An Introduction to the Piano Music of Carl Vine with Emphasis on His Piano Sonata No. 3

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AN INTRODUCTION TO THE PIANO MUSIC OF CARL VINE

WITH EMPHASIS ON HIS PIANO SONATA NO. 3

By

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ABSTRACT

This treatise provides an introduction to the piano music of Carl Vine with an emphasis on his Piano Sonata No. 3 (2007). His piano music is virtuosic, expressive, and energetic. It is filled with technical passages that utilize the entire keyboard, yet are idiomatic and arouse the musical imagination. His music uses 20th century compositional techniques like metric modulation, polyrhythm, quartal harmony, and chord clusters, while blending them with his pianistic background and insight. Compositionally, Vine’s third sonata is a departure from his earlier sonatas. The first sonata was modeled after Elliott Carter’s Piano Sonata and the second sonata utilizes elements of Maurice Ravel’s Miroirs. Vine’s third sonata is inspired by his own music, particularly The Anne Landa Preludes (2006), which are a collection of twelve pieces that can also function as a single work. The concept of amalgamating multiple ideas to create a single work of drama was the inspiration for the third sonata: a one-movement structure with four clear subdivisions performed attacca.

Very little has been written on Vine’s third sonata, and there has been no in-depth discussion of the form of the movements or how motives and their relationship to each other within this work are realized. This treatise provides a biography of Carl Vine, a review of Vine’s solo works for piano, and an examination of the process Vine uses to create standard formal patterns and the manner in which he uses motives in Piano Sonata No. 3. Examining how the form is applied and when motives are used within the framework of Vine’s third sonata will provide pianists approaching this work with a greater knowledge of the fundamentals of the sonata, which is important for making this work more comprehensible.
INTRODUCTION

“In music there is no form without logic, there is no logic without unity” (Machlis, 1979, p. 47).

To date, Carl Vine has composed three piano sonatas. His first two sonatas are similar in both form and structure: each has two movements, and are in an overarching ternary form. Vine departs from this scheme in his third sonata. At first glance, Carl Vine’s Piano Sonata No. 3 appears to be four separate movements, fantasia – rondo – variation – presto, performed attacca. However, instead of each movement being an autonomous whole, the “attacca” blurs the links between movements, creating abrupt changes with dramatically different character and tempo, and with effectively no intervening transitional material.

The integration of multiple movements to form one larger movement is not a new idea; there are many notable historical precedents. Ludwig van Beethoven’s Piano Sonata in E-flat major “Quasi una fantasia”, Op. 27, No. 1, is one of the first piano sonatas to link four distinct movements together, performed attacca. Franz Schubert, in his Fantasy in C Major, Op. 15 (D. 760) (“Wanderer Fantasy”), takes Beethoven’s idea one step further. Schubert seamlessly integrates the work into a continuous whole through motivic unity while creating an over-arching sonata form across four movements. Franz Liszt’s Piano Sonata in B minor is perhaps the most famous example of a four-movement extended work performed without breaks that also functions as a single unit. Influenced by Schubert’s Fantasy, Liszt’s sonata has five motivic ideas that undergo thematic transformation and unite the work into a macrostructure. Since Liszt, a handful of other composers, such as Scriabin, Prokofiev, and Medtner, have composed multi-
sectional, one-movement sonatas but none of them approach the stature of the Liszt sonata.

The treatise will begin with a description of Vine’s life and achievements. Chapter Two will review and describe the solo piano compositions of Vine to date. Chapter Three will identify how Vine uses form within each movement of his third sonata in relationship to its traditional practice. “In matters of form, like most other aspects of technique, contemporary music borrows heavily from the past. Contemporary compositions, for the most part, are cast in the mold of some earlier form, modified to a greater or lesser degree” (Dallen, 1957, p. 201). Within each movement of the third sonata, one or multiple forms can be recognized. Concurrently, Chapter Three will also survey the prevalent motivic ideas used in each section of the sonata. In an interview with Dr. Hyekyung Yoon (2010, p. 91), Vine stated that there are eight different motivic ideas that make up the sonata. This treatise will include a discussion of harmony, melody, rhythm, counterpoint, texture, and dynamics, and how these features relate to the motives.

There are two treatises that discuss Carl Vine’s third piano sonata: Hyekyung Yoon (2010), and Gina Kyounglae Kang (2012). Yoon surveys the three piano sonatas with an emphasis on the second sonata. The author provides an overview of the first, second, and third sonatas, briefly outlining the sections and form of the three works, as well as performance suggestions for the second sonata. Yoon concludes her treatise with an interview with Carl Vine. In the interview there is a discussion of his influences, his compositional process, and his opinions on recordings of his piano works. Kang looks at the musical characteristics of Piano Sonata No. 3 and compares them to Vine’s first two
piano sonatas. She examines the way Vine uses jazz styles and rhythms, glissandi, dynamic ranges, and registers, as well as repeated patterns, the use of recalling themes, and tempo. For the third sonata, Kang briefly describes the form and provides an overview of the entire work. She does not go into detail about the form of the movements or the connection between the themes. There is no discussion of harmonic connections within the work. As with Yoon’s work, Kang also provides a chapter on performance suggestions for the third sonata. I will address these issues in Chapter Three.
CHAPTER 1

BIOGRAPHY OF CARL VINE

Born October 8, 1954, Carl Vine grew up in Perth, Western Australia. Vine showed an early interest in music, learning the cornet when he was five. In 1960, Vine attended the most prestigious and oldest private boys’ school in Australia, Hale School, for his primary education. An unfortunate tree-climbing accident fractured three vertebrae, which left Vine unable to play the trumpet, so he started learning the piano in 1964. In 1967, Vine went on to secondary school at Guildford Grammar, another boarding school for boys, in Perth, Western Australia. Here, Vine started learning the pipe organ under the instruction of choral director Kathleen Wood, and assisted with the school’s church services on both piano and organ.

In 1970, young Vine showed an interest in electronic music with his composition *Unwritten Divertimento*. At his home, using a microphone and sounds from faulty electrical equipment, Vine used simple magnetic tape and multiple tape recorders to create the composition. Composed when Vine was just 16 years old, he submitted the work to the Australian Society for Music Education Composers’ Competition for the under-18 section and won first prize. The following year, the West Australian Ballet Company commissioned Vine to compose an electronic tape work for them. Titled *Short Circuits*, this was his first commissioned piece. Vine graduated in 1971 as Dux of Guildford Grammar School.

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1 The biographical information included in this chapter comes from Carl Vine’s website.

2 *Dux* is the title given to the student who is ranked highest academically.
In 1972, 18-year old Vine enrolled at the University of Western Australia as a physics major in the Bachelor of Science program. Music remained a large part of his life and in the same year, he won the Open Instrumental Solo Division competition on piano at the Perth Music Festival. Additionally, Vine earned an Associate in Music diploma with distinction in piano from the Australian Music Examinations Board. The next year, 1973, he started as a trainee sound recording engineer at the Tape Transcription Unit of the BBC in Shepherd’s Bush, London. That year he went on to become the winner of the Australian Broadcasting Commission’s Instrumental and Vocal Competition in the Western Australian division for piano. Between 1973 and 1975, Vine was hired by the West Australian Symphony Orchestra to play piano in the orchestra and occasionally as a soloist. Vine changed his academic concentration in 1974 to the Bachelor of Music program in composition. For this he studied with John Exton, a student of Luigi Dallapiccola. Vine also studied with pianist Stephen Dornan, an accompanist to violinist Berl Senofsky.

In 1975 Vine participated in a program organized by the Australia Council for the Arts\(^3\) called “Young Composers’ Training Scheme”. This opportunity uprooted Vine from Western Australia and moved him across the continent to the city of Sydney. Vine became the accompanist and rehearsal pianist for the Sydney Dance Company. Two years later, in 1977, he was commissioned to write music for a dance piece, titled *Tip*, by the Sydney Dance Company, under its artistic director and choreographer Graeme Murphy. The score for *Tip*, titled *961 Ways to Nirvana*, was his first fully professional commission and makes use of an amplified string quartet, orchestra, and electronics. The

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\(^3\) The Australia Council for the Arts supports and funds art projects throughout Australia as the official arts council for the government of Australia.
premiere of the work in Canberra in 1977 marked the beginning of Vine’s career as a noted composer for modern dance. In 1978, Vine became the resident composer for the Sydney Dance Company. During that year Vine composed the music for *Poppy*, the first all-Australian full-length ballet.

While at the London Contemporary Dance Theatre in 1979, Vine worked as conductor, pianist, and resident composer. He founded the contemporary music performance ensemble “Flederman” with trombonist Simone de Haan in Sydney, Australia and remained as pianist, composer, conductor, and director of the ensemble until 1989. The ensemble specialized in the performance of new Australian music and presented many of Vine’s own works. Vine performed an average of thirty concerts each year with the ensemble, and promoted many of his own compositions. Flederman had to shut down after their federal funding was withdrawn in 1989.

By 1983 Vine had composed eleven works for dance and earned the Adams Award for outstanding contribution to music for dance in Australia. From 1984 to 1987, Vine held numerous positions, notably Musical Director of the Australia/New Zealand Choreographic School, resident composer at the New South Wales State Conservatorium, occasional conducting appearances with the Australian Chamber Orchestra, and guest artist at EVOS Music at Western Australia University and Western Australia Academy for the Performing Arts.

Vine has demonstrated his enduring devotion to the Australian musical landscape by serving as the deputy chairman of the Australia Council for the Arts from 1992 to 1995, arranging the Australian national anthem for the closing ceremony of the 1996
Atlanta Olympic Games, and becoming the artistic director of Musica Viva Australia\(^4\) in 2000. In 2005, Vine was awarded the Don Banks Music Award, Australia’s highest honor for musicians, for exceptional and sustained contribution to music in Australia. As part of his duties as Artistic Director of Musica Viva Australia, Vine was appointed Artistic Director of the Huntington Estate Music Festival, one of Australia’s most prestigious and successful annual chamber music festivals, in 2006. The University of Western Australia gave Vine an honorary Doctor of Music degree in 2010. In 2012, for outstanding contribution to music in Australia, he was awarded the Sir Bernard Heinze Memorial Award, presented annually by the Melbourne Conservatorium of Music and the Melbourne Symphony Orchestra Friends. That same year he became an Honorary Fellow of the Collegiate of Specialist Music Educators. Currently, Vine is a freelance composer living in Sydney.

Vine has gained fame through his compositions in the fields of dance, electronic, film/television, theatre, instrumental, and chamber music. To date, he has composed twenty works for dance commissioned by different dance companies, notably the Sydney Dance Company, Australian Dance Theatre, and the West Australian Ballet Company. In the genre of electronic music, Vine’s compositions are largely electronic tape pieces, or music for solo instrument and CD. Vine has composed music for twelve different film and television productions. For theatre, Vine has composed for nine plays including incidental music for William Shakespeare’s *The Tempest*. Vine’s orchestral output is vast and notable are his seven symphonies, eleven concerti for different instruments, and

\(^4\) Musica Viva Australia, an independent non-profit arts organization, is a music education program that promotes and shares chamber music with audiences throughout Australia.
music for the closing ceremony of the 1996 Atlanta Olympic Games. For piano, Vine has thirteen compositions: two piano concertos, a piano quintet titled *Fantasia*, a piano trio titled *The Village*, a four-hand piano sonata, a work for piano and CD accompaniment titled *Rash*, and seven solo works.
CHAPTER 2
SOLO PIANO WORKS

*Five Bagatelles*

In 1994, Vine published his *Five Bagatelles* for solo piano. He had been requested to perform at a fundraising dinner for the Australian National AIDS Trust. For the event, he composed what is now the fifth piece of the bagatelles, *Threnody*. In the program notes Vine writes, “I decided it was simplest to write a short work just for the occasion, and *Threnody* was born. Having grown fond of the work, it seemed wasteful not to have a context in which it might be useful, so I made it into the last of this set of *Five Bagatelles*” (Vine, 1995, p. 1). Bagatelles are traditionally a miniature form. Each piece here is focused on one central idea: motive, melody, texture, etc. Michael Kieran Harvey first premiered this work at the ABC Southbank Centre, Melbourne, on December 14th, 1994.

The first bagatelle is ominous and haunting. The tempo indication is “Darkly” and Vine has given a metronome marking of 50 to the quarter note. The two-page piece is in ternary form. The opening A section, as shown in Example 2.1, begins with a homophonic texture. The upper voice is a disjunct melody utilizing octave displacements in a lilting rhythm that alternates between duplets and triplets. The lower voice starts as just a sustained octave for the first two bars, in the bass, but enters in the third bar as a counter-melody to the upper voice, also very disjunct. At m.5 the left hand accompaniment incorporates quartal chords underneath the inconsistent rhythm of the right hand.
Example 2.1: *Bagatelle* No. 1, mm. 1-6

The B section begins at m.12 and can be identified by a shift in texture and tempo. The music accelerates and grows louder, culminating in a rapid, sustained cluster of notes: this is a characteristic, quasi-motivic device that Vine employs throughout many of his solo piano works. From m.20 through m.25 Vine retransitions through the use of the rapid, sustained cluster chords, back to the A section as seen in Example 2.2. The rapid, sustained cluster chord is first presented at the end of m.19. The transition back to the A section begins at m.20, with the A section returning at m.26.
Example 2.2: Bagatelle No. 1, mm. 20-28

The second bagatelle has a markedly different affect. The work is a quick study in a toccata-like style. The hands are brought within close proximity of each other, whereas the first bagatelle uses wide spacing between the hands. Both hands contribute to the texture with percussive one- and two-note groupings played rapidly (Example 2.3). Vine’s use of quartal intervals and chromatic tones throughout disguises any sense of tonality. Later, in m.73 of Example 2.4, Vine thickens the opening motivic gesture in both hands. The light and rapid rhythmic opening transforms into an aggressive and forceful reiteration. The chords now utilize the intervals of fourths and fifths keeping the harmonies open and sonorous.
Example 2.3: *Bagatelle* No. 2, mm. 1-10

Example 2.4: *Bagatelle* No. 2, mm. 73-76

The third bagatelle begins with rapid, sustained cluster chords that lead to a rallentando evoking the octave displacement of the first bagatelle. The opening has a similar emotional quality to the first bagatelle. In m.8, Example 2.5, a gentle melody enters, accompanied by small chords with added seconds. Vine creates a short variation of the accompaniment to the gentle melody in m.12. The gentle melody is repeated an octave lower with a lush, scalar accompaniment underneath, creating a more introspective affect. Vine concludes the bagatelle by bringing back the rapid, sustained chords.
Example 2.5: *Bagatelle* No. 3, mm. 1-12

The fourth bagatelle is a manic, jazz piece that alternates between bluesy stride piano and quick, rhythmic interruptions. Shown in Example 2.6, the rising major and minor tenths of the stride piano at mm. 1-5 and mm. 8-9 accompany the chromatic descending dyads of the right hand. The two-bar rhythmic interruptions in mm. 6-7 and mm. 10-11 use a similar gesture to that of *Bagatelle* No. 2: quick, toccata-like groupings where the hands are close together. This acts as an unrelated episode before the piece quickly snaps back into stride. Vine also uses the rapid, cluster motive near the end of the piece, seen in Example 2.7, as in the first and third bagatelles.
Example 2.6: *Bagatelle* No. 4, mm. 1-11

Example 2.7: *Bagatelle* No. 4, mm. 30-33
The concluding bagatelle, titled *Threnody*, is dedicated to all of the innocent victims of the disease AIDS. A threnody is a composition used as a memorial to someone who has passed. The work is presented on three staves. The melody is in the middle stave with the top stave playing a two-octave displacement fifth, which sounds like an overtone, particularly with the softer dynamic marked. The accompaniment outlines broken chords on the off-beats (Example 2.8).

Example 2.8: *Bagatelle* No. 5, mm. 1-4

*Red Blues*

*Red Blues* is a set of four character pieces published in 1999. Composed for younger students, Vine’s intention is discussed in the preface, “I wrote these four little pieces with the single intention of providing an enjoyable musical experience with limited technical demand. I began with some strict requirements: no fairies, goblins or other cuddly fairy-tale creatures. Within these restraints the starting point for each work emerged almost automatically, to provide the widest variety within such a small
collection. Although there are various levels of finesse that can be applied to this music, the only criterion that really matters is that they be enjoyed” (Vine, 1999, p. 3).

The first piece of the set, Red Blues, introduces the student to playing offbeat accents in a blues style. Vine’s notation for the left hand, although played as written and in time, sounds as if the performer is playing swung eighth notes (Example 2.9). The miniature is in a ternary form differentiated by tempi.

![Example 2.9: Red Blues, No. 1 Red Blues, mm. 1-4](image)

The second piece, Central, is another ternary work with the left hand repeating an ostinato while the right hand plays a two-voiced melodic fragment. The melodic fragment of the A section flows in and out of major and minor tonality, creating a somber affect. The B section increases tempo and changes character by changing the time signature to 7/8, and requiring different articulations and dynamics. In m.4, Example 2.10, the right hand controls two voices, both with a sighing effect while the ostinato figuration in the left hand continues uninterrupted. Starting in m.16, Example 2.11, the B
section begins with changes in the tempo, time signature, dynamics, figuration, and articulation, creating excitement and energy before the somber A section returns in m.28.

Example 2.10: Red Blues, No. 2 Central, mm. 1-4

Example 2.11: Red Blues, No. 2 Central, mm. 16-19

Semplice, the third of the set, alternates between 7/8 and 8/8. The work is set with a homophonic texture; the right hand has a scalar melody and the left hand accompanies in broken chords. This piece is another example of ternary form with an added codetta, but instead of using different tempi to denote the different sections, it is the tonal regions that differentiate. The opening and closing A sections have stepwise melodic motives (Example 2.12). Through the use of tritones, the contrasting B section has a disjunct melodic contour.
Example 2.12: *Red Blues*, No. 3 *Semplice*, mm. 1-3

The fourth and final piece of the set, *Spartacus*, is fiery and exciting. Again in ternary form, here the sections can be identified through differing textures. The A sections have fast, motoric, toccata-like rhythms in which exciting cross-rhythms are produced with uneven groupings of one and two-note units between the hands (Example 2.13). The B section, Example 2.14, is marked by a change of texture and dynamics; the texture becomes homophonic with the left hand playing an ostinato figure under a right hand melody in a quiet dynamic.

Example 2.13: *Red Blues*, No. 4 *Spartacus*, mm. 1-2
Example 2.14: *Red Blues*, No. 4 *Spartacus*, mm. 15-16

**Anne Landa Preludes**

Carl Vine composed *The Anne Landa Preludes* for solo piano in 2006. John Sharpe, the partner of Anne Landa’s barrister, commissioned them in memory of Landa. Vine describes Landa as an extraordinary contributor “to the encouragement of young pianists in Australia, and although her legacy continues, her passion, energy and dedication were taken from us far too soon (Vine, 2006, p. vi)”. Anne Landa, a Trustee of the Art Gallery of New South Wales, passed away in December of 2002 at the age of 55 as the result of cancer. The first performance of *The Anne Landa Preludes* was on September 4, 2006 at the Invitation Concert at Goossens Hall, Sydney, by various pianists.

In an interview with Yoon (2010, p. 82), Vine explains, “Those really were mechanical ideas at the keyboard. Seeing how the hands work together, and then what that can lead to musically. Just starting from something mechanical, and then becoming musical.” Vine explains in the foreword of the set:

One or more of these preludes may be played in any order for any reason. If they are all to be played in one sitting I recommend the order in which they are presented here, although other satisfactory orderings might exist. Each prelude is linked to a short passage of text as shown below. These are not programme notes but stray reflections and intellectual curiosities linked in one way or another to the time or process of composition. They are neither especially serious nor entirely
irrelevant, and may have no more meaning than that magnificent performance instruction of Erik Satie, ‘sans lunettes’, ‘without glasses’ (Vine, 2006, p. iii).

Prelude #1, *Short Story*, is written in ternary form with a small introduction and codetta. The introduction hints at the material in the A section; the left hand, as seen in m.1 of Example 2.15, plays an A major chord and then an A minor chord, followed in the next measure by an E minor chord. The A section, beginning in m.11, compresses the opening idea of the introduction. The left hand alternates between major and minor chords within two beats rather than a full measure, with a descending vocal melody in the right hand, also similar to the introduction. The B section, starting at m.19 in Example 2.16, changes texture with sweeping sextuplet arpeggios between both hands; the melody is at the zenith of each arpeggio.

Example 2.15: *Anne Landa Preludes*, No. 1 *Short Story*, mm. 1-11
Example 2.16: *Anne Landa Preludes, No. 1 Short Story*, mm. 13-21

Prelude #2, *Filigree*, has quick, light figurations in a scherzando style. There are two main themes that alternate throughout the piece. The first theme, m.1 of Example 2.17, has the left hand playing a sharp, accented melody while the right hand provides filigree in fourths. Vine balances the disjunct sharpness of the opening melody and filigree with a secondary theme that is conjunct, starting in m.11. The quarter-note conjunct melody (m.13 of Example 2.18) using falling tetrachords to maintain the continuous sixteenth rhythm, suggests harmonies with flickers of chromaticism. The motive quickly disappears and gives way to the first theme again, masking the sense of tonality.
Prelude #3, *Thumper*, is a fine example of Vine’s style of rhythmic complexity. In this 54-measure long prelude, there are a total of 20 changes in meter, with indications of 2/4, 3/4, 4/4, 5/4, 9/16, and 12/16 indications. The title refers to Vine’s piano teacher reprimanding him; throughout the composition, five-note chords imitate the “thumping student”. Although the meter changes often, the rhythmic complexity comes from cross rhythms, polyrhythms, and syncopation that occur when melodic fragments enter and quickly exit (Example 2.19). The rhythmic fragments grow more intense as the piece continues, overtaking the thumping chord and culminating in a climactic, triadic tremolo-like pattern. Possibly, the student having learned their “lesson” creates a short, lamenting melodic fragment, only to have the teacher “thump” them at the last moment (Example 2.20).
Example 2.19: Anne Landa Preludes, No. 3 Thumper, mm. 1-6

Example 2.20: Anne Landa Preludes, No. 3 Thumper, mm. 49-54
Prelude #4, *Ever After Ever*, contrasts with the previous prelude, as it is delicate, soft, and relaxing. Vine uses open dyads that form major, minor, and dominant harmonies, creating a soothing and tranquil effect (Example 2.21). Although mainly in common time, Vine creates lilting cross-rhythms by grouping the beats 3+3+2 over the course of two measures.

Example 2.21: *Anne Landa Preludes*, No. 4 *Ever After Ever*, mm. 1-4

Prelude #5, *Two Fifths*, has toccata-style motoric rhythms. Vine states for this piece, “In this case two series of fifths mutate playfully into sixths and fourths and the occasional third” (Vine, 2006, p. iv). The hands alternate between two groups of three and three groups of two, as shown in Example 2.22, for most of the piece.

Example 2.22: *Anne Landa Preludes*, No. 5 *Two Fifths*, mm. 1-5
In prelude #6, *Milk for Swami Li*, Vine demonstrates his love for coloristic blending of harmonies. In the opening four measures, Vine superimposes several harmonies at a time, beginning with a delicate flurry of thirty-second notes that add chromatic tones to an F# major chord (Example 2.23). He then mixes several triads together with the pedal to create a gentle wash of sonority that has no clear tonal center. The piece is filled with unresolved seventh chords and chromatic mediants. The final chord of the prelude is a D major seven in third inversion, using a standard chord in an unresolved way to leave the music hanging in the air.

Example 2.23: *Anne Landa Preludes*, No. 6 *Milk for Swami Li*, mm. 1-5

Prelude #7, *Divertissement*, is a play on the title. The notion is that one idea can lead us down many different paths. Vine starts with a small, jazzy idea, Example 2.24, and quickly loses focus, starting a new idea. This vacillation occurs throughout the piece eventually returning to the opening idea. The music in the first bar is material for later
“distractions”. The off-beat phrasing of the opening treble line returns later as improvisatory and chromatic material in mm. 16-22. The sixteenth-note left hand phrasing becomes octave figuration in the right hand in mm. 25-28.

Example 2.24: *Anne Landa Preludes, No. 7 Divertissement*, mm. 1-2

Prelude #8, *Sweetsour*, is a composition in two sections. The first section, Example 2.25, is made entirely of minor chords. The heavy use of chromaticism and bitonality creates a menacing atmosphere. The second section, starting at m.15 (Example 2.26) incorporates quick, bell-like flourishes, altering the atmosphere from menacing to mystifying.

Example 2.25: *Anne Landa Preludes, No. 8 Sweetsour*, mm. 1-4
Example 2.26: *Anne Landa Preludes*, No. 8 *Sweetsour*, mm. 15-17

Prelude #9, *Tarantella*, is an homage to the folk dance tarantella and is fast, frantic, and yet playful. The prelude tells a story of two people dancing the tarantella, each hand mimicking a dancer. The two hands move unrelentingly in unison rhythm, imitating each other using broken, chromatic triads, until the last moment where both voices suddenly stop on a C minor triad, exhausted and dead (Example 2.27).

Example 2.27: *Anne Landa Preludes*, No. 9 *Tarantella*, mm. 1-7
Prelude #10, Romance, is written on three staves. It uses the full range of the keyboard with octave displacement to create a mysterious ambiance. In the opening Vine uses accented appoggiaturas that resolve by step to create tension (Example 2.28). In m.9 Vine adds Chopinesque melismatic runs and broken chordal figurations. Beginning in m.23 the melismatic runs become more agitated and rhythmic (Example 2.29). Vine states, “Somewhere through the last century the word ‘romance’ lost the remainder of its mystery, excitement, intrigue and passion. It lost, in short, its romance, leaving behind a sullen husk of sentimentality and dog-eared novellas” (Vine, 2006, p. v).

Example 2.28: Anne Landa Preludes, No. 10 Romance, mm. 1-3
Example 2.29: *Anne Landa Preludes*, No. 10 *Romance*, mm. 12-18

On prelude #11, *Fughetta*, Vine writes, “Identifying the sequence of pitch intervals within a melody as the source of its unifying power was a critical development in music of the Baroque. This is nowhere more apparent than in the magnificent fugues of the period. To avoid too close a comparison with those marvels of musical architecture, I offer [Anne Landa] just a ‘small’ sample” (Vine, 2006, p. v). Vine introduces the disjunct, descending fugal subject (Example 2.30) in the opening bars. A fugal exposition follows that quickly disintegrates into a set of varied accompaniments to the fugal subject. Every fourth measure, the subject’s accompaniment becomes more complicated, disguising the subject in extended harmonies and complicated rhythms.
Vine states, “Not every chorale needs to be religious, nor necessarily to be sung. References to this essentially liturgical form still seem to end up invoking a sense of pensiveness” (Vine, 2006, p. v). The final prelude, Chorale, open chords in the bass and slow tempo to create space, openness, contemplation, and reflectiveness (Example 2.31).

Toccatissimo

Carl Vine’s latest solo piano work is Toccatissimo. Commissioned by the Sydney International Piano Competition of Australia in 2011, its first performance was in the third round of the 2012 competition. The work is characterized by its rapid, virtuosic passages that test the performers’ technical ability. After a brief five-measure introduction, Vine presents the first theme in m.6, Example 2.32, which uses an
improvisatory right hand melody over small and active tetrachord figurations in the left hand. The melody is purely instrumental, quickly ascending and descending in quintuplet flourishes. Vine’s constant use of chromaticism and shifting rhythms creates tension and drives the piece forward.

Example 2.32: *Toccatissimo*, mm. 5-10

Vine builds on the first theme, extending the arpeggio figuration to a wider section of the keyboard, forcing the right hand to contribute to the flourishes. The theme of m.5 transforms in m.19, Example 2.33, into something darker and more exotic. The tetrachord accompaniment is now a wild quintal harmony and the wandering melody now searches with more intensity. Polyrhythms saturate the page and create excitement.
Example 2.33: *Toccatissimo*, mm. 19-22

A new idea is introduced at m.99. Up until this point, the virtuosic elements were scalar passages that ebb and flow with polyrhythmic motives. At m.99, Example 2.34, the music is extremely percussive and agitated. The use of quartal and quintal harmonies, broken diminished seventh chords, and heavy use of chromaticism destroy any sense of tonality.

Example 2.34: *Toccatissimo*, mm. 99-100
Vine juxtaposes different textures rapidly but maintains overall affect of agitation and urgency (Example 2.35). Vine concludes the piece using rapid and alternating percussive chords that accelerate into virtuosic scalar flourishes to bring the piece to a sudden climactic halt (Example 2.36).

Example 2.35: *Toccatissimo*, mm. 105-112
Example 2.36: *Toccatissimo*, mm. 160-162

**Piano Sonata** (1990)

Published in 1990 by Chester Music, *Piano Sonata*, was commissioned by the Sydney Dance Company to accompany dance choreography by Graeme Murphy. In May of 1992, the first dance performance of the sonata took place in the Drama Theatre of the Sydney Opera House. It was first performed as a solo composition by Michael Kieran Harvey at the Elm Street Hall, North Melbourne, Australia on June 23, 1991. The sonata is dedicated to Harvey, the first Australian to win a major piano competition, the inaugural Ivo Pogorelich International Solo Piano Competition in 1993.

*Piano Sonata* is a two-movement work; each movement is structured with three main sections consisting of smaller subsections. Min states, “Movement I is in fact built around an important metric scheme, the process 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” (2008, p. 15).

Harvey, the dedicatee and first performer adds,

“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” (Min, 2008, p. 18).

The first movement begins with a silently depressed chord in the bass, held by the sostenuto pedal before the piece begins; this helps to hold bass pedal points throughout. Above the bass, Example 2.37, Vine writes a descending motive in the top voice over quartal harmonies. Throughout the sonata, harmonic relations are more coloristic than functional. Sections that are highly chromatic often propel the music forward; those that have a more balanced tonal area create brief moments of calm and introspection.

![Example 2.37: Piano Sonata, First Movement, mm. 1-3](image)

In m.19, Example 2.38, the first metric modulation is set up. The left hand is playing quarter-note triplets, the tempo being 48 for the half-note. In m.20, the triplets of the previous measure, in the left hand, become the new beat. The original tempo for a half-
note, 48, multiplied by 3, the number of triplets in a beat, equals 144, the tempo at measure 20: 48 x 3 = 144. Vine does not arbitrarily choose a random tempo but uses a subdivision to flow organically from section to section. A seven-note pattern, starting at m.20, continues the descending motive in the right hand. Underneath, the bass continues steadily wandering the lower half of the keyboard, now more rhythmically. Vine slightly develops the material, adding eighth-note accents over the bass and increasing the dynamics. The music builds with the interplay between the wandering, active bass and the descending right hand. Vine uses repetition of melodic material to build tension; he thickens the descending motive with chords of octaves with open fifths. The left hand becomes more driving and the music comes to its first mini climax at m.46, a two-measure phrase repeated twice, before retreating.

Example 2.38: Piano Sonata, First Movement, mm. 18-22
Throughout the first movement, Vine uses various types of textural treatments to create different types of effects and sounds. Immediately following the climax at m.46, Vine in m.52, incorporates pointillistic writing into his music (Example 2.39). Pointillism is a painting technique in which small dots are placed close together to create what appears to be a solid image from afar. Vine contrasts the climax in the upper register of the piano with a sudden dynamic shift that retreats to the lower end of the keyboard. A subdued, held, descending motive lies above this highly chromatic, rhythmically active texture. The play of opposites, loud and soft, rhythmically active and calm, is another stylistic feature of this sonata.

Example 2.39: Piano Sonata, First Movement, mm. 52-56

The constant flow of sixteenth notes in the pointillism section becomes fodder for the next sections. The moto perpetuo sixteenth notes in both hands create excitement and energy. Vine keeps the descending motive constantly throughout, as seen in the top note
of the left hand (Example 2.40). Both hands move in contrary motion building up to the first major climax. Chord and forearm clusters mark the climax in m.104 (Example 2.41). Vine’s juxtaposing of rising glissandi with falling cluster chords is another example of the use of opposites.

Example 2.40: Piano Sonata, First Movement, mm. 102-103

Example 2.41: Piano Sonata, First Movement, mm. 104-105

Vine quickly changes affect in m.105 (Example 2.42). The explosive energy used in the high treble forearm cluster is contrasted with the extreme bass of the piano with a receding dynamic of piano. This new section is fast and motoric with toccata-like
rhythms; though the dynamic marking is “ppp possibile”, the energy and excitement come from cross-rhythms produced by uneven groupings of one- and two-note units between the hands.

Example 2.42: Piano Sonata, First Movement, mm. 106-109

This fluctuation of energy from high to low and back to high, returns in m.160, (Example 2.43). This time, the climax leads to new material that closes out the movement. In m.161 is the first instance of a rapid, sustained cluster of notes that is a pianistic device prevalent in Vine’s piano music occurs. The pedal chord at the beginning of m.161 and the sustained chord made up of two dyads of fourths, G♭ - C and B♭ - E, creates a subtle, textural reference to the opening of the movement. Min notes, “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” (Min, 2008, p. 40). The use of this device can be found in Carter’s Piano Sonata in m.297, Example 2.44, as well as in Ives’ Hawthorne from the Concord Sonata, Example 2.45.
Example 2.43: *Piano Sonata*, First Movement, mm. 159-163

Example 2.44: Elliott Carter, *Piano Sonata*, mm. 297-300
Example 2.45: Charles Ives, *Concord Sonata*, Hawthorne

The second movement begins in a moto perpetuo texture that is extremely fast, quiet, and using disjunct intervals (Example 2.46), with both hands moving constantly, mostly in parallel motion.

Example 2.46: *Piano Sonata*, Second Movement, mm. 1-4
Vine uses a combination of counterpoint and ostinato throughout the second movement. A characteristic of this movement is the left hand’s bass pedal tone followed by a rising and falling scalar figure while the right hand has a syncopated melody with an accompaniment of broken quartal harmonies (m.69 in Example 2.47). Vine uses repetition with slight alterations to keep the dramatic energy moving forward. Within the texture at m.69, Vine creates a hierarchy of importance by his use of dynamics; this helps achieve a variety of sonic layers.

Example 2.47: Piano Sonata, Second Movement, mm. 69-75

The contrasting middle section of the second movement starts at m.87 and is calm and meditative. Once again, Vine subtly recalls the first movement texture: drone in the
bass with chords in the upper voice (Example 2.48). Vine’s use of planing cluster chords in the upper voice help keep the harmony ambiguous.

Example 2.48: *Piano Sonata*, Second Movement, mm. 85-91

Vine creates an ostinato from the chords of mm. 87-93. In m.95, the beginning of Example 2.49, Vine introduces a new line in the texture; a recitative-style voice enters in the bass staff. The voice rises and falls, each time reaching up further and with more intensity.
Example 2.49: *Piano Sonata*, Second Movement, mm. 95-97

The intensity becomes more rhythmically complex in m.102 and the chordal ostinato pattern breaks at m.111. The recitative voice rises to the treble as the music begins to lose its tranquility and become unstable. The harmonies intensify chromatically and quickly the music is thrown back to the material from the opening of the movement. Returning to the opening material of the second movement in m.117, the music accelerates toward the climax of the movement reusing and modifying melodic fragments and textures, incorporating polyrhythms and syncopation. A momentous rising and falling climax of cluster chords and quartal harmonies quickly dissipates, allowing the opening theme of the first movement to re-appear and then slowly fade away (Example 2.50).
Example 2.50: Piano Sonata, Second Movement, mm. 219-228

**Piano Sonata No. 2**


The sonata consists of two movements to be played attacca (without break) and takes approximately twenty-one minutes to perform. There are many fast scalar passages, large leaps, spanning the entire range of the keyboard, difficult chordal writing, large interval arpeggiations for both the left and right hand, chromatic clusters and glissando technique, high register chord tremolo, extreme dynamic ranges, several tempo changes as well as complicated rhythmic
gestures and quick metric changes. There is a strong dimension or element of jazz influence that manifests itself in syncopation and chordal structures that may be unfamiliar to the classically trained pianists. Fortunately, for the pianist, large sections in both movements repeat (2010, p. 35).

The music is largely tonal with modal inflections throughout. Dissonant chords resolve to other unresolved chords used to disguise any tonal centers. Like other works of Vine, harmony is coloristic rather than functional.

The first movement has three main sections: introduction, A, and B. The introduction begins with an attention-grabbing introduction. Vine asserts, “This was to basically wake up the audience. Particularly if they were expecting the first sonata; this is nothing like the first sonata. It’s a declamatory opening that as far as I’m aware has no relationship to anything else. But it was to be as discordant as possible, while still having a sense of not being discordant” (Yoon, 2010, p. 48). The introduction starts with both hands in parallel octaves, Example 2.51, quickly followed by flourishing thirty-second note arpeggations, Example 2.52. The dynamics are climactic, reaching quadruple forte in m.17, Example 2.53, before fading to a chordal motive in the dynamics piano-pianissimo in m.26.

Example 2.51: Piano Sonata No. 2, First Movement, mm. 1-4
Example 2.52: *Piano Sonata No. 2*, First Movement, mm. 9-10

Example 2.53: *Piano Sonata No. 2*, First Movement, mm. 18-25
Once the introduction is over, the rest of the movement is in two well-defined halves. The first half, the A section, is built on continuously moving left hand arpeggios and scalar passages under which a variety of motivic material is developed. Vine had Ravel on his mind with the first movement, which “works like Miroirs and the idea of that sort of haze of notes that just keeps happening” (Yoon, 2010, p. 81). The maelstrom of notes for the left hand is constantly changing, moving up and down the piano, as the right hand forms a long, melodic line (Example 2.54).

Example 2.54: Piano Sonata No. 2, First Movement, mm. 91, 95, 107
The second half, the B section, changes texture completely; it consists of a two-measure motivic idea with a repeating pedal tone accompanied by bell-like, parallel chords high above the bass (Example 2.55). The chords are triadic in nature and although there is no discernable tonal center, the music has a tranquil affect after the agitated, unrelenting, and chromatic A section that preceded it.

Example 2.55: Piano Sonata No. 2, First Movement, mm. 130-138

In m.147, Example 2.56, Vine adds a slow, rising melody into the texture. This texture of pedal tone, with bell-like chords, and a recitative melody recalls the B section in the second movement of Vine’s Piano Sonata. As in that piece, the melody gradually becomes more active and complex. Eventually, in m.163, the two-measure motive adopts a new form, the left hand now plays a pedal tone and then quartal and quintal harmonies,
while the melody, now completely in the right hand, becomes rhythmically complex and improvisatory (Example 2.57).

Example 2.56: *Piano Sonata No. 2*, First Movement, mm. 147-150

Example 2.57: *Piano Sonata No. 2*, First Movement, mm. 173-174

The movement continues in this style; a melody whirling up and down the higher register of the keyboard improvising over quartal harmonies underneath it. The disjunct leaps in
the melody create delicate, crystalline swirls that gradually diminuendo yet keep their joy.

The second movement of Piano Sonata No. 2 begins “quasi attacca” from the preceding movement. It is in ternary form with a coda. The opening A section features fast motoric rhythms that utilize quartal, quintal, and cluster harmonies. By comparison with the first movement, the second movement has more elements of jazz. Vine explains,

> With the first sonata, I don’t know why it has so much jazz rhythm in it; it just seemed right at the time. I don’t think I did it consciously; I don’t think I wanted it to sound jazzy, but I did want it to be energetic; and to sort of leap off the page. And I think that’s the only way I could do it, is by having those quite obvious rhythms. And I listen to them now, and I don’t like them very much; they sound very obvious. It sounds now to me simplistic; that it’s too easy. But that is what gives it its character. I was trying not to do that in the second sonata. And so the first movement of the second sonata is very fluid. Then I tried in the second movement of the second sonata to get that energy without the jazz rhythm. But I think it’s towards the end of that movement that same pattern comes back a bit; and that was because I had to finish it (Yoon, 2010, p. 91).

The movement begins with an introduction featuring both hands alternating bare octaves. The octaves break apart into eighth notes in m.201, and occasionally create intervals of sixths and sevenths. The music accelerates with notation that is progressively faster (Example 2.58). The introduction continues to speed up until m.232 where the A section begins. Broken tetrachord accompaniment propels the movement forward and motivic fragments are punched with jazz-like syncopations above it (Example 2.59).
Example 2.58: *Piano Sonata No. 2*, Second Movement, mm. 195-207

Example 2.59: *Piano Sonata No. 2*, Second Movement, mm. 237-240
The A section drives forward, uninterrupted until m.364, where the music comes to a sudden halt (Example 2.60). The B section is marked at “half tempo” and explores a dreamier version of the same material; the absence of a grounding pulse is replaced with widely-spaced quintal and quartal flickerings that lead to sustained notes and chords that create a trance-like sense of space.

Example 2.60: Piano Sonata No. 2, Second Movement, mm. 363-370

The A section snaps back into reality, this time using truncated material. The music suddenly comes to a brief halt only to give way to a white note glissando that leads to a virtuosic coda. The final section of the sonata pulls out all the stops: polyrhythms, fast-moving parallel chords, rapidly alternating parallel sixths, scalar passages, arpeggios, tremolos, and quartal harmonies that combine to make an explosive and powerful ending.
CHAPTER 3

PIANO SONATA NO. 3

“As Igor Stravinsky has pointed out, ‘What survives every change of system is melody’” (Machlis 1979, 16).

Carl Vine composed Piano Sonata No. 3 in 2007. It was commissioned by The Gilmore International Keyboard Festival and the Colburn School, with assistance from the Australian Government through the Australia Council, the country’s arts funding and advisory board. The recipient of the 2004 Gilmore Young Artist Award, Elizabeth Schumann, gave the premiere at Zipper Hall in Los Angeles, California in May 2007.

In Techniques of Twentieth Century Composition: A Guide to the Materials of Modern Music, music theorist and author Leon Dallin states, “In matters of form, like most other aspects of technique, contemporary music borrows heavily from the past. Compositions which bear no resemblance to a traditional form, are rare. Contemporary compositions, for the most part, are cast in the mold of some earlier form, modified to a greater or lesser degree” (1957, p. 201). Vine’s third piano sonata is not blind to the past. Vine explains in the program notes, “This work is constructed in four movements to be played, generally, without breaks between them: fantasia – rondo – variation – presto. The Fantasia introduces several ideas, which reappear in various guises in all of the other movements. It also includes some isolated and undeveloped declamatory material. The Rondo explores a simple rhythmic motive while the Variations develop the chordal theme from the opening of the work. The Presto is a self-contained ternary structure that echoes thematic components from much that preceded it” (Vine, 2007, p. ii).
The musicologist and pianist Charles Rosen explains that, “The original meaning of ‘sonata’ was ‘played’ as opposed to ‘sung,’ and it only gradually acquired a more specific, but always flexible, sense. In any case, the ‘sonata’ is not a definite form like a minuet, a da capo aria, or a French overture: it is, like the fugue, a way of writing, a feeling for proportion, direction, and texture rather than a pattern” (1997, p. 30). This chapter will examine the way in which each movement uses form. Moreover, Vine states in his interview with Yoon that eight different ideas make up this sonata. The ideas are spread amongst the four movements (Yoon, 2010, p. 91). This treatise will attempt to show where the eight different ideas are within each movement and how they influence the corresponding form that surrounds them.

**Fantasia**

The sonata begins placidly; low sullen chords accompany a soprano high above. The lower voice plays a C octave with a major third deep in the bass register which creates a muddied effect, while the upper voice provides an A octave with an open fifth. Although the two chords together create an A minor chord in first inversion, the muddiness immediately foreshadows the ambiguous harmonic structure that is soon to follow. High above, Example 3.1, a lonely soprano begins a descending motive.

![Example 3.1: Piano Sonata No. 3, First Movement, mm. 1-6](image-url)
The lower voices move in contrary motion forming a nonfunctional harmonic progression of passing chords until the last eighth note of m.4 and the second half of m.5 in which a dominant-to-tonic relationship announces the tonality of C♯ major. Root motion from V-I rarely occurs in Vine’s piano music; that it does here marks this as an important moment. The lonely soprano, starting out by slowly descending by step, becomes suddenly disjunct, leaping up and down by sixths as the lower voices slide around chromatically. Dramatically, the soprano leaps down a twelfth in m.5, with a brief stop half way, before reaching up a major sixth and coming to peace, making harmony with the lower voices on an E♯. At the end of m.6 Vine places a double barline. The use of a double barline, a musical characteristic of Vine’s piano works, indicates the end of an idea or section. The first three measures construct the First Idea of the piece: a descending melodic motive in the soprano that leaps away, here by a major sixth, over chords that move in contrary motion.

Vine quickly moves away from C♯ major, almost as though the tonal center had never occurred. Fairly similar, m.7 begins the two-measure Second Idea (Example 3.2). Once again, the lower voices now starting on D minor, play murky chords, this time moving in parallel motion. The lower voices break parallel movement at the end of m.8 and briefly recall the tonal center of C♯ major in m.9 before subsiding again. The soprano in m.7 starts again on a high E and descends by stepping down a major ninth before leaping, once again, a major sixth in m.8. The soprano is unsettled, leaping at different intervals than a sixth, as though trying to find harmony with the lower voices. At the brief recall of C♯ major in m.9, the soprano leaps a major sixth up to a B♯, but realizing that it is not high enough, chromatically wanders down by step finding consolation by
meeting with the lower voices in m.10 on an E minor chord. The soprano leaps away, an octave higher, unsatisfied. The voices continue searching, increasing tension with every chromatically altered chord, until the second half of m.13 where the harmony of G♯ major is heard collectively and a double bar line marks the end of the section.

Example 3.2: *Piano Sonata No. 3*, First Movement, mm. 7-15

The First and Second Ideas are very similar; in both, the soprano uses the interval of a sixth and descends by step while the lower voices move at the same time. Contrary motion is introduced in the First Idea, and parallel motion in the Second as well as the insertion of a new rhythmic unit, a triplet. The triplet increases the speed of the melody in the Second Idea.
Immediately the Third Idea is presented in C# minor in m.15 (Example 3.3). The falling motive of the soprano is presented in truncated form. The soprano descends a minor second and instantly jumps up and away where it makes a more dramatic sighing motion. The lower voices, using broken tertian arpeggios, create undulating harmonies over which the soprano can sing uninterrupted. Tension rises as more harmonically and rhythmically diverse material is used. The interval of the sixth, common in Ideas One and Two, is now less obvious. Vine introduces polyrhythms with Idea Three in m.15. Two against three in m.16 leads to three against four in m.17.

Example 3.3: Piano Sonata No. 3, First Movement, mm. 13-18

As is often the case with each new section in this sonata, Idea Three unravels almost instantly. Vine’s introduction of polyrhythms and sixteenth notes propels the music’s development. The inner voices start to take over and move in both similar and contrary
motion, chromatically ascending and descending through the registers in polyrhythms as though searching for something (Example 3.4).

Example 3.4: *Piano Sonata No. 3*, First Movement, mm. 19-22

Marked by a double barline at the end of m.26, Example 3.5, the voices become lost in chromaticism. The soprano dances around, improvisatory, falling by step and leaping away, seeming to search for the right interval in m.28. The lower voices try to recreate the undulating harmonies of m.14, and almost manage to in m.29 before becoming “stuck” on a G♯. The falling chromatic contour in m.30 of the leaping soprano suggests subsiding tension tinged with uncertainty.
Example 3.5: *Piano Sonata No. 3*, First Movement, mm. 25-33

Every use of a double barline involves some measure of change, some modification of dynamic, melody, texture, and accompaniment. At the double barline ending m.32, the music returns to an exact repetition of Idea Three; Vine repeats the first seven measures of Idea Three verbatim. After the seven-measure repetition, the voices grow more intense; the bass voice’s tertian arpeggiations occur more rapidly, while the
upper voice uses full chords and is now in a 4:6 and 3:8 rhythmic ratio to the lower voice. The voices explode in m.45, Example 3.6, leaving bitonal chords as fallout in m.47 and m.48.

Example 3.6: Piano Sonata No. 3, First Movement, mm. 43-48

The Fourth Idea appears after the double barline at the end of m.48 starting on an A♭ major chord. This new Idea is calm, trancelike, and otherworldly. Vine breaks apart the motivic idea found in the first three ideas, namely, the descending motive that then rises by leap. Immediately after the explosion at the end of the Third Idea, the leap is the
first remnant found in the soprano. The soprano, in an 8:6 sixteenth-note polyrhythm against the bass, performs unsettlingly broken octaves, Example 3.7; the lower voice calmly and relentlessly rises and falls by itself in a triplet rhythm.

Example 3.7: Piano Sonata No. 3, First Movement, mm. 49-52

The second part of the Idea occurs after the double barline ending m.56. Vine inverts the descending motive to create a scalar passage (Example 3.8). The left hand continues to remain indifferent as the scalar passage rises to meet its broken octave counterpart.
Example 3.8: Piano Sonata No. 3, First Movement, mm. 57-59

The start of m.66 uses another double barline. As in m.27, m.66 sees the soprano finding a shell of itself. The soprano falls by step and leaps up a minor seventh only to descend more chromatically (Example 3.9). The soprano continues its decent, clashing with the bass in m.69. Quickly, it makes one more virtuosic run upwards.

Example 3.9: Piano Sonata No. 3, First Movement, mm. 65-68
At the top of the run the soprano descends again, trying to get as harmonically close to
the rising bass voice as it can in m.73, Example 3.10, ending up a half-step away.

Example 3.10: Piano Sonata No. 3, First Movement, mm. 71-74

After the double barline at the end of m.74, the music snaps back to the opening
of the Fourth Idea, verbatim. The oscillating octaves are introduced again and after a
double barline at the end of m.82, the scalar passage appears. The recurring chord
progression underneath the scalar passages changes in m.91. The original left hand
triplet arpeggiations at m.49 have the chord progression of: A♭+, G-, E♭-, B♭+, E♭-, D-,
B♭-, F+, D-, C♭-, A-, E+ (a plus sign represents major and a minus sign represents
minor). In the reiteration, the last four chords, starting from D minor, do not occur
(Example 3.11). Instead, the arpeggiation of F major ensues two more times, while the
soprano reiterates the broken octave motive in a continuous refusal to line up with the
bass arpeggiation. The section ends in m.96, the soprano settling on a B in the treble, the
lower voice resting on an A in the bass. Although over two octaves apart, and being a
major 16th, the atmosphere is calm and still.
Example 3.11: Piano Sonata No. 3, First Movement, mm. 88-96

The music changes to an ominous march with a tonal center of D minor in m.97, after the double barline. The Fifth Idea is presented; the descending motive and leap away is once again broken up. The descending motive in m.99, is marked with percussive accents and deep in the bass register, conjuring demonic and wild images (Example 3.12). The lower voices, previously a rising and falling tertian arpeggiation, are now persistent chords in the low register which create an ostinato march that slowly intensifies in dynamic.
Example 3.12: *Piano Sonata No. 3*, First Movement, mm. 97-99

The leaping motion (m.102) rises violently using tritones before falling by step (Example 3.13).

Example 3.13: *Piano Sonata No. 3*, First Movement, mm. 100-103

Vine contrasts the Fourth Idea with the Fifth Idea; instead of passive arpeggiations there are murky chords in the lower register, and instead of high broken octaves followed by ascending scalar passages, the Fifth Idea utilizes the lower register and discordant intervals. The demonic march in D minor marches away into the distance, leaving a grave F in the lower register followed by a double barline and the second movement to follow (Example 3.14).
Example 3.14: *Piano Sonata No. 3*, First Movement, mm. 124-130

The first movement features four sections (see table below for visual representation). The first two Ideas are revealed immediately and last only six and seven measures, respectively. Idea Three is repeated twice; the first time an improvisatory chromatic section closes the first statement in m.27, the second statement leads to the Fourth Idea. The Fourth Idea is also repeated twice; the first time an improvisatory chromatic section closes the first statement starting in m.66, the second statement leads to transitional material in m.97, which is the Fifth Idea. The transitional material, the Fifth Idea, is used to connect the first and second movements. With the first two Ideas occurring so close in proximity and lasting only a few bars each, together they make a two-part introduction. Dallin describes the opening of sonata form, “The introduction may, and often does, precede the exposition proper. It may be a brief passage which merely prepares the announcement of the opening theme, or it may have an extended multi-sectional structure. It may introduce elements of thematic significance; it may
foreshadow the main thematic material; or it may be an independent section without thematic relationship to the rest of the movement” (1957, p. 207).

Vine borrows and uses this notion in a similar way, foreshadowing multiple thematic ideas in his introduction although he does not use sonata form. As the Third Idea and Fourth Ideas are both repeated twice, both can be seen as two major sections; A and B respectively. The Fifth Idea, used as transitional material, can also be viewed as closing material for the first movement. Although Vine has named the first movement Fantasia, the overall form follows closely a binary form with introduction. At the end of the First and Second Idea, the tonality of C# major is presented or implied and can be seen as foreshadowing Idea Three. Idea Three begins in C# minor and ends with a bitonal chord; D minor in the lower register under G# major/minor in the high register. Idea Two starts on a D minor chord and ends on a G# major chord. This conflict of G# major/minor in m.48 is resolved in m.49, the start of the Fourth Idea and coincidentally, the B section. Historically, sonatas of the Classical era generally started in the tonic and modulated by the dominant or a mediant relationship. The B section, Idea Four, begins with a left hand arpeggiation in A♭ major; the enharmonic of G# major and the victor of the G# major/minor conflict of the previous section. Since the A section starts on the chord C# minor and the B section begins with A♭ major (G# major enharmonically), both sections appear to have a tonic to dominant relationship. The B section, Idea Four, repeats twice and ends with Idea Five, transitional material, in D minor leading to the start of the second movement. While the Fantasia is composed of eleven sections separated by double barlines, the overall form is binary form with three major sections and thematic material derived from the first five Ideas.
Table: First Movement of *Piano Sonata No. 3*

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Section A</th>
<th>Section A$^\dagger$</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1 - 14</td>
<td>mm. 15 - 32</td>
<td>mm. 33 - 48</td>
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<tr>
<td>[Idea One] mm. 1 - 6</td>
<td>[Idea Three] mm. 15 - 26</td>
<td>[Idea Three] mm. 33 - 48</td>
</tr>
<tr>
<td>Am - C$^#$M</td>
<td>C$^#$m</td>
<td>C$^#$m - G$^#$M/m over Dm</td>
</tr>
<tr>
<td>[Idea Two] mm. 7 - 14</td>
<td>[Closing] mm. 27 - 32</td>
<td>Harmonically unstable</td>
</tr>
<tr>
<td>Dm - G$^#$M</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Section B</th>
<th>Section B$^\dagger$</th>
<th>Transitional</th>
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<tbody>
<tr>
<td>mm. 49 - 74</td>
<td>mm. 75 - 96</td>
<td>mm. 97 - 128</td>
</tr>
<tr>
<td>[Idea Four-part 1] mm. 49 - 56</td>
<td>[Idea Four-part 1] mm. 75 - 82</td>
<td>[Idea Five] mm. 97 - 128</td>
</tr>
<tr>
<td>A$^\flat$M</td>
<td>A$^\flat$M</td>
<td>Dm</td>
</tr>
<tr>
<td>[Idea Four-part 2] mm. 57 - 65</td>
<td>[Idea Four-part 2] mm. 83 - 96</td>
<td></td>
</tr>
<tr>
<td>E$^\flat$m - FM</td>
<td>E$^\flat$m - FM</td>
<td></td>
</tr>
<tr>
<td>[Closing] mm. 66 - 74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dm - EM</td>
<td></td>
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</tbody>
</table>

**Rondo**

Vine introduces the Sixth Idea in the first measure of *Rondo*. The Sixth Idea is four measures long and consists of three voices in a tonal region of D minor. The march rhythm of the Fifth Idea transfers to the lower voice of the sixth, becoming a simple, steady pulse. The middle voice supports the syncopated upper voice. As seen in m.129, Example 3.15, the upper voice contains the descending motive, now a repeated note that falls and leaps up a fourth. The three-voice texture repeats this syncopated pattern until m.132 where a brief moment of E$^\flat$ major suddenly emerges.
Example 3.15: *Piano Sonata No. 3*, Second Movement, mm. 129-133

Vine uses the four-measure Sixth Idea as the basic motivic material of the second movement. The second movement, as the title suggests, is in rondo form. Vine composes a five-part rondo, ABACA; the four-measure Sixth Idea is used as the material for the A section. The use of double barlines within Vine’s rondo delineates sections within the form. The first use of a double barline in the second movement occurs at the end of m.136, Example 3.16.

Example 3.16: *Piano Sonata No. 3*, Second Movement, mm. 134-138
Starting at m.129, Vine introduces the four-measure Sixth Idea and then repeats it, ending with the double barline. The material that follows the double barline is transitional. The E♭ major harmony, in m.136, rises a half-step to the tonal region of E in m.137. The upper voice, utilizing added major seconds, sounds energetic and joyful with the accompanying texture. The energy quickly halts at m.140, Example 3.17, descending chromatic quartal harmonies ushering in the start of the B section in m.141, now in a D♭ tonal region. The B section upper-voice motive uses an altered version of m.136 as thematic material. The texture of the lower voices is similar to the A version, now in a faster rhythm.

Example 3.17: *Piano Sonata No. 3*, Second Movement, mm. 139-141

At the end of m.149, a double barline ends the B section and the A section returns, slightly altered. This time, during the second reiteration of the Sixth Idea in
m.154, the lowest voice transforms into an arpeggiated version of itself and the Idea becomes hushed (Example 3.18).

Example 3.18: *Piano Sonata No. 3*, Second Movement, mm. 150-154

The arpeggiation accompaniment in m.154 continues through the double barline at the end of m.157 and into the transitional material of m.158. The transitional material ascends, with chromatic quartal harmonies leading to the start of section C at m.163 (Example 3.19).
Example 3.19: *Piano Sonata No. 3*, Second Movement, mm. 162-165

In section C, the theme is fragmented and altered. Musicologist Joseph Machlis, states, “Contrast brings with it a heightening of tension, which is resolved by the return of the familiar material. Hence Ernst Toch’s fine phrase, ‘Form is the balance between tension and relaxation’” (1979, p. 47). The persistent, pulsating lower voice texture vanishes in m.163, leaving an arpeggiated accompaniment underneath an altered soprano voice. The soprano is modified, the stepwise motion downward happening slightly sooner. In the original statement of the A theme, the note D is repeated three times which then descends by step and rises by leap. The soprano in m.163 alters this motive. The voices are displaced in relation to the Sixth Idea. For the first time, in m.167, the voices come to a halt. The soprano voice, finding itself alone in m.168, makes leaps downward by perfect fifth as though seeing normalcy. The music moves slowly, through chromatic tonal regions until the double barline at the end of m.178. The arpeggiation suddenly returns in m.179, Example 3.20, creating discordant harmonies under a distantly removed and mutated sighing motive.
Example 3.20: *Piano Sonata No. 3*, Second Movement, mm. 179-180

The voices start to resemble their original A-section form. The arpeggiations subside by m.187 and are replaced by triads with added seconds. The texture slowly retreats from high register to low; a steady pulse in the lower voice, not yet completely constant, begins to reappear by m.190 (Example 3.21).

Example 3.21: *Piano Sonata No. 3*, Second Movement, mm. 190-195

The rondo returns to the A theme after the double barline in m.193. The four-measure theme is repeated twice before the next double barline. The same transitional material returns and the theme, once again, enters the tonal region of E major before
making subtle references to both the B and C sections through rhythmic notation and chromaticism, starting in m.206 of Example 3.22. The rondo comes to a brief pause at m.208. The figuration, now piano-pianissimo chords in the low register of the keyboard, moves slow and solemnly. The chords find a half-cadence in D minor in m.212 to end the second movement.

Example 3.22: Piano Sonata No. 3, Second Movement, mm. 206-214

Vine uses the four-measure Sixth Idea as thematic material for the rondo. The three A sections each start in a tonal center of D minor. The contrasting B section uses the fourth measure of Idea Six as thematic material. It moves slightly away from the D minor tonal center to start in the tonal center of $D^b$ major. Section C fragments the first measure of the Sixth Idea and explores more chromatic harmonies. Vine ends the second movement on a half-cadence in D minor, continuing the harmonic unity of the movement while keeping the momentum moving forward to movement three.
Vine begins the third movement, *Variations*, with the Seventh Idea, stated in m.215 of Example 3.23. The Seventh Idea is an isolated chord progression, starting on the chord of $E^b$ minor, harmonically remote from the half-cadence that ended the second movement. The minor thirds played by the left hand, low in the piano register, create ominous, murky resonances. The sighing soprano motive is nowhere to be found. The chord progression in Idea Seven is a transposed version of the chords in Idea Two, up a minor second. A bar line occurs at the end of m.222 and the appearance of Idea One is completely restated. Another double barline at the end of m.228 brings the reappearance of Idea Two, this time slightly altered by concluding on an $E^b$ major chord, in m.235, rather than a $G^b$ major harmony.

Example 3.23: *Piano Sonata No. 3*, Third Movement, mm. 215-230
Vine’s use of the chord progression by itself, for Idea Seven, signifies that it has importance. Vine introduces drama at the beginning of his sonata and only later explains its importance. Idea Two is important because it introduces rhythmic complexity. Overall, Idea Two is the marriage between Idea One and Idea Seven and thus becomes Variation One of the third movement.

The variations that follow are free variations. Dallin remarks that, “Free variations stem from a theme but in any way that seems appropriate to the composer rather than in some prescribed fashion. A free variation may use only one motive from a theme, and the rest of the melodic, harmonic, and rhythmic material may be entirely new and be cast in a new form” (1957, 212). Richard Delone et al. add that

The retention of one element through a series of changes creates form that is hard to categorize, since the process of transformation is usually more important than sectionalization or than any sort of “return”. Composers have also dealt with “variation” as a complex of interrelated small units. There is often no “theme” as such, only basic generating material. The only difference between this sort of procedure and a continuous developmental piece is the sectionalization; the variation works are divided into specific sections (“variations”) which are internally unified by a similar method of presentation (texture, rhythms, etc.). At times the composer will maintain a rather consistent phrase pattern throughout at least some of these sections, but in other instances there are no discernible phrase patterns. This procedure depends not on the statement and varied restatements of a complete idea but on the grouping of several sections, none of which is really the “theme” but all of which have a similarity of material and are constructed from different arrangements of small musical ideas. (Delone et al, 1975, p. 33)

The variations that Vine uses after Idea Two each explore a different rhythmic principle while partially retaining some resemblance of the descending motive.

Variation Two, beginning at m.237 in Example 3.24, explores the triplet figure used in Variation One of m.229. It too uses a continuous grouping of three sixteenth notes to rise and fall by various intervals. Underneath the soprano, the lower voices
outline skeletal chords, pulsing on every beat, and maintaining the ambiguity of the harmony.

Example 3.24: Piano Sonata No. 3, Third Movement, mm. 237-238

The variation concludes with a "bridge" passage, Example 3.25, which gradually slows the prevalent tempo and dissipates the energy of the triplets. This “bridge” leads to a double barline and Variation Three (Example 3.26). Variation Three continues to use a three-voiced texture; a bass pedal chord is accompanied with a rising scalar voice in the tenor line. In the upper register a soprano quietly leaps around at intervals of a third, fourth, and sixth, subtly recalling ideas from the beginning of the sonata.

Example 3.25: Piano Sonata No. 3, Third Movement, mm. 248-251
Example 3.26: *Piano Sonata No. 3*, Third Movement, mm. 252-258

Variation Four, after the double barline of m.264, uses the descending sigh motive as thematic material, now with grace note broken octaves. The soprano makes one dramatic leap up a minor seventh in m.267 before continuing to descend. Underneath, bare fifths and sixths suggest harmonies that the soprano flickers in and out of. The two voices never arrive on a chord together. The rhythm slows and becomes meditative (Example 3.27).

Example 3.27: *Piano Sonata No. 3*, Third Movement, mm. 263-271
The final variation, Variation Five, after the double barline in m.270, uses a two-measure rhythmic pattern in the bass and treble register that is slightly varied in different ways until the end of the variation. In m.275, Example 3.28, Vine alters the rhythmic pattern and in m.277 fragments it. The harmonies in the lower register are simple major or minor chords and are heard against the clash of bitonal chords in the upper register. Vine continues to use the descending and leap motive, now in the middle voice, but instead of an ascending leap, now it descends. The descending perfect fourth from F to C in the middle voice of m.276 is mirrored by the final cadence of m.279 where the held C harmony in the bass connects to F♯ high in the treble, the fourth now being chromatically altered. This alteration follows the precedent of maintaining tension through to the next movement.

Example 3.28: *Piano Sonata No. 3*, Third Movement, mm. 272-280
Presto

Vine describes the fourth movement as a ternary structure in the program notes. The final Idea, Idea Eight, is partially introduced in m.281 at the start of the Presto. Like the Fourth Idea, the Eighth Idea is fragmented. Vine begins the A section with an ostinato figure of one- and two-note groupings (Example 3.29). The two-note groupings begin as downward leaping fourths. Quickly, the ostinato expands to include other intervals.

Example 3.29: Piano Sonata No. 3, Fourth Movement, mm. 281-284

Like the rest of the sonata, Presto is sectional and divided by double barlines. Quintal harmonies with chromatic sevenths in the treble appear in mm. 306-307 (Example 3.30). The soft moto perpetuo of m.281 becomes agitated, the bass begins leaping around with sharp accents in m.305. The agitation only lasts momentarily and in m.312 it is gone. Consonant fifths, starting in m.315, soothe the tension and transition back to the opening gesture (Example 3.31).
Example 3.30: *Piano Sonata No. 3*, Fourth Movement, mm. 304-309

Example 3.31: *Piano Sonata No. 3*, Fourth Movement, mm. 316-321

The motive in m.319 is now altered, shifted down a minor third. Changing the falling fourth to a tritone in m.320 adds harmonic tension. The voices become agitated again, (m.328) expanding outward in quartal harmonies. A brief second of rest and a
double barline occur before new thematic material is introduced in m.331 of Example 3.32. The sixteenth notes in a measured tremolo quiver intensely over thick bass register chords; the voices on the extreme ends of the keyboard.

Example 3.32: Piano Sonata No. 3, Fourth Movement, mm. 328-333

The tremolando sixteenth notes rise and grow in intensity in m.334, Example 3.33, and the bass follows suit. Suddenly silence and a rapidly strummed sustained chord appears in a hushed dynamic. A double barline occurs and the music suddenly returns to the quivering motive, now in a soft dynamic. Again the music moves forward with intensity before returning to the motoric gesture of the opening in m.346.
Example 3.33: *Piano Sonata No. 3*, Fourth Movement, mm. 334-340

The opening gesture of the fourth movement is heard for the third time in m.346, once again a falling fourth. Vine continues the moto perpetuo gesture until m.361, using a rapidly played, sustained cluster chord to link one section over the double barline into the next (Example 3.34). Vine reuses the rapid gesture of m.361 as transitional and thematic material in m.364. This new texture marks the introduction of the B section of the fourth movement.

Example 3.34: *Piano Sonata No. 3*, Fourth Movement, mm. 361-365
Although the overall form of the fourth movement is a ternary structure, the opening A section of the ternary structure resembles a five-part rondo: ABACA. The A material is derived from the moto perpetuo one- and two-note groupings of a single note followed by a falling fourth. The B and C sections each explore contrasting material: the B uses material from the opening A section in a more agitated manner, the C introduces a new rhythmic figure with pulsating bass chords.

The rapid rhythmic gesture of m.364 continues through m.369, and an alto voice slowly descends on top as each arpeggiation begins downwards (Example 3.35). The final arpeggiation, a mixture of fourths and fifths, descends in m.369 before re-ascending and pausing on a D in the high treble. The high D yields to the following double barline, Idea Two subtly enters in the top note of the broken octave triplets of the soprano and makes a brief grotesque imitative echo of itself. The low D in the bass and the subsequent arpeggiation of m.370 recalls the D minor chord of Idea Two.
Example 3.35: *Piano Sonata No. 3*, Fourth Movement, mm. 368-376

Vine uses the echoing of past thematic material and develops it further after the double barline of m.376. The right hand still descends by step, as in m.370, but Vine echoes Variation Four’s grace-note broken octaves. The descending grace-note octaves continue
until m.382, Example 3.36, in which the second part of Idea Eight is presented in the soprano voice. The soprano echoes the first measure of Idea Six, repeating a solitary note three times and then descending by step. The bass rhythm slows down and becomes consonant through the use of ascending and descending parallel sixths with chromatic passing tones.

![Example 3.36: Piano Sonata No. 3, Fourth Movement, mm. 381-384](image)

The combination of the first part of Idea Eight, the rhythmic moto perpetuo leaping gesture, and the second part of Idea Eight, a step-wise descending motive supported by sixths below, is congruent with Idea One and thus keeps unity amongst all the Ideas.

Vine gives the directions of “morendo” and “pianissimo possibile” starting in m.398 to conclude the section. By dissolving the rhythmic pace of the music and pausing, with the use of a fermata in m.401 of Example 3.37, Vine ends the B section. The double barline after the fermata marks the return of the A section and the moto perpetuo gesture of Idea Eight.
Vine writes a condensed A section from m.403. The moto perpetuo rhythmic motive continues until a double barline at the end of m.426. Agitated B material is condensed with the pulsating bass C material leading to another double barline at the end of m.448, Example 3.38. The following coda incorporates the entirety of the keyboard. The full, bombastic chords of m.447 are an intense distant cousin to the soft, sullen chords at the beginning of the sonata. A progression of bitonal tertian chords races to the bass register before a white note glissando rockets back up the treble and concludes on an A minor chord in both hands; the first chord of the entire sonata.
Example 3.38: *Piano Sonata No. 3*, Fourth Movement, mm. 445-456
CONCLUSION

Vine’s music is relatively young and not contrapuntally complicated, which may explain the lack of academic and theoretical investigation. He writes music that is aurally effective, intuitive, and which creates a broad appeal for audiences. Vine is masterful in using small phrases that change abruptly from one character to another, producing moods, atmospheres, and aural landscapes that evolve and die away as quickly as they arose. Vine’s writing explores the potential of the instrument and the power of the imagination. He creates soundscapes with his coloristic harmonies and his imaginative pianistic textures. Often his melodies have a jazz influence and can be floridly ornamental, yet are “catchy” like a pop riff. There is life in the movement of his music: Vine writes percussive and rhythmically complex figures that create momentum and rhythmic energy, a characteristic ingrained in him from his time working with dancers.

In Piano Sonata No. 3, Vine strives to combine his pianistic vocabulary with ingenuity to simultaneously reflect traditional form and modern techniques. Vine produces a composition that differs from his other piano sonatas. The first sonata dances from small section to section, pushing and pulling the tempo to create a thrilling aural experience; the second experiments with longer melodic lines, trying hard to stay out of the realm of jazz. With the third sonata Vine uses traditional forms and creates compositional unity through motivic and thematic elements, allowing the listener to experience a range of moods and aural landscapes. In the third sonata Vine creates a level of integration among his materials that is new. This unity arises from his weaving of motivic and thematic elements through the entire sonata, creating a more unified whole that is greater than the sum of its parts. By examining the motivic ideas and the formal
structures of each of the movements, my hope is that a greater sense of unity can aid the performer. Having a greater knowledge of the fundamentals of this sonata will allow the pianist and listener to better appreciate this composition.
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BIOGRAPHICAL SKETCH

Pianist Mitchell Thomas Giambalvo was born in East Stroudsburg, Pennsylvania on October 30th, 1984. He received his Bachelor of Music degree in Piano Performance from Florida State University in 2008. He received his Master of Music degree in Piano Performance from Eastern Michigan University in 2010. He is expected to receive his Doctor of Music degree in Piano Performance from Florida State University in 2014.