making, it turns a mere thing into a thing-in-itself. Virtually every moment reflects some conversation had, or some observation shared - some recognisable, others less so. I'm curious to see what will happen next. Thanks, Ian, and happy birthday!

**ALISTAIR ZALDUA**, *Sylph Figures for Ian Pace* (2017)

Sylph-figures for Ian Pace

Desire as sylph-figures:  
They were the best times,  
The gospel that sets us all free,  
(Every sentiment an antique)

**WIELAND HOBAN**, *Whiptail* (2017)

This piece develops an extreme technique on the instrument, whereby the pianists' two thumbs continually traverse the keys in the form of silent glissandi using the thumbnails, while figures and gestures are notated which revolve around the positions of the thumbs, thus creating indeterminate elements.

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**EVAN JOHNSON**, *qu'en joye on vous demaine* (2017)

As celebrations go this is a bit of a strange one: intensely quiet and fragmented, private, reserved. But it has an inner glow: those repeated notes, those fourths and fifths, are thanks to Guillaume Dufay's rondeau "Bon jour, bon mois, bon an, et bonne estraine" -- "qu'en joye on vous demaine," that you may be joyfully held.

All programme notes © the respective composers 2018, unless otherwise indicated.

**You can next hear Ian Pace play on Friday 25 May 2018, 18:30, at City, in a concert including works of Elliott Carter, Betsy Jolas, Gilbert Amy, Kaija Saariaho, Camden Reeves, Jim Aitchison, Luboš Mrkvičja and Samuel Andreyev.**



**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 Zaldua 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*. Recent concerts have included appearances in Lisbon, Zürich, Oslo, Prague, 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 19<sup>th</sup> 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 Finnissey.