



Marc Yeats

The Anatomy of Melancholy

Ian Pace piano

**Prima
FACIE**





Marc Yeats

Marc Yeats

The Anatomy of Melancholy

- 1. *Professor Wingard's Nameless Force* 9:52
- 2. *Enûma Eliš* 13:32
- 3. *The Anatomy of Melancholy* 17:34
- 4. *Ourboros* 17:37
- 5. *William Mumler's Spirit Photography* 10:24
- 6. *The Viciousness of Circles* 10:25

Ian Pace piano

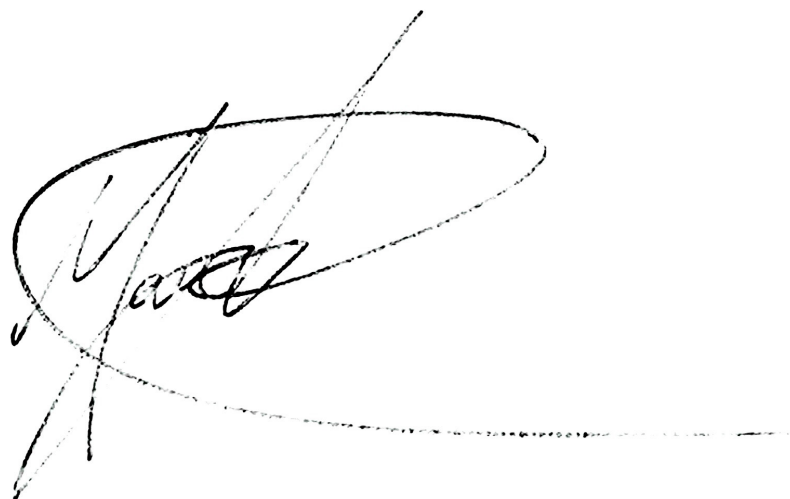
Ian Pace is a phenomenal pianist, a man whose musicality and intellect I have admired for many years. I have heard him fearlessly play some of the most challenging music of our time with huge flair, passion, insight and musicality.

I've been writing piano music since 1997 and over the years have built up a substantial catalogue of works, many of the pieces highly ambitious and virtuosic beyond normal pianistic expectations. I have dedicated many of these pieces to prominent international pianists, but across the years - due to a number of factors, mainly around the music's enormous challenges - only a tiny handful of the pieces (often the least frightening and shortest of them) have been performed live, and until now, none were recorded.

In this amazing collaboration with Ian Pace, for the first time I have found a pianist who not only enjoys and can meet these musical challenges but is a pianist who actually wants to perform my work because of the very nature of the writing itself.

This album is the first recorded collection of my piano works, ranging from 1997 to the present day, and including pieces deemed by many pianists to be too challenging to play. The recording of this album has been made possible through the amazing generosity and support of over 120 people through a crowdfunding campaign initiated by Sound and Music's 'Compose, Curate, Engage' initiative, in partnership with PledgeMusic.

Ian and I would like to acknowledge our deepest gratitude to everyone who has pre-ordered the album, ordered our exclusives, donated, sponsored and supported the project from the outset. We couldn't have achieved this without you!

A handwritten signature in black ink, appearing to read 'Ian Pace', with a large, sweeping flourish extending from the end of the signature.

Professor Wingard's Nameless Force (2010/15)

dedicated to Geert Callaert

In February 1876, 'Professor' James C. Wingard of New Orleans announced he had invented a powerful new weapon that would utterly destroy any naval vessel, iron or otherwise, "so as to leave no trace of them in their former shape".

Wingard was coy about the exact means by which his weapon operated. He would only say that it projected a "nameless force", which somehow involved the use of electricity, applied without any direct connection between the machine and the object to be destroyed – and it supposedly worked at a distance of up to five miles, far beyond the range of any other gun or cannon. The story was of course a hoax. The title was 'found' many years after writing this piece and is a conceit that has no programmatic or descriptive relationship to the music.

Enûma Eliš (2010)

The Enûma Eliš is the Babylonian creation mythos that takes its name from its opening words. It was recovered by Austen Henry Layard in 1849 (in fragmentary form) in the ruined Library of Ashurbanipal at Nineveh (Mosul, Iraq), and published by George Smith in 1876. The Enûma Eliš has about a thousand lines and is recorded in Old Babylonian on seven clay tablets, each holding between 115 and 170 lines of Sumero-Akkadian cuneiform script. Most of Tablet V has never been recovered but, aside from this lacuna, the text is almost complete.

When the seven tablets were first discovered, evidence indicated that it was used as a "ritual", meaning it was recited during a ceremony or celebration. That celebration is now thought to be the Akitu festival, or Babylonian new year. This tells of the creation of the world, of Marduk's victory over Tiamat, and how it relates to him becoming king of the gods. This is then followed by an invocation to Marduk by his fifty names.



part of the *Enûma Eliš*

The title, meaning “when on high”, is the incipit. The first tablet begins:

e-nu-ma e-liš la na-bu-ú šá-ma-mu
 šap-liš am-ma-tum šu-ma la zak-rat
 ZU.AB-ma reš-tu-ú za-ru-šu-un
 mu-um-mu ti-amat mu-al-li-da-at gim-ri-šú-un
 A.MEŠ-šú-nu iš-te-niš i-ḫi-qu-ú-ma
 gi-pa-ra la ki-is-su-ru su-sa-a la she-’u-ú
 e-nu-ma dingir dingir la šu-pu-u ma-na-ma

*When the sky above was not named,
 And the earth beneath did not yet bear a name,
 And the primeval Apsû, who begat them,
 And chaos, Tiamat, the mother of them both,
 Their waters were mingled together,
 And no field was formed, no marsh was to be seen;
 When of the gods none had been called into being.*

The Anatomy of Melancholy (1998/2015)

Composed in 1988 and originally dedicated to Kathryn Stott, this piece has recently been refreshed and in part reconstructed to create a new, obsessive and highly driven work of 15 minutes’ duration. The first and third sections remain unchanged from the original.

Ouroboros (2009/15)

dedicated to Fiona Corston

The Ouroboros (also spelled Uroboros in English), or “tail-devouring snake”, is an ancient symbol depicting a serpent or dragon swallowing its own tail and forming a circle.

The Ouroboros often represents self-reflexivity or cyclicity, especially in the sense of something constantly re-creating itself, the eternal return, and other things perceived as cycles that begin anew as soon as they end. It can also represent the idea of primordial unity related to something existing in or persisting from the beginning with such force or qualities that it cannot be extinguished.

The Ouroboros has been important in religious and mythological symbolism, but has also been frequently used in alchemical illustrations, where it symbolises the circular nature of the alchemist’s opus. It is also often associated with Gnosticism and Hermeticism.

Here, the pitch material and rhythmic cells continually re-create to reveal ever changing combinations, expressed through tempi changes, octave displacements and textural contrasts between staccato, legato, and phrased and sustained sounds.



the Ouroboros, in a 15th century drawing by Theodoros Pelecanos

William Mumler's Spirit Photography (2016)

written for Ian Pace, dedicated to Chrissie Caulfield

This composition is generously sponsored by Lindsay Edkins and Lucas Yeats

In 1861 William Mumler was working as a jewellery 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 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 photos 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.



a photo by William Mumler, featuring John J. Glover with the 'ghost' of an old lady

The Viciousness of Circles (1998)

dedicated to Kathy Stott

Meaning

A self-perpetuating process which returns to its starting point with no improvement from when it was begun.

Origin

A vicious circle was the name given by 18th century logicians for a fallacious proof in this form: A depends on B, B depends on C, C depends on A. This was alluded to in the Third Edition of the *Encyclopedia Britannica*, in 1792: "He runs into what is termed by logicians a vicious circle."

A wider use of the expression was taken up by the medical profession, and there are several examples from the early 19th century of it being used to describe conditions where one symptom affects another and the health of the patient steadily deteriorates.

The more general meaning of the phrase refers to any process where one event feeds off another but which seems trapped in a loop and eventually returns to its starting point, with no benefit gained. This imagery was employed in the 18th and 19th centuries to denote the circle of life and death. The emblem of a snake eating its own tail (the aforementioned Ouroboros) was commonly used in the iconography of Georgian and Victorian cemeteries.

The figurative, i.e. not specifically logical or medical, meaning became established in the middle of the 19th century; for example, this piece from Henry James' 1892 Notebooks: "The whole situation works in a kind of inevitable rotary way - in what would be called a vicious circle."

Marc Yeats is an internationally renowned composer and visual artist whose compositions have been performed by the most noted orchestras and ensembles across the globe. In the UK these include the London Sinfonietta, the Scottish Chamber Orchestra, the BBC Philharmonic and the Halle Orchestra and Chorus. Further afield, Marc's work has been performed by the Tokyo City Philharmonic, the Gewandhaus Radio Orchestra and the Atlanta-based Chamber Cartel, among many others. His compositions have received considerable acclaim through radio broadcasts for the BBC and in many other countries including the US, Germany and New Zealand.

Marc's relationship with the BBC is strong and enduring, starting with a BBC Scotland performance by the Edinburgh String Quartet more than 20 years ago. His first orchestral work, *I See Blue*, conducted by Martin Brabbins, was acclaimed when first performed around the same time. This led to specific BBC commissions, including a piano concerto to open Piano 2000 in Manchester, with Kathryn Stott as soloist, and a solo harpsichord piece, *Rhêma*, performed by Mahan Esfahani and broadcast in 2010 by BBC Radio 3 from the Clothworkers' Centenary Concert Hall in Leeds.

Selection as one of just ten to attend the legendary Hoy Summer School in 1994 brought Marc into contact with the late Sir Peter Maxwell Davies. At the completion of the course, Max was keen to support and promote Marc's work, and conducted his first commission with the Scottish Chamber Orchestra at the St. Magnus Festival in 1997. He and Marc continued to share ideas, and Max took a great interest in Marc's visual art and compositional work with mobile technologies and a range of timecode-supported polytemporal structural approaches to composition.

Marc is excited to have recently been appointed composer-in-residence to Yeovil District and Dorchester County Hospitals, a position he has also held with other UK and US organisations. Works such as *My Blood Is As Red As Yours* (an orchestral and choral piece commissioned by the Halle to celebrate World Aids Day in 2008 and performed at the Bridgewater Hall) and recent timecode-supported polytemporal compositions such as *shapeshifter* (2015) and *the observation quartets* (2015-16), along with recent works for international virtuosi such as Ian Pace (piano), Sylvia Hinz (recorders), Gleb

Kanasevich (clarinets), Sarah Watts (clarinets) and Carlton Vickers (flutes), continue to enhance his reputation as a leading contemporary composer.

Marc is currently a composition PhD candidate and WRoCAH Scholar at the University of Leeds School of Music, researching a new approach to polytemporal orchestral composition. You can read more about his research here: <https://ahc.leeds.ac.uk/music/pgr/1675/marc-yeats>, and about his composition work more widely by visiting his website: <https://www.marc-yeats.com/>.



Ian Pace was born in Hartlepool, England in 1968, and studied at Chetham's School of Music, The Queen's College, Oxford, as a Fulbright Scholar, at the Juilliard School in New York, and did his PhD at Cardiff University. His main piano teacher, and a major influence on his work, was the Hungarian pianist György Sándor, a student of Bartók.

Based in London since 1993, he has pursued an active international pianistic career. His vast repertoire of all periods focuses particularly upon music of the twentieth and twenty-first centuries, including the farthest reaches of musical modernism and transcendental virtuosity. He has twice - in 1996 and again in 2016/17 - performed the complete piano music of Michael Finnissy across a series of concerts, and has also been closely associated with a range of other composers, including Pascal Dusapin (whose piano concerto *À Quia* he premiered and recorded with the Orchestre de Paris and Christoph Eschenbach), Brian Ferneyhough, Christopher Fox, James Dillon, Volker Heyn, Wieland Hoban, Hilda Paredes, Horatiu Radulescu, Lauren Redhead, Frederic Rzewski, Howard Skempton, and Walter Zimmermann, as well as championing many younger or lesser-known figures. In all he has premiered over 300 works for solo piano, as well as performing the classics of modern music: works by Boulez, Stockhausen, Barraqué, Xenakis, Ligeti, Nono, Kagel and Cage. He has also worked with and co-directed several ensembles and currently runs the City Pierrot Ensemble. Amongst the orchestras with whom he has appeared as soloist are the Orchestre de Paris under Christoph Eschenbach, the SWF Orchester Stuttgart under Rupert Huber, and the Dortmund Philharmonic under Bernhard Kontarsky.

He is Senior 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 nineteenth-century performance practice, comparative performance studies, issues of music and society (with particular reference to the Frankfurt School), contemporary performance practice and issues, music and culture under fascism, modernist music and its institutions, in particular in Germany, critical musicology, and music historiography. He co-edited and was a major contributor to the volume *Uncommon Ground: The Music of Michael Finnissy*, 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 many book chapters to edited volumes. The collection *Critical Perspectives on Michael Finnissy: Bright Futures, Dark Pasts*, co-edited with Nigel McBride, will appear from Routledge in April 2019, volumes on *Writing on Contemporary Musicians* and *Writing about Contemporary Artists in Theory and Practice*, from Routledge and Palgrave Macmillan respectively, both co-edited with Christopher Wiley, will appear in early 2020, and *Rethinking Contemporary Musicologies: The Limits of Interdisciplinarity and the Dangers of Deskillling*, co-edited with Peter Tregear, will appear from Routledge in 2020. Other forthcoming publications include monographs on music in Weimar and post-war Germany, a book on Brahms Performance Practice for Routledge, and a history of specialist musical education in Britain.



<http://ianpace.com/>

Acknowledgements

Huge thanks to Ian Pace, Steve Plews and Phil Hardman for going way beyond the call of duty and helping me realise this project. Thanks too to Sound and Music for their continued support from project concept to release; to Mark Hewitt for the bravery of his page turning and support on the recording trips; to City University for the use of their performance space and piano; to Simon Cummings for putting together the booklet; and of course, huge thanks to all the crowdfunders who supported this project patiently across a number of years. Particular thanks to Chrissie Caulfield, Anna Ferro, Gordon Crosse, Lucas Yeats and William Alberto Penafiel Miranda for their generous support, and to those who have helped so much but do not wish to be mentioned.

Sound Recording: Steve Plews

Editing: Phil Hardman and Marc Yeats

Production: Marc Yeats

Booklet Design: Marc Yeats and Simon Cummings

Programme Notes © Marc Yeats

Recorded at

Concert Hall, University of Cardiff: 27-28 August 2016*

The Performance Space, City University, London: 18/19 February, 23 April 2017**

**Professor Wingard's Nameless Force*

**Enûma Eliš*

**The Anatomy of Melancholy*

**Ouroboros*

***William Mumler's Spirit Photography*

***The Viciousness of Circles*

**Prima
FACIE**



