

Presents a Guest Artist Recital:

IAN PACE, *piano*

April 19, 2002

8:00 PM

Brechemin Auditorium

PROGRAM

THREE PIECES FOR PIANO OP. 11 (1909)ARNOLD SCHOENBERG
1. *Mässige* (1874-1951)
2. *Mässige*
3. *Bewegte*

POLVERI LATERALI (1997).....SALVATORRE SCIARRINO (b. 1947)

OPUS CONTRA NATURAM (2000-2001)..... BRIAN FERNEYHOUGH (b. 1943)

INTERMISSION

LE CHEMIN (1994).....JOËL-FRANÇOIS DURAND (b. 1954)

BAGATELLES OP. 126 (1824) LUDWIG VAN BEETHOVEN
1. *Andante con moto cantabile e compiacevole* (1770-1827)
2. *Allegro*
3. *Andante, cantabile e grazioso*
4. *Presto*
5. *Quasi allegretto*
6. *Presto - Andante amabile e con moto*

ARNOLD SCHOENBERG: *THREE PIECES FOR PIANO OP. 11*

It was around 1908 that Arnold Schoenberg began to use the piano as a solo instrument. Perhaps no other composition was as crucial to Schoenberg's future, and, if one accepts the eventualities of that future, then also to twentieth-century music, as the Three Piano Pieces Op. 11. They were not his first atonal works, for besides the last movement of the Second String Quartet, many of the songs in his magnificent cycle *Das Buch der hängenden Gärten*, Op. 15, predated Op. 11. But in terms of sustained structure (the second of the Three Pieces runs to nearly seven minutes), Op. 11 was the first major test of the possibilities of survival in a musical universe no longer dominated by a triadically centered harmonic orbit. And the survival potential was, on the basis of Op. 11, eminently satisfactory.

Op. 11, No. 1, is a masterpiece. Judged by any criteria, this glorious vignette must rank with the very best of Brahms' Intermezzos. Op. 11, No. 2, is not nearly so successful. It is a long, somewhat gawky construction that keeps posing sophisticated melodic utterances over a D-F ostinato which, in view of the speculative uncertainty of the harmonic universe into which Schoenberg projected himself, was perhaps retained for that same degree of consolation and reassurance that *Peanuts'* Linus seeks in his blanket. Op. 11, No. 3, is the first example of those flamboyant studies in sonority with which Schoenberg experimented in these transition years and which he was shortly to employ in the Five Orchestral Pieces Op. 16. If it is not quite so successful as Op. 11, No. 1, it is still perhaps the most courageous moment in Schoenberg's middle period.

[Glenn Gould]

SALVATORE SCIARRINO: *POLVERI LATERALI*

What dust is this? Not cosmic dust, nor that of Kantor. Today I will really disappoint somebody. I am referring to the dust of the housewife, on the surfaces of every home.

Let's take a look around us, in our room of disorderly musicians, and let's go up to the piano which is always left open. We can see on the keys at each end of the keyboard, both right and left, that there is a visible film of dust, you can feel it there.

These are the keys that most attract little children, when they first attempt to reach beyond conformity, seeking to know the limits, the characteristic shape of things; when it is still (or yet again) necessary to discover the boundaries of every possible undertaking.

In fact, we return again to these dusty keys in old age, through adult restlessness. Between specks of dust and fluff, like the transparent shells of insects, two tiny quotations echo: once the high rhetoric of a fascist song (*Giovinezza*), and the ever persistent *Internazionale*. Reminders, by now harmless and inoffensive, they suggest that this piece could also be used for the birthdays of many politicians. (Salvatore Sciarrino - 1998)

[translation: © Gwyn Pritchard 2002]

BRIAN FERNEYHOUGH: *OPUS CONTRA NATURAM*

Opus Contra Naturam forms part of my opera project *Shadowtime*, built around the death of the influential German-Jewish cultural philosopher Walter Benjamin on the Spanish border in 1940.

It plays a key role in that work in that it represents the orphic descent of Benjamin's avatar into the Underworld, through whose portals he is welcomed - to the strains of a series of sclerotically repetitive fanfares - by a Dante-esque gathering of demons and the feral shades of historical figures (some of whom were, at that point, still living).

Opus Contra Naturam is a term taken from renaissance alchemy and signifies one of the essential moments of transition/transformation, which typify that arcane discipline. The piece itself is to be played by a Liberace-like figure or joker and is to be accompanied by a silent film projection encompassing the chaotic intersection of scenes from fin-de-siècle Berlin cabaret, medieval labyrinths and images from the hyper-dissimulatory environment of present day Las Vegas. Formally, the work is composed of a large central body of disordered and clamorous fragments framed by a lyrical Introit and a concluding Processional, both of which latter, in the opera, are accompanied by distorted and superposed plainchant quotations. In keeping with its hallucinatory imagery, the central segment is a piano transcription, commentary and prolongation of an entirely disorderly and prolix body of materials assembled over the space of several months as a form of musical diary or monstrously autonomous memory trace. Apart from rendering it for piano, little has been done to suggest spurious criteria of coherence: given his fascination with the Surrealistically orderly disorder manifest by Parisian passages, I imagine that Benjamin himself would not have been entirely unappreciative of this aesthetic strategy.

[Brian Ferneyhough]

Le chemin ("the path") is a revised version of the piano part of my *Piano Concerto* (1993). The title originated after the music was written, as I was trying to collect my ideas about the music. I progressively realized that these ideas about the music, although originally strictly musical, were in deep relation with experiences in my student days, walking for hours in the extraordinary German Black Forest, near Freiburg. As I looked back at this piano part, I became fascinated by the emotional relationships between the music (as well as its construction, its temporal organization, as it were) and these times spent on paths in the forest. This seemed to me very telling of what constitutes a certain form of "programmatic" music, where the real associations, abstract at first and outside any sort of narrative content (which don't exist in this case, anyway), exist in fact in a deep subconscious, before-language world. These observations unveil the imminently "subjective" nature of the music, organized primarily on a motivic basis.

In the *Piano Concerto* this overt subjectivity is opposed to the radically more objective ("formed") organization of the orchestral part. The last third of the *Concerto*, as well as that of *Le chemin*, exposes an inversion of this process, whereby the music in the piano part is now forced into severe structural constraints, elaborated independently from its material in the first half, and resulting in fragmented, and therefore concealed, presentations of a basic melodic line. This leads to an annihilation of the "expressive" potential of the piano part, a narrowing of the range of its emotional capacities. It is after the journey through this expressive desert that the musical line is able to reconstitute a continuity, to sing again. The ending of the work brings to light a sort of utopian panorama, where subject and object can co-exist peacefully.

[J. F. Durand]

IAN PACE

Ian Pace's uncompromising commitment to musical modernism and unique combination of intellectual conceptualism and spontaneity in performance has won much admiration. 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.

He has performed throughout Britain, Europe and the U.S.. Pace's repertoire focuses on music of the 20th and 21st centuries, particularly the works of contemporary British, German and Italian composers, as well as the "classics" of modern music by composers such as Boulez, Stockhausen, Barraqué, Xenakis, Ligeti, Nono, Kagel, and Cage. He has given world premieres of over 100 pieces for solo piano, including works by Richard Barrett, Luc Brewaeys, James Clarke, James Dillon, Brian Ferneyhough, Michael Finnissy, Christopher Fox, Volker Heyn, Howard Skempton, Gerhard Stäbler and Walter Zimmermann.

Pace has presented cycles of works, including Stockhausen's Klavierstücke I-X and the complete works of Kagel, Lachenmann, and Ferneyhough. He has played at most major European venues and festivals, including Ars Musica in Brussels, Wien Modern, the International Music Festivals in Aldeburgh, Bath, Cheltenham, Huddersfield and Oxford, Nuovo Consonanza in Rome, Sonorities in Belfast, Warsaw Autumn and the International Bartok Festival in Szombathely.

In addition to his activities as a soloist, Pace is the artistic director of the ensemble "Topologies" and regularly plays with other soloists and groups, most notably the Arditti Quartet. Several of his recitals and recordings have been broadcast by BBC Radio 3, Deutschland Funk, Polish Radio and the Australian Broadcasting Corporation. He has recorded numerous CDs on the Metier and NMC labels.

Pace is a member of the piano faculty at the London College of Music and Media and co-director of the course for the study of contemporary piano. He contributes to several music periodicals and co-edited the book *Uncommon Ground: The Music of Michael Finnissy*. Renowned for his astute and insightful writings on new music, Pace is in much demand as a lecturer. Through his many activities he has sought to revitalize and radicalize perceptions about new music, its performance, and its role in society.

A pianist of considerable virtuosity and versatility, Ian Pace has enjoyed a prestigious 2000-2001 concert season. At the 2001 Berlin Biennale he gave the first performances of specially-commissioned works by Pascal Dusapin and James Dillon and at the Flanders Festival, he gave the premiere of a new piece from Brian Ferneyhough, *Opus Contra Naturam*, which he subsequently performed at

De Ijsbreker in Amsterdam, the Huddersfield Contemporary Music Festival - "ultra-polished recital" The Financial Times - Mostly Modern Series in Dublin, at IRCAM's Agora Festival in Paris and elsewhere. He has also been in residence at Northwestern University in Chicago, giving workshops for composers, masterclasses for performers as well as a major recital incorporating works by Liszt, Ravel and Sciarrino with pieces by contemporary British composers.

2001-2002 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- April 24, Saxophone Night. 7:30 PM, Brechemin Auditorium.
- April 25, Guest Artist Master Class: Mack McCray, piano. 3:30 PM, Brechemin Auditorium.
- April 25, University Symphony. 7:30 PM, Meany Theater.
- April 26, Guest Artist Recital: Mack McCray, piano. 8:00 PM, Brechemin Auditorium.
- April 29, Symphonic Band, Concert Band & Wind Ensemble. 7:30 PM, Meany Theater.
- April 29, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- April 30, Faculty Recital: *Visiting Artists in Ethnomusicology* with Ziyang Wu (music of China) and Münir Nurettin Beken (Turkish music and *ud.*) 7:30 PM, Meany Theater.
- May 9, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
- May 10, Vocal Jazz Solo Night. 8:00 PM, Brechemin Auditorium.
- May 10 & 11, *The Beggar's Opera*. 7:30 PM, Meany Studio Theater.
- May 11, Guitar Ensemble. 8:00 PM, Brechemin Auditorium.
- May 12, *The Beggar's Opera*. 3:00 PM, Meany Studio Theater.
- May 15, 16, 17 & 18, *The Beggar's Opera*. 7:30 PM, Meany Studio Theater.
- May 18, Ethnomusicology Student Concert. 7:00 PM, Brechemin Auditorium.
- May 19, *The Beggar's Opera*. 3:00 PM, Meany Studio Theater.
- May 20, University Chorale: *Motets & Marginalia: Music Inspired by Literature*. 7:30 PM, Meany Theater.
- May 21, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- May 21, University Singers. 7:30 PM, Meany Theater.
- May 22, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- May 23, University Symphony. 7:30 PM, Meany Theater.
- May 23, Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- May 24, Faculty Recital: Regina Yeh, piano. 8:00 PM, Brechemin Auditorium.
- May 28, Computer Music Concert. 7:30 PM, Meany Theater.
- May 28, Percussion Ensemble. 7:30 PM, Meany Studio Theater.
- May 30, Symphonic Band, Concert Band & Wind Ensemble. 7:30 PM, Meany Theater.
- May 31, Viola Studio Recital: 8:00 PM, Brechemin Auditorium.
- May 31, Opera Workshop. 8:00 PM, Meany Studio Theater.
- June 1, Student Chamber Ensembles. 2:00 PM, Brechemin Auditorium.
- June 1, Vocal Jazz Ensemble. 8:00 PM, Brechemin Auditorium.
- June 1, Opera Workshop. 8:00 PM, Meany Studio Theater.
- June 3, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- June 4, Chamber Singers: *Musical Archetypes*. 7:30 PM, Meany Theater.
- June 5, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- June 6, Contemporary Group. 7:30 PM, Meany Theater.