



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 Patrícia de Almeida, Gilbert Amy, Julian Anderson, Richard Barrett, Konrad Boehmer, Luc Brewaeys, 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, Evan Johnson, Maxim Kolomiets, André Laporte, Hilda Paredes, Horatiu Radulescu, Lauren Redhead, Frederic Rzewski, Gerhard Stäbler, 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, and recorded over 30 CDs for NMC, Metier, Naïve, Hat Art, Mode, Sub Rosa and other labels. 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, 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 and co-edited and contributed to *Critical Perspectives on Michael Finnissy: Bright Futures, Dark Pasts*, published by Routledge in May 2019. 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 volume. Forthcoming books 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 Deskilling*, 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. He has also recently collaborated on production of a MOOC on Artistic Research with the Orpheus Institute, edited and written forewords for new editions of Radulescu's Piano Sonatas for Lucero Press, while a new article on these works and their performance will appear in *The Oxford Handbook to Spectral Music*. He has given many papers and keynotes at leading international academic conferences, and is a trustee of the Society for Music Analysis.

ORDER OF CONCERT

Ives

Interval

Debussy

Laurié

Finnissy

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

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.

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



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



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.

Beethoven, Symphony No. 5

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.

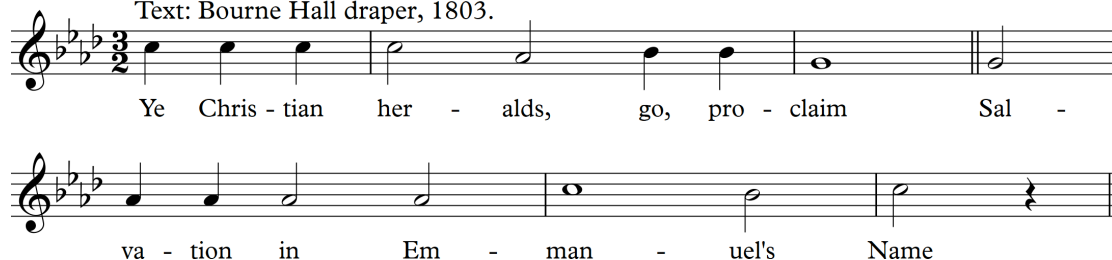
Beethoven, 'Hammerklavier' Sonata, opening.

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.



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 uprise, 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 Tschaikowsky 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 Beethoven-like 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 3 August 1921, when Clifton Furness played the third movement in a lecture recital, the location of which is unknown. In Paris on 5 March 1928, pianist Katherine Heyman played the first

movement in a broadcast from the Sorbonne radio station, then in Hartford Connecticut, on 12 December of that year, Furness played the last movement. The first complete performance took place at the Old House, Cos Cob, Connecticut on 28 November 1938, by John Kirkpatrick, ostensibly a 'private' performance, but which was advertised and reviewed. On 20 January 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. 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.

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CLAUDE DEBUSSY, From *Préludes*, Book 2 (1911-13):

No. 4 ('*Les fées sont d'exquises danseuses*')
No. 7 ('*La terrasse des audiences du clair de lune*')
No. 9 ('*Hommage à S. Pickwick Esq. P.P.M.P.C.*')

Debussy's first book of *Préludes* were written between December 1909 and February 1910 and while harmonically and pianistically inventive, mostly employ quite simple forms, and elaborate just a few basic motivic or textural ideas. Whilst these pieces and those in the second book are widely known by their descriptive titles, it is important to note that Debussy insisted on including these in parentheses, preceded by elliptical dots (...) to suggest that the allusions were more in the manner of afterthoughts or possibilities rather than full-on programmatic indications. The second book was written over the winter of 1912-13, and feature more diverse and complex harmonies, texture and pianistic figurations, as well as formal strategies incorporating interplay between a wider range of musical materials, some of them in fragmentary forms (a type of approach which certainly has plenty of precedents in Debussy's music, but only features in a few of the pieces of the first book).

Les fées sont d'exquises danseuses (the fairies are exquisite dances) was a homage to the illustrator Arthur Rackham, and his illustration of that name for J.M. Barrie's *Peter Pan in Kensington Gardens*.



Arthur Rackham, *The fairies are exquisite dancers*.

Roy Howat has noted the likely influence of Stravinsky's *Petrushka* upon various pieces in the second book, not least the use of rapid arpeggiated figures on the white keys for one hand, and the black keys for the other (as in the piano cadenza of the second tableau of Stravinsky's work). This is clear from the opening of this piece (as also from the opening of the earlier prelude *Brouillards*), which employs a variant of this figuration, alongside terse trills and ornamental figures, evoking the precarity of the fairy's dance on a cobweb, alternating with short moments of a more extroverted character.

La terrasse des audiences du clair de lune ('The terrace for moonlit audiences') takes its title from an article by René Puaux about the coronation of George V as Emperor

of India. At the same time, the opening material may evoke the children's song 'Au clair de la lune', as noted by the critic Léon Vallas. Using multiple lines encompassing the whole tessitura of the instrument in essentially an opening extended dominant pedal point on C#, Debussy evokes an exotic and mysterious ceremony, after which he creates something akin to a cinematic zoom by focusing on a narrower central range, with an almost dance-like figuration. For the remainder of the piece he alternates related material in other keys with returns to the C# pedal point, finally achieving a resolution in the last bars, at first in the upper half of the keyboard, then expanding downwards at the very end.

Hommage à S. Pickwick Esq. P.P.M.P.C is of course an allusion to Charles Dicken's pompous if well-meaning character of Samuel Pickwick, the initials after his name standing for 'Perpetual President – Member Pickwick Club' a minor misreading of Dickens' 'General Chairman – Member Pickwick Club'. Debussy imagined Pickwick's house as containing 'here and there souvenirs of Zululand, views of Christiana, terrible rifles (which, happily, do not shoot anymore), family portraits, a peaceful garden'. The music combines 'God Save the King' in the left hand with a more affectionate chordal accompaniment in the right, leading to dancing dotted rhythms which suggest the vaguely ridiculous figure which Pickwick embodies.

ARTHUR LOURIÉ

Deux poèmes op. 8 (1912)

1. *Essor*
2. *Ivresse*

MICHAEL FINNISSY, *Piano Concerto No. 4* (1978, rev. 1996)

Finnissy's *Piano Concerto No. 4* (1978, rev. 1996) is in many ways the most demanding of all of Finnissy's works, at least in its unrelenting difficulties throughout; approaches to piano composition which can be found in other works from this time, including other piano concertos, are taken to a new extreme here. Brian Ferneyhough described the resultant instrument in the *tutti* passages as a 'meta piano'

First composed in 1978, Finnissy himself played it often, including on various occasions to accompany dances from Kris Donovan, but then it lay dormant for a long period. I had heard about the work, which held a type of mystical fascination for some pianists, a few of who had seen the score but none owned a copy. Finally, Finnissy revised it (and dedicated the final version to me) for my 1996 series of his piano works. He incorporated material from the second of now-withdrawn set of *Piano Studies* (1977-79) (specifically the wrenched gestures, infused with clusters and spanning the whole keyboard, at the outset, and then around half-way through the work), and also from the withdrawn piano and ensemble piece *Long Distance* for the canon at the end.

The piece is loosely structured in four main sections: an introduction beginning with violent gestures, then a type of transcendental *tutti* writing, from which some solo lines begin to emerge; two central sections (separated by a return to the opening gestures), then a manic coda. The first central section revolves around an extremely

rapid series of whirling semiquavers, sometimes forming distinct non-regular scales moving up and down the keyboard (a little reminiscent of Debussy's *Étude* "pour les huit doigts"), mutating into alternating notes and then chords (in particular seconds, thirds, fourths, fifths, sixths, then clusters at the climax of this section). This material is intercut with rapid-fire lines of wide arpeggios, which gradually resolve into angular lines, palindromic figures in both hands in the upper registers, overlapping streams of double notes, and towards the end, a quasi-improvisatory section with wide brilliant passagework in the right hand accompanied by highly rhythmic riffs in the bass (as Finnissy would use in a very different way in *Kemp's Morris*). The second section, after an introduction returning to the palindromes, is a hysterical quasi-fugue in four parts (some pages of which have achieved a certain notoriety amongst those interested in this type of music), in which the melodic line is ultimately drowned by the angular figuration in the other parts. The final coda uses the Nancarrow-like idiom found in other works such as (naturally!) *Nancarrow* and *Fast Dances, Slow Dances*, and is an equally manic three-, later five-part canon (with five different time signatures).