

CARL VINE *FIRST PIANO SONATA* (1990):
NEW SOUNDS, OLD IDOLS, AND EXTREME PIANISM

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ABSTRACT

Since its publication in 1990, the *First Piano Sonata* of Carl Vine (b. 1954) has been enthusiastically received by critics, performers, and general audiences worldwide. One recording review portrayed the sonata as “one of the most significant works in the form since the great *Piano Sonata* of Elliott Carter.” It has been performed and recorded by Michael Kieran Harvey, the sonata’s dedicatee and the Grand Prix winner of history’s most lucrative piano competition, the 1993 Ivo Pogorelich Competition; by Armenian pianist Sergei Babayan and his pupil Caroline Hong; and by Joyce Yang, silver medalist in the 12th Van Cliburn International Piano Competition. As one of the most widely performed and commissioned composers in Australia, Carl Vine is considered both a first-rate performer and one of the most articulate and gifted composers Australia has produced. He remarks in an interview, “I fitted into that 20 minutes every technique, every gesture that I had in me for the piano,” and in another interview, “The work that currently enjoys the most evident critical approval would have to be my First Piano Sonata.”

While much has been written about Carter’s *Piano Sonata* and its predecessor, Ives’ *Concord Sonata*, there has been little writing devoted to Vine’s *First Piano Sonata*. There is still no work that examines how Vine pays tribute to his original musical influences, or how he synthesizes these ingredients into an original artistic language through the piano. In other words, the limited research on Carl Vine’s music tends to ignore its eclecticism. Such an eclectic character can be found in the music of George Rochberg, William Bolcom, Alfred Schnittke, Frederic Rzewski, and

many others. Along the lines first boldly laid by Stravinsky, they create their idioms from very diverse sources, assimilating and transforming them into their own language. In learning and performing contemporary works such as Carl Vine's *First Piano Sonata*, it is essential to know where the influences come from, and what makes its eclecticism so special, especially for performers who have a limited contemporary repertoire. Therefore, in order to better understand Carl Vine's compositional and pianistic language in this sonata, and to stimulate performers' creative thoughts for analyzing and performing this work, I intend to examine this work in terms of its root influences, the significance of its eclecticism, the performance practice relating to its extreme pianism, and the pedagogical issues it raises. By fusing stylistic analysis with performance practice considerations and pedagogical concerns, this dissertation will provide performers, teachers and composers with a study guideline of this work, and perhaps will serve as a model for studying contemporary music by looking at a work not only from the angle of its score, but also from the angles mentioned above.

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CHAPTER 1

PIANISTS AND THE SONATA

I truly believe that a great piece of music has the magical ability to build a profound relationship between the composer, performer and listener, and through this relationship, that the profundity will only keep growing as performers and listeners increase. The *First Piano Sonata* by Australian composer Carl Vine is certainly such a great piece of music. Published in 1990 by Chester Music, the work was first recorded in November 1991 under the *Tall Poppies* label by Australian virtuoso Michael Kieran Harvey, to whom the work was dedicated. The sonata was commissioned by the Sydney Dance Company to accompany choreography by Graeme Murphy, and the first dance performance with this sonata took place in the Drama Theatre of the Sydney Opera House in May 1992. With the sonata, Michael Kieran Harvey won the Grand Prix in history's most lucrative piano competition, the 1993 Ivo Pogorelich Piano Competition in Pasadena, California. In the years since Harvey's triumphant performance, the sonata has increasingly been gaining international attention, especially after its subsequent performances by Sergei Babayan and Joyce Yang.

The first Australian to win a major international competition, Michael Kieran Harvey regularly commissions new Australian works and collaborates with many of his country's leading composers, principal contemporary performance groups and major orchestras. Maintaining a busy international performing career, Harvey's interpretations of Messiaen's *Vingts Regards sur l'Enfant-Jésus*, Bartok's *Third Piano*

Concerto, Bernstein's *Age of Anxiety*, and Carl Vine's *Piano Concerto* have been hailed by international critics. A composer himself, his own works have been featured in several Australian and international festivals. Harvey's eclectic and extensive repertoire encompasses traditional masterworks and contemporary classics as well as more experimental areas involving crossovers between musical genres and the interaction of acoustic instruments and technology. This was how Harvey met Vine in the late 1970s. In a recent e-mail interview, Harvey recalls his first meeting with Vine, "I knew Carl from the late 70s as a really cool electronics dude and amazing pianist/composer. He was renowned for contemporary music performance in Australia as part of a group called Flederman, and I first met him at a party of one of the band members, Graeme Leak (who I worked with in music ensembles at school). We enthused about Zappa, and film music, which I was dabbling in (1979). I found him formidably intelligent and musically way ahead of the game."¹ Enormously impressed with Harvey's playing, Vine once told the Sydney Morning Herald that, "I realized that he was the pianist I always wanted to be but couldn't. I decided then [my piano works] should be played by him."² As for Harvey, the dedicatee comments affectionately about the work, "It really gave me faith in Australian music again - I was a bit lost after my overseas experiences, and not sure of my place...Vine's music was exactly what I was looking for at the time – not high complexity, not minimalism, not transcribed jazz or pop, not world music, something unique which suited my predilection for condensed energetic music with a dash of

¹ Michael Kieran Harvey, e-mail message to author, March 3, 2008.

² Vincent Plush, "The Piano in Our Lives," *SIGLO*, no. 9 (1997), 66.

lyricism.”³ In a concert review after Harvey’s recital featuring the complete piano works of Carl Vine, Martin Ball remarks, “Who else to play this but Michael Kieran Harvey, for whom much of Vine’s piano work was written and dedicated? It was Harvey’s performance of Vine’s Piano Sonata No.1 at the 1993 Ivo Pogorelich International Solo Piano Competition that brought the Australian composer to world attention, and Harvey remains the best-known interpreter of Vine’s piano work. Harvey began his recital at BMW Edge with a typically exuberant performance of the first sonata. This is a superb composition and Harvey took it to every dimension of pianistic expression, from delicate nuance to crashing aggression.”⁴ Another review of Harvey’s recital comments, “Most memorable, then as now, was a sonata by Australia’s Carl Vine, 40, 18 minutes of piano bedazzlement combined with a profound melodic sense.”⁵

Through his 1998 recording with Pro-Piano Records, Armenian pianist Sergei Babayan brought the sonata to the attention of American audiences. The recording consists of works by Vine, Messiaen, Ligeti, and Respighi and garnered acclaim in the press, including a “critic’s choice” review in *The New York Times*: “One work that several of them [pupils of Babayan who competed in the 10th Van Cliburn International Piano Competition] played was an electrifying Sonata by Carl Vine, a 44-year-old Australian. That work, a two-movement essay in complex, propulsive rhythms and insistently expansive chordal clusters, is the centerpiece of a new

³ Michael Kieran Harvey, e-mail message to author, March 3, 2008.

⁴ Martin Ball, “The Complete Vine Piano Works,” *The Australian*, 29th May 2004.

⁵ Alan Rich, “Concert Review,” *L.A. Variety*, 18th October 1994.

recording by Mr. Babayan (Pro Piano PPR224517).”⁶ One of the most charismatic personalities on today’s concert stage, Babayan’s vibrantly expressive performances have inspired audience acclaim worldwide. He is the winner of four first prizes in international piano competitions, including the 1989 Robert Casadesus International Piano Competition in Cleveland, the 1990 Palm Beach International Piano Competition, the 1991 Hamamatsu International Piano Competition in Japan, and the 1992 Scottish International Piano Competition. He is also a Queen Elizabeth International Piano Competition Laureate, a major prize winner of the Busoni International Piano Competition, and a major prize winner of the Esther Honens International Piano Competition. Born in Armenia to a musical family, Babayan started to play the piano at the age of three, began his musical studies at the age of six under Luisa Markaryan, and later studied with George Saradjev. At the age of nineteen, he continued his studies with Mikhail Pletnev at the Moscow Conservatory and completed post-graduate work there in 1989 as a student of Professor Vera Gornostaeva. He also studied privately with Lev Naumov in Moscow. As the founder and director of the Sergei Babayan International Piano Academy and as an artist-in-residence at the Cleveland Institute of Music, Babayan maintains a busy career as a performer and teacher. As Kozinn remarks in his article for the New York Times, “His disciples’ playing suggested that he demanded much of them technically and that he encouraged them to explore some unusual repertory byways.”⁷

⁶ Allen Kozinn, “CRITIC’S CHOICE: CLASSICAL CD’S; Pianists Who Show What the Talk Is About – Sergei Babayan,” *The New York Times*, August 20, 1998, Arts section.

⁷ Allen Kozinn, “CRITIC’S CHOICE: CLASSICAL CD’S; Pianists Who Show What the Talk Is About – Sergei Babayan,” *The New York Times*, August 20, 1998, Arts section.

I had the privilege of sitting in on Babayan's 2001 recital at the University of Notre Dame, which is where I first heard this sonata. The work stood out among the many others in the recital (including the Goldberg Variations, Liszt transcriptions, etc.). In one of the concert reviews of the program, Lawrence Budmen remarks, "He opened the concert with the 'Sonata No.1' by the Australian composer Carl Vine (1954-). This 1990 work is part Messiaen, part Henry Cowell (complete with tone clusters), and part John Adams with a smattering of Debussy. And what a riveting tour de force this music can be in a powerhouse performance! Babayan unleashed a pianistic torrent that swept all before it. His explosive virtuosity and full range of dynamic contrasts were magnificent."⁸ As one of the foremost interpreters of the sonata, Babayan remarks in a recorded interview about Vine's first two piano sonatas conducted by Hanna Cyba: "Piano music in our days is going through a crisis because recently there are few pieces written for this medium that deserve attention. Those pieces are the ones that are written pianistically, are innovative, express new musical ideas, or develop fresh traditions that inspire listeners and performers to want to learn them or listen to them. Presently, the piano is treated more like a metallic source of sound rather than as an instrument that speaks like a personality or voice. Very often modern music is lacking in expression unlike compositions of Debussy, Ravel, Shostakovich, Prokofiev, Hindemith, for example. Today, piano music is often given too much secondary treatment and is lacking in individuality. Carl Vine's sonatas demonstrate that the piano in his compositions has personal substance, especially in

⁸ Lawrence Budmen, "Babayan Plays Stellar Goldberg Variations," Lawrence Budmen Writer and Music Consultant, http://www.lawrencebudmen.com/reviews_babayan_goldberg_variations.html (accessed March 4, 2008).

the slow sections or choral parts. Because of melodic material used by Vine, his compositions have certain characteristics of the romantic period. The time factor in some way influences the interpretation of certain music (for example Prokofiev's music in his time was considered barbarian but now is often described as romantic music)...The captivating aspect in Vine's sonatas is that the music, even if sometimes sounding percussive and metallic, still has romantic and colorful elements in profusion. His sonatas are effective, innovative, creative, explosive, temperamental, full of imagination and fantasy with certain emotion, with a wonderful way of building climaxes...The mixture of different styles and ideas makes this music attractive and interesting pianistically. Vine creates wonderful atmospheres in both works and by using extensive unison technique makes it sound modern and innovative: his harmonies resemble harmonies of Messiaen, Debussy, and Ravel."⁹ Babayan has shared his new finding with his pupils in the Cleveland Institute of Music, notably with the Korean pianist Caroline Hong who just released a recording in 2005.

In 2005 the sonata made another huge impact when the 19-year old Korean pianist Joyce Yang stunned the audience at the 12th Van Cliburn International Piano Competition with her powerful rendition of the work (she later took the silver medal). A student of Yoheved Kaplinsky at Juilliard, Yang has been performing professionally since she was 13. Since her triumph at the Cliburn, Yang often includes Vine's sonata in her concert tours. Tim Page remarks in his review after Yang's Kennedy Center performance, "All in all, only a sonata by the contemporary Australian

⁹ Hanna Cyba, "A Performer's Guide to the Piano Sonatas by Carl Vine" (D.M.A. diss., University of Miami, 2002), 60-65.

composer Carl Vine showed Yang off to best advantage. It's a grand piece, to begin with – complex and chromatic, dense with musical events yet easy to follow and enjoy. In Yang's hands, it was smart music, smartly played. I particularly admired the multiple inner voices she brought out in agitated sequences, and the lithe clarity she brought to Vine's racing, misterioso parallel octaves."¹⁰

¹⁰ Tim Page, "Pianist Joyce Yang Shows Her Promise Is Still A Promise," *Washington Post*, April 30, 2007, C05.

CHAPTER 2

BIOGRAPHY OF CARL VINE

Born in 1954 in Perth, Western Australia, Carl Vine has become one of the most prominent contemporary Australian composers. “At one stage, Carl Vine was the only Australian composer to make a full-time living out of composition (about ten years ago), so he is extremely popular here and regularly commissioned,” noted the prominent Australian scholar, Rachel Hocking.¹¹

Carl Vine showed his prodigious talent in both instrumental performance and electronic composition at a very early age, learning the cornet when he was five, and he had to quit playing it due to fracturing three vertebrae falling out of a tree while doing gymnastics five years later. Vine then switched to the piano, and started learning the pipe organ under Choral Director Kathleen Wood at the Guildford Grammar School (Secondary) where he served as the pianist and organist for the school’s church services. The young prodigy won his first composition award at the age of sixteen with an electronic work called *Unwritten Divertimento*, in the Australian Society for Music Education Composers’ Competition (under-18 section). In the following year the young composer completed his first commissioned work, 2 *Short Circuits*, an electronic tape work for the West Australian Ballet Company, choreographed by Eleanor Martin.

Carl Vine continued to show his passion for both music and technology in his college years. He enrolled in the Bachelor of Science degree course majoring in

¹¹ Rachel Hocking, e-mail message to author, August 30, 2007.

physics at the age of eighteen, at the University of Western Australia. In the same year, he won the Open Instrumental Solo Division (Piano) of the Perth Music Festival, and earned an A.Mus.A. (Associate in Music, Australia) with Distinction for Piano from the Australian Music Examinations Board. Before he switched to a music major in his third year of college, Vine served as a harpist (on the piano) with the Queensland Youth Orchestra conducted by John Curro, for James Christiansen's production of 'Tosca' at the Innisfail Festival, North Queensland; as a trainee sound recording engineer at the Tape Transcription Unit, BBC in London; and as a pianist with the West Australian Symphony Orchestra (occasionally solo). Vine later studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia.

Vine moved to Sydney to commence his professional career in 1975. He first worked as the accompanist and rehearsal pianist for the Sydney Dance Company (then the 'Dance Company of New South Wales'). And he performed at a vast range of musical, electronic and 'alternative' events in and around Sydney. He was also musical director of the 'Sounds Nice' vocal duo on the Sydney 'club' circuit with various TV appearances. He served as a regular performer at the Sydney Opera House 'Environmental Music Series', and was assisted by the Australia Council to attend the Gulbenkian International Choreographic Summer School in Guildford, England. In 1977, Vine completed his first professional commission for the Sydney Dance Company: *961 Ways to Nirvana*, for amplified string quartet, orchestra and electronics.

In 1978, Carl Vine became the resident composer with the Sydney Dance Company, and composed the music for the first all-Australian full-length ballet – *Poppy*. In the following years, Vine served as conductor, pianist and resident composer at various places, notably at the London Contemporary Dance Theatre, the New South Wales State Conservatorium, and the Australian Chamber Orchestra. Vine also taught Electronic Music Composition at the Queensland Conservatorium of Music in the early 1980s. As the founder of the contemporary music performance ensemble ‘Flederman’, Vine managed on average 30 concerts each year on the Australian eastern seaboard, and promoted many of his own compositions. Flederman made its first international tour to the USA in 1983, and to Holland, Finland and the UK in 1988, in which Vine himself gave the premiere performances of several Australian works for solo piano. Unfortunately Flederman had to close down after their federal funding was withdrawn in 1989.

Having seven concertos and six symphonies to his name, Vine gained his fame mostly by his vibrant, imaginative compositions in the fields of dance, electronic, theatre, film, television, and chamber music, with a particular emphasis on dance music, where he has produced over twenty scores. Vine has also undertaken tasks as diverse as serving as the deputy chairman of the Australia Council from 1992 to 1995, arranging the Australian national anthem and writing music for the closing ceremony of the 1996 Atlanta Olympics (the ‘Sydney 2000’ presentation), and from 2000, serving as the artistic director of Musica Viva Australia, the largest entrepreneur of chamber music in the world, and of the Huntington Estate Music Festival, Australia’s

most prestigious and successful chamber music festival. Vine was awarded the 2005 Don Banks Music Award, the highest award for musicians in Australia.

Amongst his most acclaimed scores are *Mythologia* (2000), *Poppy* (1978), and *Choral Symphony* (*Symphony No.6*, 1996). In recent years, his solo piano works have been increasingly heard in the great halls and competitions worldwide. Notable are his signature *First Piano Sonata* (1990), *Five Bagatelles* (1994), *Piano Sonata No. 2* (1998), *Red Blues* (1999), *The Anne Landa Preludes* (2006), and the newly premiered *Piano Sonata No. 3* (2007) commissioned by the Gilmore International Keyboard Festival and performed exclusively by 2004 Gilmore Young Artist Elizabeth Schumann. His most recent compositions include *Pipe Dreams* for Emanuel Pahud and the Australian Chamber Orchestra, *Cello Concerto* for Steven Isserlis and the Sydney Symphony (which was awarded Best Performance of an Australian Composition at the 2005 Classical Music Awards), and *String Quartet No. 4* for the Takács String Quartet. Vine is currently a freelance composer based in Sydney.

CHAPTER 3

GENERAL STYLISTIC FEATURES IN THE SONATA

As described in Harvey's program note, "The [sonata's] scheme is similar to the Carter Sonata - two movements, with the slow section built into and defining the faster portions of the first movement. The second movement is based on a *moto perpetuo* which soon gives way to a chorale-like section, based on parallel fifths."¹² Each movement consists of three sections: slow – fast – slow for movement I and fast – slow – fast (plus a short coda) for movement II. The fact that the first measure of movement II is numbered "194" suggests that the two movements are to be played without a break. Clearly the title of the piece lacks its traditional meaning, and what Vine creates is perhaps closer to the original meaning of the Italian word *suonare*, to sound.

The general style of Vine's piano writing is to create a unique sound world through rhythmic energy and momentum and to push pianistic virtuosity to its very limits by displaying extreme tempi, dynamics and registers. Playing his works requires physical endurance and a mastery of complex rhythms. One should be familiar with piano techniques of all genres from Baroque *portato* to Romantic *legato*, Classical elegance to Impressionistic coloring, Chopinesque *carezzando* to Stravinskian *marcato*, and so on. Compared with Ligeti or Messiaen, Carl Vine displays a style that is less unpredictable yet uniquely powerful. As Babayan observes, "The mixture of different styles and ideas makes this music attractive and

¹² Carl Vine, "Sonata No. 1," <http://www.carlvine.com> (accessed August 13, 2007)

interesting pianistically.”¹³ A recent review of Vine’s music by Gramophone observes, “Carl Vine writes Big Tunes. More: he scores them with Technicolor richness...his music is rhythmically cogent (I was occasionally reminded of Roy Harris or of Copland) and makes frequent use of ostinatos...some of his most striking effects are in fact quite complex, with richly embroidered polyphony and multiple ostinatos that enable the music to move at two different speeds at once. There is abundant floridly ornamental melody, but beneath the tendrils the melodic substance is often quite simple, even innocent...”¹⁴ Harvey remarks that Vine’s music can be “characterized by intense rhythmic drive and building up layers of resonance. These layers are sometimes delicate and modal, achieving a ‘pointed’ polyphony by the use of complex cross-rhythm, at other times being granite-like in density, creating waves of sound which propel the music irresistibly towards its climax.”¹⁵ And in a recent program note of Harvey’s recital featuring Vine’s complete piano works, another pianistic view was given, “A tradition that can be traced to Debussy and Ives, along with more recent composers like Elliott Carter and Conlon Nancarrow, forms a background to his characteristic juggling of melodies and harmony. At most moments in a Vine score there will be a sense of multiple streams of sound in a crowded terrain of notes, quicker rhythmic ideas within slower ones and vice versa, sections forming out of each other through the surge of one rhythmic impulse or its displacement by

¹³ Hanna Cyba, “A Performer’s Guide to the Piano Sonatas by Carl Vine” (D.M.A. diss., University of Miami, 2002), 62.

¹⁴ Gramophone. “Carl Vine,” <http://www.fabermusic.com/serverside/composers/Details.asp?ID=VINE,%20CARL> (accessed August 13, 2007)

¹⁵ Carl Vine, “Sonata No. 1,” <http://www.carlvine.com> (accessed August 13, 2007)

another.”¹⁶ Responding in a recent e-mail interview to a question about his first impression of Vine’s music, Harvey singled out “its eclecticism. From Darmstadt-style electronica to post-minimalist orchestral writing, dance music and chamber music, there didn’t seem much he couldn’t do. Yet it was all stamped with a peculiar voice, unmistakably his. Always something to hook the more discerning listener’s ear, even though the music was accessible (generally).”¹⁷

The diversity of late 20th-century pianism is difficult to categorize. Individualism plays an important role in the performance practice since performers are endlessly searching for individual ways to overcome enormous technical challenges and display their unique understanding of artistic images. Therefore the views and approaches of modern pianism in this paper are not prescriptive, but are only general.

The following paragraphs will focus on complexities in three general areas: rhythm, pitch content and pianistic technique. The discussion will help reveal some of the significance of this sonata, from both compositional and pianistic points of view. And I hope they will provide a basic introduction to Carl Vine’s piano music and an initial guideline to the performance problems of this sonata.

¹⁶ Astra Chamber Music Society. “Carl Vine: The Piano Works – Astra Concert 2,” <http://www.astramusic.org.au/program-notes/2004-2.html> (accessed August 13, 2007)

¹⁷ Michael Kieran Harvey, e-mail message to author, March 3, 2008.

CHAPTER 4

RHYTHMIC DEVICES

In most late 20th-century repertoire, irregular and shifting meters are familiar ingredients. Movement I is in fact built around an important metric scheme, the process of metric modulation. Elliott Carter, of course, is considered responsible for articulating and refining the notion of metric modulation. In such processes, the basic pulse is altered by taking a fractional subdivision (or multiple) of the prevailing beat and treating that as a new pulse (faster or slower, respectively). The result is a proportional shift in the rate of pulse, in other words, a change of tempo. Taking the beginning of movement I as an example, 4/2 (a tempo of $\text{♩} = 48$) is modulated into 6/4 where Vine marks $\text{♩} = \text{♩} \text{ (triple)} \text{ (resulting in a tempo of } \text{♩} = 144$). Starting from the last two measures of 4/2, where the left hand is moving in quarter-triplets, the left hand maintains at a constant speed, even after the metric modulation, where it gets notated as quarter notes in a 6/4 meter (see Example 1.1).

Example 1.1:

The musical score for Example 1.1 illustrates a metric modulation. It is divided into two systems. The first system, measures 18 and 19, is in 4/2 time. The second system, measures 20 and 21, is in 6/4 time. On the left side of the score, there are arrows indicating the time signatures: an arrow points to the 4/2 time signature for the first system, and another arrow points to the 6/4 time signature for the second system. The left hand part of the score maintains a constant pulse of quarter notes. In the 4/2 section, these are notated as quarter-triplets. In the 6/4 section, they are notated as quarter notes. The right hand part of the score has more complex rhythmic patterns, including triplets and sixteenth notes. A tempo change is indicated by a double bar line between measures 19 and 20, with a new tempo marking '♩ = 144'.

It is obviously not difficult to identify and understand such an event in the composition. However, the more important issue is how the metric modulation happens over the long run. Such deeper understanding of metric modulation is often neglected in performance practice. In this case, the foreshadowing of triple elements within the quadruple 4/2 section at the beginning of movement I could be considered as the pharos, or the premonition of the modulation (e.g. in measures 2, 6 and 9-10) (see Example 1.2-1.4). Through its continuing increase toward measure 20, the process of tempo modulation is as smooth as the *crescendo* of Ravel's *Boléro*, wherein the change is unnoticeable. In an interview, Vine said that "he finds, as a performer, to suddenly find himself in a different rhythmic framework and to not know precisely when the change occurred is extremely exciting."¹⁸ This particular facet of performing Vine enjoys perhaps derives from his experiences playing the music of Carter. However, without awareness of meticulous practice for such rhythmic complexity, such excitement is unattainable.

Example 1.2:



Example 1.3:



Example 1.4:



¹⁸ Liam Viney, "An Investigation into Selected Piano Works Commissioned by Michael Kieran Harvey since 1990 with Particular Reference to Carl Vine's first *Piano Sonata*." (B.M. diss., Queensland Conservatorium of Music, Griffith University, 1999), 24.

Due to the lack of traditional patterns in the rhythmic structure, one should take a nontraditional approach. One effective approach to such rhythmic complexity is a micro-to-macro process which starts with the micro-rhythm (small beats or subdivisions) before having total control of the macro-rhythm (big beats or primary pulses). As Arthur Weisberg points out, “During this stage the student will actually count the number of units on each beat, such as four sixteenth notes on each beat. In practicing the grouping over and over the student eventually reaches the point of being able to play four notes on a beat without actually counting the individual notes. In other words, the student has assimilated four on a beat.”¹⁹ Of course counting four notes on a beat is much easier than seven or nine, but the strategy should be the same. I strongly believe that this is one of the most vital steps in mastering rhythmic complexity in the contemporary works in general. The ultimate goal is of course to be able to control the macro rhythms precisely regardless of their sizes. There are passages that display this kind of challenge in the slow sections of both movements (see Example 2.1 from movement I and Example 2.2 from movement II).

Example 2.1 in 4/2:

The musical score for Example 2.1 is in 4/2 time and marked *Meno Mosso* with a tempo of $\text{♩} = 36$. The piano part (top staff) begins with a *mp* dynamic and features a complex rhythmic pattern of sixteenth notes, including a quintuplet (5) and a triplet (3). The bass line (bottom staff) starts with a *p* dynamic, marked *con pedale*, and includes a triplet (3) and a *sost.* (sostenuto) instruction with a right-pointing arrow.

¹⁹ Arthur Weisberg, *Performing Twentieth-Century Music* (New Haven: Yale University Press, 1993), p. 3

Example 2.2 in 4/4:

Such passages recall the polyrhythmic characteristics in the works of Elliott Carter. In both examples above, Vine creates the simultaneity of two different sound worlds with the spacious left hand background and the improvisatory right hand melody. Vine marks in the title page, “Romantic interpretation of melodies, phrases and gestures should be avoided wherever possible”. In the case of Example 2.1, it is challenging to play these passages precisely in time. It in fact has been a bone of contention regarding the ‘accurate’ interpretation of this work. Harvey has openly shared his insight regarding this, “the markings came about from Carl’s computer genesis of the work, and his obsession with rhythmic modulation (from Carter). Additionally, the dance company had been using the computer file of the work to dance to for about 9 months, so exact speeds were critical for the choreography and computer-controlled lighting rig when doing the live performances. I’ve never experienced such a straitjacket, although I like having to be rational in the face of the romantic gesture. After I played it in America a pianist recorded it there and sent it to Carl, who raved about the recording, despite the speeds being completely ignored. This was an interesting lesson to learn about composer’s intentions, and about the

deference Australians always pay to certain countries (!).”²⁰ However, it is a different case with Babayan, who said in an interview, “The time factor in some way influences the interpretation of certain music (for example Prokofiev’s music in his time was considered barbarian but now is often described as romantic music). Even after recording the *First Sonata*, Vine wrote to me that his ears had been opened to it in a new way even though I departed consciously from many of composer’s directions. Vine was capable of seeing that he did not have to write this note trying to influence pianists to a restricted interpretation of his music. It is important for a composer to leave an artist with a degree of interpretation; the composer should have the courage to be able to let his music belong to others.”²¹

As a matter of fact, Vine does offer freedom to performers by marking *Con Poco Rubato* at the beginning of the slow section of movement II, which precedes the free-improvisational passage shown in Example 2.2. However, one should consider the micro-to-macro process at the beginning of the learning stage because no matter how much freedom one takes in such passages, one should never lose the sense of macro-rhythm. This sense is essential in *rubato* playing and Vladimir Horowitz referred to it in an interesting discussion of Mozart, “We also learn from Mozart’s letters an important interpretative insight regarding the use of rubato. Mozart believed that the left hand should always remain strictly in time, while the right hand may enjoy rhythmic freedom. In a letter to his father dated October 24, 1777 Mozart wrote: ‘Everyone is amazed that I can keep strict time. What these people cannot

²⁰ Michael Kieran Harvey, e-mail message to author, March 3, 2008.

²¹ Hanna Cyba, “A Performer’s Guide to the Piano Sonatas by Carl Vine” (D.M.A. diss., University of Miami, 2002), 60-61.

grasp is that in tempo rubato, in a slow movement, the left hand should go on playing in strict time. With them the left hand follows the right.’ Some 60 years later, Chopin paraphrased Mozart: ‘The left hand is the conductor. It must not waver or lose ground; do with the right hand what you will and can.’”²²

In the case of the fast passages shown in Example 2.3 from the development of movement I, the ultimate goal is to feel units of four and three (as implied by the grouping in the score), not in one unit of seven, as for example in the style of Bulgarian dance. At a climactic point of movement II shown in Example 2.4, the ability to keep macro-rhythm (repeated units of two and three in 4/4) precisely straight is vitally important.

Example 2.3:

Poco Meno
(♩ = 132)

una corda

Example 2.4:

Another polyrhythmic characteristic in this sonata is the use of rhythmic superimposition, which is strongly influenced by jazz language. The beginning of the second theme in movement I displays a fascinating “re-grouping” effect, where the right hand implies a 5/4 meter within the actual 6/4 (with jazzy accents on the last

²² Edward Greenfield, “Mozart’s Number 1 For Me,” <http://www2.deutsche Grammophon.com/special/insighttext.htm?ID=magic-of-horowitz&DETAIL=2> (accessed March 15, 2008).

of every four 8th notes); this eventually leads into the real 5/4 four measures later (see Example 3.1). The rhythmic superimposition in the middle of the development section (see Example 3.2) displays a strong Gershwin flavor (such as in *Rhapsody in Blue*) in which the repeated rhythms conflict with the basic meter. Such rhythmic superimposition is often found in movement II (see Example 3.3, 3.4 and 3.5).

Example 3.1:

Musical score for Example 3.1, measures 20-23. The score is in 4/4 time and features a complex rhythmic pattern. The tempo is marked $\text{♩} = \text{♩} (\text{♩} = 144)$. The dynamics range from *mf* to *p*. The key signature has two flats. The score shows a transition from 4/4 to 5/4 time in measure 23.

Example 3.2:

Musical score for Example 3.2, measures 93-94. The score is in 4/4 time and features a complex rhythmic pattern. The dynamics range from *mf* to *p*. The key signature has two flats. The score shows a transition from 4/4 to 5/4 time in measure 94.

Example 3.3:

Musical score for Example 3.3, measures 202-203. The score is in 4/4 time and features a complex rhythmic pattern. The dynamics range from *pp* to *(ppp)*. The key signature has two flats. The score shows a transition from 4/4 to 5/4 time in measure 203.

Example 3.4:

Musical score for Example 3.4, measures 246-247. The score is in 4/4 time and features a complex rhythmic pattern. The dynamics range from *mf* to *ff*. The key signature has two flats. The score shows a transition from 4/4 to 5/4 time in measure 247.

Example 3.5:

Musical score for Example 3.5, measures 349-350. The score is in 4/4 time and features a complex rhythmic pattern. The dynamics range from *mf* to *ff*. The key signature has two flats. The score shows a transition from 4/4 to 5/4 time in measure 350.

A satisfactory outcome requires the performer must be able to feel both the basic meter and the superimposed 3/16 simultaneously in a precise, stable tempo executed with ease and grace.

CHAPTER 5

PITCH CONTENT AND TEXTURES

An intriguing aspect of the opening of movement I is its melodic contour, which clearly reminds us of the opening of Schoenberg's *Drei Klavierstücke*, Op. 11 No. 1 – a rest followed by descending third and second, with responding chords in the left hand (see Example 4.1 from the opening of Vine's sonata and Example 4.2 from Schoenberg's Op. 11 No. 1). Was Vine paying hidden homage to Op. 11 No. 1, which marks an important milestone in the evolution of Schoenberg's compositional idiom?

Example 4.1 (\blacktriangle = third and \square = second):

Example 4.1 shows the opening of a piece in 4/4 time, marked $\text{♩} = 48$. The score is in G major. The right hand begins with a rest, followed by a descending third and second. The left hand provides harmonic support with chords. Performance instructions include "depress silently", "pp", and "con pedale" with a "sost." marking.

Example 4.2:

Example 4.2 shows the opening of Schoenberg's Op. 11 No. 1 in 3/4 time. The score is in G major. The right hand begins with a rest, followed by a descending third and second. The left hand provides harmonic support with chords. Performance instructions include "p" and "Mäßige".

It is, nevertheless, evidently clear that Vine uses this sequential descending motif (either major or minor third and second intervals – as an alternation and transformation of pitch set <0, 1, 4>) to link the overall melodic contour for the entire composition by reshaping it through operations such as overlapping, interval alteration, fragmentation, inversion, and rotation. After the first metric modulation in movement I, the motif appears in an overlapped form with accents in the right hand (see Example 4.3).

Example 4.3:

20 $d = d. (d = 144)$
 mf
 p
 $\ast \text{red}$

The motif returns at the 5/4 section in measure 30 (see Example 4.4) and concludes the section at measure 49 (see Example 4.5).

Example 4.4:

mf
 ff
 $\ast \text{red}$

Example 4.5:

Example 4.5 shows a musical score for a piano piece. The score is written for both treble and bass clefs. A tempo marking indicates $\text{♩} = \text{♩}$ ($\text{♩} = 144$). A dynamic marking f is present. The score includes a metric modulation at measure 52, indicated by a double bar line and a change in the time signature. The piece features complex rhythmic patterns and a foreground voice created after the modulation.

After the third metric modulation at measure 52, Vine creates a foreground voice using the motif against a quasi-pointillistic passage underneath in measure 55 (see Example 4.6).

Example 4.6:

Example 4.6 shows a musical score for a piano piece. The score is written for both treble and bass clefs. A tempo marking indicates 53 (staccato...). Dynamic markings include p (in relief) and ppp legato. The score features a staccato passage followed by a legato passage.

Four measures before the first climax in movement I, both hands push the momentum in an extreme contrary motion, with the left hand carries the motif in an extended form (two measures of descending seconds followed by two measures of descending thirds, see Example 4.7).

Example 4.7:

Example 4.7 shows a musical score for measures 100-104. The score is in 4/4 time and features a complex texture with multiple staves. The right hand (R.H.) and left hand (L.H.) are both active. The score includes dynamic markings such as *pp*, *ff*, and *p*. There are also performance instructions like "poco allargando" and "Poco Meno" with a tempo marking of $(\text{♩} = 132)$. The score includes a "forearm cluster" and a "gliss..." in the right hand. The left hand has a "Luna corda" marking. The score is marked with measure numbers 100, 102, and 104.

The motif also dominates the melodic contour in the third section of movement I; at the beginning of the section, the recitative-like right hand melody presents the motif (see Example 4.8).

Example 4.8:

Example 4.8 shows a musical score for measures 162-167. The score is in 4/4 time and features a complex texture with multiple staves. The right hand (R.H.) and left hand (L.H.) are both active. The score includes dynamic markings such as *pp*, *p*, and *mf*. There are also performance instructions like "7" and "Luna corda". The score is marked with measure numbers 162, 163, 164, 165, 166, and 167.

The shapes of the motif are altered in the principle melody of the third section (e.g. the descending third in the original form has become a fourth or sixth, see Example 4.9).

Example 4.9:

Musical score for Example 4.9, starting at measure 172. The score is in 4/4 time and marked *Meno Mosso* with a tempo of quarter note = 36. The right hand features a complex melodic line with slurs and ornaments, while the left hand plays a bass line with triplets and a *p con pedale* instruction. A *sost.* (sostenuto) arrow points to the right below the left hand.

In movement II, the track of the motif is perhaps even more distinct. Right from the opening page of the movement, it is highlighted in the right hand top notes in the running passage and later presented in the right hand alone at measure 202 (see Example 4.10 and 4.11).

Example 4.10:

Musical score for Example 4.10, starting at measure 194. The score is in 4/4 time and marked *Leggiero e legato* with a tempo of quarter note = 120. The right hand features a melodic line with slurs and ornaments, while the left hand plays a bass line with slurs and ornaments. The score is marked *ppp* and includes instructions *(senza pedale)* and *luna corda* with an arrow pointing to the right.

Example 4.11:

The motif returns in the accented lyrical passage at measure 247 (see Example 4.12).

Example 4.12:

The beginning of the second section and the following left hand melody line show other treatments of the motif, including a superimposed version (see Example 4.13 and Example 4.14).

Example 4.13:

Example 4.14:

Musical score for Example 4.14, measures 288-295. The score is in G-flat major (three flats) and 3/4 time. It features a piano (*pp*) texture with a triplet in the bass line and a triplet in the treble line. The piece concludes with a pianissimo (*ppp*) dynamic. A diagram below the staff shows the chord structure: G-flat major triad (G-flat, B-flat, D-flat) and a G-flat major dyad (G-flat, B-flat).

And the thundering third section of movement II contains the motif everywhere, such as right after the return of the opening passage (see Example 4.15), and the meter-shifting passage after that (see Example 4.16).

Example 4.15:

Musical score for Example 4.15, measures 318-329. The score is in G-flat major (three flats) and 3/4 time. It features a fortissimo (*ff*) texture with a "*ff possibile*" marking. The piece concludes with a fortissimo (*ff*) dynamic. A diagram below the staff shows the chord structure: G-flat major triad (G-flat, B-flat, D-flat) and a G-flat major dyad (G-flat, B-flat).

Example 4.16:

Musical score for Example 4.16, measures 327-336. The score is in 4/4 time and features a complex rhythmic pattern with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat). The music is written for piano, with both hands playing. The right hand has a melodic line with many slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. A tempo marking of quarter note = 86 is present.

The climactic passage of the third section shows a sophisticated arrangement of the motif, which is embedded in both hands (see Example 4.17).

Example 4.17:

Musical score for Example 4.17, measures 337-341. The score is in 4/4 time and features a complex rhythmic pattern with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat). The music is written for piano, with both hands playing. The right hand has a melodic line with many slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. A tempo marking of quarter note = 86 is present. The score includes dynamic markings such as *fff* and *Allargando*. There are also markings for *8va* and *3* (triplets).

In the coda in measure 389, the motif is reinforced in multiple places such as in the top voices of clusters (see Example 4.18), at the arrival points of the sweeping passage (see Example 4.19), at the final climactic point, and of course at the tranquil return of its original form at the end (see Example 4.20).

Example 4.18:

Example 4.18 shows two systems of musical notation. The first system, starting at measure 392, features a piano accompaniment with a steady eighth-note pattern in the bass and a treble staff containing a triplet of chords. A bracket above the treble staff indicates the triplet. The second system, starting at measure 394, shows the continuation of the piano accompaniment and a treble staff with a melodic line that includes a cluster of notes.

Example 4.19:

Example 4.19 displays four systems of musical notation. The first system (measures 400-401) shows a piano accompaniment with a steady eighth-note pattern and a treble staff with a melodic line. Dynamic markings include *mf* and *mp*. The second system (measures 402-403) continues the piano accompaniment and features a treble staff with a melodic line and a cluster of notes. Dynamic markings include *ff* and *mf*. The third system (measures 404-405) shows the piano accompaniment and a treble staff with a melodic line and a cluster of notes. Dynamic markings include *ff*, *mf*, and *f*. The fourth system (measures 406-407) shows the piano accompaniment and a treble staff with a melodic line and a cluster of notes. Dynamic markings include *f*.

Example 4.20:

Example 4.20 is a musical score for piano and voice, spanning measures 408 to 418. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part features complex textures with frequent use of quartal and quintal harmonies. Dynamic markings range from *ffff* to *pppp*. Performance instructions include *Molto rall e dim al.* and *Morendo al fine*. The vocal part includes a melodic line with a tempo marking of *♩ = 40* and a note marked *(in tief)*. The score concludes with *FINE* and the number 795.

Regarding the harmonic language, the sonata is basically tonal with diatonic or modal key-centers evident throughout. One of the principle harmonic languages in the sonata recalls the neo-classicism of Carter, whose frequent use of quartal and quintal harmonies is well-known. Perhaps it owes much to Copland and Ives if we trace back to the original influence.²³ Quartal and quintal (since the fifth is the inversion of the fourth, it is usually considered inseparable from quartal harmony) harmonies have a somewhat erratic function, as what jazz and rock music applied

²³ David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, 1990), p. 192.

fondly in the 1960s. For composers who experiment with different ways of presenting or departing from tonalities, quartal harmony is a fascinating ingredient. It has a tendency to fuse tonal centers and enhance moods such as relaxation, mystery, ancientness, heroism, and even humor.

Schoenberg's *Chamber Symphony* Op. 9 (in which a quartal hexachord governs the entire composition) was a milestone in quartal harmony writing (see Example 5.1). Scriabin on the other hand, wrote the 'mystic chord' for his *Prometheus* based on a unique combination of quartal harmonies to create a synthetic effect, which contains perfect, augmented and diminished perfect fourths, and all four kinds of tertian triads: major, minor, diminished and augmented, as perhaps a point of departure to explore octatonicism (see Example 5.2).²⁴ Ives' song *The Cage* also employs extended quartal and quintal harmonies in the piano part which evokes a sense of "wry philosophical humor"²⁵, as Carr remarks (see Example 5.3).

Example 5.1:



Example 5.2:



²⁴ Mosco Carner, *A Study of Twentieth-Century Harmony* (London: Joseph Williams Limited, 1942), pp. 19-21.

²⁵ Cassandra I. Carr, "Charles Ives's Humor as Reflected in His Songs," *American Music* 7, no. 2 (Summer, 1989): 135.

Example 5.3:

57. THE CAGE

[Charles Ives]

[Andante (♩ = about 60)]
Evenly and mechanically, with no
change of tempo or volume throughout

21 *f*
A leo-pard went a- round his cage

(Repeat 2 or 3 times)

30
from one side back to the oth- er side; he stopped on- ly when the keep-er came a- round with meat.

ossia: ♩
56
A boy who had been there three hours be- gan to won- der, — "Is — life an- y-thing like that?"
78

Two principal sonorities are created in Vine's sonata with quartal harmony: one is the combination of two quartal tri-chords superimposed on each other chromatically, at the opening of the sonata, which suggests the realms of overtone dissonance (see Example 5.4), and the other one is the combination of quartal and quintal elements at the opening of movement II, which shows influence from the Carter Sonata (compare Example 5.5 from the opening of Vine's sonata movement II with Example 5.6 from the opening of the Carter Sonata movement I and Example 5.7 from the development of the Carter Sonata movement I).

Example 5.4:

$\text{♩} = 48$

depress silently *pp*

con pedale

sost. →

Example 5.5 (□ = quartal and ▭ = quintal):

- II -

15

Leggiero e legato
 $\text{♩} = 120$

194

ppp

(senza pedale)
luna corda →

Quartal

Quintal

Example 5.6:

I

ELLIOTT CARTER

Maestoso $\text{♩} = 66$

ff

molto sostenuto ed espressivo

ff

v v

v v

sost. →

Example 5.7:



From a pianistic point of view, such a combination implies two hand-shapes: one encompassing a seventh, one encompassing a ninth. Because of the constant shifts between these two distances, a conscious awareness of these two hand shapes is vitally important throughout the entire sonata. One should also consider using an appropriate amount of wrist rotation when executing passages of quintal harmony because of the constant stretch of the 9th.

In addition to this neo-classic “chromatic-dissonant tradition”²⁶ as Kirby calls it, Vine explores many other harmonic and textural devices which may be influenced by the Carter Sonata, and these will be discussed later. In the sonata, Vine creates new sounds with various types of clusters, registral expansion, quasi-overtone treatment, and special pedaling, which are all important techniques for creating new sounds in the contemporary piano works. However, Vine pushes the effect of those techniques to their very limit such as a classic gesture based on Henry Cowell’s forearm cluster innovation: in the middle of movement I, exploding climaxes are achieved by two forearm clusters on black keys in a two-octave range and in a dynamic of *fff* (see

²⁶ F. E. Kirby, *Music For Piano, A short History* (Oregon: Amadeus Press, 1995), p. 371.

Example 6.1). The acoustic result of these clusters is ridiculously effective, especially preceded by a five-octave glissando. In order to make such an event happen effectively, one must use the weight of the entire body toward the cluster right from the low G octave, since pianists often neglect crescendos during glissandi. Such an extreme passage also displays Vine's imaginative use of registral expansion to create a unique texture.

Example 6.1:

The musical score for Example 6.1 is presented on a grand staff with two systems. The first system (measures 104-105) features a five-octave glissando in the bass clef, indicated by a series of vertical lines and the text 'gliss ...'. The right hand (R.H.) plays a series of chords that ascend along with the glissando. The second system (measures 106-107) shows a 'forearm cluster' in the left hand (L.H.), marked with a large 'fff' dynamic and the instruction 'poco allargando'. The right hand (R.H.) plays a triplet of notes, marked with a '3' and a '*' symbol. The score includes various musical notations such as clefs, dynamics, and performance instructions.

A better example of registral expansion can be found at the very end of the sonata where Vine builds a semi-quintal chord from the lowest note of the keyboard and finishes with the highest note of the keyboard in a *morendo* gesture, in *pppp*, forming a minor fifty-second (see example 6.2). The acoustic result of such far-flung sonorities is atmospheric and profoundly beautiful. Another example of registral expansion in the opposite dynamic can be found at the beginning of the coda of movement II where both hands are moving in an outward motion toward the south and north poles of the keyboard (see Example 6.3). The stomach muscle is

definitely needed here to project *ffff* (as the result of the crescendo after *fff* in the previous section, though it is not marked in the score here). The power of such sonority is beyond description if it is executed with sufficient energy.

Example 6.2:

418 Morendo al fine

pp *ppp* *pppp*

8va

8va

FINE

7/95

Example 6.3:

387

pp

3

red

red

red

Perhaps Vine had another passage from the Carter Sonata in mind when he was constructing this extreme passage for his sonata (see Example 6.4 from the Carter Sonata movement II).

Example 6.4:

Example 6.4 is a musical score for piano and bass. The piano part is written in treble clef and the bass part in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante con moto' with a quarter note equal to 60 (♩ = 60). The score includes dynamic markings such as *sost.* (sostenuto), *poco sost.* (poco sostenuto), and *Andante con moto*. There are also slurs and accents over various notes and chords.

The use of sustained tones emerging from rapid-fire clusters of notes in movement I is one of the most unusual features in this sonata. It is inherited from movement I of the Carter Sonata: an ascending seven-32nd-note pattern merges into a sustained quasi-overtone chord (see Example 6.5 from Vine's sonata end of movement I and Example 6.6 from the end of the exposition of the Carter Sonata).

Example 6.5:

Example 6.5 is a musical score for piano and bass, titled 'Meno Mosso'. The tempo is marked 'Meno Mosso' with a quarter note equal to 60 (♩ = 60). The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). There is a fermata over a note in the piano part. A note in the bass part is marked with a star and the text '(even & steady)'. The score shows a sequence of notes and chords in both staves.

Example 6.6:

Musical score for Example 6.6, showing a piano texture. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a complex texture with overlapping lines in both hands. Key markings include *rubato* above the right hand, *espr.* (sforzando) and *meno f* (meno forte) below the right hand, and a *f* (forte) marking below the left hand. There are also numerical markings '7' and '8va' indicating specific musical elements.

This particular texture can be traced back to the work of Carter's mentor, Charles Ives, specifically to the *Concord Sonata*, and the middle of its second movement "Hawthorne" (see Example 6.7 and Example 6.8) and the opening of its fourth movement "Thoreau" (see Example 6.9).

Example 6.7:

Musical score for Example 6.7, showing a piano texture. The score is in a key with one sharp (F-sharp) and a common time signature. It features a complex texture with overlapping lines in both hands. Key markings include *8va* above the left hand, *ff* (fortissimo) below the left hand, and *r.h. very fast - heavily, or in a kind of reckless way* above the right hand. There are also numerical markings '5' and '5' indicating specific musical elements.

Example 6.8

Musical score for Example 6.8, featuring a piano piece with dynamic markings and performance instructions. The score is written for two staves (treble and bass clef). The left hand (l.h.) plays a series of chords, with the first two marked *sf* (sforzando) and the third marked *rall.* (rallentando) and *ppp* (pianissimo). The right hand (r.h.) plays a series of chords, with the first marked *very slowly* and the second marked *very fast*. The piece concludes with a final chord marked *l.h.* and *r.h.* (right hand).

Example 6.9:

Musical score for Example 6.9, featuring a piano piece with dynamic markings and performance instructions. The score is written for two staves (treble and bass clef). The left hand (l.h.) plays a series of chords, with the first marked *Starting slowly and quietly* and *l.h.* (left hand). The right hand (r.h.) plays a series of chords, with the first marked *l.h.* and *r.h.* (right hand). The piece concludes with a final chord marked *ppp* (pianissimo).

This special treatment creates a fascinating overtone effect on a sustained chord. Vine gives the instruction by marking staccatos accented on the preceding notes as shown in Example 6.5. The preceding notes (in the left hand of Vine's sonata and the right hand of the Carter Sonata) must be executed quickly and evenly, and released immediately. In Vine's case, the left hand fingering should avoid the thumb because it will get in the way of the right hand. Therefore, fingerings of 5, 4, 3 and 2 (see the accented *staccato* left hand in Example 6.5) with the thumb in a straight upward position will provide enough space for the right hand. Immediately after his passage, Vine creates a second overtone effect (see the second beat of the second

measure in Example 6.5) on a block quartal hexachord, in a reversed form in which the right hand plays the accented staccato in *mf* and the left hand plays the overtone chord in *p*. It requires precise dynamic control between hands in order to make the sustained chord like tones emerge without actual attack.

This particular texture also reminds us of the “string piano” of Henry Cowell’s *Aeolian Harp* in the softer section (compare Example 6.10 from Vine’s sonata movement I with Example 6.11 from Cowell’s *Aeolian Harp*).

Example 6.10:

167

168

pp *mp* *pp* *mf*

sed *

Example 6.11:

From *Piano Music* by Henry Cowell

Tempo Rubato

slow.

inside *p*

Henry Cowell
(1923)

167

168

An indefatigable musical explorer and inventor, Henry Cowell explains how this unconventional playing technique is achieved at the top of the composition, “All of the notes of the “Aeolian Harp” should be pressed down on the keys, without

sounding, at the same time being played on the open strings of the piano with the other hand.”²⁷ Pioneered by Cowell in the early 1920s, the technique has inspired many works of avant-garde composers such as John Cage’s works for prepared piano, George Crumb’s *Makrokosmos*, Toru Takemitsu’s *Corona for Pianists*, Keith Tippett’s free improvised music, and many others.

It seems that Vine has naturally embedded this device in his pianistic vocabulary (this is not inside playing though), as shown in his *Five Bagatelles* of 1994 (see Example 6.12 from Five Bagatelles No. 1, Example 6.13 from No. 3, Example 6.14 from No. 4, which has similar texture as Example 6.7, the passage from the second movement of Ives’ *Concord Sonata* “Hawthorne”).

Example 6.12:

The musical score for Example 6.12 consists of three systems of piano music. The first system, measures 18-19, begins with a forte (*f*) dynamic and an acceleration (*accel.*) instruction. The right hand features a rapid, ascending melodic line with a dotted rhythm, while the left hand plays a steady accompaniment of chords. The second system, measures 20-22, is marked *Lento* (♩ = 50). The right hand has a more melodic, slower-moving line with dynamics ranging from *pp* to *mf* to *p*. The left hand continues with a chordal accompaniment. The third system, measures 23-24, features a very soft (*ppp*) texture. The right hand has a melodic line with a dotted rhythm, and the left hand plays a chordal accompaniment. The piece concludes with a final chord in the right hand.

²⁷ Henry Cowell, *Aeolian Harp* (1923), *The Piano Music* (New York: Associated Music Publishers, 1950), 12.

Example 6.13:

III 7

$\text{♩} = 50$

pp

mf *p*

rall. *Gentle* $\text{♩} = 50$

(con pedale)

Example 6.14:

28

p *ppp*

30

ppp

8:6 8:6 8:6 8:6

Vine's melodic writing is as attractive as his rhythmic vocabulary. The slow sections of both movements are extremely expressive and haunting. The ancient-chant melody with a surrounding F Aeolian sonority in movement I is continued and transformed in the middle section of movement II, in a color of B-flat

Aeolian (see Example 7.1 from movement I and Example 7.2 from movement II). The inner folk duet accompaniment in movement I has been transformed into the distant bells in the upper register in movement II, which reminds us of a similar texture in movement II, “Hawthorne” of the *Concord Sonata*, where two different sound worlds are created with distant huge bell-like clusters with a closer melody underneath (see Example 7.3). As indicated by Ives, the clusters are produced by depressing the black keys or white keys, with a 14 3/4 inch long piece of wood, which could perhaps give us a technical implication to execute Vine’s passage in Example 7.2 – solid and remote.

Example 7.1:

Example 7.1 is a musical score for piano in 3/4 time. The right hand part consists of a melodic line with several triplets and a quintuplet. The left hand part features a bass line with triplets and a 'con pedale' instruction with a 'sost.' (sostenuto) arrow pointing to the right.

Example 7.2:

Example 7.2 is a musical score for piano starting at measure 288. The right hand part features dense clusters of notes, some marked 'ppp'. The left hand part has a melodic line with triplets. Below the main staff is a diagram of a piano keyboard showing the layout of the clusters.

Example 7.3:

25

The musical score for Example 7.3, page 25, is presented in two systems. Each system consists of three staves: a treble staff, a middle staff, and a bass staff. The first system begins with a treble staff featuring complex, dense chords, marked with *pp* and *pp sempre*. A middle staff contains a melodic line marked *mp* and *Slowly*. The bass staff provides a harmonic foundation. The second system continues the piece, with the treble staff showing further chordal development and the middle staff continuing its melodic progression. Dynamics such as *pp* and *mp* are used throughout to indicate volume and performance style.

CHAPTER 6

PIANISTIC TECHNIQUES

The quiet-hand technique (from the playing and teaching of Bach, Czerny, Chopin, Giesecking, my teacher Christopher Taylor and many others) is essential for performing this sonata. In many ways, it can be associated with and traced back to Chopin's *carezzando* touch. As described by Jonathan Bellman, "Chopin commanded certain techniques which were relatively uncommon, even in his own time, and which have become increasingly rare as pianism has continued to evolve. One of these is the caressing touch, in which the finger is not lifted directly from the key but rather slides back towards the palm of the hand, which Johann Nikolaus Forkel described in connection with J. S. Bach's clavichord playing, and Frederic Kalkbrenner mentioned in his 1831 piano treatise. This would later be called the *carezzando* style."²⁸ Walter Giesecking also emphasized the tranquility in movement and says in his book, "All unnecessary movements should be avoided...both fingers and hands should be kept as near to the keyboard as possible, in order to insure certainty of touch...the careful playing of a tone with a certain strength is usually possible only by carefully touching the keys; and to do this necessitates calmness and control of the nerves."²⁹ Indeed, these insights are extremely enlightening in dealing with both technical and colorful passages of the sonata. The quiet-hand technique is in fact indispensable in the passagework of movement II because it ensures note and dynamic accuracy, and preserves energy required for rapid execution (see Example

²⁸ Jonathan Bellman, "Frederic Chopin, Antoine de Kontski and the *carezzando* touch," *Early Music*, August 2001, p. 399.

²⁹ Walter Giesecking and Karl Leimer, *Piano Technique* (New York: Dover Publications, Inc., 1972), pp. 58-59.

8.1).

Example 8.1:

- II -

15

Leggiero e legato
♩ = 120

194

ppp

(senza pedale)
una corda →

For the beginning of the sonata, the quiet hand is vitally important in creating a tranquil and mysterious yet colorful opening (see Example 8.2). This is exactly how Mr. Taylor played and taught me the opening of the second movement, *Arietta* of Beethoven's Op. 111 (see Example 8.3) – absolutely without any extra physical movement especially the high-finger motion, both hands easily relaxed on the chords, sinking with meticulous weight control and angelic tone on the top, and shifting from one position to another without leaving the keys.

Example 8.2:

♩ = 48

1

depress
silently

pp

con pedale

Sub. | sost. →

Example 8.3:

Arietta
Adagio molto semplice e cantabile

Obviously such quasi-*carezzando* touch in Vine's sonata is somewhat different from Chopin's *carezzando*. Wesley Weyman suggests that the quiet-hand technique should depend on the action of the instrument. He points out that, "The characteristics of the early piano were very light action. The 'quiet hand,' was a logical and necessary condition. But the present conditions are quite different. The modern pianoforte is characterized by a comparatively heavy action...The analysis of the instrument shows that the performer's muscles must be used quite differently now from a century ago. The element of increased force required even in a *pianissimo*."³⁰ The "increased force" that Weyman implies here is described by Josef Lhevinne, as the "Weight Touch". Lhevinne states, "There must always be some weight, even if one plays the veriest pianissimo. Without weight the tone sounds thin and dry. Just as a voice without resonance has no carrying power, so touch without any weight has no quality."³¹ A perfect solution for playing *carezzando* on the modern piano would be the combination of the general quiet-hand technique and the meticulously controlled weight touch. Even in the dynamic of *ppp*,

³⁰ Wesley Weyman, "The Science of Pianoforte Technique," *The Musical Quarterly*, Vol. 4, No. 2 (Apr., 1918), p. 170.

³¹ Harriette Brower, *Modern Masters of the Keyboard* (New York: Frederick A. Stokes Company, 1926), p. 77.

the weight should be precisely controlled, and with Vine's indication of *Leggiero e legato*, the ultimate effect is light, smart and mysterious (which recalls a more well known example of moto perpetuo, the "breath of wind over the grave" of the finale of Chopin's B-flat minor Sonata, *Presto*) (See Example 8.4). And more directly in Vine's case, it seems to be inherited from the Carter Sonata (See Example 8.5 from the Carter Sonata movement I).

Example 8.4:

**Finale.
Presto.**

sotto voce e legato

Example 8.5:

8va

8va

There are extended passages that are marked with a sostenuto pedal in both movements, such as at the opening of movement I (see Example 9.1), from the third section of movement I (see Example 9.2) and from the second section of movement II (see Example 9.3).

Example 9.1:

♩ = 48

1

depress silently *pp*

con pedale

8^{va} *sost.*

Example 9.2:

175

sost.

Example 9.3:

302

pp *mf* *f* *mp* *ppp*

p *sost.*

(*sost.* . .)

As Joseph Banowetz describes, “the middle pedal does only one thing when it is pressed: it will catch and hold any dampers that are already fully raised from the strings.”³² A fairly simple mechanism, however, “[the sostenuto pedal] is *terra incognita* to most pianists [note that the book was written in 1985], who regrettably do not recognize it as one of the most valuable tools for coloring and clarifying musical texture.”³³ Although Banowetz refers to the standard repertoire in which the sostenuto pedal is mostly not indicated, his teaching inspires us to value the importance of acknowledging the possibilities of using the sostenuto pedal, regardless of genre and stylistic differences.

In his book, Banowetz explains twelve purposes for using the sostenuto pedal in specific situations. In the case of Vine’s sonata, it would be the combination of “Holding Bass Pedal Points”³⁴ and “Avoiding Breaks in the Melody.”³⁵ Notice in Example 9.1, Vine marks “depress silently” with sostenuto pedal at the opening of the sonata; the sostenuto pedal then helps to sustain the tonal centers in the bass line and provides the freedom for pianist to avoid unwanted breaks in the *legato* melodic line on the top, with the damper pedal. In the case of the Carter Sonata, which also requires the pianist to “press down silently with sostenuto pedal,” and where a footnote by the composer reads, “Omit the notes in brackets if harmonics are audible,” (see Example 9.4), it would fall into Banowetz’s category of “Sounding Sympathetic Partials.”³⁶

³² Joseph Banowetz, *The Pianist’s Guide to Pedaling* (Bloomington: Indiana University Press, 1985), p. 90.

³³ *Ibid.*

³⁴ *Ibid.*, p.92.

³⁵ *Ibid.*, p.94.

³⁶ *Ibid.*, p.107.

Example 9.4

The image shows a musical score for a piano piece, labeled 'Example 9.4'. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked 'Tempo I (Maestoso)'. The key signature has one flat (B-flat). The score consists of five measures. In the first measure, the bass staff has a series of five notes: A2, E2, C3, G2, and B2. Above these notes, there are markings: 'ppp' (pianissimo) and 'press down silently'. Below the first measure, there is a marking 'sost. ped. off-on'. In the second measure, there is a marking 'meno f'. In the fifth measure, there is a marking 'pp' (pianissimo) above the staff. The treble staff contains various chords and melodic lines, some with slurs and accents.

Clearly these two indications serve completely different purposes. Vine indicates that the first five bass notes are to be held by the sostenuto pedal for sustaining the pedal point of three intervals of perfect fifths, which are to be played later: A-E, C-G and E-B, the tonal centers of the first page. Vine uses the sostenuto pedal to sustain the tonal centers throughout the third section of movement I and the second section of movement II (see Example 9.2 and Example 9.3).

Other pedal treatments that Vine rigorously specified in the sonata include *con pedale* (with damper pedal), *con poco pedale* (with a little damper pedal), *una corda* (soft pedal) and combinations of all three pedals. Vine marks *senza pedale* (without damper pedal) for passages such as the opening of movement II to create a *leggiero* effect. Strictly following Vine's pedal markings is vitally important in performing the sonata, especially where color shifts take place. For instance, between measure 12 and 13, a relatively vertical and harmonically clear opening passage with sostenuto pedal and *con pedale* shifts to a horizontal and more impressionistic passage with long *ped.* and *una corda* (see Example 9.5). A careful execution of pedal shifting

ensures a clear change of color and mood.

Example 9.5:

12

sost.

pp

una corda

Elsewhere *una corda* is used for sudden dynamic drops (see Example 9.6 from *fff* to *ppp possibile*).

Example 9.6:

104

gliss ...

8va

fff

poco allargando Poco Meno

(♩ = 132)

L.H. forearm cluster

R.H. L.H. R.H.

p

una corda

107

ppp possibile

sim.

Extensive passages with lengthy damper pedal represent Vine's innovative ability to create massive layers, (see Example 9.7 from movement I, Example 9.8 through

Example 9.10 from movement I) that are “granite-like in density, creating waves of sound which propel the music irresistibly towards its climax,” as Harvey describes in his program notes.³⁷ In Example 9.9, with an extended and uninterrupted fifteen-measure damper pedal, the thundering left hand rolling chords push the momentum up through the exploding *ffff* climax (see Example 9.10). However, in the actual execution of this roaring passage, as Mr. Taylor suggests, occasional quick shakes of the damper pedal help to shape the “waves of sound” and control the overall pace of the dynamics which start from *pp* at measure 389 (see Example 9.9), to *ffff* at measure 409 (see Example 9.10).

Example 9.7:

Musical score for Example 9.7, measures 142-145. The score is in 4/4 time and features a piano part with a damper pedal. The right hand has a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *fff* and *f*. The tempo marking "Poco a poco..." is present above the right hand. Pedal markings include (8th), 8th, and 2nd.

Example 9.8:

Musical score for Example 9.8, measures 246-249. The score is in 4/4 time and features a piano part with a damper pedal. The right hand has a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment of eighth notes. Dynamics include *ff*, *mf*, and *mp*. The tempo marking "Poco a poco..." is present above the right hand. Pedal markings include *ff*, 2nd, and 2nd sim.

³⁷ Carl Vine, "Sonata No. 1." <http://www.carlvine.com> (accessed January 26, 2007)

Example 9.9:

Musical score for Example 9.9, measures 387-390. The score is in 2/4 time and features a complex texture with wide leaps and pointillistic writing. Measures 387-389 show a dense, multi-voiced texture with a prominent triplet in the right hand. Measure 390 shows a change in dynamics to *mp* and a more active bass line.

Example 9.10:

Musical score for Example 9.10, measures 408-411. The score is in 2/4 time and features a complex texture with wide leaps and pointillistic writing. Measure 408 shows a dense, multi-voiced texture with a prominent triplet in the right hand. Measure 409 shows a change in dynamics to *fff* and a more active bass line. Measures 410-411 show a change in dynamics to *pp* and a more active bass line.

The passages with wide and unpredictable leaps in the sonata demand a high level of pianistic technique. A familiar ingredient in the late twentieth-century pianistic vocabulary, pointillistic writing, is associated with the pointillism derived from the 19th century French postimpressionist school of painting, which is characterized by the application of paint in small dots and brush strokes. According to Jessica Johnson, “the pointillistic texture [in piano works] demands economy of movement,

precise preparations and a clear understanding of how physical gestures correspond with the musical phrases.”³⁸ In these extremely intricate and labyrinthine pointillistic passages as shown in Example 10 from movement I, not only does the music require efficiency in movement, but also it demands fast and precise mental preparation.

Example 10:

51 (♩ = 108)

53 (staccato ...)

56

58

sfz pp sub.

p (in relief)

ppp legato

8va

8va *

³⁸ Jessica Johnson, “Exploring New Sounds: Contemporary Performance Techniques for the Pre-College Student,” *American Music Teacher*, 54:5. (April/May, 2005), p. 30.

To achieve a great velocity in speed and dynamic shifts in such passages, one should consider applying the quiet-hand technique mentioned earlier. A flatter finger position on the keyboard is more efficient when one applies more inner energy than outer movement, which is often the case in the playing of the Russian school. William Newman explains clearly that “most students can achieve sufficient speed when they learn to cut out superfluous tension, high finger raising, pounding, and other excesses...To prevent the unnecessary tension that results in slowing down in performance, the unused fingers should be carried close to the keys and not in a highly lifted position in actual playing.”³⁹ With such a quiet-hand technique, practicing extremely opposite tempi, dynamics and articulations, is always rewarding. However, just note-accuracy is not enough for the ultimate goal of playing this particular passage. A sense of basic rhythm and an excellent control of balance between the foreground and the background are equally important in playing this passage, and they of course are more challenging tasks and require extra work. Deconstruction and reordering is one of the ingenious strategies that Mr. Taylor suggested for reinforcing these tasks, particularly for the sixteenth-note lines. Firstly, by taking out the melodic line on the top of the right hand, one should just focus on the rhythmic structure for the sixteen-note line, which must be strictly based on 4/4 meter. Intentionally adding an accent to the downbeat of each group of four sixteenth-notes helps one understand and acquire a sense of basic meter, and helps one to focus on the invariability in the dynamic and tone quality. And then by

³⁹ William S. Newman, *The Pianist's Problems* (New York: Harper & Row Publishers, 1956), pp. 45-46.

changing these widely dispersed pitches into a close position (octave displacement), one should be able to acquire the sense of basic rhythm more easily due to less physical and aural stretches. It also helps to understand the pitch content more easily. Finally, by putting everything back to the original form, and by filling the rests of the sixteenth-note line with the right hand melody, one should be able to achieve a random computer-like sound that is nonetheless organized, musical and makes logical sense.

CHAPTER 7

CONCLUSION

In drawing on the innovations of earlier idols and exploring fresh ingredients unique to his personal language, Carl Vine's *First Piano Sonata* represents a landmark in twentieth-century piano writing. Ingeniously striving to inject novelty into the traditional form, and to create a work of proportion by using an accessible yet innovative vocabulary, Vine has made a significant contribution to unifying the three-way relationship between the composer, performer and listener. Through the sonata, Vine has shown composers, performers and listeners the possibilities of piano sonata writing, the capabilities of the instrument and the power of the imagination, and has provided teachers a great opportunity to introduce students to various elements of twentieth-century repertoire and to tools with which to arouse their musical imagination.

As Vine said himself, "I had to write things I didn't know the piano could do."⁴⁰ Exhausting every possibility of his pianistic vocabulary in creating this work, Vine strives to explore new sounds that he had never heard before with techniques inherited from old masters such as metric modulation, polyrhythm, quartal harmony, cluster and special textures, and fuse them with his pianistic background. Obviously the outcome is powerful. And I believe that its importance in the late twentieth-century piano repertoire will keep rising as its interpreters and listeners become more aware of the work.

⁴⁰ Ken Healey, "Inside a Musical Mind," *2MBS Program Guide* (October 1994), 5.

I hope this study will serve as a model for performers and teachers of contemporary music by examining a work not only from the angle of its score, but also from its historical context, style, current interpretation, related performance practice, and pedagogical concerns.

LIST OF COMPOSITIONS OF CARL VINE**CHAMBER MUSIC****After Campion**

SSAATTBB choir and 2 pianos

duration 15:00 © 1989 Chester Music

Aria

(text by Patrick White)

soprano, flute, cello, piano, celeste, percussion

duration 9:00 © 1984 Chester Music

Battlers (The)

(Television mini-series)

soprano, oboe, horn, strings and timpani

duration 4 hours © 1993 Australian Music Centre

directed by George Ogilvie for the South Australian Film Corporation and ATN Channel 7

Café Concertino

flute, clarinet, violin, viola, cello, piano

duration 11:00 © 1984 Chester Music

Concerto Grosso

chamber orchestra: violin, flute, oboe, horn and strings

duration 15:00 © 1989 Chester Music

Defying Gravity

percussion quartet

duration 11:00 © 1987 Chester Music

Elegy

flute, cello, trombone, piano (4h), organ, percussion

duration 7:30 © 1985 Chester Music

Esperance

trumpet, horn, timpani and strings

duration 9:30 © 1995 Faber Music

Everyman's Troth

viola, cello and clavichord

duration 20:00 © 1978 Australian Music Centre
 choreographed by Don Asker for the Sydney Dance Company

Gaijin

koto, strings and CD
 duration 14:00 © 1994 Faber Music

Harmony in Concord

trombone, marimba/vibes, percussion, CD
 duration 10:00 © 1992 Chester Music

Images

flute, trombone, cello, piano, harpsichord, percussion
 duration 11:30 © 1981 Australian Music Centre

Knips Suite

(String Quartet No. 1)
 string quartet
 duration 18:00 © 1979 Australian Music Centre
 choreographed by Ian Spink for Basic Space (Edinburgh)

Miniature III

flute, trombone (or cello), piano, percussion
 duration 12:00 © 1983 Chester Music

Miniature IV

flute, cello, violin, viola, cello, piano
 duration 15:00 © 1988 Chester Music

Poppy

Soprano, and mixed nonet with tape
 duration 90:00 © 1978 Carl Vine
 choreographed by Graeme Murphy for the Sydney Dance Company

Prologue and Canzona

string orchestra
 duration 14:00 © 1987 Faber Music
 choreographed by Jacqui Carroll for the Australian Ballet Company

Scene Shift

trombone, double bass, 2 pianos
 duration 20:00 © 1979 Australian Music Centre
 choreographed by Micha Bergese for the London Contemporary Dance Theatre

Sinfonia

flute, clarinet, viola, cello, piano, percussion
 duration 12:00 © 1982 Australian Music Centre

String Quartet No. 2

string quartet
 duration 14:30 © 1984 Chester Music

String Quartet No. 3

string quartet
 duration 14:00 © 1994 Faber Music

String Quartet No. 4

string quartet
 duration 15:00 © 2004 Faber Music
 Premiered by the Takács String Quartet

String Quartet No. 5

string quartet
 duration 20:00 © 2007 Faber Music

Suite from Hate

trombone, horn, 2 pianos, organ, percussion
 duration 20:00 © 1985 Australian Music Centre
 choreographed by Graeme Murphy for the Sydney Dance Company

CONCERTOS**Cello Concerto**

violoncello and orchestra
 duration 20:00 © 2004 Faber Music

Concerto Grosso

chamber orchestra:
 violin, flute, oboe, horn and strings
 duration 15:00 © 1989 Chester Music

Gaijin

koto, strings and CD
 duration 14:00 © 1994 Faber Music

Oboe Concerto

solo oboe and orchestra

duration 16:00 © 1996 Faber Music

Percussion Concerto

solo perc with CD or with orchestra.

duration 8:30 © 1987 Chester Music

Piano Concerto

solo piano and orchestra

duration 25:00 © 1997 Faber Music

Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart

Pipe Dreams

(concerto for flute and strings)

flute and strings

flute, strings

duration 14:00 © 2003 Faber Music

DANCE MUSIC

961 Ways to Nirvana

(aka "Tip")

amplified string quartet, orchestra & tape

duration 20:00 © 1977 Carl Vine

choreographed by Graeme Murphy for the Sydney Dance Company

A Christmas Carol

orchestral

duration 120:00 © 1983 Australian Music Centre

Beauty & The Beast

electronic tape + compilation

duration 65:00 © 1993 Carl Vine

choreographed by Graeme Murphy for the Sydney Dance Company

Daisy Bates

wind quintet and string quintet

duration 60:00 © 1982 Carl Vine

choreographed by Barry Moreland for the Sydney Dance Company

Donna Maria Blues

electronic tape

duration 20:00 © 1981 Carl Vine

choreographed by Ian Spink for Spink Inc (London)

Everyman's Troth

viola, cello and clavichord

duration 20:00 © 1978 Australian Music Centre

choreographed by Don Asker for the Sydney Dance Company

Incident at Bull Creek

electronic tape

duration 20:00 © 1977 withdrawn

choreographed by Jonathan Taylor for the Australian Dance Theatre

Kisses Remembered

flute and piano

duration 16:00 © 1979 withdrawn

choreographed by Cathy Lewis for the London Contemporary Dance Theatre

Legend Suite

orchestra

duration 30:00 © 1988-90 Chester Music

choreographed by Jacqui Carroll for the West Australian Ballet Company

Missing Film

piano solo

duration 25:00 © 1980 withdrawn

choreographed by Jacqui Carroll for the Australian Dance Theatre

Mythologia

soprano, tenor, SATB choir and soundtrack

duration 90:00 © 2000 Faber Music

Choreographed by Graeme Murphy for the Sydney Dance Company

On The Edge

electronic tape

duration 22:00 © 1989 Carl Vine

choreographed by Helen Herbertson for the Australian Dance Theatre

On s'angoisse

(song from the ballet "Poppy")

soprano and piano

duration 3:00 © 1978 Australian Music Centre

choreographed by Graeme Murphy for the Sydney Dance Company

Piano Sonata No. 1

solo piano

duration 19:00 © 1990 Chester Music

choreographed by Graeme Murphy for the Sydney Dance Company

Poppy

Soprano, and mixed nonet with tape

duration 90:00 © 1978 Carl Vine

choreographed by Graeme Murphy for the Sydney Dance Company

Prologue and Canzona

string orchestra

duration 14:00 © 1987 Faber Music

choreographed by Jacqui Carroll for the Australian Ballet Company

Return

computer-generated tape

duration 18:00 © 1980 withdrawn

choreographed by Ian Spink for the Australian Dance Theatre

Scene Shift

trombone, double bass, 2 pianos

duration 20:00 © 1979 Australian Music Centre

choreographed by Micha Bergese for the London Contemporary Dance Theatre

The Tempest (ballet)

orchestra and CD

duration 100:00 © 1991 Australian Music Centre

choreographed by Jacqui Carroll for the Queensland Ballet Company

ELECTRONIC MUSIC

3 BBC Exercises

tape assemblage

duration 3:30 © 1974 Carl Vine

961 Ways to Nirvana

(aka "Tip")

amplified string quartet, orchestra & tape

duration 20:00 © 1977 Carl Vine

choreographed by Graeme Murphy for the Sydney Dance Company

Array

(4BW)

electronic work for audio-visual presentation
duration 4:00 © 1996 Carl Vine

Beauty & The Beast

electronic tape + compilation
duration 65:00 © 1993 Carl Vine
choreographed by Graeme Murphy for the Sydney Dance Company

Donna Maria Blues

electronic tape
duration 20:00 © 1981 Carl Vine
choreographed by Ian Spink for Spink Inc (London)

Gaijin

koto, strings and CD
duration 14:00 © 1994 Faber Music

Harmony in Concord

trombone, marimba/vibes, percussion, CD
duration 10:00 © 1992 Chester Music

Heavy Metal

tape and improvisation
duration c. 12 minutes © 1980 Carl Vine

Incident at Bull Creek

electronic tape
duration 20:00 © 1977 withdrawn
choreographed by Jonathan Taylor for the Australian Dance Theatre

Inner World

solo cello with CD accompaniment
duration 12:30 © 1994 Faber Music

Intimations of Mortality

computer generated tape
duration 10:00 © 1985 Carl Vine

Kondallila Mix

tape for improvisation
duration c. 15 minutes © 1980 Carl Vine

Love Song

solo trombone, or bass clarinet, or horn, with CD accompaniment

duration 6:50 © 1986 Chester Music

Marriage Acts

(music for telemovie)

[electronic]

duration 94:00 © 2000 Carl Vine

directed by Rob Marchand for Beyond Reilly Pty Ltd

starring Colin Friels and Sonia Todd

Mythologia

soprano, tenor, SATB choir and soundtrack

duration 90:00 © 2000 Faber Music

Choreographed by Graeme Murphy for the Sydney Dance Company

On The Edge

electronic tape

duration 22:00 © 1989 Carl Vine

choreographed by Helen Herbertson for the Australian Dance Theatre

Percussion Concerto

solo perc with CD or with orchestra

duration 8:30 © 1987 Chester Music

Rash

solo piano with CD accompaniment

duration 3:00 © 1997 Faber Music

Return

computer-generated tape

duration 18:00 © 1980 withdrawn

choreographed by Ian Spink for the Australian Dance Theatre

Tape Piano Piece

tape assemblage

duration 5:00 © 1976 Carl Vine

The Tempest (ballet)

orchestra and CD

duration 100:00 © 1991 Australian Music Centre

choreographed by Jacqui Carroll for the Queensland Ballet Company

FILM / TELEVISION

Babe

(feature film)

orchestration supervision of original music by Nigel Westlake

duration 110:00 © 1995 Nigel Westlake

directed by Chris Noonan for Kennedy Miller Productions

Battlers (The)

(Television mini-series)

soprano, oboe, horn, strings and timpani

duration 4 hours © 1993 Australian Music Centre

directed by George Ogilvie for the South Australian Film Corporation and ATN Channel 7

Bedevil

(feature film)

duration 90:00 © 1993 Carl Vine

directed by Tracey Moffatt for Tony Buckley Productions

Children of the Revolution

(feature film)

orchestration supervision of original music by Nigel Westlake

duration 110:00 © 1996 Nigel Westlake

directed by Peter Duncan for Tristram Miall Film

Descent

(Metropolis: the Workers' View)

orchestra with [optional] film projection

duration 11:00 © 1996 Faber Music

Dunstan Documentaries (The)

(TV Documentary)

incidental music

duration 60:00 © 1982 Carl Vine

directed by Don Dunstan for ABC Television

Love Me Sweet

(song from "The Battlers")

soprano with piano, or with flute, horn, harp and strings

duration 4:00 © 1993 Australian Music Centre

Marriage Acts

(music for telemovie)

[electronic]

duration 94:00 © 2000 Carl Vine

directed by Rob Marchand for Beyond Reilly Pty Ltd
starring Colin Friels and Sonia Todd

Potato Factory (The)

(television miniseries)

orchestra

duration 4 hours © 1999 Carl Vine

directed by Rob Marchand for ScreenTime and Columbia-TriStar Pictures.

Starring: Lisa McCune, Ben Cross and Sonia Todd

URN

(short film)

duration 5:00 © 1995 Carl Vine

directed by Miro Bilborough for Oracle Pictures

What Comes After Why?

(short film)

duration 25:00 © 1995 Carl Vine

directed by Graham Thorburn for Mbeya Productions

White Fella's Dreaming

(A Century of Australian Cinema)

documentary film

duration 60:00 © 1996 Carl Vine

directed by George Miller for Kennedy Miller Productions

ORCHESTRA

A Christmas Carol

orchestral

duration 120:00 © 1983 Australian Music Centre

Advance Australia Fair

(National Anthem)

soprano, choir and orchestra

duration 4:00 © 1996 Faber Music

Atlanta Olympics, 1996

(Flag Hand-over Ceremony)

orchestra

duration 7:00 © 1996 Faber Music

Battlers (The)

(Television mini-series)

soprano, oboe, horn, strings and timpani

duration 4 hours © 1993 Australian Music Centre

directed by George Ogilvie for the South Australian Film Corporation
and ATN Channel 7

Celebrare Celeberrime

(an orchestral fanfare)

orchestra

duration 5:00 © 1993 Faber Music

Cello Concerto

violoncello and orchestra

duration 20:00 © 2004 Faber Music

Choral Symphony (Symphony No. 6)

SATB choir, organ and orchestra

duration 26:00 © 1996 Faber Music

Concerto Grosso

chamber orchestra: violin, flute, oboe, horn and strings

duration 15:00 © 1989 Chester Music

Curios

orchestra

duration 7:00 © 1980 Australian Music Centre

Descent

(Metropolis: the Workers' View)

orchestra with [optional] film projection

duration 11:00 © 1996 Faber Music

Esperance

trumpet, horn, timpani and strings

0.0.0.0-1.1.0.0- T, strings

duration 9:30 © 1995 Faber Music

Gaijin

koto, strings and CD

duration 14:00 © 1994 Faber Music

Legend Suite

orchestra

duration 30:00 © 1988-90 Chester Music

choreographed by Jacqui Carroll for the West Australian Ballet Company

MicroSymphony

(Symphony No. 1)

orchestra

duration 12:00 © 1986 Chester Music

Oboe Concerto

solo oboe and orchestra

1.1.1.1-2.2.0.0- T, 2pc, stgs

duration 16:00 © 1996 Faber Music

Percussion Concerto

solo perc with CD or with orchestra

duration 8:30 © 1987 Chester Music

Percussion Symphony

(Symphony No. 5)

4 solo percussion and orchestra

duration 26:00 © 1995 Faber Music

Piano Concerto

solo piano and orchestra

duration 25:00 © 1997 Faber Music

Pipe Dreams

(concerto for flute and strings)

flute and strings

duration 14:00 © 2003 Faber Music

Planet of Doom Theme

(a children's anthem)

orchestra

duration 1:00 © 1995 Faber Music

Potato Factory (The)

(television miniseries)

orchestra

duration 4 hours © 1999 Carl Vine

directed by Rob Marchand for ScreenTime and Columbia-TriStar Pictures

Starring: Lisa McCune, Ben Cross and Sonia Todd

Prologue and Canzona

string orchestra

duration 14:00 © 1987 Faber Music
choreographed by Jacqui Carroll for the Australian Ballet Company

Smith's Alchemy

string orchestra
duration 14:00 © 2001 Faber Music

Symphony No. 2

orchestra
duration 20:00 © 1988 Chester Music

Symphony No. 3

orchestra
duration 25:00 © 1990 Chester Music

Symphony No. 4.2

(revised 1998)
orchestra
duration 18:00 © 1998 Chester Music

The Tempest (ballet)

orchestra and CD
duration 100:00 © 1991 Australian Music Centre
choreographed by Jacqui Carroll for the Queensland Ballet Company

They Shall Laugh and Sing

(Psalm 65)
SATB chorus with orchestra or with organ
duration 6:00 © 2007 Faber Music

V

(an orchestral fanfare)
orchestra
duration 5:00 © 2002 Faber Music

SOLOS AND DUOS

Anne Landa Preludes (The)

solo piano
duration c. 22 minutes © 2006 Faber Music

Five Bagatelles

solo piano

duration 9:00 © 1994 Faber Music

Inner World

solo cello with CD accompaniment
duration 12:30 © 1994 Faber Music

Love Me Sweet

(song from "The Battlers")
soprano with piano, or with flute, horn, harp and strings
duration 4:00 © 1993 Australian Music Centre

Love Song

solo trombone, or bass clarinet, or horn, with CD accompaniment
duration 6:50 © 1986 Chester Music

Miniature I

(Peace)
solo viola
duration 2:00 © 1973 Australian Music Centre

Miniature II

viola duet
duration 2:00 © 1974 Australian Music Centre

Occasional Poetry

trombone and piano
duration 8:00 © 1979 Australian Music Centre

Percussion Concerto

solo perc with CD or with orchestra
duration 8:30 © 1987 Chester Music

Piano Sonata No. 1

solo piano
duration 19:00 © 1990 Chester Music
choreographed by Graeme Murphy for the Sydney Dance Company

Piano Sonata No. 2

solo piano
duration 22:00 © 1998 Faber Music

Piano Sonata No. 3

solo piano
duration 22 min © 2007 Faber Music

Rash

solo piano with CD accompaniment
duration 3:00 © 1997 Faber Music

Red Blues

(four intermediate piano pieces)
solo piano
duration 10:00 © 1999 Faber Music

Sonata for Flute and Piano

flute and piano
duration 12:00 © 1992 Faber Music

THEATRE MUSIC

A Hard God

(play by Peter Kenna)
incidental music
© 1997 Carl Vine

Dreamers (The)

(play adaptation by Andrew Simon)
incidental music
© 1975 withdrawn
directed by Andrew Simon for the Orange Doors Theatre Company (Sydney)

Ham Funeral (The)

(play by Patrick White)
incidental music
© 1989 Carl Vine
directed by Neil Armfield for the Sydney Theatre Company

Master Builder (The)

(play by Henrik Ibsen)
incidental music
© 1991 Carl Vine
directed by Neil Armfield for Belvoir Street Theatre (Sydney)

New Sky

(mime by Judith Anderson)
incidental music
© 1981 withdrawn

directed by Judith Anderson for the Queensland Theatre Company

Night on Bald Mountain

(play by Patrick White)

incidental music

© 1996 Carl Vine

directed by Neil Armfield. A co-production of the Belvoir Street Theatre (Sydney) and the State Theatre Company of South Australia

Shepherd On The Rocks

(play by Patrick White)

incidental music

© 1987 Carl Vine

directed by Neil Armfield for the State Theatre Company of South Australia

Signal Driver

(play by Patrick White)

incidental music

© 1982 Carl Vine

directed by Neil Armfield for the State Theatre Company of South Australia

The Tempest (incidental)

(play by William Shakespeare)

incidental music

© 1976 withdrawn

directed by David Addenbrooke for the West Australian Theatre Company

VOCAL

Advance Australia Fair

(National Anthem)

soprano, choir and orchestra

duration 4:00 © 1996 Faber Music

After Campion

SSAATTBB choir and 2 pianos

duration 15:00 © 1989 Chester Music

Aria

(text by Patrick White)

soprano, flute, cello, piano, celeste, percussion

duration 9:00 © 1984 Chester Music

Battlers (The)

(Television mini-series)

soprano, oboe, horn, strings and timpani

duration 4 hours © 1993 Australian Music Centre

directed by George Ogilvie for the South Australian Film Corporation
and ATN Channel 7

Choral Symphony

(Symphony No. 6)

SATB choir, organ and orchestra

duration 26:00 © 1996 Faber Music

Love Me Sweet

(song from "The Battlers")

soprano with piano, or with flute, horn, harp and strings

duration 4:00 © 1993 Australian Music Centre

Mythologia

soprano, tenor, SATB choir and soundtrack

duration 90:00 © 2000 Faber Music

Choreographed by Graeme Murphy for the Sydney Dance Company

On s'angoisse

(song from the ballet "Poppy")

soprano and piano

duration 3:00 © 1978 Australian Music Centre

choreographed by Graeme Murphy for the Sydney Dance Company

Poppy

Soprano, and mixed nonet with tape

duration 90:00 © 1978 Carl Vine

choreographed by Graeme Murphy for the Sydney Dance Company

They Shall Laugh and Sing

(Psalm 65)

SATB chorus with orchestra or with organ

duration 6:00 © 2007 Faber Music

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